



Presents

BLUE MOON

A film by Richard Linklater
100 mins, United States, 2025
Language: English

Distribution

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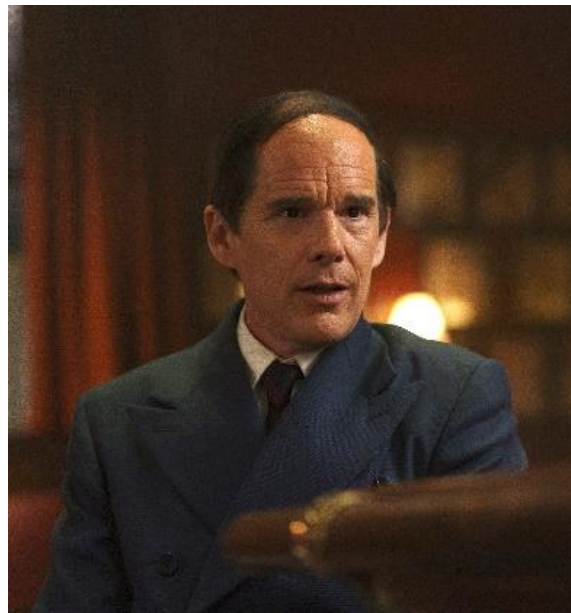
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SYNOPSIS

♪ *Blue moon, you saw me
standing alone Without a
dream in my heart
Without a love of my own
Blue moon, you knew just what I was
there for You heard me saying a
prayer for Someone I really
could care for* ♪

On the evening of March 31, 1943, legendary lyricist Lorenz Hart confronts his shattered self-confidence in Sardi's bar as his former collaborator Richard Rodgers celebrates the opening night of his ground-breaking hit *Oklahoma!*

By the time this night is over, Hart will have confronted both a world that no longer values his talent and the seeming impossibility of love.



BACKGROUND



For over 20 years, Lorenz Hart and his partner Richard Rodgers (Rodgers wrote the music, Hart the words) combined their respective geniuses to create a string of musical-comedy hits (*Pal Joey*, *Babes in Arms*, *The Boys from Syracuse*, *On Your Toes*). Often referred to as America's Gilbert and Sullivan, Rodgers and Hart will be remembered for such songs as "My Funny Valentine," "The Lady Is A Tramp," "Where or When," "With A Song In My Heart," "Isn't It Romantic?," "My Heart Stood Still," "Bewitched," "I Didn't Know What Time It Was," "Manhattan," and "Blue Moon."

Richard Linklater's *Blue Moon* tells the story of legendary lyricist Lorenz Hart bravely facing the future as his professional and private life unravel at the opening night party for his former partner's hit show *Oklahoma!*

Following that night, over the course of over 16 years, Rodgers and Hammerstein went on to become the most successful songwriting team in American musical theater history (*South Pacific*, *Carousel*, *The King and I*, *Sound of Music*).

CREDITS

Lorenz Hart.....ETHAN HAWKE

Elizabeth Weiland.....MARGARET QUALLEY

Eddie.....BOBBY CANNAVALE

Richard Rodgers.....ANDREW SCOTT

E.B. White.....PATRICK KENNEDY

Morty Rifkin (Pianist).....JONAS LEES

Oscar Hammerstein.....SIMON DELANEY

Directed by.....RICHARD LINKLATER

Written by.....ROBERT KAPLOW

Produced by.....MIKE BLIZZARD
JOHN SLOSS
RICHARD LINKLATER

Executive Producers.....JIM SELBY
VICTOR ZARAYA

Director of Photography.....SHANE F. KELLY

Costume Designer.....CONSOLATA BOYLE

Production Designer.....SUSIE CULLEN

Hair Designer.....LINDA GANNON

Make Up Designer.....LIZ BYRNE

Film Editor.....SANDRA ADAIR

Casting by.....OLIVIA SCOTT WEBB

PRODUCTION BACKGROUND

Over a decade ago, five-time Academy Award nominated writer-director **Richard Linklater** (*The 'Before' Trilogy*, *Boyhood*) was given the barebones script that would later become *Blue Moon* by friend and previous collaborator Robert Kaplow. Linklater says he loves the way Kaplow's mind works: "He's a historian, he's a romantic, he really likes to jump into these moments in history. I love the music from the 30s and 40s, and that's where Robert and I bonded – we are both guys from another decade. He sent me this piece he had been working on – a night in the life of Lorenz Hart, but on the opening night of *Oklahoma!* It was a crazy, perverse idea, to see the triumph of this hit musical but through the eyes of the old lyricist."

Linklater remembers discussing the project with frequent collaborator Ethan Hawke many years ago, and how they both loved the poignancy of Kaplow's script: "To see the culture leaving you behind is so beautiful and sad. I knew it was going to be hard to pull off as a movie as it takes place in more-or-less one room. I wondered whether a whole movie could rest in one location, both tonally and performance-wise. When Ethan and I first talked about it, he was too young. You couldn't believe him as this older guy, so over the years of development, he's been able to grow into that."

Producer **John Sloss** (*I'm Not There*, *Last Flag Flying*) remembers: "Both Rick and Ethan were struck by the inherent pathos of the story of a genius such as Lorenz Hart and how this moment in time was passing him by. The transition of Rodgers working with Hart to working with Hammerstein was immensely important."

The film draws inspiration from letters written between Hart and a young woman, which Kaplow researched for the script. The unidentified woman – whose first name was Elizabeth – would keenly correspond with Hart, and this sparked ideas in Kaplow's mind. Fellow producer, **Mike Blizzard** (*Hit Man*, *Clemente*): "Hart was corresponding with a Yale University student. There were eleven letters that she wrote to him. From one side of the conversation, you can feel the other side. We can't tell if they met for sure, but he sent her flowers. So Robert asks the question – what if they did meet? What if Lorenz was in love with her?"

When Blizzard first read the script, he saw it as an intricate interplay in a single space: "The film is set almost entirely at the famous restaurant, Sardi's, in New York's theatre district. This was the place where theatre professionals hung out. All of the drama happens here, and it's almost like a breakup movie. Rodgers is moving on from his long-term partnership with Hart, so it's a very emotionally laden story."

Ethan Hawke (The ‘*Before*’ Trilogy, *First Reformed*, *Training Day*), who plays Lorenz Hart, recalls reading the script and thinking it was one of the best things that he’d ever read: “Rick sent me the script I would say around ten or twelve years ago and I cackled with laughter. I called him and said, ‘let’s make this movie.’ He told me I wasn’t old enough and that we had to wait. So, every two or three years, we’d get together and read it aloud. As the years ticked by, the script kept getting better until finally it was time to make it.”

Eddie, the Sardi’s bartender and Hart’s faithful confidante, is played by **Bobby Cannavale** (*The Irishman*, *Boardwalk Empire*, *Blue Jasmine*), who recalls Linklater and Hawke coming to see him in a play in New York: “They said we have this movie that takes place in New York and we have to shoot it in Ireland. We need ‘New York’ to be in the room. That’s how they sold it to me. They said, ‘We need you to play New York.’ So, that’s how I came to play Eddie the bartender.”

Elizabeth – the object of Hart’s affection, is played by **Margaret Qualley** (*The Substance*, *Kinds of Kindness*), and she was drawn to the project due to the creative partnership between Richard Linklater and Ethan Hawke: “The combination of Rick and Ethan is extraordinary and a once in a lifetime chance. I have dreamt of getting the opportunity to work with them, as I am such a huge fan of their collective work.”

Andrew Scott (*All Of Us Strangers*, *Ripley*), who plays Richard Rodgers, loved how the screenplay showcased the transience of life: “It’s about creativity and vulnerability in many ways. It’s about the idea of how talent is allocated to different people. We are all given a certain amount of talent, and some people who are given enormous amounts of talent are not given a huge amount of resilience or ability to live in the world. The film is also about friendship and the enormous relationships that you build up within the theatre and within the movies. So, to me, that is the beating heart of the script.

LORENZ HART – HIS GIFTS AND SHORTCOMINGS

Hart's contribution to the American musical theatre industry cannot be understated. The sharp wit of his lyrics, which often reflected his turbulent private life, have meant that his name is synonymous with the shining lights of Broadway. Linklater describes Hart as "probably the greatest American lyricist ever. Those lyrics and that music will last forever. *Blue Moon* is fundamentally a breakup movie. Rodgers has partly moved on – *Oklahoma!* has been hugely successful but there are whispers of a reunion with Hart. Their lives are segueing. This is the beginning of the second half of Rodgers' career, which was already pretty amazing, but then goes on to reach unprecedented heights. Hart is like the guy that is left behind. We've always talked of the film as being a breakup movie, however, instead of two lovers, it's two artists. There's a love between them but there's also an exasperation."

Hawke regards Hart's lyrical style as magical and extremely dynamic: "His lyrics have a quality that people love – they're bittersweet and melancholy. He's incredibly funny whilst being moving, which is probably my favorite quality of poetry – when something is funny and profound. He was not a big person. He was a diminutive man and was always fighting for attention in whatever ways he could find it."

Hawke wasn't fully aware of who Hart was upon reading the script for the first time: "Rodgers and Hart were kind of the Lennon and McCartney of their era. I knew tons of their songs that are classics today, but I didn't know it was them, largely because Rodgers and Hammerstein went on to be the greatest musical theatre duo in the history of theatre, so Hart got usurped. It's as if Wings became bigger than The Beatles. That's how I came to think of it."

Hart's career decline is, in part, due to his alcohol addiction, which led him to be a distant and difficult creative partner. As Hawke states: "Larry is a guy who is in a lot of pain, and alcohol is a painkiller, so he's relying on it tremendously. But it's not a movie about addiction as much as it is about an addict and how people in pain reach for what they perceive as something healing."

Lorenz Hart was a small man, standing at below five feet tall, which likely added to his feelings of low self-esteem and insecurity. As Sloss states: "When people see Ethan in this film, they will not recognize him. Physically, Lorenz Hart could not be more different from Ethan Hawke, but he embodies him."

For **Latham Gaines**, the height consultant, height was essential to understanding Lorenz as a character: “Larry’s height explains a lot about his character, and his relationship with the world around him. It wasn’t just a visual thing for the movie, but an emotional thing for Ethan to help embody the character.”

Ethan worked alongside makeup artist **David Keith Atherton** (*The Homesman, Oz the Great and Powerful*) to transform into Hart: “David loves performance. He’s really interested in helping facilitate the actor to do whatever they want. He was a partner when building Larry and that has been wonderful. It was important that it be both subtle, yet a dramatic change. Larry Hart is very different from me, so I needed a change that wasn’t self-conscious. The makeup needed to let Larry come to forward.”

HART'S SUPPORTING CAST

When *Blue Moon* unfolds, the relationship between Rodgers and Hart is still ongoing but they are at different stages of their careers with plans to reunite on a revival of *A Connecticut Yankee*.

Andrew Scott describes, “Rodgers and Hart had this extraordinary, creative, beautiful friendship. It’s always fascinating to me how those relationships and their dynamics play out. I would say that, at this point in the story, Richard Rodgers is more interested in following his heart than Hart. He wants to inject his musicals with more of a beating heart, and that is what he explored with Hammerstein. However, he has a huge amount of respect for Larry Hart, and he loves him very much. So, it’s bittersweet when we see them interact.”

Scott continues, “It’s a big challenge to play somebody who is so legendary, but I think that the biggest challenge is to be able to incorporate and understand the nature of their friendship. The friendship between Lorenz Hart and Dick Rodgers is the most important thing. That’s what you want the audiences to feel – these are two really intimate friends who are at very different stages of their lives. We’ve all had that feeling of not being in the same place as you once were with a friend. You have to put aside the famousness of these people and remember the dynamics of the relationship.”

This is the opening night of *Oklahoma!*, the first production by new duo Rodgers and Hammerstein. There is clearly tension once Hart throws himself between them, something that Simon Delaney was aware of when understanding his character. “Hammerstein and Hart had a working relationship. They operated in the same circles. When Rodgers split from Hart and took up with Hammerstein, things became a little fractious. So, on the 31st March, 1943, there’s tension in the air.”

Separated from the titans of the musical theatre industry is Elizabeth, the one-way love interest for Hart. As Qualley describes, “Elizabeth looks up to Hart and is trying to learn from him. Hart is in love with Elizabeth, to whatever degree that actually exists, or whether it is just a projection. They have a very special bond.”

During Hart’s life and thereafter, there was speculation about his sexuality, with friends believing he was a closeted homosexual. For Hawke, this assumption, and Hart’s relationship with Elizabeth in the film was a really interesting dynamic. “It’s interesting that a forty-seven year old man could be homosexual and madly in love with a twenty-year old woman. That is a fascinating human characteristic – why did he fall so hard for this woman? She doesn’t see the relationship in the same way, but for Hart, he felt that she would save his life.”

Eddie, the bartender at Sardi's, almost acts as a therapist for Hart, having served him drinks and listened to his ramblings many times. As Cannavale states: "Eddie is a friend to Larry. He's a great sounding board. He represents safety in a way. A great success is coming into the bar and Larry's got nothing to do with it, so it's a difficult night for him. However, as long as Eddie's at the bar, he's got someplace safe to come."

CASTING THE ENSEMBLE

Linklater and Hawke were excited to reunite with *Blue Moon*. Linklater declares, “This is probably the most demanding thing I’ve ever seen Ethan have to do. He’s got to be short. He’s got to be bald with a comb over. It’s been a huge lift for Ethan, but I can tell he’s exhilarated by it.”

On finding Elizabeth, Linklater says, “I thought about Margaret Qualley, met with her a year or so ago and was thrilled when she wanted to play the role.” As Elizabeth is a fictionalized, mysterious character, Linklater wanted someone to capture her energy, and Hart’s admiration for her. He adds: “We really needed someone to bring that believably to life and embody that character. Margaret was really fun to work with and epitomized that fun, free-spirited college girl.”

“In the last few years, we had been thinking about Bobby Cannavale for the role of Eddie – it’s not a big part, but it’s crucial. Bobby ‘is’ Eddie, he’s very New York, so we’re so blessed.” Linklater has known Cannavale for twenty years but they had only collaborated once prior to this, so was thrilled to have him come on board: “I’m so lucky that he’s in this movie. Everything he does is inspired and he is so solid. If this was sports, you’d want him on the team. He’s going to take you to the championship. He’s a super talented actor. I can’t say enough about him.”

Hawke was on a family trip to London many years ago and came across a production of *Hamlet* starring Andrew Scott. Immediately, he was struck by his talent: “I wanted to bring my son to see *Hamlet*, and we went, and I couldn’t believe this young actor. I’ve seen that play a lot of times, and seen some great people do it, but this was the best production I’d seen. I wrote his name down, and hoped to work with him over the years, and then watched him become this huge star. We knew the scenes between Hart and Rodgers were going to be challenging dialogue scenes, so we needed somebody who would have a passion for this material and be interested in the way Rick likes to work. We found a perfect partner in Andrew Scott.”

Rodgers is such a crucial, historical part, so it was naturally more difficult to cast. Says Linklater, “I thought about Andrew Scott but assumed he would be busy. But we sent it to him anyway and were thrilled when he liked the material. I’m so happy with the cast—it just feels perfect.”

Scott was excited to work with Hawke, especially on the more intimate moments in this bustling environment: “It’s been such a pleasure working with Ethan. I adore watching what he’s doing. He’s a great scene partner, just completely generous. Ethan understands the nature of what an opening

night is and how overwhelming it can be, so we've been trying to encapsulate what that is like, and how to have a stolen conversation with somebody in an otherwise overwhelming environment."

RICHARD LINKLATER – THE CONDUCTOR

Hawke was twenty-three and starring in a play when he met Linklater for the first time and, according to him, “they got along like a house on fire.”

He elaborates: “Rick and I just talked all night and before long I auditioned for *Before Sunset*. That was the summer of 1994, so in the last thirty years, we’ve made eight movies together, and *Blue Moon* is our ninth. I love the way he thinks and the way that he works, and his interest in humanity. Actors long to have a meaningful collaboration with a filmmaker and working with excellent filmmakers is the key to having a career. We’ve actually worked together and collaborated together longer than Rodgers and Hart did, so we know what we’re talking about.”

Blizzard praised Linklater’s attention to detail, and his ability to elevate the work of everyone around him: “Almost everyone in the film is based on a real person, and one of his specialties is to be able to take a script and bring out the performances of the actors and turn it all into cinema.”

Qualley was thrilled to get the opportunity to work with Linklater: “It’s been awesome. I’ve loved every single minute. I look up to him so much. I’m such a fan of his mind and his heart, and his absolute unique approach to filmmaking and life. This has been a really dreamy experience.”

Delaney appreciated Linklater’s approach to working with actors – knowing when to rehearse key moments and knowing when to allow the actors to get on with it: “Richard Linklater is one of the best in the business. He’s the kind of director an actor loves. Before the scene, there is discussion and rehearsal. You can work the scene over and over again. When it comes to shooting the scene, he lets you get on with it and play with it. An actor wants a director who trusts them, and with Rick, that is what you get.”

Scott notes Linklater’s creativity as a filmmaker, especially as they were dealing with a single setting: “He gives you the time to understand and learn the music of the piece. That’s really necessary when you’re making a film that is one location and also that celebrates theatre. You’ve got to really have a degree of humility about that. He listens to actors, especially those who have experience in theatre. I felt like I could contribute, speak up and be free which is what you want when you’re on a movie set.”

THE LOOK OF 1940s NEW YORK

When cinematographer **Shane F. Kelly** (*Hit Man*, *Where'd You Go*, *Bernadette*) discovered the one-location setting of the film, he immediately considered how they would keep the visuals dynamic and cinematic: "I started thinking about it technically and how to keep it interesting. With single locations, there is always the worry of finding different shots and being able to tell the story. Once I started talking to our production designer Susie, looking at her drawings and the layout of the space, I knew how to keep it fresh."

Being a period piece, this film is visually different to the majority of Linklater's previous films, as he states: "With this, it's a different palette. Shane and I have done all different kinds of movies. On this, we're shooting anamorphic and it's a fun challenge for us. Shane is really outdoing himself here and really rising to the demands of this movie. He's done a really great job but that's no surprise."

Once production designer **Susie Cullen** (*Abigail*, *Mrs Wilson*) read the script, the most important thing was to maintain the character of the real Sardi's, whilst also creating a space that was visually interesting for the camera: "Sardi's is a real place in New York, which was very popular amongst the theatre crowd in the 40s and still is to this day. So much of our story was set in the restaurant so it was important to try and add in other layering whilst still retaining the essence."

Cullen describes the conversations with Linklater as very collaborative, stating that he was very open to ideas: "We chatted and I would send him drawings and digital models, so we could try and travel through the set as much as possible. Once he was comfortable that the layout was going to give him enough angles, he allowed us to get on with it."

Cullen was lucky to find plenty of historical content, as the people that frequented these places were very famous and often photographed: "There are lots of photographs from our period up until present day, and some of it hasn't changed that much. We then chose the essence of what we wanted to use and bring into our set, which is based on, but not absolutely loyal to, the real layout. Because it is set in one place, we wanted to add as many layers to the set as possible, adding in textures to the walls where possible."

Lining the walls of the real Sardi's are hundreds of caricatures of celebrities, all of whom have dined in the restaurant. When recreating the restaurant on the set at Ardmore, Cullen was able to add

members of the cast and crew – including Richard Linklater – to the walls, to commemorate their collaboration.

Costume designer **Consolata Boyle's** (*Florence Foster Jenkins*, *The Queen*) initial conversations with Linklater boiled down to him saying “it’s a love story,” which she kept in her mind all throughout filming: “That was my North Star throughout. So, if I ever felt lost or not quite sure which way to go, I would turn to that. Richard and I had that initial conversation, then we’d continue about individual aspects of each character. It was very inspiring.”

Boyle was elated to dive into the period setting of the film, noting: “I think it’s a very important point in history. The music of that time, and what was happening on Broadway. The 40s is an amazing period – it’s full of beauty and ugliness. All of that was so enticing, it was an irresistible mix of things. That dynamic that was happening that made everything so very important.”

For the characters of Hart, Rodgers and Hammerstein, Boyle was met with a deluge of imagery on their more formal wear but was able to be more imaginative with their backstories: “These people are photographed so often so there’s no lack of material there. However, there is less information about their personal lives. In a way, what we’re doing is an interpretation. So, everything was accurate, but accuracy was just one element of many. I hope we pushed it beyond that and to tell a story that’s wonderful, sad, complex and truthful – a human story about a genius that flew too close to the sun and fell to earth but left something wonderful behind.”

When creating the look of Elizabeth, Boyle didn’t have any archive material to draw from, so instead wanted to be inspired by what she meant to Hart: “She is this wonderful, vibrant, artistic, creative woman, but also with a more calculated side. She knows where she wants to go and what her aims are, so there is a practical element to her which is reflected in the costume.”

Playing such a unique character, Hawke was grateful to have such imaginative and creative people around him to help achieve this look: “All of these people – cinematography, directing, hair and makeup, costume, the actors – are facilitating this portrait of Larry. There’s so much energy going into making him a three-dimensional figure for the audience.”

Linklater adds, “It’s wonderful to work with top level industry professionals – those that have mastered their craft and yet are still excited about new challenges and how to pull something off.”

THE DEPTHS OF HART

Larry was more difficult to work with [than Oscar]. He was more mercurial, he was harder to find, he was harder to pin down. And when you did, it was awfully well worth it.

- Richard Rodgers

Despite being one of the most prolific lyricists to ever grace the Broadway stage, Lorenz Hart's story remains mostly unknown – many of the cast and crew of *Blue Moon* had heard the songs, but didn't know who wrote them.

For Blizzard, bringing Hart's life to the screen was one of the most important reasons for making this film: "I think this is one of the great untold stories of musical theatre. Most people don't know who Lorenz Hart is. They may know his work, but they don't know the person. This is a very important moment – both in the world and in Broadway history – but we also have this very personal story that weaves through it. We want to feel what Lorenz Hart felt like at this great turning point, and the culmination of this great partnership."

Hart can be described as a tragic character, but for Hawke, it is his humanity and wit that shine above this: "There is something so tragic, human and hysterically funny about Lorenz Hart. We've all been the person who feels ignored, lost or confused. Larry Hart is a wonderful embodiment of that. We all understand jealousy and what a terrible feeling it is to feel and how it makes us behave like idiots. And if I did my job at all, I hope to translate the feeling of what it was like to read the script. I hope people have as much fun with it as I have. All of Rick's films have a wit to them and that makes them unpretentious and fun to be around, so I hope people find that in this film."

John Sloss adds: "I think it's certainly going to be the virtuosity of the performances. For those interested in musical theatre history, it will be essential viewing. I think for those interested in seeing great actors working together and off each other at a high level, it will also be essential viewing. Richard Linklater is one of our greatest living visual storytellers, and he's amassed quite a following. So, I think for anyone who appreciates his filmmaking, they will not be disappointed."

When looking for a guiding light during the making of the film, Linklater would always turn to the work of Rodgers and Hart: "It's all about love and being on the outside of it. An impossible love that is just not going to happen for you. At its best, we want *Blue Moon* to be like a Rodgers and Hart song – beautiful, funny, witty and sad."

ABOUT THE CAST

ETHAN HAWKE | Lorenz “Larry” Hart

For over four decades, Ethan Hawke has been a maverick of independent film and a charismatic if unassuming Hollywood leading man, always bold, always distinctive regardless of the genre or scale of the moviemaking. His performance in *Blue Moon* is the latest masterful performance in this formidable career.

He has been nominated for four Academy Awards, two for acting and two for writing, as well as BAFTA, Screen Actors Guild, Golden Globe and Critics Choice Awards. He has been honored with an Independent Spirit Award, a Gotham Award, a Peabody Award and countless critics prizes for his screen acting, including the rare trifecta of Best Actor awards in a single year from the New York Film Critics Circle, the Los Angeles Film Critics Association, and the National Society of Film Critics. Equally exciting on stage, he is also a Tony Award nominee and Obie Award winner. He has directed feature films, documentaries and highly acclaimed stage productions; in addition to being a producer, screenwriter, and best-selling author.

Hawke’s filmography includes nine collaborations with filmmaker Richard Linklater, including *Boyhood* (Academy Award®, SAG, Golden Globe®, BAFTA, Choice and Independent Spirit Award nominations), and memorably the *Before* trilogy (*Before Sunrise* and its two sequels *Before Sunset* and *Before Midnight*), costarring Julie Delpy. Hawke, Delpy, and Linklater received Academy Award® and Independent Spirit Award nominations for writing the latter two films and were honored with the Louis XIII Genius Award for the trilogy at the 2014 Critics Choice Awards. He received Academy Award® and Screen Actors Guild nominations for ‘Best Supporting Actor’ for Antoine Fuqua’s *Training Day*, opposite Denzel Washington. He also received career-best notices for Paul Schrader’s *First Reformed*, for which he won the Independent Spirit Award, the Gotham Award and over 30 critics’ awards (including the New York Film Critics Circle Award and the Los Angeles Film Critics Association for ‘Best Actor’).

More recently, he received career-best acclaim for his portrayal of abolitionist John Brown in *The Good Lord Bird*, the Showtime series he starred in, executive produced and co-wrote, winning a Peabody Award among numerous other accolades, including an AFI ‘TV Program of the Year’, the Gotham Award for Outstanding Performance in a New Series, and SAG Award, Golden Globe, and TCA Award nominations (and a WGA Award and USC Scriptor Award nominations for his writing).

Hawke resides in Brooklyn, New York.

FILMOGRAPHY

	<u>Film</u>	<u>Director</u>	
2025	BLUE MOON	Richard Linklater	
2025	SHE DANCES	Rick Gomez	
2023	LEAVE THE WORLD BEHIND	Sam Esmail	
2023	WILDCAT	Ethan Hawke	Also Writer
2023	STRANGE WAY OF LIFE	Pedro Almodóvar	
2022	RAYMOND & RAY	Rodrigo García	
2022	GLASS ONION	Rian Johnson	
2022	THE NORTHMAN	Robert Eggers	
2021	THE BLACK PHONE	Scott Derrickson	
2021	THE GUILTY	Antoine Fuqua	
2021	ZEROS AND ONES	Abel Ferrara	
2021	WAITING FOR GODOT	Scott Elliot	
2020	CUT THROAT CITY	RZA	
2020	TESLA	Michael Almereyda	
2019	THE TRUTH	Hirokazu Koreeda	
2019	ADOPT A HIGHWAY	Logan Marshall-Green	
2019	THE KID	Vincent D'Onofrio	
2018	STOCKHOLM	Robert Budreau	
2018	BLAZE	Ethan Hawke	Also Writer
2018	JULIET, NAKED	Jesse Peretz	
2017	24 HOURS TO LIVE	Brian Smrz	
2017	FIRST REFORMED	Paul Schrader	
2017	VALERIAN AND THE CITY OF A THOUSAND PLANETS	Luc Besson	
2016	THE MAGNIFICENT SEVEN	Antoine Fuqua	

	<u>Film</u>	<u>Director</u>	
2016	MAUDIE	Aisling Walsh	
2016	THE PHENOM	Noah Buschel	
2016	IN A VALLEY OF VIOLENCE	Ti West	
2015	EXIT STRATEGY	Antoine Fuqua	
2015	REGRESSION	Alejandro Amenábar	
2015	BORN TO BE BLUE	Robert Budreau	
2015	MAGGIE'S PLAN	Rebecca Miller	
2015	SINISTER 2	Ciarán Foy	
2015	TEN THOUSAND SAINTS	Shari Springer Berman / Robert Pulcini	
2014	SEYMOUR	Ethan Hawke	
2014	GOOD KILL	Andrew Niccol	
2014	CYMBELINE	Michael Almereyda	
2014	PREDESTINATION	Michael Spierig / Peter Spierig	
2014	BOYHOOD	Richard Linklater	
2013	GETAWAY	Courtney Solomon	
2013	THE PURGE	James DeMonaco	
2013	BEFORE MIDNIGHT	Richard Linklater	Also Co-Writer
2012	MEA MAXIMA CULPA	Alex Gibney	
2012	TOTAL RECALL	Len Wiseman	
2012	SINISTER	Scott Derrickson	
2011	THE WOMAN IN THE FIFTH	Pawel Pawlikowski	
2009	DAYBREAKERS	Michael Spierig / Peter Spierig	
2009	LITTLE NEW YORK	James DeMonaco	
2009	BROOKLYN'S FINEST	Antoine Fuqua	
2008	NEW YORK, I LOVE YOU	Fatih Akin / Yvan Attal / Randall Balsmeyer	
2008	WHAT DOESN'T KILL YOU	Brian Goodman	

	<u>Film</u>	<u>Director</u>	
2007	BEFORE THE DEVIL KNOWS YOU'RE DEAD	Sidney Lumet	
2006	THE HOTTEST STATE	Ethan Hawke	Also Writer
2006	FAST FOOD NATION	Richard Linklater	
2005	LORD OF WAR	Andrew Niccol	
2005	ONE LAST THING...	Alex Steyermark	
2005	ASSAULT ON PRECINCT 13	Jean-François Richet	
2004	TAKING LIVES	D.J. Caruso	
2004	BEFORE SUNSET	Richard Linklater	Also Co-Writer
2001	THE JIMMY SHOW	Frank Whaley	
2001	TRAINING DAY	Antoine Fuqua	
2001	TAPE	Richard Linklater	
2001	WAKING LIFE	Richard Linklater	
2001	CHELSEA WALLS	Ethan Hawke	
2000	HAMLET	Michael Almereyda	
1999	SNOW FALLING ON CEDARS	Scott Hicks	
1999	JOE THE KING	Frank Whaley	
1998	THE VELOCITY OF GARY	Dan Ireland	
1998	THE NEWTON BOYS	Richard Linklater	
1998	GREAT EXPECTATIONS	Alfonso Cuarón	
1997	GATTACA	Andrew Niccol	
1995	SEARCH AND DESTROY	David Salle	
1995	BEFORE SUNRISE	Richard Linklater	
1994	QUIZ SHOW	Robert Redford	
1994	REALITY BITES	Ben Stiller	
1994	WHITE FANG 2: MYTH OF THE WHITE WOLF	Ken Olin	

	<u>Film</u>	<u>Director</u>
1994	FLOUNDERING	Peter McCarthy
1993	ALIVE	Frank Marshall
1992	RICH IN LOVE	Bruce Beresford
1992	WATERLAND	Stephen Gyllenhaal
1992	A MIDNIGHT CLEAR	Keith Gordon
1991	MYSTERY DATE	Jonathan Wacks
1991	WHITE FANG	Randal Kleiser
1989	DAD	Gary David Goldberg
1989	DEAD POETS SOCIETY	Peter Weir
1985	EXPLORERS	Joe Dante

MARGARET QUALLEY | Elizabeth Weiland

Golden Globe nominee Margaret Qualley has become one of the most sought-after actors of her generation in the years since her esteemed debut portrayal of Jill Garvey on the critically acclaimed HBO series *The Leftovers* in 2014.

Currently, Qualley can be seen in her Golden Globe nominated role starring opposite Demi Moore in Coralie Fargeat's *The Substance*, which premiered at Cannes Film Festival winning Best Screenplay, and TIFF People's Choice Midnight Madness Award. Qualley recently appeared in Yorgos Lanthimos' *Kinds Of Kindness*, with Jesse Plemons and Emma Stone, which also premiered at Cannes Film Festival. Earlier this year, Qualley starred in Ethan Coen's *Drive Away Dolls* alongside Geraldine Viswanathan and Beanie Feldstein, also starring Pedro Pascal, and Matt Damon. Last year, Qualley starred opposite Emma Stone and Mark Ruffalo in Yorgos Lanthimos' *Poor Things* which received numerous accolades including an Academy Award "Best Picture" nomination, Golden Globe Nominations and a Gotham Award Nomination. Upcoming films Ethan Coen's *Honey Don't*, also starring Aubrey Plaza and Chris Evans; Richard Linklater's *Blue Moon*, also starring Ethan Hawke and Andrew Scott; and *Huntington* from A24, also starring Glen Powell.

In the spring of 2023, Qualley starred in Neon's romance-thriller, *Sanctuary*, alongside Christopher Abbott, directed by Zachary Wigon, which premiered at the 2022 Toronto International Film Festival. In 2021, Qualley starred in the critically acclaimed limited series for Netflix from LuckyChap Entertainment and John Wells, *Maid*, for which she received Emmy, Screen Actors Guild and Critics' Choice Award nominations.

The show, based off Stephanie Land's *New York Times* best-selling memoir, Maid: Hard Work, Low Pay and a Mother's Will to Survive, *Maid*, premiered to rave reviews and has been watched by 75+ million households.

In 2019, Qualley appeared in two award-winning projects: Quentin Tarantino's 10-time Oscar nominated film, *Once Upon A Time... In Hollywood* as Pussy Cat, alongside Brad Pitt, Leonardo DiCaprio, Lena Dunham and Margot Robbie; and in the eight-episode 17-time Emmy nominated limited FX series, *Fosse/Verdon*, as Ann Reinking alongside Sam Rockwell and Michelle Williams, and for which she received Emmy and Critics Choice nominations. The series, directed by Thomas Kail and executive produced by Lin Manuel Miranda, was based on the biography by Sam Wasson, *Fosse*.

BOBBY CANNAVALE | Eddie the Bartender

Bobby Cannavale was last seen starring in Tony Goldwyn's acclaimed film *Ezra*. The film follows divorced stand-up comedian Max Bernal (Cannavale) who embarks on a cross-country road trip with his neurodivergent son, Ezra, that has a transcendent impact on both of their lives. Upcoming, he can be seen in William Goldenberg's *Unstoppable* for Amazon alongside Jharrel Jerome, Jennifer Lopez, Michael Peña, and Don Cheadle which premiered at the 2024 Toronto Film Festival.

Cannavale is currently in production on Amazon's series *Scarpetta* starring and executive produced by Nicole Kidman and Jamie Lee Curtis. The project based on Patricia Cornwell's best-selling Kay Scarpetta book series that follows Kay Scarpetta (Kidman), Chief Medical Examiner.

Additional film credits include Martin Scorsese's *The Irishman* which received a SAG nomination for Outstanding Performance by a Cast in a Motion Picture, *Old Dads*, *Blonde*, *Thunderforce*, *Superintelligence*, *I Tonya*, *Jumanji: Welcome to the Jungle*, *Ant-Man*, *Danny Collins*, *Annie*, *Spy Chef*, *Blue Jasmine*, *WinWin*, *The Station Agent*, *Romance & Cigarettes*. Cannavale also starred in the Netflix series *The Watcher*, *Bupkis*, *Nine Perfect Strangers*, *Homecoming*, *Angie Tribeca*, *Mr. Robot*, *Maser of None*, *Nurse Jackie* for which he received 2 Emmy nominations, *Boardwalk Empire* for which he received an Emmy Award and a SAG nomination and *Will & Grace* for which he also received an Emmy Award.

Theater credits include *Here We Are*, *The Lifespan of a Fact*, *Glengarry Glen Ross*, *The Motherf**ker with the Hat* for which he received a Tony Award nomination and *Mauritius* for which he also received a Tony Award nomination. This year Cannavale received the Newport Beach Film Festival "Artist of distinction" Award.

ANDREW SCOTT | Richard Rodgers

Andrew Scott is an acclaimed Irish actor who has starred in an array of projects across film, TV, and theatre.

Andrew currently stars in the Netflix limited series, *Ripley*, in which he plays the titular character, “Tom Ripley”, opposite Dakota Fanning, receiving nominations for a Primetime Emmy, Golden Globe, and Critics Choice Award. He also recently starred in Andrew Haigh’s film, *All Of Us Strangers*, opposite Paul Mescal, Claire Foy, and Jamie Bell for Searchlight Pictures, for which he received a Golden Globe Awards Nomination for “Best Actor in a Motion Picture – Drama” and a British Independent Film Awards nomination for “Best Lead Performance.”

Upcoming, Andrew will reprise his role in the one-man show *Vanya*, based on Simon Stephens’ adaptation of the Anton Chekhov play. The show will return to the stage in New York, running through May 2025. He previously starred in the show when Sam Yates directed it for the West End in Fall 2023. In 2024, Andrew became the first person in history to win Critics Circle lead actor prizes in both film and theater in the same year for his performances in *All Of Us Strangers* and *Vanya*.

Andrew received widespread acclaim for his portrayal of “The Priest” in Amazon’s *Fleabag*, earning a Screen Actors Guild Award for his performance. Other projects include Lena Dunham’s *Catherine Called Birdy* opposite Bella Ramsey, Joe Alwyn, and Isis Hainsworth for Amazon; the Amazon/BBC One limited series; *Pursuit Of Love*, opposite Lily James, Emily Beecham, and Emily Mortimer; and Bart Sher’s HBO drama, *Oslo*, opposite Ruth Wilson.

Other previous work includes *Denial*, starring alongside Rachel Weisz and Timothy Spall; *Spectre* from the James Bond franchise; *Alice Through The Looking Glass* with Johnny Depp; *King Lear* with Anthony Hopkins; Ken Loach’s *Jimmy’s Hall*; and an acclaimed role in the hit British film, *Pride*, for which he received the British Independent Film Award for Best Actor in a Supporting Role. He also played the role of Lieutenant Leslie in Sam Mendes’s *1917*.

Andrew is perhaps best known on television for his role as ‘Moriarty’ in the international hit series, *Sherlock*, for which he was awarded the BAFTA award for Best Supporting Actor. Other television credits include *Modern Love*, *The Hollow Crown*, *The Town*, *The Hour*, *John Adams*, *Bands of the Brothers*, and *Black Mirror*. He also starred on stage in the critically acclaimed revival of Noel Coward’s *Present Laughter*, directed by Matthew Warchus, at the Old Vic.

A celebrated stage actor, he has had roles in notable productions such as *Cock* and *A Girl In a Car With a Man at the Royal Court*, both for which he received an Olivier Award. He was also nominated for the Olivier Award, the Evening Standard Award and won the Critics Circle Award for his acclaimed performance as *Hamlet* at the Almeida and its subsequent transfer to the West End.

PATRICK KENNEDY | E.B. White

Patrick recently wrapped as EB WHITE on *Blue Moon* from director Richard Linklater alongside Ethan Hawke, Margaret Qualley, Andrew Scott and Bobby Cannavale. Prior to this he worked on *Department Q* for Left Bank Pictures and Netflix, and can be seen in *The Day of the Jackal* for NBC and Peacock and as RON DENNIS in *Senna* for Netflix.

Patrick has starred in a wide variety of acclaimed features including Joe Wright's *Atonement*; Steven Spielberg's *Munich* and *War Horse*; Ridley Scott's *A Good Year*; Peter Greenaway's *Tulse Luper's Suitcases*; Richard Linklater's *Me and Orson Welles*; Bill Condon's *Mr. Holmes* with Ian McKellan; and *London Has Fallen*.

He began his career playing Richard Carstone in the BBC's acclaimed production of *Bleak House*. He went on to appear as Dr Douglas Mason in the acclaimed series *Boardwalk Empire*, earning a nomination for the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series. Patrick played Allston Wheatley in Netflix's award-winning series *The Queen's Gambit* opposite Anya Taylor-Joy; McKechnie in Tom Stoppard's *Parade's End* for HBO; Dennis Wilson in the BBC mini-series *Mrs. Wilson* opposite Ruth Wilson; and Terence Sampson in *Downtown Abbey*. He starred in Mike Leigh's *Peterloo* and took the lead in *Miss Marx* which showed in competition at the Venice Film Festival. Other credits include Apple TV's *Liaison* opposite Eva Green, and *Franklin* with Michael Douglas. His work in comedy includes Neil in *Peep Show*, Will in the acclaimed FX series *Atlanta*, and in multiple roles in *Ourhouse* and *The Sophisticated Neanderthal Interview* for the artist Nathaniel Mellors.

Patrick's stage work includes Carrie Cracknell's *Oil* at the Almeida; Michael Grandage's *Photograph 51* opposite Nicole Kidman in the West End; Camille in the National Theatre's *Thérèse Raquin* directed by Marianne Elliott; and Michael Grandage's production of *Suddenly Last Summer* with Diana Rigg. He took the leads in two Harold Pinter plays, *The Lover* and *The Collection* directed by Michael Kahn at the Shakespeare Theatre Company.

JONAH LEES | Morty Rifkin (Pianist)

Jonah can currently be seen in James Gunn's blockbuster success *Superman*, from DC Studios. He notably plays John Lennon in the Amazon feature film *Midas Man*, the behind-the-scenes story of The Beatles, opposite Eddie Marsan and Emily Watson. His further credits include a lead role in Netflix's fantasy series *The Letter For The King*, playing Jimmy Lee Swaggart in Roland Joffe's *Sun Records*, the feature film *Tale Of Tales* opposite Salma Hayek and John C Reilly, and Young Eric Morecambe in the BAFTA-winning *Eric & Ernie*.

SIMON DELANEY | Oscar Hammerstein

Simon Delaney has been working as an actor, director, writer, and producer for over 20 years in Ireland, the UK, and the US.

Recent television work in includes *Lockerbie: A Search for Truth*, *Young Sherlock*, *The Woman in the Wall*, *Inside Man*, *That Dirty Black Bag*, John Carney's *Modern Love*, *Young Wallander*, *Trollied* (3 series), *The Good Wife*, and the Emmy Award winning *Moone Boy*.

Film credits include *Blue Moon*, *Role Play*, *Don't Go*, *Damo & Ivor: The Movie*, *The Conjuring 2*, *Mrs Browns Boys D'Movie*, *Delivery Man*, *Begin Again*, *Alan Partridge: Alpha Papa*, *This Must be the Place*—which competed at the Cannes Film Festival—and *Zonad*. Simon has received 4 Irish Film and Television Academy Best Actor nominations and went on to host the event for 4 years live on RTE television.

Theatre credits include *The Price* at The Gate Theatre, *The Snapper* at The Gate Theatre, *Mrs Brown's Boys* at the 02 Arena London, and *Stones in His Pockets* at The New Ambassadors & Duchess Theatres in London's West End.

ABOUT THE CREW

RICHARD LINKLATER | Director, Producer

Richard Linklater (writer/director) is a five-time Oscar nominee, two-time Golden Globe winner, two-time Bafta winner who has directed 25 feature length films. His more recent credits include *Boyhood* (2014), *Everybody Wants Some!!* (2016), *Last Flag Flying* (2017), *Where'd You Go Bernadette?* (2019), *Apollo 10½: A Space Age Childhood* (2022), *Hit Man* (2024), *Hometown Prison* (2024) and the upcoming “*Nouvelle Vague* and “*Blue Moon*, (both 2025). He also serves as the Artistic Director for the Austin Film Society, which he founded in 1985 to showcase films from around the world that were not typically shown in Austin. The Austin Film Society operates a repertory theater, manages a film studio, and has given out over \$2,700,000 in cash grants to Texas filmmakers since 1996.

ROBERT KAPLOW | Writer

Robert Kaplow is the author of numerous novels. In 2008, director Richard Linklater filmed an adaptation of Robert’s novel *Me and Orson Welles*. In the past, Robert has taught English and Creative Writing, and for over a decade he and his band (“Moe Moskowitz and the Punsters”) wrote, produced, and performed satirical sketches for NPR’s Morning Edition. *Blue Moon* is his first original screenplay.

MIKE BLIZZARD | Producer

Mike Blizzard is a former political & public relations consultant who emerged onto the film scene in 2014 as producer of the award-winning *No No: A Dockumentary* which premiered in competition at the Sundance Film Festival and can be seen on Showtime, Netflix, and ESPN. His directorial debut, the 2018 experimental documentary *Also Starring Austin*, screened at the Dallas and Austin Film Festivals and played to sold out crowds at AFS Cinema and other regional theaters.

More recently Blizzard has teamed with Oscar-nominated writer/director Richard Linklater as producer of the film adaptation of Stephen Sondheim’s *Merrily We Roll Along*, the animated Netflix film *Apollo 10 ½: A Space Age Childhood* and *Hit Man* – which premiered at the 2023 Venice and Toronto Film Festivals and became the #1 movie on Netflix in 2024.

JOHN SLOSS | Producer

John Sloss is founder and CEO of Cinetic Media. He has produced or executive produced over 70 films including Richard Linklater’s Academy Award-winning *Boyhood*, *Last Flag Flying*, and

Before Series, Todd Haynes's *The Velvet Underground*, *Wonderstruck* and *I'm Not There*, Peter Farrelly's Academy Award-winning *Green Book*, Errol Morris's Academy Award-winning *The Fog of War*, Kimberly Peirce's Academy Award-winning *Boys Don't Cry*, Jennifer Westfeldt's *Friends With Kids*, and Ethan Hawke's *Blaze*.

John founded the Producers Distribution Agency in 2010, a theatrical distribution company which released Banksy's *Exit Through the Gift Shop*, Asif Kapadia's *Senna*, Emilio Estevez's *The Way*, and Katie Dellamaggiore's *Brooklyn Castle* among other titles. He also founded the groundbreaking digital production and distribution company InDigEnt alongside Gary Winnick and IFC Films.

SHANE F. KELLY | Director of Photography

Shane F. Kelly is best known for his work with Richard Linklater, and their numerous collaborations include the recently released *HIT MAN*, starring Glen Powell. Their other films together include *APOLLO 10½*, *WHERE'D YOU GO BERNADETTE*, the contemporary drama *LAST FLAG FLYING*, the comedy *EVERYBODY WANTS SOME*, the Oscar-nominated *BOYHOOD*, and the sci-fi thriller *A SCANNER DARKLY*. Additionally, Shane shot the thriller *THE BLAZING WORLD* and Sharon Horgan's series *WOMEN ON THE VERGE*. Most recently, he wrapped on Richard Linklater's upcoming film *BLUE MOON*.

CONSOLATA BOYLE | Costume Designer

CONSOLATA BOYLE is a three-time Academy Award nominee for *Victoria & Abdul* (starring Judi Dench), *Florence Foster Jenkins* (with Meryl Streep), and *The Queen* (with Helen Mirren), and has received three Primetime Emmy nominations, most recently for *The Regime* (with Kate Winslet), winning for *The Lion in Winter* (with Glenn Close). Ms. Boyle has also won a Costume Designers Guild Award (plus three further nominations), as well as two BAFTA Film nominations. She has worked with many leading directors including: Alan Parker, David Mamet, Liv Ullmann, Neil Jordan, John Sayles, Hugh Hudson, Marjane Satrapi, David Mackenzie, and most particularly Stephen Frears. Her latest credit is the third installment in the acclaimed *Enola Holmes* series, for Netflix, directed by Philip Barantini.

SUSIE CULLEN | Production Designer

Susie Cullen is an accomplished Production Designer known for her bold visual storytelling, meticulous attention to detail, and ability to craft immersive worlds across film, television, and commercial productions. With a background in fine arts and design, Susie brings a distinct visual language to every project, seamlessly blending narrative, environment, and emotion through carefully

curated sets and aesthetics.

Over the course of her career, Susie has collaborated with award-winning directors, producers, and cinematographers to bring complex scripts to life, ranging from gritty dramas and period pieces to stylized genre films and contemporary narratives. Her work is defined by a deep understanding of character, story structure, and spatial design, resulting in visuals that feel both authentic and compelling.

Whether working on intimate indie films or large-scale productions, Susie leads with a collaborative spirit and a sharp creative vision. Her keen eye for color, texture, and architecture allows her to transform abstract concepts into tangible cinematic environments that elevate the storytelling experience.

Susie Cullen continues to push the boundaries of production design, embracing new techniques and technologies while staying rooted in the fundamentals of visual storytelling and has worked in numerous countries.

Susie's most recent films include "Blue Moon" directed by Richard Linklater for Sony Pictures Classics, "Drop" and "Abigail", both for Universal Pictures.

SANDRA ADAIR | Film Editor

Academy Award nominee, Sandra Adair, A.C.E., has enjoyed an ongoing artistic collaboration with film director Richard Linklater, having edited 24 films for him over the past 33 years. Some of their collaborative work includes the cult classic Dazed and Confused, School of Rock, the 2012 comedy Bernie, and the critically acclaimed 'Before' trilogy, Before Sunrise, Before Sunset and Before Midnight, and last year's Hit Man. Their latest collaboration is this year's Blue Moon.

In 2014, Linklater's Boyhood premiered at the Sundance Film Festival to rave reviews and went on to win numerous awards, including 3 Golden Globes and 3 BAFTAs. Boyhood also earned 6 Academy Award nominations, including Best Editing for Sandra Adair. Adair also won the American Cinema Editor's Eddie Award for Best Editing, Drama, for Boyhood.

Adair was nominated for an Eddie Award for Best Editing of a Musical or Comedy by the American

Cinema Editors for *School of Rock*, and won the Best Edited Documentary at the Woodstock Film Festival in 2012 for the feature doc, *Shepard & Dark*, for director Treva Wurmfeld.

In 2016, Adair made her directorial debut with *The Secret Life of Lance Letscher*, a feature length documentary, which premiered at SXSW in 2017.

Sandra is a member of the Academy of Motion Picture Arts and Sciences, American Cinema Editors, and The Motion Picture Editor's Guild. She also now serves on the Advisory Board for Women in Film and Television, Austin.

OLIVIA SCOTT WEBB | Casting Director

Olivia won the 2021 Emmy Award for Outstanding Casting Limited Series for Scott Frank's Netflix series *The Queen's Gambit*. She also won the 2019 Emmy Award for Outstanding Casting for A Comedy Series for her work on the second season of Phoebe Waller-Bridge's hit comedy *Fleabag*. Olivia's further recent casting credits include Dolly Alderton's adaptation for the new Netflix series *Pride and Prejudice* and Scott Frank's new Netflix series *Department Q*, which has just been commissioned for a second series. Olivia also recently cast Fleur Fortune's debut feature *The Assessment* for Number 9 films, starring Elizabeth Olsen and Alicia Vikander. Olivia cast Neil Forsyth's BBC One series 1 and 2 *The Gold* which follows the fallout from the infamous 1980s Brinks Mat robbery, starring Jack Lowden and Hugh Bonneville.