

EVERYBODY DIGS BILL EVANS

PRODUCTION NOTES

Running time 102 minutes, black & white and colour, Aspect Ratio: 1:1.85, 24fps, Sound 5.1

Fís Éireann/Screen Ireland Presents

In Association with the UK Global Screen Fund and Over The Fence Films

A Grant Gee Film

A Cowtown Pictures and Hot Property Films Production

In Association with Bona Fide Productions, Finite Films, Shoni Productions and Onsite

In Association with Mister Smith Entertainment with the Support of Metropolitan Pictures

Adapted from the novel Intermission by Owen Martell, Written by Mark O'Halloran

Produced by Janine Marmot and Alan Maher

Directed by Grant Gee

Starring

Anders Danielsen Lie, Bill Pullman, Laurie Metcalf, Barry Ward, Valene Kane, Katie McGrath



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LOGLINE:

At the height of his career, legendary jazz pianist Bill Evans' bassist and musical soulmate dies tragically in a car crash. This is the story of what came next for one of the most influential figures in 20th century music.

SHORT SYNOPSIS:

June 1961, New York. Legendary jazz pianist Bill Evans has found his musical voice and created the perfect trio, including bass player Scott LaFaro, his musical soulmate. A residency at New York's Village Vanguard culminates in the live taping of two of the greatest jazz records of all time in one day. Days later, LaFaro dies tragically in a car crash. Numb with grief, Evans stops playing for the first time since childhood. This is the story of what happened next for one of the most influential and gifted figures in 20th century music.

Cutting between Bill's present and future, his sobriety and intoxication, and his relationships with his family and on again/off again girlfriend, who shares his taste in music and hard drugs, EVERYBODY DIGS BILL EVANS portrays the inner life and personal impact of a troubled musical genius as he struggles to learn that sometimes an intermission is part of the music.

LONG SYNOPSIS:

NEW YORK, 1961

The Bill Evans Trio play the final number of shows of their residency at the Village Vanguard in New York. The final number is called *Jade Visions* and was composed by the trio's bass player.

Upstate New York. An empty highway through the countryside late at night. The loneliest car crash in the world.

In an apartment in New York City, Harry Evans Jr. reads a newspaper report of the car crash as his wife, Pat makes breakfast for Harry and their 7-year-old daughter Debby.

They know the crash victim, a young jazz bassist named Scott LaFaro who was part of a trio led by a piano player, Harry's younger brother, Bill.

Harry goes to check on his brother's welfare. His squalid NYC apartment is a shock to Harry. They meet in the shadows. In his grief, Bill can hardly speak, but Harry offers refuge to Bill by taking him into the relative comfort of his family apartment nearby.

Bill is a quiet, mysterious contradiction: a sharp, smart, decent man who nonetheless projects a powerful sense of purpose and purposeful dissolution. Trauma and dissolution create tension in the family home from the start. Nobody admits to it, but everyone knows that Bill's a junkie. A sharp, smart, quiet, decent, discrete junkie.

In conversation with Harry and with Pat, we learn that Bill has decided that, without the alchemical effect of Scott, he can no longer play. Through this, we understand the rivalry between the brothers. Harry, the elder, is a second-rate piano player who now works as a music teacher. Bill is a unique musical genius on the cusp of fame, who now appears to be throwing his talent away along with the rest of his life.

We learn that Bill has a partner, Ellaine, but that their life together is chaotic and her whereabouts now is shadowy.

Bill's aura of grief and dissolution disrupts Harry and Pat's household. For a brief moment it looks as though there may be a breakthrough. The child Debby, Bill's niece, convinces her uncle to sit down at the family piano and play 'The Waltz for Me'. She's referring to Evans' evergreen masterpiece 'Waltz for Debby' (best described as 'the sound of sunshine in musical form'). But, unable to fully perform his masterpiece, Bill manages to turn the sunshine into impotent failure.

Harry and Pat can stand it no more and it's agreed that Bill should be packed off to stay with their parents, in retirement in Florida.

This introduces a complex mix of care, punishment and guilt into the brother's relationship.

Bill leaves Harry and heads for Florida for sun, rest, detoxification and a dive into their parents' life.

*Flash forward to 1981 and a hallucinatory mix of images of Harry's suicide by shotgun and a ruined 51-year-old Bill playing a turbocharged virtuosic version of the theme from the TV show M*A*S*H, Suicide is Painless.*

IN FLORIDA. 1961

All is bleaching white heat in a modest suburban bungalow near the coast of Florida.

Mary Evans and Harry Evans Sr are trying to enjoy their retirement. They have lived a hard, blue-collar existence in New Jersey and while Florida life is relatively easy, there's a sense of ennui and of long-standing marital friction, albeit mellowed by age and the heat.

Into this life of entropic ease comes their traumatised son who, unknown to them, is a junkie who is taking this visit as an opportunity to go cold turkey.

From the moment she sees her son, Mary intuits what she needs to do. Harry Sr. evades and blusters on.

Bill suffers, Mary cares. Harry Sr. sits it out with little comment.

Eventually, Bill breaks through.

Still, nothing directly is said about the situation or about Bill's emotional or pharmacological condition. Unused or unable to express their emotions, Bill gradually begins to emerge through the repetition of old family rituals - eating the food mother makes and playing golf with father.

One night Bill accompanies his father to a night of 'good times' with fellow retirees in a local bar. Bill's incipient fame has reached even the retirees who want to know about Bill's life as a New York jazz celebrity "What's Miles Davis like?!" . Bill politely evades this question. Harry Sr. reverts to younger, bitter form and drinks far too much. The old men sing and the singing falls flat. The musical tragicomedy ends with son carrying drunken father home and caring for him.

Later, in bed, Harry and Mary hear the sounds of Bill playing their piano, quietly, beautifully, out of sight in the room adjacent. Their boy genius has re-emerged.

And suddenly, Bill's partner Ellaine appears in Florida – on a rescue/courier mission from the record company - and immediately there's a love-line back to New York city and the pleasures, pains and chaos of a life there.

Bill is badly conflicted, should he return to the romantic/musical, pharmacological fray? Ellaine returns to NYC leaving Bill to make his decision.

Flash forward 1971 and a hallucinatory montage of Bill confessing of an affair. Of his desire for a family with the new woman. For a life which is impossible with Ellaine. Of Ellaine throwing herself under the wheels of an NYC subway train.

Back in Florida, 1961, a test pressing of the record featuring the last music of the Bill Evans Trio, featuring Scott LaFaro arrives in the Florida house. There is a spellbound listening party. Even Harry Sr. is moved to pride and praise.

Bill makes his decision and returns to New York.

IN NEW YORK 1961

Bill is met off the inbound flight from Florida by his brother.

To avoid dealing with recent events and of the complex feelings between them, they default to comfortable, familiar, brotherly banter. They drive into New York. The air is clear between them, but we feel that they will never be this close again.

Harry deposits Bill at his squalid apartment and leaves with a backwards glance before disappearing into his future.

In his apartment, Bill finds that Ellaine has left a note and some cash, an advance from his record company. Bill spends a moment alone in the radiantly dingy apartment, full of possible choices possible directions, possible futures.

Then, there is only one direction and Bill leaves the apartment.

Flash forward to 1981. Penny, Bill's latest, much younger girlfriend is trying to keep him afloat and alive as his latest bandmate drives them at speed towards an emergency hospital. Bill is a prematurely aged ruin, and his body is rapidly collapsing. He feels he is drowning in his own blood. He is afraid but sanguine. We feel the ghosts of his lost, imperfect lives with him as he is driven through the night watching the city spool by. The ghosts of his brother and of Ellaine seem close-by. In his final minutes of life on a hospital gurney, Bill time travels and his traveling finds a line back to Ellaine.

IN NEW YORK 1961

We see Bill and Ellaine, stoned and in love. The apartment is a cocoon. A mellow, dirty heaven. Bill speaks about music and about Scott, but he could as well be speaking of Romantic Love. Of the improvisational tightrope and of the all-consuming sublime. It is a perfect, tragic definition of a romantic soul. Too perfect.

Ellaine sleeps and wakes to a dream, a real dream of Bill, naked, playing the piano. He is playing the jazz standard "Lucky to be Me." Ellaine watches Bill play and she is happy. She waits for Bill to finish the tune, turn and share her happiness. He finishes playing. He turns. He smiles. His smile dissolves. He is lucky. He is happy. He is doomed.

DIRECTOR'S STATEMENT:

I first became aware of Bill Evans as a photograph. A photograph by Lee Friedlander (captioned as 1961 but probably 1962). A pianist is sat at a piano in the foreground, center frame and facing us. Two other musicians are just behind, framing him. These two are younger and having a ball, laughing like they can't believe their luck. The pianist, who at first glance is an Ivy League Mid-Century jazz dream is, at second glance, looking like he's seen a ghost. The photograph made me want to find out what kind of music was made by the man who'd seen a ghost. When I heard that music, I was gone. Couldn't believe the ...lightness, I guess. My dad listened to a lot of Oscar Peterson and Errol Garner and what I heard reminded me of that, but Bill's music just had some kind of space, light and lightness which I'd never heard before. It made – still makes - normal life feel kind of galumphing.

Some years later I saw that someone had written a novel about Bill called 'Intermission'. Owen Martell's book imagined a short period of Evans' life in 1961, following the death of the bass player in his first trio, Scott LaFaro. Evans in his grief was seen from the perspective of his family in Manhattan and Ormond Beach, Florida, and of his lover. A story of good intentions and blocked affection in which Bill was a kind of drifting, negative-space character: a ghost in his own story. It was a wonderful and wonderfully strange novel: a kind of neo-*nouveau romain* by an author who taught at the Sorbonne and who had previously only written in the Welsh language. His depiction of Evans chimed with the ghostliness I'd seen in the Friedlander photo. Later, I read that Evans was nicknamed 'The Phantom' by bandmates because of his tendency to disappear in a moment once a gig was over.

I began to read what else I could about Evans' life. There wasn't much at the time, and the principal source is still Peter Pettinger's biography *How My Heart Sings*. The basic shock in the reading was learning of the chaotic, catastrophic life that surrounded Evans light, hyper-precise music: from the death of boy-genius musical soul-mate Scott LaFaro just two weeks after the recording of the Bill Evans Trio's breakthrough masterpieces, to his beloved brother's suicide, to his common-law wife's suicide... and through it all extraordinary levels of chemical intake over decades. And somehow, through all the catastrophes and chemicals, Evans seemed to have remained a humble, thoughtful, musically disciplined and decent character. Kind of 'straight'. He was a very good golfer.

I sent a copy of 'Intermission' to the producer Janine Marmot who thought that she could do something interesting with an adaptation. Owen Martell kindly agreed to option the novel.

From the very beginning I envisaged that the adaptation would still principally be set in 1961, in the family-centric world of *Intermission*, but with eruptive, flash-forwards to moments from 'the catastrophes' in the 70's. 1961 would be black and white – like Cassavetes' *Shadows* - and The Future would be in colour and look like an episode of *Kojak*. These basic thoughts about the film's form remained while just about everything else changed.

Janine suggested Mark O'Halloran as a writer. I watched two of Mark's films: *Adam and Paul* and *Garage* and immediately saw how his sensitive, intimate and witty approach to dark-story-telling was going to be a far better match to the material than the rather 'meta' and collage-y treatment that I'd been vaguely imagining. Mark was excited by the project and agreed to write it. Following that we approached Irish producer Alan Maher who had recently worked with Mark on *Rialto*, and he also came on board. Mark wrote the script and it was great. At that point, in my inexperience, I didn't realise how great it would be for the actors too. But Mark is an accomplished actor himself, and it should have been obvious that the text was made for actors and was just the starting point.

Janine suggested that I watch Anders Danielsen Lie's films with a view to approaching him to play Bill. In Joachim Trier's *Reprise* he was quiet, intense and great. He also played a character with a heroin habit who plays the piano very well. This was a very good start. Then we saw him in Bergman Island where he

played an American, with no trace of a Norwegian accent. Even better! When we finally met, the very first thing ADL told me was how important Bill Evans had been to him throughout his life – from listening to his parents’ album of Evans recordings with Monica Zetterlund to making transcriptions of Evans’ solos to try and understand the musician. It really wasn’t possible to not offer him the role.

If you have any interest in Evans’ biography, pretty soon you’ll come across a quote (attributed to Gene Lees, a fine music writer, a close friend of Evans and the partner of his manager Helen Keane). The oft-quoted quote is that Evans’ personal life was “...the longest suicide in history.”

The quote was the elephant-in-the-room in conversations with ADL about how Bill would ‘live’ in our film. Anders was the first of us to say that he thought that the ‘longest suicide’ idea was wrong. More plausible to approach it from the perspectives of Evans’ absence of self-pity, his indifference to his own physical welfare and from the classic, doper’s sophistry that “there’s worse things than having a habit”.

Two other quotes (from Evans) were also crucial for myself and for Anders in attempting to understand the character of the man.

To his producer, Orin Keepnews in 1962 - *“You people don’t understand. I’m kind of attached to shit... I mean it, you don’t understand, It’s like death and transfiguration. Every day you wake in pain like death, and then you go out and score, and that is transfiguration. Each day becomes all of life in microcosm.”*

To a journalist, late in his life - *“The thing is my destructive side took its toll in a more exterior way, you know, physically or some bad habits or whatever...but I think people might appear to live a very constructive exterior life and they’re just decaying, you know festering on the inside...Inside I feel like I’ve maintained a rather constructive, clean y’know uncorrupted kind of character or whatever. I was encouraged in that respect when I went to Japan recently and instead of the Gideon Bible, they have a Buddha text in the hotels...and Buddha seems to emphasise not to worry about the flesh so much but to worry about the spirit and in that sense I feel I’ve lived a constructive life. And I see a great deal of emphasis in society on the flesh... clinging to life...it’s like ‘we’re not going to live forever!’... anyhow it’s good to make the most of certainly while we’re here, that I can certainly agree with...but the idea of clinging to life and the physical has gotten to the point where I think the other values aren’t emphasised as much.”*

With ADL attached, the project attracted some finance, and by the end of Development we had a fairly clear idea about a) what budget would be available for the film, b) where we would have to shoot (not Manhattan and Florida, but West Cork, Ireland) and c) how few days we could afford to shoot (20!). We needed to devise a creative approach to studio and location shooting that could allow work at maximum speed while allowing West Cork in its drizzling spring to stand for summertime in Manhattan and Florida. I thought that we could use some of the techniques that I’d developed in my ‘Live Cinema’ work which I’d done for Katie Mitchell’s theatre and opera productions. As ‘Live Cinema’ uses low budget, pre-digital cinema techniques to create the illusion of a classic-movie-on-stage, this was a creative low-cost solution. So, in West Cork Studios, we used old-school rear-projections to create the driving scenes and Manhattan

and Florida exteriors. We used super-minimal a-pole-and-a-lamp, 'theatrical' sets for e.g. subway interiors and exterior drug-dealing scenes. Ellen Kirk, on her first feature as Production Designer, did an extraordinary job transforming unlikely spaces with minimal resources. A Victorian convent became New York brownstones, a disused railway station became Bill's apartment and the ball-bearing factory next to the film studio was Newark Airport, a Florida Diner and a motel.

The main references for the cinematography of the 60's scenes were *Shadows*, *The Fortune Cookie* and *The Servant*. For the 70's scenes *Taxi Driver*, *Kojak* and *Mishima*. Piers McGrail was a joy to work with and worked at an incredible pace while mangling to make everything look so beautiful on set and on location that only minimal grading was necessary in postproduction.

About the actors the only statement is that *everybody* gave performances that – in precision and emotional intensity – exceeded everything I was imagining. Hardly anything went beyond three takes, and a fair few number of scenes were done with just one or two takes.

Editor Adam Biskupski was thrilled with the look of and the emotion in the rushes he was given and over the course of the edit devised cutting patterns between scenes and between eras that, again, far exceeded what I'd been able to imagine alone.

Given what's known of Evans' biography – a 'happy ending' to the film seemed an absurdity, but three things made it start to seem less absurd: His own lack of self-pity, the simple/complex beauty and joy in his art right to the end of his life, and his 13-year relationship with Ellaine Schultz.

There are two street-snapshots from about 1963, taken outside Bill's apartment, of Ellaine alone and of Bill and Ellaine together. The two of them are terribly gaunt but also delighted and zinging with life – like shy happy children. The film ends with something of this 'despite everything else' feeling. We leave Bill and Ellaine, transfigured, in something like love and something like peace, in the space between *The Catastrophes*, and with Bill playing a tune, from the album *Everybody Digs Bill Evans*, called *Lucky to Be Me*.

*There's no other guy I'd rather be,
I could laugh out loud,
I'm so lucky to be me.*

BIOGRAPHIES:

Grant Gee (Director):

Grant Gee is a multi-award-winning director. He is currently in post-production on his fiction feature debut ***EVERYBODY DIGS BILL EVANS*** about the legendary jazz pianist, starring Anders Danielsen Lie, Laurie Metcalf and Bill Pullman.

Grant's most recent film [The Gold Machine](#), produced by Janine Marmot, with writer **Iain Sinclair**, won the **fIFFNY Outstanding Achievement in Documentary 2022** and streamed on **MUBI**. It completed a

trilogy of acclaimed feature-documentaries that began in 2012 with [Patience \(After Sebald\)](#), which screened at the **Vancouver International Film Festival and the New York Film Festival**, and continued with [Innocence of Memories](#), produced by Janine Marmot, (original narration by **Nobel Laureate, Orhan Pamuk**), which screened at the **72nd Venice International Film Festival** and won the **Master of Art Film Festival Award** for Documentary in Literature 2015.

Grant regularly collaborates with theatre director **Katie Mitchell**, making films and Live Cinema projects at flagship European theatres and operas. These include [Bluets](#) for The Royal Court, London [The Cherry Orchard](#) for **Deutsches Schauspielhaus** and [The Blue Woman](#) for the **Royal Opera House**.

Most recently Grant worked as Video Director on **Dead Centre's** Five Star reviewed [Deaf Republic](#), which opened at the Royal Court, London before an acclaimed run at the Dublin Theatre Festival.

His documentary *Joy Division* premiered at the 2007 **Toronto International Film Festival**, and won the **Grierson Award 2008 for Best Cinema Documentary**, the **Mojo Vision Award 2009**, **CPH:DOX festival's (Copenhagen) Sound and Vision Award** for Best Music Film, and the **Audience Awards for Best Film** at both **Gdansk** and **'In-Edit' Barcelona** (both 2008). He also directed the iconic clip for **Radiohead's No Surprises** as well as the **500,000 DVD-selling** film **Meeting People is Easy** about the band.

Grant is **Mentor to** the Master of Fine Arts course in Documentary Filmmaking at **University College London**.

Mark O'Halloran (Writer):

Mark O'Halloran is an award-winning screenwriter, playwright, and actor. His feature credits include *Adam & Paul* (European Film Award nomination for Best Screenwriter) and *Garage*, collaborating on both projects with director Lenny Abrahamson, *Viva* (Ireland's Academy Awards Foreign Language submission in 2016) directed by Paddy Breathnach, and *Rialto* directed by Peter Mackie Burns based on Mark's play *Trade*, which premiered at the Venice Film Festival 2019. For the small screen he wrote *Prosperity* (which won Best Screenplay for TV Drama at 2008 IFTAS) and three episodes of Sally Rooney's *Conversations with Friends* directed by Lenny Abrahamson. He is also adapting his stage play *Conversations After Sex* as a feature for Cowtown Pictures.

Owen Martell (Based on the novel INTERMISSION):

Owen Martell is the author of two novels and a collection of short stories in Welsh, as well as *Intermission*, an Irish Times Book of the Year, in English. His works have been published in a number of European languages. Brought up in Pontneddfechan, south Wales, he now lives in Aubervilliers, France.

Janine Marmot, Hot Property Films (Producer):

'**Everybody Digs Bill Evans**' starring Anders Danielsen Lie, Laurie Metcalf and Bill Pullman is the third film that Janine Marmot has produced with Director Grant Gee.

Two films produced by Janine have won a BAFTA, '**Bodysong**', (Simon Pummell), and '**Kelly + Victor**', (Kieran Evans). Ella Glendining's '**Is There Anybody Out There?**', produced by Marmot, premiered at the Sundance Film Festival in 2023 and in 2024 received a BAFTA nomination and two BIFA nominations. She has produced a strong slate of award winning films including Grant Gee's 'Innocence of Memories' with Nobel Laureate Orhan Pamuk, Simon Pummell's BAFTA winning '**Bodysong**' scored by **Jonny Greenword**, and '**Identicals**', Michael Whyte's '**Looking for Light**', '**No Greater Love**,' '**Institute Benjamenta**' directed by The Quay Brothers, starring Mark Rylance, Nichola Bruce's '**I Could Read the Sky**,' and '**Made in Heaven**'.

Hot Property is developing a slate of films with partners including BFI and FilmFour. Projects in development include Ella Glendining's '**Curiosities of Fools**' set in the Court of King Charles 1st, centering on the world of a disabled Court Theatre troupe, a new film with Grant Gee, and '**Far Out**' a psychological thriller set in the Antarctic, directed by Emily Young and with producer Emily Morgan.

Janine Marmot has worked as a mentor and visiting tutor including producing a Channel Four Directors' Workshop with Palme d'Or winning director Abbas Kiarostami; she was Director of Film at Skillset from 2007 until March 2009, developing Training Strategies for UK Film and responsible for an annual budget of £7million, and has been a visiting tutor for Masters students at the London Film School.

Alan Maher, Cowtown Pictures (Producer):

Alan Maher is an Emmy Award-winning Irish film producer and Co-Managing Director of Cowtown Pictures.

Currently in post-production is *Everybody Digs Bill Evans*, a feature film written by Mark O'Halloran and directed by Grant Gee, which is Alan's third collaboration with Mark O'Halloran.

Alan produced Andrew Legge's critically acclaimed, multi-award-winning sci-fi feature *LOLA*, which received the 2023 Méliès d'Or for Best European Fantastic Film and won two Irish Film & Television Academy (IFTA) Awards.

His other recent producer credits include the feature film *Ballywalter* (co-producer), written by Stacey Gregg and directed by Prasanna Puwanarajah; Emer Reynolds' *Phil Lynott: Songs for While I'm Away* (2020); Aideen Kane, Lucy Kennedy and Maeve O'Boyle's *The 8th* (2020); and *Rialto* (2019), written by Mark O'Halloran (IFTA Award for Best Screenplay), directed by Peter Mackie Burns, and starring Tom Vaughan-Lawlor (IFTA Award for Best Actor), which premiered in Official Selection at the 2019 Venice Film Festival.

Alan also produced Pat Collins' *Song of Granite*, which premiered to critical acclaim at SXSW Film Festival in March 2017. Earlier projects include Anthony Wonke's *Being AP*; and Maya Zinshtein's *Forever Pure*, which won the 2018 Emmy Award for Outstanding Politics and Government Documentary.

Projects in development include the screen adaptation of Mark O'Halloran's stage play, *Conversations After Sex*.

In 2017, Alan was selected by European Film Promotion as Ireland's Producer on the Move at the Cannes Film Festival and was named one of *The Hollywood Reporter's* "10 Irish Talents to Watch." He is a member of the ACE Producers Network.

CAST

Anders Danielsen Lie (Bill Evans):

Anders Danielsen Lie is an acclaimed and award-winning Norwegian actor, musician, and medical doctor.

A highly accomplished musician, he released his debut solo album *This Is Autism* in 2011, followed by *Idiosyncrasy* in 2023. For *Everybody Digs Bill Evans* he plays piano in the trio version of Evans track, *Jade Visions*, as well as performing solo piano versions of *Waltz for Debby* and *Lucky to Be Me*.

He made his acting debut at the age of 11 in the leading role of *Herman* (1990), directed by Erik Gustavson. He later gained international recognition through his long-standing collaboration with director Joachim Trier, most notably in the so-called *Oslo Trilogy*, culminating in his role in the double Oscar-nominated *The Worst Person in the World*.

Over the years, Danielsen Lie has played leading roles in both English- and French-language films, working with a range of celebrated directors and co-starring alongside major international talents such as Kristen Stewart, Jessica Chastain, Anne Hathaway, Glenn Close, and Mia Wasikowska. In 2018, he portrayed the terrorist in Paul Greengrass's Netflix docudrama *22 July*, a harrowing retelling of the 2011 Norway attacks, seen by millions worldwide.

His international profile has grown significantly in recent years. He stars alongside Glenn Close in the adaptation of Tove Jansson's *The Summer Book*, appears as Peder Olsen in *Quisling's Last Days*, and plays a lead role in Joachim Trier's latest film *Sentimental Value*, which premiered at the Cannes Film Festival in May 2025. *Sentimental Value* is to be Norway's entry in the International Feature Film category for the Academy Awards 2026. Anders is also set to portray the title character in the upcoming biopic *Everybody Digs Bill Evans*.

In addition to his extensive acting career, Danielsen Lie has worked as a practicing general physician and district medical officer in Oslo since 2013.

Bill Pullman (Harry Evans Senior):

Currently, Bill Pullman is shooting *Spaceballs 2* for Amazon MGM Studios, opposite Josh Gad, Keke Palmer, Lewis Pullman, Mel Brooks and Rick Moranis. Bill Pullman started acting professionally in New York Theater in 1983, and shortly after began his film career that currently spans over seventy features and

several television series. His movie career includes blockbuster comedies (*Ruthless People, Spaceballs, Casper, Bottle Shock*), dramas (*The Serpent and the Rainbow, The Accidental Tourist, Igby Goes Down*), romantic comedies (*Sleepless in Seattle, While You Were Sleeping*), action (*Independence Day*), thrillers (*Malice*), westerns (*The Ballad of Lefty Brown, Wyatt Earp*), film noir (*The Last Seduction, Lost Highway, The Zero Effect, Surveillance*), horror (*The Grudge*).

For television, his work includes *The Sinner* (Harry Ambrose) – SAG-AFTRA nomination for Best Actor, Emmy nomination for best series – as well as *Halston, Torchwood, Too Big to Fail, and The Virginian* (director, actor – Wrangler Award for Directing). He can be seen next as the lead role of 'Alex Murdaugh' in the Lifetime special event limited series, THE MURDAUGH MURDERS.

Bill most recently finished a West End production of *Madhouse*, a new play by Theresa Rebeck with co-star David Harbour. Also in London, he appeared in *All My Sons* at The Old Vic. His Broadway work includes *The Goat, or Who Is Sylvia?*, *Oleanna*, *The Other Place* and Off-Broadway, *The Jacksonian, Sticks and Bones*. For Edward Albee's *Peter and Jerry* (directed by Pam Mckinnon), Bill received the Drama Desk Best Actor Award, and he was nominated in that category for three of the other productions. His theatre career includes the premiere of the devised dance/theatre piece *Healing Wars* at Arena Stage led by choreographer Liz Lerman (as co-writer, he received Helen Hays Award nomination), and the bi-lingual production of *Othello* at the National Theater in Bergen, Norway.

Laurie Metcalf (Mary Evans):

Laurie Metcalf received Tony Awards for her performances in *Three Tall Women* and *A Doll's House, Part 2*. Tony nominations include *November, The Other Place, Misery* and *Hillary and Clinton*. Metcalf received three Emmy Awards for her work on the television series "Roseanne" and an Emmy Award for her role on "Hacks." Other Emmy nominations were for "Third Rock from the Sun," "Monk," "Desperate Housewives," "The Big Bang Theory," "Horace and Pete" and "Getting On." Films include *Lady Bird* (National Board of Review Award for Best Supporting Actress; Academy Award and Golden Globe nominations for Best Supporting Actress), *Somewhere in Queens, Desperately Seeking Susan, Leaving Las Vegas, Uncle Buck, JFK, Internal Affairs* and the *Toy Story* series.

Barry Ward (Harry Evans Junior):

Barry Ward is an Irish Actor who has worked extensively in Theatre, Film and Television. Feature films include: *On the Sea, Salvable, Restless, Prospect House, That They May Face the Rising Sun, Sunlight, Burial, The Ulysses Project, Dating Amber, Extra Ordinary, Maze, The Journey, Realive, Sunburn, The Claim, Bypass, Pursuit, The Truth Commissioner*, multi-award nominated *Blood Cells* and the Ken Loach film *Jimmy's Hall* in which he played the historical figure of the title, Jimmy Gralton. Barry will also be appearing in the upcoming film *Everybody Digs Bill Evans*.

Television Includes: *Trespasses, Bad Sisters, Protection, Clean Sweep, Pistol, Feel Good, Anne Boleyn, Des, White Lines, Save Me, Britannia, The Capture, Gomorrah, Twice Upon a Time, Taken Down, The End Of The Fucking World, The Fall, Rebellion*.

Barry was nominated for the Best Lead Actor in 2024 at the IFTA's for *That They May Face the Rising Sun*.

Valene Kane (Ellaine Schultz):

Valene Kane is an award-winning actress working across film, television and stage. Trained at the Royal Central School of Speech and Drama, she first gained widespread recognition for her performance as Rose Stagg across all three seasons of the BBC's *The Fall*. Kane went on to appear as Lyra Erso in *Rogue One: A Star Wars Story*, Anna in Timur Bekmambetov's *Profile*, and Celia in Uberto Pasolini's *Nowhere Special*. Her recent and upcoming credits include Ellaine Schultz in Grant Gee's *Everybody Digs Bill Evans* and Barbara in Chloe Okuno's *Brides*.

Alongside her film work, Valene has built a distinguished career in television, starring in series such as *Gangs of London*, *Blue Lights*, *The Winter King*, *Say Nothing*, and *Summerwear*. Valene is equally celebrated for her stage presence, having performed with the Royal Shakespeare Company as Lady Macbeth and taking on leading roles in productions including *Reunion* and *Miss Julie*.

Katie McGrath (Pat):

Katie McGrath is best known for her iconic role as Lena Luthor in the CW's *Supergirl*, created by showrunner Greg Berlanti. She can most recently be seen in *Maigret* for PBS Masterpiece and as Jen in **THE EX-WIFE 2** for Paramount+.

Katie has taken on other standout roles in recent years, including Lucy Westenra in NBC/Universal's adaptation of **DRACULA**, Morgana in the BBC's award-winning series **MERLIN**, and The Adjudicator in **THE CONTINENTAL**, the spin-off from the **JOHN WICK** franchise.

Her film credits include **JURASSIC WORLD** opposite Chris Pratt and Bryce Dallas Howard, Guy Ritchie's **KING ARTHUR: LEGEND OF THE SWORD** opposite Jude Law, and **W.E.**, directed by Madonna, in which she played Lady Thelma Furness. Other television credits include **FRONTIER** opposite Jason Momoa and the TV adaptation of the Kate Moss novel **LABYRINTH** for Scott Free Productions.

EXECUTIVE PRODUCERS:

Albert Berger (Executive Producer):

Albert Berger formed Bona Fide Productions with Ron Yerxa in 1992. Their producing credits include *King of the Hill*, *Election*, *Cold Mountain*, *Little Children*, *Louder Than Bombs*, *Peanut Butter Falcon* and Best Picture Academy Award Nominees *Little Miss Sunshine* and *Nebraska*.

Berger's executive producing credits include the award-winning documentary *Crumb* and with Yerxa, the Wilco documentary *I Am Trying to Break Your Heart* and the Levon Helm documentary *Ain't in It for My Health*. They were also co-executive producers on the HBO's *The Leftovers*. Most recently, they produced *Somewhere in Queens* and executive produced *Everybody Digs Bill Evans*.

After graduating from Tufts University, Albert Berger returned to his native Chicago where he owned and managed the Sandburg Theatre, a revival showcase for obscure and classic films. He attended film school at Columbia University School of the Arts before moving to Los Angeles to write scripts for Paramount, TriStar, MGM, Orion, and producer Roger Corman. Berger went on to serve as Vice President of Development for Marvin Worth Productions where he worked on several projects, including *Malcolm X*. From 2014 to 2020 Berger served as a Governor for the Producer's Branch on the board of the Academy of Motion Picture Arts and Sciences. In 2023, he co-founded the Filmmaker Distribution Collective which seeks to reenergize the theatrical life of independent films. Berger is also a founding member of Producers United.

Ron Yerxa (Executive Producer):

Ron Yerxa formed Bona Fide Productions with Albert Berger in 1992. Their producing credits include *King of the Hill*, *Election*, *Cold Mountain*, *Little Children*, *Louder Than Bombs* and Best Picture Academy Award Nominees *Little Miss Sunshine* and *Nebraska*.

More recently they produced *Somewhere in Queens*, *The Peanut Butter Falcon*, and *The Last Shift*. They have also executive produced documentaries on Wilco and Levon Helm. On the HBO series *The Leftovers*, they were co-executive producers. Upcoming is *Everybody Digs Bill Evans* which they executive produced.

Ron Yerxa explored various jobs in journalism and education before starting his first film job. For many decades he's been partnered with Albert Berger as an independent producer. Yerxa is also a founding member of Producer's United.

Kevin McGrath (Executive Producer):

Kevin McGrath is a UK-based film and theatre producer, investor, and philanthropist with over 25 years of involvement in the creative industries. He is Executive Producer inter alia of *An Irish Goodbye*, the Academy Award® and BAFTA-winning short film, and of the forthcoming feature *Apart from Her*. His film work focuses on backing distinctive, director-led projects with strong social and emotional resonance.

In theatre, Kevin is a co-producer of the West End productions of *Othello* and the forthcoming musical stage adaptation of *The Unlikely Pilgrimage of Harold Fry*, both at the Theatre Royal Haymarket.

Kevin was also Chair of The Lyric Theatre Hammersmith and ArtsEd Schools London and served as a Trustee of The Old Vic Theatre and the Guildford School of Acting.

He is a Director of the Ealing Film Festival and, through the McGrath Charitable Trust, supports arts, education, and community initiatives that use culture as a catalyst for positive social change.

Susan Simnett (Executive Producer):

Susan Simnett runs Over The Fence Films - a boutique film production company committed to bold character driven stories that challenge convention and ignite conversation.

Whilst producing a slate of home-grown productions she also collaborates through formal co-production structures, co-developing IP and providing creative and financial support as an Executive Producer.

Recent work includes the UK, Cyprus, Greek co-production, APART FROM HER from writer director Stelana, Kliris; the recent theatrical release of BRIDES following its world premiere at Sundance; a BIFA nominated debut feature from the renowned theatre director, Nadia Fall; and double BAFTA Cymru winning CHUCK CHUCK BABY, directed by Janis Pugh. EVERYBODY DIGS BILL EVANS is a very welcome addition to a slate driven by a passion for strong, meaningful stories from distinctive filmmaking voices.

Amy Gardner (Executive Producer):

Amy Gardner is the founder of Finite Films & TV, established to champion bold, distinctive storytelling across film, television, and theatre. She has produced the feature films *And Then Come the Nightjars*, *La Bohème*, *Honeytrap*, and *My House*, alongside numerous award-winning shorts. She is the creator of the unscripted format *Wings & Waves*, and other produced projects include the online play *Good Grief* and stage productions *Nuclear Children* and *The Joy of Text*.

As an executive producer, Amy's credits include *The Settlers* (FIPRESCI Prize, Un Certain Regard, Cannes 2023), Joshua Oppenheimer's *The End* (Telluride 2024), Joy Gharoro-Akpojotor's *Dreamers* (Berlinale Panorama 2025), and Nadia Fall's *Brides* (Sundance 2025).

A BAFTA full voting member and EAVE alumna, Amy was selected for Creative UK's Enterprise Reframe Cohort (2024) and the British Library Business Growth Programme for Creative Industries (2024).

Dana Høegh (Executive Producer):

Dana Høegh is the founder and owner of SHONI Productions, which she established in 2020 following careers in structured finance and art history. SHONI develops and produces drama for cinema and television, emphasizing the dignity of the well-lived moment through stories of self-determination, stoicism, compassion, and love. The company primarily develops original material in English, French, and Norwegian but also champions new and bold international voices.

Filmography:

SHONI Co-Productions: *What Is to Come* (dir. Ruthy Pribar, 2024), *Snipped* (dir. Alexander Saul, 2025), *Date Night* (dir. Tanya Reynolds, est. 2026).

Dana Høegh Credits: *Everybody Loves Bill Evans* (2026), *Titanic Ocean* (2025), *Apart from Her* (2025), *The Black Sea* (2024), *The End* (dir. Joshua Oppenheimer, 2023), *The Bike Thief* (dir. Matt Chambers, 2020).

SHONI's current slate includes *Flukt* (marriage drama from Carl Frode Tiller's novel), an animated *Rabbits' Rebellion* (Ariel Dorfman's political fable about truth and our willingness to see it), psychological thriller *Konfidenz* (another Dorfman novel), limited series *Valtesse* (co-developed with Superbe Films, based on Catherine Hewitt's *The Mistress of Paris*), and a TV slate based on real-life events and internationally acclaimed IP in partnership with Finite Films—including *Sundet's Röda Nejlikor* (by Conny Palmqvist) and *The Many Lives of Miss K* (by Jean-Noël Liaut).

David Garrett (Executive Producer):

David Garrett is the Founder and CEO of Mister Smith Entertainment, an international film sales company involved in the financing, production, sales and distribution of high-quality mainstream and filmmaker-driven feature films for the global market. Based in the UK, Mister Smith prides itself on working with the best independent producers to bring studio-level films to leading distributors throughout the world. Mister Smith's past work has included *DANGEROUS ANIMALS*, *THE HATING GAME*, *THE POST*, *A HIDDEN LIFE*, *THE HUNDRED FOOT JOURNEY* and *TEEN SPIRIT*.

Prior to this, David was the Co-Founder, Partner and former President of International at Summit Entertainment. He implemented ground-breaking distribution structures and oversaw the production, sales and distribution of hundreds of films during his 21-year tenure with the company, prior to its merger with Lionsgate. During this time, David oversaw the sales and global distribution on Summit-produced, co-produced and acquired titles such as *THE TWILIGHT SAGA* franchise, *RED*, *THE STEP UP* franchise, *THE BLAIR WITCH PROJECT*, *KNOWING*, Palme d'Or winner *TREE OF LIFE*, *AMERICAN PIE*, *MEMENTO*, *MR. & MRS. SMITH*, and Oscar winner *BABEL*. In addition, he supervised international and Brit productions including Guy Ritchie's *LOCK, STOCK, AND TWO SMOKING BARRELS* and Mike Leigh's *HAPPY-GO-LUCKY*.

David continues to leverage his existing industry relationships and forge new partnerships with top producers on both sides of the Atlantic, to create a diverse, commercial slate of films for the global marketplace under the Mister Smith Entertainment banner.

Augusta Charlton (Executive Producer):

Augusta joined Mister Smith in 2023. As Director of International Sales & Acquisitions, she handles sales to select territories in Asia, Europe and beyond. As part of the acquisitions team, she actively sources and reviews new projects for the Mister Smith slate. With her background in film and TV finance, Augusta is also able to advise on the financial structuring of projects. She was previously an EP on Rich Peppiatt's BAFTA-winning film *KNEECAP*. Other credits to her name include *ASTEROID CITY*, *SCRAPPER* and *BLUE JEAN*.

David McLoughlin (Executive Producer):

David is a director and Co-CEO of the leading Irish film and television drama production company **Metropolitan Pictures**, through which he has produced, executive produced or co-produced television dramas and feature films, including: Season Two of **'Wednesday'** for MGM & Netflix; both seasons to date of the multi award-winning **'KIN'**, for AMC, RTÉ, Viaplay and Screen Ireland; **'Redemption'** for ITV, VMTV and Screen Ireland, **'Harry Wild'** seasons one to five, for Dynamic Television, Acorn, ZDF and RTÉ; and the feature films **'Anniversary'**, for Fifth Season and Lionsgate, and **'Silver'** for Constantin Film and Amazon.

David's current projects include producing **'Infraction'** for Channel 4, Screen Ireland & VMTV; the Marian Keyes drama series **'The Walsh Sisters'** for BBC, RTÉ, Screen Ireland and Cineflix, and the Irish language feature film **'Difriúil'**, in addition to co-producing **'How to get to Heaven from Belfast'** for Hat Trick Productions and Netflix, and executive producing **'The 12 Dates of Christmas'** for Hallmark & Dynamic.

David is a **former CEO of Screen Producers Ireland** and was elected to its **board of directors** in 2024 and is also the Chair of its **Film and Television Drama Committee**. He was recently appointed to the board of the **Irish Film and Television Academy** and is also a member of the Steering Group of the **National Talent Academy (East) for Film & TV**. David co-founded, and was the chair for the first five years, of the **Dublin International Film Festival**.

John Wallace (Executive Producer):

John Wallace is a film and television producer based in Dublin. Recent credits include the television series *Blue Lights* for BBC1, *Redemption* for Virgin Media Television and ITV and the award-winning sci fi feature film *LOLA* which premiered at Locarno 2022.

Past credits include *Rialto* which premiered at the Venice International Film Festival 2019, the feature documentaries *Phil Lynott; Songs for While I'm Away*, *The 8th*, *Showrunners: The Art of Running a TV show*, *Photo City* and *Apples of the Golan* as well as fiction features *Animals*, *End of Sentence*, *Cellar Door*, *Dollhouse* and *Rewind*.

John is a founder and producer at Dublin production company Cowtown Pictures and a member of ACE.

Greg Martin (Executive Producer for Fís Éireann/Screen Ireland):

For Screen Ireland/Fís Éireann, Greg Martin acts on the agency's behalf as their Executive Producer for films and documentaries. Recent credits include: *Saipan* (Dir. Glen Leyburn & Lisa Baros D'Sa), *Julián* (Louise Bagnall), *Sanitorium* (Dir. Gar O'Rourke) and *Everybody Digs Bill Evans* (Dir. Grant Gee).

As the national agency for the Irish film, television drama, animation, documentary, VFX and digital games industries, Fís Éireann/Screen Ireland is the creative partner to the sector, investing in talent, creativity and enterprise. Through a wide range of practical funding supports across development, production, distribution, promotion and skills development, Screen Ireland supports the sector at every stage.

HEADS OF DEPARTMENT:

Fiona Kinsella (Co-producer – Line Producer):

Fiona is a seasoned producer with a dynamic career across commercials, short films, and feature films. She founded her company Jumper Productions in 2009 and has a growing slate of projects supported by Screen Ireland. Fiona also works as a Line Producer her most recent credits include EVERYBODY DIGS BILL EVANS, FEED, RESTORATION AT GRAYSON MANOR and WOKEN. She is known for her collaborative approach and commitment to nurturing emerging talent. A board member of Women in Film & Television Ireland and a member of the Screen Wexford Steering Committee.

Piers McGrail, ISC (DOP):

Piers McGrail, ISC is an accomplished cinematographer whose work spans a wide range of genres. His most recent project, *Saipan*, an acclaimed feature directed by Glen Leyburn and Lisa Barros D'Sa, was selected for both the London Film Festival and the Toronto Film Festival.

Before this, he shot *Bodkin* for Netflix, directed by Nash Edgerton, and *It Is in Us All*, directed by Antonia Campbell-Hughes. His work on the latter earned him the IFTA Award for Best Cinematography, while the film itself received the Jury Prize for Extraordinary Cinematic Vision at SXSW.

Piers is also widely recognized for lensing *Calm with Horses*, directed by Nick Rowland and starring Barry Keoghan for Film4. The film was nominated for Outstanding British Film at the BAFTA Awards. His additional credits include Block 2 of the BBC mini-series *Giri/Haji*, directed by Ben Chessell for Sister Pictures, and *Ordinary Love*, directed by Lisa Barros D'Sa and Glenn Leyburn and starring Liam Neeson and Lesley Manville for Focus Features.

Adam Biskupski (Editor):

Adam Biskupski is an accomplished editor whose work spans narrative features, television, documentary, and short-form projects. His recent work includes *ISH*, directed by Imran Perretta for BBC Films, which won the Audience Award at the Venice Film Festival and made the Official Selection at LFF.

He previously edited episodes of *The Crown (Season 6)* for Netflix, directed by Erik Richter Strand, and Block 3 of *The Baby* directed by Faraz Shariat for Sister Pictures, HBO and Sky. His feature credits include *Mogul Mowgli*, directed by Bassam Tariq and starring Riz Ahmed for Pulse Films, which was nominated for Outstanding British Film at the BAFTA Awards. He also cut the critically acclaimed documentary *Show Me the Picture: The Story of Jim Marshall*.

His commercial work spans campaigns for Evian, the United Nations, Calvin Klein, Bottega Veneta, and Frank Ocean's iconic music video *Nikes*.

Ellen Kirk (Production Designer):

Ellen Kirk is an Irish production designer working across film, theatre, and music. Her screen work includes the award-winning short *Room Taken* (dir. TJ O'Grady-Peyton), which received over twenty international

awards and was shortlisted for Best Live Action Short Film at the 97th Academy Awards. Her forthcoming feature debut, *Everybody Digs Bill Evans* (dir. Grant Gee, written by Mark O'Halloran), marks her first feature film as production designer. Her work is informed by an extensive background in theatre and live performance, shaping a visually driven, narrative-sensitive approach to world-building for film.

Recent screen credits include *Everybody Digs Bill Evans*, *Room Taken*, *An Encounter* (dir. Kelly Campbell, written by Mark O'Halloran), *Hozier's De Selby II* (created by Wolf James, Domhnall Gleeson and Hozier), *Naked Lights* (written and directed by Jeda de Bri), and *Learners* (dir. Paul Testar, written by Paul Testar and Emer Heatley).

Kitty Bennett (Costume Designer):

Everybody Digs Bill Evans is Kitty's debut as a Costume Designer. She has gone on to co-Costume Design with Phoebe de Gaye on Hugo Blick's upcoming project *California Avenue* and is currently Costume Designer on *Unforgotten* for ITV. She has worked extensively as an Assistant Costume Designer including on Hugo Blick's *The English* (winner of the RTS award for Costume Design 2023) and the first series of *Killing Eve* (winner of the Costume Design award at the 2019 BAFTA Television and Craft awards). Kitty approaches each project as a collaboration, in anticipation of what the actors and director will do with the tools she provides.

Siobhán Harper-Ryan (Make Up Designer):

Siobhán is an award-winning Hair and Make-up Designer whose work spans high-end television and internationally acclaimed feature films. Known for her visionary, character-led approach and meticulous attention to creative detail, she brings a strong storytelling sensibility to every project.

Siobhán's feature credits include [The Souvenir Parts I & II](#) and [The Eternal Daughter](#), all directed by Joanna Hogg and starring Tilda Swinton; [Flux Gourmet](#) starring Gwendoline Christie; *Tanau'r Lloer / Fires of the Moon*, directed by Chris Forster; *The Wasp* starring Naomie Harris and *The Incomer*, directed by Louis Paxton and starring Domhnall Gleeson. Siobhán's work has been recognised by major industry Awards bodies including the RTS, for which she won an award in 2017 for *The Drug Trial: Emergency at the Hospital* (BBC). She has since received nominations for the BIFAs, in 2022 for *Flux Gourmet* and 2021 for *The Souvenir Part II*, and for an IFTA in 2021 for *I Hate Suzie*. Siobhán is based in London and enjoys travelling for her work.

Carly Guy (Hair Designer):

Carly is a freelance Make-up Artist and Hair Stylist based in London. Working predominantly in film, TV, commercials and music. She is confident within areas of hair and makeup of all skin and hair types, as well as FX and contemporary styles.

Carly's last HMU design role was on the film *Restless*, which was selected to show at TriBeCa 2024. The film starred Lyndsey Marshal, Aston McAuley and Barry Ward. Written & directed by Jed Hart and produced by Haus Pictures. The film was rolled out across major cinemas in April 2025.

Last year, Carly joined the High-end TV Leaders of Tomorrow programme with ScreenSkills, a three-year programme.

She enjoys either working alone or in a team. Possessing a willingness to work positively with other crew, actors and talent to create imagery with impact and quality.

Roger Goula (Composer):

Roger Goula is a London-based, Catalan composer and multi-instrumentalist whose work spans film, TV, theatre, dance, art installations, and solo releases. Drawing inspiration from Renaissance and Baroque music as well as minimalism, his music blends electronics with classical chamber and orchestral music, creating emotionally rich, immersive soundscapes through the repetition of minimal elements.

Roger has scored many award-winning films, including the Oscar-nominated ALL THAT BREATHES, directed by Shaunak Sen, the BIFA-nominated VERSUS: THE LIFE AND FILMS OF KEN LOACH, the BAFTA-nominated THE HARD STOP, BIFA-winning NEXT GOAL WINS and Martin Owen's KILLERS ANONYMOUS starring Gary Oldman and Jessica Alba.

Beyond music for screen, Roger has established a presence in theatre and contemporary dance. He has collaborated with the Akran Khan Dance Company on various choreographies, including DUENDE, which premiered at Sadler's Wells in 2018, and most recently ENOWATE, which was presented at the Barbican Theatre in late 2021 and performed at Sadler's Wells in October 2022.

Roger released his debut solo album OVERVIEW EFFECT in 2016 via Cognitive Shift, earning critical praise and frequent licensing, including for The Last Race, a feature by renowned American filmmaker Michael Dweck. His second album, ECOSYSTEMS, released in 2023, continues to showcase his innovation and versatility as an artist.

Joe Webb (Additional piano):

Mercury nominated jazz pianist plays additional piano in EDBE including a solo version of *Jade Visions* and "SONG FROM M*A*S*H (SUICIDE IS PAINLESS)".

Joe Webb is a highly regarded pianist, jazz musician, and London-based composer, originally from Wales. He has emerged as a leading force on the UK jazz scene today, captivating audiences with his exceptional talent and charismatic persona.

Born and raised in Wales, Joe Webb relocated to London in 2013, where he has since established himself as an active and influential figure in the music scene. He regularly performs in various European venues, including renowned establishments such as Ronnie Scott's, The Royal Albert Hall, Dizzy's jazz club in New York, KoKo, and the CCB Lisboa.

Joe is known for his work with the acclaimed Kansas Smitty's, Webb City, Adrian Cox & Rob Luft, and has collaborated with artists like Jamie Cullum and Damien Lewis, showcasing his versatility and adaptability. Not only a remarkable performer, but he is also in high demand as a recording artist, showcasing his exceptional skills on both piano and Hammond organ.

Fuelled by a deep love for 90's guitar bands and an unwavering passion for football (with a slight obsession with Lionel Messi), Joe Webb brings a unique blend of influences to his music. He skillfully merges traditional piano mastery with a captivating rockstar persona, defying conventions and pushing the boundaries of contemporary jazz.

Juliet Martin (Music Supervisor):

Juliet has worked in the music industry for 20 years and began her career in an independent record label that also provided artist management and music publishing services: during that time she oversaw album releases from inception to completion, handled all publishing aspects, and coordinated numerous live tours gaining a broad and deep-rooted knowledge of the music industry, and an enviable list of contacts.

She worked closely with many of Ireland's most respected artists including Sinéad O'Connor, Sharon Shannon and Damien Dempsey. Her knowledge of Music Publishing is unrivalled - a talent she regularly brings to her role as an acclaimed Music Supervisor.

In 2020 Juliet created the spell-binding musical backdrop for the Emmy, Golden Globe and Bafta Nominated TV Series, *Normal People*. A show that's music was so talked about, the BBC commissioned a special Original Sound Track for its BBC Sounds platform.

In 2021 Juliet was the music supervisor on the follow up to Normal People '*Conversations with Friends*'. The 12-part TV Drama was directed by Oscar-Nominated Lenny Abrahamson, and Leanne Welham and produced by Element Pictures for Hulu and the BBC. In that year she also worked on the feature, '*God's Creatures*' - with Paul Mescal and Emily Watson in association with A24 and BBC Films. She also completed the feature film '*Aisha*' with Josh O'Connor and Letitia Wright for Sky.

Recent work includes the comedy drama feature film for Amazon Studios entitled '*Red, White and Royal Blue*' produced by Greg Berlanti, starring Uma Thurman and Nicholas Galitzine, Metropolitan Films' hit drama '*Kin - Season 2*' for RTE which was an international commercial smash and Season two of the commercial and critical hit '*The Tourist*' with Jamie Dornan for the BBC/Netflix.

Composers she represents include: Sarah Lynch (IFTA winner for '*The Dry*', Joan Baez, I am a Noise), Stephen Shannon ('*Castaways*' for Paramount Plus), Ray Harman (The Young Offenders) and Michael Fleming ('*Where is George Gibney*', '*Broken Law*') amongst many more. Juliet is a Music Publishing Director on the board of The Irish Music Rights Organisation (IMRO).

Bob Brennan (Sound Recordist):

John ‘Bob’ Brennan is a multi-award-winning location sound recordist with 20 plus years under his belt. Working on many acclaimed feature films, documentaries and sound art pieces, both home in Ireland and abroad. Well known in the industry, his calling card is pristine dialogue and atmospheres. When not holding a mic, he is a keen fisherman.

IFTA award winner for Best Sound on TV in ‘[Am an Ghátair](#)’ shared with Mark Henry & [Conall de Cléir](#). Bob also won Best Sound for ‘Ceolchuiart’ in 2015, shared again with Mark Henry. Bob’s most recent nomination for ‘[An Cailín Ciúin](#)’; (The Quiet Girl) for the 2022 IFTA.

Jessie Frost (Casting Director):

A Master’s Degree in Theatre Direction led Jessie Frost to work experience at the Royal Court Theatre, the BBC Drama Department and consequently Nina Gold’s casting office.

Frost has been casting films for over 15 years, short films, independent films and studio films.

Frost began in Jina Jay’s casting office in 2010. Working on projects such as Steven Spielberg’s “War Horse” through to Yorgos Lanthimos’ “The Lobster”. Frost and Jay co-cast the 2019 Palme d’Or nominated “Little Joe” winning Emily Beecham the best actress award at Cannes the same year. Frost has been involved in several films playing at Cannes. Notably the 2022 Palme d’Or winning “Triangle of Sadness”, for Ruben Ostlund, championing Harris Dickinson for the leading role of Carl and the 2023 Fipresci Cannes winner “The Settlers” for first time Chilean filmmaker Felipe Gálvez.

Frost loves to collaborate, working on British, European and International Films. Telling stories rooted to their characters authentically and originally.

CAST (in order of appearance):

| | |
|--------------------|----------------------|
| Bill Evans | Anders Danielsen Lie |
| Scott LaFaro | Will Sach |
| Paul Motian | Boz Martin-Jones |
| Harry Evans Junior | Barry Ward |
| Pat Evans | Katie McGrath |
| Young Debby Evans | Tallulah Cavanaugh |
| Ellaine Schultz | Valene Kane |
| Adult Debby Evans | Isabelle Harriet |
| Mary Evans | Laurie Metcalf |
| Harry Evans Senior | Bill Pullman |
| Penny | Juliette Crosbie |
| Chris | James Killeen |
| Doctor | Pamela Uba |

FILMMAKERS

| | |
|--------------------------------|--|
| Directed by | Grant Gee |
| Produced by | Janine Marmot, Alan Maher |
| Written by | Mark O'Halloran |
| Based on the novel by | Owen Martell |
| Executive Producers | Albert Berger, Amy Gardner, Dana Høegh, Greg Martin, Kevin McGrath, David McLoughlin, Susan Simnett, John Wallace, Ron Yerxa |
| Co-produced by | Fiona Kinsella |
| Director of Photography | Piers McGrail |
| Editor | Adam Biskupski |
| Production Designer | Ellen Kirk |
| Costume Designer | Kitty Bennett |
| Makeup Designer | Siobhán Harper-Ryan |
| Hair Designer | Carly Guy |
| Music By | Roger Goula |
| Music Supervisor | Juliet Martin |
| Line Producer | Fiona Kinsella |
| Casting Director | Jessie Frost |

EVERYBODY DIGS BILL EVANS

Fís Éireann/Screen Ireland
Presents

In association with
the UK Global Screen Fund
and
Over The Fence Films

A Grant Gee Film

A Cowtown Pictures and Hot Property Films Production

In association with
Bona Fide Productions, Finite Films,
Shoni Productions and Onsite

In association with
Mister Smith Entertainment

With the support of
Metropolitan Pictures

Anders Danielsen Lie

Barry Ward

Valene Kane

Katie McGrath

with
Laurie Metcalf

and
Bill Pullman

Casting Director
Jessie Frost

Make-Up Designer
Siobhán Harper-Ryan
Hair Designer
Carly Guy

Costume Designer
Kitty Bennett

Original Music by
Roger Goula

Editor
Adam Biskupski

Production Designer
Ellen Kirk

Director of Photography
Piers McGrail ISC

Co Producer
Fiona Kinsella

Executive Producers
Albert Berger & Ron Yerxa
Anders Danielsen Lie

Executive Producers
Kevin McGrath Obe DL
Susan Simnett

Executive Producers
Amy Gardner
Dana Høegh

Executive Producers
David Garrett
Augusta Charlton

Executive Producers
David McLoughlin

John Wallace

Executive Producer for Fís Éireann/Screen Ireland
Greg Martin

Based on the novel Intermission by Owen Martell

Adapted for the Screen by Grant Gee and Mark O'Halloran

Written by Mark O'Halloran

Produced by
Janine Marmot
Alan Maher

Directed by Grant Gee

Cast In Order Of Appearance

| | |
|--------------------|----------------------|
| Bill Evans | ANDERS DANIELSEN LIE |
| Scott LaFaro | WILL SACH |
| Paul Motian | BOZ MARTIN-JONES |
| Harry Evans Junior | BARRY WARD |
| Pat Evans | KATIE McGRATH |
| Young Debby Evans | TALLULAH CAVANAUGH |
| Ellaine Schultz | VALENE KANE |
| Adult Debby Evans | ISABELLE HARRIET |
| Mary Evans | LAURIE METCALF |
| Harry Evans Senior | BILL PULLMAN |
| Penny | JULIETTE CROSBIE |
| Chris | JAMES KILLEEN |
| Doctor | PAMELA UBA |

Supporting Cast

| | |
|---------------|--------------------|
| Drug Dealer | ALAN MAHER |
| Jazz Reveller | LEON DANZA |
| Jazz Reveller | LEMLEM GELAW |
| Barman | COREY MACRI |
| Man in bar | DIARMUID DE FAOITE |

Man in bar
Singer in bar
Singer in bar
The Polyphonics

PAT NOONAN
JOHN McNAMARA
MICHAEL O'KEEFE
JOHN McNAMARA
PAT NOONAN
MICHAEL O'KEEFE

Music Supervisor
Sound Recordist

JULIET MARTIN
JOHN BRENNAN

First Assistant Director
Second Assistant Director

NIAL OWENS
AMANDA FERRITER

New York City subway
footage from
"DAYBREAK EXPRESS" by D A
Pennebaker
Courtesy Pennebaker
Hegedus Films

ATOM BOMB SKY, NEW YORK
1955
© William Klein Estate
Courtesy Studio William
Klein, Paris

ROLLER

Production Co-ordinator
Assistant Production Co-ordinator

LEEONA DUFF
BRENDAN PHELAN
STEPHANIE HEWITT, SINEAD
MORRISSEY,
MYLES KEOGH, JESSICA
OKAKPU

Production Assistants

Associate Producer for Cowtown
Pictures

ELOISE POWELL
DEIA McALLISTER, TEYA
FARRELLY

Production Interns

| | |
|---|---|
| Production Accountants | EMMA OWEN |
| Assistant Accountant | BERNADETTE MIKESKA |
| Accounts Trainee | KATHERINE O'SULLIVAN |
| Post Production Accountant (Ireland) | EIMEAR O'KANE |
| Tax Advisor | ELAINE GILL |
| Production Accountant (UK) | JANE HOPPER |
| Script Supervisor | ÁINE MÁIRE NÍ THAIBHÍS |
| Additional Script Supervisor | LOUISE GAFFNEY-FARRELL |
| Third Assistant Directors | WARREN HALL, FLAVIA |
| Extras Co-ordinator | PORDOMINSKY |
| Trainee Assistant Director | ELOISE POWELL |
| Assistant Director Intern | SIOBHÁN NÍ SHUILLEABHÁN |
| Shadow Assistant Director Dailies | ALICE BOEG |
| Director Shadow Placement | MOLLY RYAN, SHEENA COOGAN |
| Dialect Coach | ROISIN KEARNEY |
| Casting Assistant for Jessie Frost Casting | MARY HOWLAND |
| Focus Puller | WILLIAM JARDINE SMITH |
| Clapper Loader | JJ SULLIVAN |
| DIT | PETER BANKS |
| Camera Trainee | GER MURPHY |
| Camera Truck Driver | MARTIN NEVIN |
| Projectionist | GARETH WILSON |
| Lighting Desk Operator | ÓLAN CLARKE |
| 2nd Camera | CONAL CLAPPER, CORMAC JACKSON |
| Additional Clapper Loader | DAVID CHRISTOPHER LYNCH |
| Additional DIT | SORCHA MACKENNA |
| Camera Trainee | ALFIE HOLLINGSWORTH GABRIELE BRADLEY |

Camera/DIT Shadow Dailies

Key Grip
Best Boy Grip
Grip Truck Driver

Gaffer
Best Boy
Electrician
Electrician
Electrician
Practical Electrician Daily

OLEKSANDER (SASHA) DIMOR,
JACOB MEYLER

STEFAN GREENBERG
JOEY LYMOTTE
DARREN HILL

GER O'HAGAN
DECLAN BRADY
AARON WADDELL
JOHN ALLAN
CONOR PHILLIPS
COLM O'BRIEN

Additional Unit

Gaffer
Best Boy
Generator Operator
Electrician
Practical Electrician Daily

ADDO GALLAGER
PAUL KIERNAN
GARRET BALDWIN
KILIAN DRURY
MARK McGOWAN

Sound

First Assistant Sound/Boom
Operator
First Assistant Sound Additional
Unit
First Assistant Sound Daily
Sound Shadow Daily

Locations Manager
Assistant Locations Manager
Locations Trainee

OSCAR PRESCOTT
CAROL CAULFIELD
DYLAN LEWISOHN
MARTA KURKOWSKA

PETER FREYNE
ANDREW CRONIN
JAMES MCCARTHY

Art Department

Art Director

Prop Master
Set Decorator

SAOIRSE O'SHEA

DAVE KAVANAGH
GIOVANNA CHIARELLA

| | |
|--|---|
| Standby Art Director | AOIFE FEALY |
| Standby Prop | AOIFE O'HAGAN |
| Standby Trainee/Food Stylist | JACK HALPIN-DOYLE |
| Dressing Prop | ETHAN NZOBE |
| Trainee Props | CIAN COSS |
| Prop Runaround | CONNIE McCARTHY |
| Graphic Designer | LIZ EHRENBERG-REDL |
| Art Dept Trainee and Sign Painter | IRIS DE VRIES |
| Art Dept/Prop Trainee | JOE COLLINS |
| Art Dept Intern | SERENA CLARKE |
| Art Department Assistant & Drapes Daily | ROSITA KINGSTON |
| Greens Daily | MARK O'MAHONY |
| Model Makers Daily | JUSTIN WALKER, KRISTIE DAVISON, KORBIN EMERY, STUDIO LUDEN |
| Additional 3D Set Models | ALFIE GEE |
| Buyer | JO MOONEY |
| Buyer Daily | JACK FAHY |
| Buyer Daily | JENNY OWENS |
| Buyer Daily | RACHEL SMYLIE |
| Construction Manager | STEPHEN PARK |
| Co-Construction Manager | IAN DUNNE |
| Head Carpenter | ROB McKEOWN |
| Head Painter | GER SWEENEY |
| Painter | MUIREANN O'DONNELL |
| Construction Intern | JACK CROWLEY |
| Rigger | JOHN HEFFERNAN |
| Standby Rigger | ROB McMANUS |
| Workshop Head Carpenter | MIKE McGUIRE |
| Carpenter | LEWI KEARNEY |
| Carpenter | JOESEPH IBOTSON |

| | | |
|------------------------------|-----------------|---|
| Carpenter | | PAT FARRAGH |
| Carpenter | | OLIVER LORENZET |
| | Additional Unit | |
| Props/Set Dresser | | AARON HEGARTY |
| Standby Props | | JULIEN TORRADES |
| Carpenter | | DANIEL YOUNG |
| Painter | | NIALL KEARNEY |
| Art Dept Trainee/Buyer | | ELENA MICHALCIKOVA |
| Make Up Designer | | JULIE-ANN RYAN |
| Hair Designer | | BELINDA ROCHE |
| Hair Assistant | | NICOLA McGEALY |
| Hair Assistant Daily | | LAOISE McGINN |
| Hair Stylist Daily | | SAMANTHA BYRNE |
| | Costume | |
| Costume Assistant | | MUIREANN DOYLE |
| Costume Assistant | | JACK ROCHE |
| Standby Costume | | HEATHER ROCHE |
| Costume Daily | | SAOIRSE BAKER |
| Costume Trainee | | ALANNAH TREACY |
| Costumes Supplied by | | CARLO MANZI RENTALS |
| Stunt Co-ordinator | | SEAN CONDREN |
| Golf Coaching | | KIERAN LYNCH (PGA Assistant Professional) |
| Golf Coaching | | GARY MICEK |
| Action Vehicles Provider | | STEPHEN CARROLL |
| Intimacy Coordinator | | ROISIN O'DONOVAN |
| Health and Safety Consultant | | ANTON CULLEN |
| Unit Medics | | FERDIA MAC COILLE, AOIFE O'SHEA |

| | |
|-----------------------------|--|
| Security | ALAN SWANTON, DARREN McDONNELL, JULIUS SARKA, MINDAUGAS SARKA |
| Unit Publicist | JENNY SHARIF |
| EPK Producer | GRÁINNE DWYER |
| EPK Video | JAY WOODWARD |
| EPK Video/Stills | TAIDGH RICHARDS |
| EPK Editor | HERNAN MAHER |
| Stills Photographer | SHANE O’CONNOR |
| Stills Photographer | JOHN MINIHAN |
| Sustainability Officer | STAN NANGLE |
| Sustainability Assistant | ROBERT COLLENDER |
| Special Effects Supervisor | KEVIN BYRNE |
| Special Effects Technicians | KELVIN BYRNE, ED KENNY |
| Special Effects Trainee | CHARLIE LYNCH |
| | |
| | Irish Film Facilities |
| Facilities Technician | ZDZISLAW (ZIBBY) MEHRING, KEEGAN |
| | |
| | For Dishes Catering ltd |
| Catering Manager | CIARAN MEADE DOXY |
| Catering Assistant | DANNY MORRIS |
| Catering Assistant | VERA SCHLIEBETZ |
| Catering Assistant | SAOIRSE PEELO STASSIN |
| Catering Assistant | SIMON KRESHAW |
| | |
| | Additional Unit Catering |
| Locator Catering Manager | GARY WALSH |
| | |
| Unit Drivers | PAUL REYNOLDS, CLÍONADH O’KEEFFE |

Background Artists

KAREN JOHNSTON, JOHN POWELL, SEAN WALSH, JOHN McNAMARA
ELAINE LOMBARD, STELLA SWEETNAM, JOHN RYAN HOWARD,
JOHN MINIHAN, BRIAN O'CONNOR, DESMOND CASEY, EVIE NEVIN,
OLIVE McGRATH, ELOISE POWELL, ANNE HARRINGTON REES,
JANINE MARMOT, PETER FITZGERALD, JACOB O'BRIEN,
ALAN MAHER, SARAH O'NEILL, BOB BRENNAN, MICHAEL O'KEEFE,
LAVIE OLUPONA, PETER McCARTHY, FIACHNA O'DONNELL

Radio News Announcer

CHRISTOPHER KOCH

Voice Artists

RON YERXA, JOE POWERS,
PATRICK CAVANAUGH,
WESSLEY EDMONDS,
PATRICK LYMAN, KATHERINE
PEDDICORD

Music Coordinator

EOGHAN HORGAN

Picture Post Production

ONSIGHT

Lead Post Producer

JEFF HALSEY

Business Development Director

TONY MAHER

Development Producer

AMELIA DIVE

Senior Colourist

EMILY RUSSUL SAIB

Re-recording Mixer

ANDY COLES

Senior Online Editor

ADAM SAMPLE

Conform Editor

SAM LANGSHAW

Senior Edit Assistant

ALFIE MITCHELL

Digital Asset Coordinator

MARY BRISTOW-WARR

Senior Engineering Support

MARTIN BEGLEY

Engineering Support

ALBERT CAULKER

Operations Manager

DAVID WILDE

Visual Effects by

FLYING SAUCER PRODUCTIONS
LTD

VFX Producer

BOB PIPE

VFX Artist

DENYS KIMERIN

Audio Post Production Services

SOUND & MOTION STUDIOS

Sound Designer and Sound Effects
Editor

Audio Supervisors and Producers

Audio Producer

Foley Artist

Foley Recordists and Editors

Dialogue Editors

Reading from

Archive Researcher

JAMES OLIVIER

SIMON RATCLIFFE, RICHARD
WEST

SHRESHTHA RAMESAR

JADE HILL

CARL ROBERTS, SEAN SUTTON

JACK VAN WYK

ALICE'S ADVENTURES IN
WONDERLAND

by LEWIS CARROLL

EMILY GODSON

Archive

FLORIDA ARCHIVE FOOTAGE
COURTESY OF DOUG'S
VINTAGE FILMS AND DOUG
ROOKS

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Naples Suburb VII and X

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Looking Down street on star

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DJ HAMMERS TRAINS
(YouTube)
DJ HAMMERS

ARCHIE COMIC
PUBLICATIONS
ARCHIE CARTOON
MICHAEL PELLERITO

EMG
BUDWEISER POSTER
JULIA SAVAGE

PENGUIN RANDOM HOUSE LLC (US)
JUDE THE OBSCURE by THOMAS HARDY (Dell Edition, 1959)
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KEVIN SMITH (Reviewed and Cleared) RAY SIMMONS, JULIE HEATH

Post Production Script

SO SPEEDY

MUSIC
Musicians

Saxophones, clarinets and flute
Drums
Double bass and prepared piano
Mixing Engineer
Music recorded at
Score Management
Harmonica
Recording Engineer for Joe Webb

MIKE LESIRGE
NICHOLAS O'BRIEN
ROGER GOULA
NICHOLAS O'BRIEN at
UPCYCLED SOUNDS
GOULA STUDIOS
LAURA HARRISON and ANNA
STOKES at MANNERS FABER
JOE POWERS
SAM CROWE

Hot Property Ident music

MIKE WHITAKER and EDD
WHYTE

"JADE VISIONS" (Village Vanguard
version)

Performed by THE EDBE TRIO

ANDERS DANIELSEN LIE, WILL
SACH and BOZ MARTIN-JONES

Written by SCOTT LaFARO

Published by CONCORD MUSIC
PUBLISHING

"SONG FROM M*A*S*H (SUICIDE
IS PAINLESS)"

Performed by JOE WEBB

By JOHNNY MANDEL and
MICHAEL ALTMAN

WC Music Corp. (ASCAP)

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"JADE VISIONS" (Florida version)

Performed by JOE WEBB

Written by SCOTT LaFARO

Published by CONCORD MUSIC
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"WALTZ FOR DEBBY"

Performed by ANDERS
DANIELSEN LIE

Written by BILL EVANS

Published by TRO-
KENSINGTON MUSIC LTD

"JADE VISIONS"

Performed by THE BILL EVANS
TRIO

Written by SCOTT LaFARO

Published by CONCORD MUSIC
PUBLISHING

COURTESY OF CRAFT
RECORDINGS, A DIVISION OF
CONCORD

"GLORIA'S STEP"

Performed by THE BILL EVANS
TRIO

Written by SCOTT LaFARO

Published by CONCORD MUSIC
PUBLISHING

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RECORDINGS, A DIVISION OF
CONCORD

"LUCKY TO BE ME"

Performed by ANDERS
DANIELSEN LIE

WRITTEN BY ADOLPH GREEN,
BETTY COMDEN, LEONARD
BERNSTEIN

Published by UNIVERSAL
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on behalf of JALNI
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For HOT PROPERTY FILMS

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Auditor
Producer's Assistant
Production Assistant
Post Production Co-ordinator

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SUMER AUDITCO LTD
OLIVE McGRATH
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Graphic Design

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