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Suze (Andrea Riseborough) and Arthur (Harry Melling) live an outwardly traditional lifestyle as the Lower East Side's most bohemian Eisenhower-era couple. The pair's cage is rattled when they encounter a gang of sadistic, leather-clad greasers known as The Young Gents. Suze and Arthur's initial thrust of fear evolves into confusion of thrill and lust. This sudden exposure to flamboyant masculinity unlocks the realization that Suze is an aspiring leather daddy who mistook herself for a housewife. Meanwhile, the perpetually sensitive Arthur's obsessive gender trouble goes sideways when Young Gent Teddy (Karl Glusman) sparks a queer desire. PLEASE BABY PLEASE presents a full spectrum of underground fetishism and seductive musical asides featuring alluring cameos by Demi Moore and Cole Escola. Visionary filmmaker Amanda Kramer pegs the hetero hellscape of the 1950s in a witty, syncopated riff that plays like a high camp emission from your wildest dreams - bathed in silk, sweat, and bisexual lighting.





AMANDA KRAMER is a writer, director, and producer. Her short films BARK, INTERVENE, and SIN ULTRA have played at Fantastic Fest, Chicago Underground Film Festival and Boston Underground Film Festival's Dispatches from the Underground. Her screenplays have been accepted into IFP's Emerging Filmmakers program and Frontierés International Co-Production Market in Brussels. Her feature film PARIS WINDOW won the jury prize for Creative Vision at the DTLA Film Festival. Her feature film LADYWORLD was selected for the Frontierés Buyers Showcase at the Marche du Film at Cannes and TIFF Next Wave. The film had its US Premiere at Fantastic Fest ('18) and its International Premiere at London BFI Film Festival. It is distributed by Cleopatra Entertainment, and was released in August 2019.

Kramer's latest features PLEASE BABY PLEASE (starring Andrea Riseborough, Harry Melling, Karl Glusman, and Demi Moore) and GIVE ME PITY! will be distributed by Music Box Films and Utopia, respectively. PLEASE BABY PLEASE won the grand jury prize for Outstanding US Narrative Feature at Outfest 2022.

An interview with AMANDA KRAMER

Tell us about the concept and story behind Please Baby Please. How did the idea/project come to you?

I wanted to write a film set in the 1950's, but I'm not at all interested in the preciousness most filmmakers project as that era's faux aura. Delicate costumes and unironically kitschy props, an eerie 'perfect museum'-like quality that I find to be terribly dull. The mid-to-late 20th century's rockabilly subculture offered us a much cooler, grittier, grimier version of that decade (from the look/sound/style of the Stray Cats to Julien Temple's brilliant bonkers 80's/50's mash-up Absolute Beginners to John Waters' horny, juvie-loving takedowns of post-war norms), which inspired me to envision a gang-sploitation, quasi-musical, beatnik love-and-lust story. I wanted facade and theatricality since I'm not intrigued by reality and never feel compelled to portray it. Wise's West Side Story, Coppola's One from the Heart, Fassbinder's Bitter Tears of Petra Von Kant, Greenaway's The Cook, The Thief, His Wife and Her Lover, Von Trier's Dogville - these films are a guiding light. My favorite cinema depicts worlds so unreal that they uncover profound meanings far beyond any "authentic" account of life.

I also enjoy a celebratory queer narrative where characters aren't being abused, harassed, raped, forced into conversion therapy or suicide, killed by AIDS or hate crimes. These films - which are consistently Hollywood du jour - maintain a subtext that homophobia is forever. It reminds me of the exhaustingly tragic "gay interest" cinema of my youth (Philadelphia, Brokeback Mountain, Boys Don't Cry) that persists in the mainstream today, movies that hammer into our brains that gay people die. Yes, it's important to call out intolerance and remember shared pain - no, it's not the main facet of a non-hetero life. My hope was to make a celebration film where acceptance isn't an issue, it's a given; where overcoming isn't the sole reductive journey, where the terrifying and epic struggle to love is the same terrifying and epic struggle for every one of us.





Can you talk about the scenes which include 'musical' switches and their importance?

When Suze has sexual fantasies about the Young Gents, they're dancing together not fucking each other. When she and Arthur are alone in their apartment they bond through an impromptu twist. When Arthur and Teddy hold each other for the first time, a wedding procession spills out of a bar, twirling and whirling and lifting and dipping, overlapping idealized romantic reverie with mutual masturbation (complete with the 50's winky flair of tossed confetti to symbolize orgasm). And when Suze struggles to vocalize her feelings of marital loneliness and misunderstanding, she imagines instead a drag queen singing a forlorn pop ballad to an absent lover. These moments are as integral to the structure of Please, Baby, Please as any straightforward plot point because they reveal heartfelt and groin-felt sensations, and paint the universe for these specific characters.

Musicals are expensive, enormous endeavors that can hardcore fail or majorly succeed and no one understands how or why. Only a few elite (let's be honest) (mostly) MEN are allowed to helm such massive luxuries, but I'm too punk to let that stop me from integrating elements of musicals that I find alluring. Personally, it's more about dance than song - I incorporate choreography into every film I make - this comes out of a lifelong obsession with Bob Fosse and Jerome Robbins and Michael Kidd. Musicals represent fantasy, momentary freedom from sedentary, regular life; they're a dare to dream. Cinematically, I find nothing more exciting than bodies in motion - they don't have to be tight, or in sync, or even professional - because it's such a vivid, immediate response that elevates stories and themes without the drag of exposition. Dancing is primal exaltation that pushes emotional expression further than lines of dialogue - and I say that both as a committed writer and deeply amateurish dancer.

There is a struggle among the characters to understand marriage, compromise and sexuality...could you please talk about this a bit more?

Marriage born from perverse societal pressure, marriage for the sake of traditional/religious imperative, marriage without a sense of possible ending, marriage as an answer to loneliness and aloneness - these are the antiquated illusions Arthur and Suze face as a modern couple living in a conventional time. They love each other. That's not in question. But why don't they have sex? Why do they feel like friends who are roommates, like siblings, like twins? Ida tells Suze it's because "that's marriage." And so the characters set out to rewrite the rules and realities of union, figuring out how to be happy and passionate, fulfilled and supportive while being their sincere selves. It's a contemporary notion - one my grandparents' generation never considered - but as monogamy and sexuality continue to bend and flow, I felt it was an important kind of time travel. Give this husband and wife an opportunity they would've never had - to feel out lust, follow fetish, redefine devotion and "holy matrimony." Grow individually in order to come together and find a different kind of forever love.

Con interview with AMANDA KRAMER

Can you talk about the casting process and working w/ Andrea, Harry and Demi?

Andrea is a genius like Einstein was a genius. It is possible to say that without cliche about an actor. She is completely absorbed in her roles. It's a full-bodied commitment to the craft and it's supremely compelling to witness. When you cast Andrea she's an immediate advocate for your film and the preservation of your control as an artist. This is the rarest kind of collaborator - an actor who is amazing at what they do, surprising you constantly while carving the exact vision you put forth, and trusting that your wildest imagination is your best one. She has the mind of a producer and an editor as well - understanding intrinsically how the film will cut together, how her character will unspool, how to be weird and wild without fear. She is my muse, period.

There was a long list of potential Arthurs coming at me and I always wanted Harry at the top. When we first spoke I told him I absolutely had to have him for the part, there was no doubt. I was crazy effusive. He is a brilliant romantic lead; his character work is sensitive and revelatory. You yearn for him, with him. And he's such a warm, synergetic presence on set. It's no wonder auteurs circle Harry: he remains believable, he wants to PERFORM. Both he and Andrea are amazing professional dancers. His final dance of the film was the first thing he shot, night one of our schedule, at 4 am, in ten degree blustery Montana weather, and watching in the monitor I could feel Arthur's full character's arc in Harry's body. It was as though we'd shot the entire movie already, that's the kind of elite emotional tracking Harry can do. His focus is inspiring.

Demi is a legend. Andrea suggested her when we were casting Maureen - they're friends and have a beautiful mutual respect. The prospect of Demi was so thrilling. She has the magnetism of what Joel Schumacher called a "real movie star" - the iconoclasm of screen seduction and indelible personal style. Sounds like a joke from The Player, but it's not. They don't say "the camera loves her" because an actress is beautiful, it's because she's genuinely transfixing. That's Demi. When we recorded her voiceover I sat in a sort of stupified disbelief - that voice. We shared photos of Jane Russell in Gentlemen Prefer Blondes and Demi knew exactly how to find that same cynicism, humor, and mystery in Maureen. It's a sensual, knowing, cipher vibe that she's perfected throughout her career.

Can interview with AMANDA KRAMER

What were the challenges in terms of the story and on set?

There were the obvious challenges - height of the pandemic, blizzardy Montana, a month of overnights with a schedule of 5pm to 5am. But more importantly there's the challenge of being an independent filmmaker. This is a term people use to describe an aesthetic - "indie" - but that's a wholly misunderstood corner of our business. Indie spirit, indie sensibility, is not the same as financing that comes from independent sources, outside of the studio system. Our time is obscenely limited, resources are few, inventiveness is required, and every dollar has to become a hundred pennies FAST. That's where the challenge starts - can you remain creative and artistic with such limitations, can you keep your crew and actors happy and comfortable and excited to work so that they can create memorable imagery? My challenge is always to maintain my vision no matter the budget level, to inspire my collaborators to make art under external restriction, to stay vivid when we're cold and exhausted and wearing all of the hats. I try to establish a tone of ingenuity, team resourcefulness, and individual artistry. That isn't easy or common in independent film because we're all so disenfranchised and rushed. Regardless, the challenge is to never be lazy aesthetically or in work ethic, and I'll spend my career meeting that demand.

What do you hope the audience take away from this film?

I love the rare art that deals with men and masculinity as a thing to be examined, taken apart, poked at. There are a thousand works that deal with manliness as a given (here is John Wayne/Arnold Schwarzenegger/The Rock; he's a given) and slightly fewer but still plenty of works that acknowledge the fucked-uppedness of maleness ("Well it's terrible that men are these murdering machines, but that's what they are, and what are you going to do about it? That's men for you!"). But I'm hoping the audience feels something more honest, complex, penetrating after watching Please, Baby, Please. Especially in its tacit assertion of the extreme vulnerability that underlies so much of masculinity. The fact that being a man is a continual pissing match where you're constantly being evaluated with respect to your peers and so deathly afraid of revealing anything of yourself that would have you labeled feminine. Or "a pussy." I want to make this critique clear while also managing to depict the allure of masculinity - these dumb angry violent vulnerable-inside men are fascinating and intoxicating and a thing Hollywood has always been drawn to because wanting to fuck and/or be James Dean or Marlon Brando is inescapable for many of us. I hope the audience finds pleasure in seeing a 1950's leather boy world, that colorful and libidinous intersection of hyper-masculine and hyper-gay. And I hope they feel like seeing more theatre, more dancing, more fantasy, more cool shit in filmmaking.

What are you working on next?

Andrea Riseborough will star in my next feature Traum, about a Holocaust survivor living in the 1970's midwest, trapped in a loop of nightmarish trauma, who tries to save herself through radical therapy and environmental terrorism.







SUZE | ANDREA RISEBOROUGH (SHE/HER)

ARTHUR | HARRY MELLING (HE/HIM)

MAUREEN | DEMI MOORE (SHE/HER)

TEDDY | KARL GLUSMAN (HE/HIM)

DICKIE | RYAN SIMPKINS (THEY/THEM)

BILLY | COLE ESCOLA (THEY/THEM)

JOANNE | JAZ SINCLAIR (SHE/HER)

IDA | ALISA TORRE (SHE/HER)

GENE | KARIM SALEH (HE/HIM)

LON | JAKE CHOI (HE/HIM)

RAYMOND | MATT D'ELIA (HE/HIM)

RUSSELL | JAKE SIDNEY COHEN (HE/HIM)

LES | YEDOYE TRAVIS (HE/HIM)

BAKER | MARQUIS RODRIGUEZ (HE/HIM)

CAL | DANA ASHBROOK (HE/HIM)

LOIS | MARY LYNN RAJSKUB (SHE/HER)

Suze ANDREA RISEBOROUGH (SHE/HER)



An immensely talented actress with a true gift for transformation, Andrea Riseborough continues to captivate audiences and earn critical acclaim with each role.

Upcoming, Riseborough will be seen in Amanda Kramer and Noel David Taylor's PLEASE BABY PLEASE which is slated to have its world debut at the 2022 International Film Festival Rotterdam. Additionally, she is upcoming in Michael Morris' TO LESLIE opposite Allison Janney and Stephen Root as well as Pratibha Parmar's documentary MY NAME IS ANDREA. Riseborough will also be seen starring in David and Nathan Zellner's ALPHA GANG, David O'Russell's Untitled Project alongside Margot Robbie and Christian Bale, and MATILDA, Netflix's film adaptation of the Tony and Olivier award-winning musical, based on Roald Dahl's beloved novel. Riseborough will play 'Mrs. Wormwood,' Matilda's mother. Co-starring Emma Thompson, Steven Graham and Lashana Lynch, the film is slated for release in 2022.

Riseborough recently wrapped production on Huang Ran's feature film directorial debut WHAT REMAINS in which she stars opposite Stellan Skarsgard. Later this year, she will begin production on Ellen Kuras' film LEE opposite Kate Winslet, Jude Law, and Marion Cotillard, which tells the story of WWII wartime photographer Lee Miller.

In 2021, Riseborough starred in Amazon's THE ELECTRICAL LIFE OF LOUIS WAIN opposite Benedict Cumberbatch and Claire Foy, which premiered at the 2021 Toronto Film Festival, and in BBC Films' HERE BEFORE, which debuted at the 2021 SXSW Film Festival, where it was nominated for the Grand Jury Award – Narrative Feature. Prior, she starred in Zeina Durra's LUXOR, which premiered at the 2020 Sundance Film Festival, where it was nominated for the Grand Jury Prize, and later screened at AFI Fest 2020. The film was released in the UK on November 6, 2020 and on VOD in the US on December 4, 2020. Riseborough's performance earned her a 2021 British Independent Film Award nomination in the category of Best Actress.

Also in 2020, she was seen in Brandon Cronenberg's critically-acclaimed thriller POSSESSOR opposite Christopher Abbott. The film first premiered at the 2020 Sundance Film Festival, where it was nominated for the Grand Jury Prize – World Cinema (Dramatic), and also screened at the 2020 London Film Festival. Neon released the film theatrically on October 2, 2020 and on VOD on November 6, 2020. Earlier in the year, Riseborough starred in Stefano Sollima's ZEROZEROZERO, Amazon's true-crime series focusing on the cocaine drug trade. The show, which co-stars Gabriel Byrne and Dane DeHaan, premiered two episodes at the 2019 Venice Film Festival and began streaming on March 6, 2020.

n 2018, Riseborough starred in NANCY, which premiered in competition at the 2018 Sundance Film Festival and was awarded the prestigious Waldo Salt Screenwriting Award. The film was also nominated for two Film Independent Spirit Awards in the categories of Best Supporting Female (J. Smith Cameron) and Best First Screenplay (Christina Choe). Riseborough earned momentous critical praise for her performance in the title role opposite Steve Buscemi, Ann Dowd and John Leguizamo in the film, which she also produced under her production banner, Mother Sucker.

Suze ANDREA RISEBOROUGH (SHE/HER)

IPrior, she starred in Armando Iannucci's THE DEATH OF STALIN, which premiered to rave reviews at the 2017 Toronto International Film Festival and the 2018 Sundance Film Festival. It was later released by IFC in March 2018. Riseborough's performance garnered a 2017 British Independent Film Award nomination and, more recently, the film was ranked as one of the Top Ten Independent Films of 2018 by the National Board of Review. Additionally, she starred in MANDY and BURDEN, both of which premiered at the 2018 Sundance Film Festival, with the latter winning the Audience Award. MANDY previously appeared in the Director's Fortnight at the 2017 Cannes Film Festival.

Riseborough also starred in Jonathan Dayton and Valerie Faris' BATTLE OF THE SEXES alongside Emma Stone and Steve Carell, which tells the true story of the 1973 tennis match between Billie Jean King and Bobby Riggs. Earlier, she starred in Alejandro González Iñárritu's BIRDMAN or (THE UNEXPECTED VIRTUE OF IGNORANCE), which won four Academy Awards, including Best Picture, and the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Riseborough's additional film credits include Nicolas Pesce's reboot of THE GRUDGE; Andrew Heckler's BURDEN, which won the Audience Award at the 2018 Sundance Film Festival; Lone Scherfig's THE KINDNESS OF STRANGERS, which opened the 2019 Berlin Film Festival and was nominated for the Golden Berlin Bear Awards; Tom Ford's NOCTURNAL ANIMALS; Mark Romanek's NEVER LET ME GO; Nigel Cole's MADE IN DAGENHAM; Rowan Joffe's BRIGHTON ROCK; Madonna's W.E., as Wallis Simpson; Amit Gupta's RESISTANCE; Henry Alex Rubin's DISCONNECT; Joseph Kosinski's OBLIVION opposite Tom Cruise; Eran Creevy's WELCOME TO THE PUNCH; Corinna McFarlane's THE SILENT STORM; the Duffer Brothers' Hidden and James Marsh's SHADOW DANCER, opposite Clive Owen, for which Riseborough won the British Independent Film Award (BIFA), the Evening Standard British Film Award, and the London Critics' Circle Film Award for Best Actress.





On the small screen, she appeared in Paramount Network's six-part limited series WACO alongside Taylor Kitsch, Michael Shannon and John Leguizamo. The series is based on the true story of the 51-day standoff that began when the FBI and ATF seized religious leader, David Koresh's, Branch Davidian compound in Waco, Texas in the spring of 1993. Prior, she starred in an episode of the fourth season on Netflix's critically-acclaimed drama BLACK MIRROR, and Hulu's four-part mini-series NATIONAL TREASURE alongside Robbie Coltrane and Julie Waters and written by BAFTA®-winning writer Jack Thorne, Netflix's drama BLOODLINE, Julian Jarrold's TV movie, THE WITNESS FOR THE PROSECUTION, based on Agatha Christie's play of the same name and PARTY ANIMALS, which marked Riseborough's first leading role in a television series.

Growing up in the U.K. seaside resort of Whitley Bay, she wrote and created her own worlds. At the age of nine, her drama teacher recommended her for an audition at the People's Theatre (home of the Royal Shakespeare Company in Newcastle), and she appeared in her first public production there. While still attending the Royal Academy of the Dramatic Arts (RADA), she began taking external acting roles in telefilms and theatre productions. After leaving RADA, she starred the Oppenheimer Award-winning play A BRIEF HISTORY OF HELEN OF TROY at the Soho Theatre, directed by Gordon Anderson, and was nominated as Best Newcomer at the 2005 Theatre Goers' Choice Awards. Riseborough's first feature film role was in Roger Michell's VENUS (2006), starring her good friend Jodie Whittaker and Peter O'Toole.

She starred for six months at the National Theatre, in Deborah Gearing's Burn, Enda Walsh's CHATROOM and Mark Ravenhill's CITIZENSHIP, all directed by Anna Mackmin. She was honored with the Ian Charleson Award for her performance in Peter Hall's Royal Shakespeare Company staging of MEASURE FOR MEASURE.

Mike Leigh offered her a place in the company of his film HAPPY-GO-LUCKY. She made the movie and then starred at the Royal Court Theatre in Bruce Norris' THE PAIN AND THE ITCH, for which she was nominated as Best Supporting Actress at the 2007 Theatre Goers' Choice Awards. Later, she starred in Dorota Maslowska's A COUPLE OF POOR, POLISH-SPEAKING ROMANIANS, at The Soho Theatre; and in the Donmar Warehouse production of IVANOV, opposite Kenneth Branagh and Tom Hiddleston. She made her U.S. stage debut in Alexi Kaye Campbell's THE PRIDE, directed by Joe Mantello.

Following, Riseborough starred as Margaret Thatcher in the telefilm MARGARET THATCHER – THE LONG WALK TO FINCHLEY, directed by Niall McCormick, for which she received a BAFTA Award nomination; starred in the short film LOVE YOU MORE, directed by Sam Taylor-Johnson and written by Patrick Marber; starred in Avie Luthra's independent feature MAD SAD & BAD; and played the lead role in the miniseries THE DEVIL'S WHORE, about the 17th-Century English Civil War, directed by Marc Munden.

CARTINUT HARRY MELLING (HE/HIM)



Harry Melling is a British screen and stage actor who has emerged as one of the most acclaimed and sought-after actors of his generation. Melling starred in Netflix's global phenomenon, THE QUEEN'S GAMBIT, a limited series based on the novel of the same name by Walter Tevis. The award-winning series stars Anya Taylor-Joy in the story of a troubled orphan chess prodigy who goes on a quest to become the greatest chess player in the world. Melling portrays 'Harry Beltik,' a master chess player who meets his match in Taylor-Joy's 'Beth.' The series premiered to universal raves and record-breaking viewers on October 23, 2020.

Upcoming, Melling will be seen in the independent feature, PLEASE BABY PLEASE, in which he will star opposite Andrea Riseborough, Demi Moore, and Karl Glusman. The film follows newlyweds Suze and Arthur who, after witnessing a murder in the gritty streets of a surreal 1950s Manhattan, become the dangerous obsession of a greaser gang that awakens a sleeping quandary about the couple's sexual identity. The film is directed by Amanda Kramer based on a script by Kramer and Noel David Taylor.

Most recently, Melling starred in Joel Coen's feature film, THE TRAGEDY OF MACBETH, playing 'Malcolm' opposite Denzel Washington and Frances McDormand as the titular characters in this reimagining of Shakespeare's most revered work. The film was released by A24 and Apple+ this year. This marks his second collaboration with Joel Coen. Joel and Ethan Coen featured Melling in the Oscar-nominated anthology film, THE BALLAD OF BUSTER SCRUGGS. In the film's heartbreaking third chapter, he starred as a limbless traveling performer opposite Liam Neeson's impresario. Of his performance in the film, The New Yorker raved: "I came away haunted by, above all, the recitations of the limbless man, which thrum with genuine yearning. He is beautifully played, with a little help from CGI, by Harry Melling."

He was recently cast in the lead role opposite Christian Bale in Netflix's feature film, THE PALE BLUE EYE, from director/writer Scott Cooper. This murder mystery, based on the novel of the same name by Louis Bayard, centers on a series of murders in 1830 at the U.S. Military Academy at West Point where a detective (Bale) and a detail-oriented young cadet (Melling) are tasked with solving the case. Notable to the story: Melling's character will grow up to become legendary author Edgar Allan Poe.

Melling recently starred in Netflix's critically acclaimed global hit, THE OLD GUARD, directed by Gina Prince-Bythewood and starring Charlize Theron, Chiwetel Ejiofor, and Matthias Schoenaerts. The film, also based on a graphic novel of the same name, debuted on July 10, 2020, and ranks amongst Netflix's all-time Top 10 for viewership, watched by an estimated 72 million households worldwide in the first four weeks of release. He also co-starred in the Netflix psychological thriller, THE DEVIL ALL THE TIME, where he delivers an electrifying performance as 'Roy Laferty,' an ambitious Southern preacher in a film that traces the lives of a series of damaged souls in the wake of WWII. Jake Gyllenhaal produced the movie, which stars Tom Holland, Robert Pattinson, Riley Keough, and Bill Skarsgard.



Additionally, Melling was seen co-starring in the British dark comedy, SAY YOUR PRAYERS, alongside Tom Brooke, Anna Maxwell Martin, and Derek Jacobi. In this satirical film, Melling portrays 'Tim,' one of the two orphaned brothers turned Christian hitmen who venture to rural Ikley to assassinate a famed atheist writer. The film was selected for the 'Great 8' UK film showcase at Cannes and is the second feature directed by YESTERDAY actor, Harry Michell. It was released on demand in the UK on September 28, 2020.

Melling is perhaps best known for portraying 'Dudley Dursley' across five films in the HARRY POTTER film franchise, affording him the opportunity at a young age to work with acclaimed directors such as Alfonso Cuarón, David Yates, and Chris Columbus. His other film and television credits include THE LOST CITY OF Z from director James Gray and starring Charlie Hunnam, Tom Holland, Sienna Miller, and Robert Pattinson; WAITING FOR THE BARBARIANS starring Oscar-winner Mark Rylance and Johnny Depp, which premiered at Venice in 2019; the BBC/HBO adaptation of HIS DARK MATERIALS Opposite Lil-Manuel Miranda; the Tv adaptation of the sci-fi classic THE WORLD OF WARS; and many more.

An accomplished West End stage actor, Melling's numerous credits include KING LEAR opposite the indomitable Glenda Jackson at the Old Vic; MOTHER COURAGE AND HER CHILDREN at The National Theatre; Harold Pinter's THE HOTHOUSE at Trafalgar Studios; and in the virtuosic dual role of 'Jason' and his sock puppet 'Tyrone' in the Broadway-to-West End transfer of the Tony- and Olivier-nominated comedy HAND TO GOD.

In 2014, Melling wrote and performed in the one-man play, PEDDLING, which he performed in London and Off-Broadway. This was Melling's first play and was a critic's pick for THE NEW YORK TIMES. Melling trained at the London Academy of Music and Dramatic Art (LADMA) and continues to reside in his hometown of London.

PLEASE BABY PLEASE | PRESS NOTES





Demi Moore has proven herself to be one of the industry's most accomplished performers, lending her talents to an array of revered films and television both in front of and behind the camera.

Most recently, the actress lent her voice to QCode's podcast "Dirty Diana," which Amazon has picked up to adapt into a series that Moore will executive produce and star in. On screen, she was recently seen in NBCUniversal's BRAVE NEW WORLD, a TV adaptation based on Aldous Huxley's famous book set in a dystopian future. The series premiered on Peacock in July 2020. Prior to that, Moore starred in Patrick Brice's CORPORATE ANIMALS opposite Ed Helms, Sony's ROUGH NIGHT, starring Scarlett Johansson and Kate McKinnon, and Michael Mailer's BLIND, with Alec Baldwin.

In the late 1980's, Moore's acting career took off when she starred in ST. ELMO'S FIRE. She then went on to star in such iconic films as A FEW GOOD MEN, GHOST, INDECENT PROPOSAL, DISCLOSURE, and G.I. JANE. On the small screen, she earned a Golden Globe Award nomination for Best Performance by an Actress in a Mini-Series or Motion Picture Made for Television for her role as a single woman seeking a back-alley abortion in the 1950s-set miniseries "If These Walls Could Talk". The miniseries, which she also produced, received an Emmy Award nomination for Outstanding Made for Television Movie.

Moore has also starred in such films as CHARLIE'S ANGELS: FULL THROTTLE, BOBBY, FLAWLESS HAPPY TEARS, and THE JONESES. She then gave what New York Magazine called "the performance of her life" in the 2011 financial thriller, MARGIN CALL, which received the Robert Altman Independent Spirit Award for Best Ensemble Cast. After appearing in ANOTHER HAPPY DAY opposite Ellen Barkin, Moore directed the acclaimed Lifetime original movie FIVE, an anthology of five short films exploring the impact of breast cancer on people's lives. The film landed her a Director's Guild Nomination.

Last year, Moore added New York Times Best Seller to her list of credits with her memoir "Inside Out", released on September 24, 2019 by HarperCollins. In this emotionally charged memoir, she opens up about her career and personal life – laying bare her defining tumultuous relationship with her mother, her marriages, her struggles balancing stardom with motherhood, and her journey toward open-heartedness. "Inside Out" is a story of survival, success, and surrender – as well as resilience: a wrenchingly honest portrayal of one woman's at once ordinary and iconic life.

Moore is a co-founder of Thorn, a non-profit building technology to defend children from sexual abuse, exploitation and trafficking.





Karl will next be seen in Nick Cassavette's upcoming feature film GOD IS A BULLET starring alongside Jamie Foxx, Nikolaj Coster-Waldau, and Maika Monroe. He also recently wrapped shooting on WATCHER directed by Chloe Okuno, and is now filming for the upcoming Netflix film REPTILE with Benecio del Toro and Justin Timberlake.

Karl currently can be seen in Alex Garland's series DEVS, which is currently streaming on FX on Hulu. He recently co-starred in Sony's GREYHOUND alongside Tom Hanks, which was released on Amazon Prime Video in July of last year.

Karl also worked with Tom Ford on NOCTURNAL ANIMALS and with Nic Refn on NEON DEMON. He also costarred opposite Naomi Watts in the Netflix series GYPSY directed by Sam Taylor-Johnson. Karl's first starring role in a feature was LOVE, directed by Gaspar Noé.





DIRECTOR | AMANDA KRAMER

SCREENPLAY | AMANDA KRAMER & NOEL DAVID TAYOR

CINEMATOGRAPHY | PATRICK MEADE JONES

EDITOR | BENJAMIN SHEARN

PRODUCTION DESIGNER | BETTE ADAMS

COSTUME DESIGNER | ASHLEY HEATHCOCK

MAKEUP ARTIST | LARAMIE GLEN

HAIR STYLIST | LEDORA FRANCIS

CHOREOGRAPHER | MARTY KUDELKA

STUNT COORDINATOR | DEVEN MACNAIR

SOUND MIXER | DANIEL MOLINA

SCRIPT SUPERVISOR | DAVID BUSH

PRODUCERS | ROB PARIS, GUL KARAKIZ AND MIKE WITHERILL

EXECUTIVE PRODUCER | DAVID SILVER

ASSOCIATE PRODUCER | MICHAEL J. URANN



Production Designer BETTE ADAMS

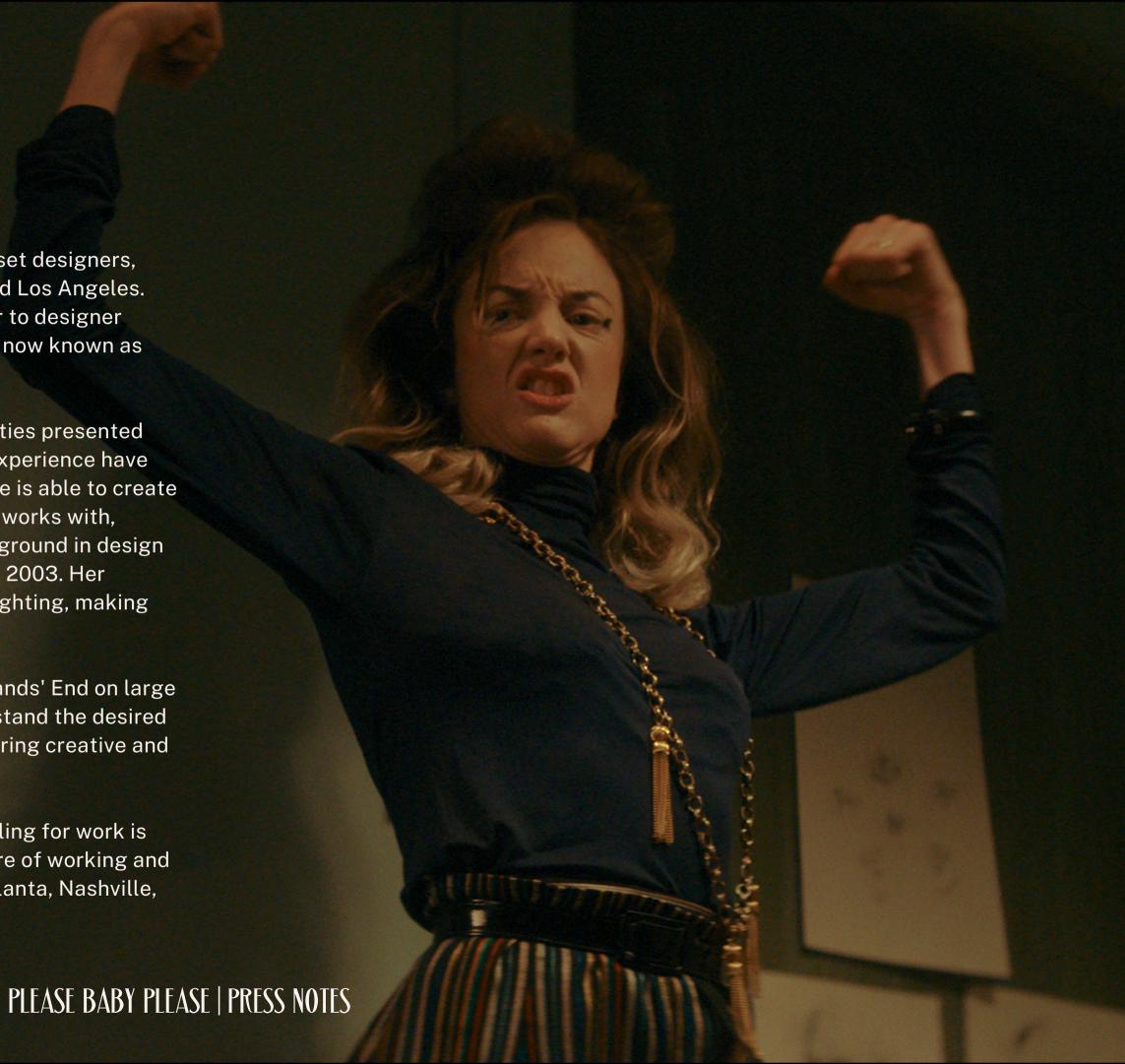
Bette began her career in set design in 2003, assisting countless set designers, artists, fabricators, and production designers in both New York and Los Angeles. Her consistent work with Mary Howard accelerated Bette's career to designer acclaim, and Bette gained representation at Mary Howard Studio, now known as MHS Artists.

Bette finds creativity and inspiration in the challenges and diversities presented during every project -- from concept to completion. Her years of experience have provided a deep understanding of many mediums and scales. Bette is able to create worlds for several photographers and directors that she regularly works with, bringing their joint creative vision to life. Bette solidified her background in design with a BFA from the School of Visual Arts, which she completed in 2003. Her education provided her with a strong technical understanding in lighting, making interdepartmental communication seamless and uncomplicated.

Working with a number of diverse clients from Vogue to Olay to Lands' End on large and small scale productions Bette has learned how to truly understand the desired objective and language of brands, and is a valuable asset in delivering creative and aesthetically pleasing options to actualize concept and design.

Bette splits her time between the East and the West coasts, traveling for work is her dream come true. In the last few years she has had the pleasure of working and leading crews in New York, Los Angeles, San Francisco, Miami, Atlanta, Nashville, Bahamas, Mexico, and Paris.

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Castume Designer ASHLEY HEATHCOCK

Since she was a young girl, Ashley Heathcock has always been passionate about fashion and costume design. This passion led her to pursue a higher education in fashion design at AIU London. Heathcock started in film as a Costume Intern moving quickly to Costume Fitter, Shopper, Seamstress, Illustrator, Ager/Dyer, Set Costumer and Assistant Costume Designer. Ashley knew if she wanted to become a successful Costume Designer she'd need to master every role in the costume department on her way there. Some of the productions she has worked on include Abraham Lincoln: Vampire Hunter, 22 Jump Street, True Blood, Treme, Now You See Me, Deepwater Horizon, and Dawn of the Planet of the Apes, the latter of which allowed her to hone the skilled craft of aging/dying. She also got the opportunity to work with iconic Costume Designer now Producer, Lou Eyrich, on American Horror Story and Scream Queens. As an Assistant Designer, Heathcock has worked on Halston, The Orville, Bright and Venom with award winning designers Jeriana San Juan, Joseph Porro and Kelli Jones. Once she made the leap to Costume Designer, it's been non-stop. Heathcock has become a sought-after Designer in her own right. She began by designing the short film Pleasant Canyon, which won best short at Mammoth Film Festival. Then came the feature Dark Meridian, winning awards at Festival of Cinema NYC and Madrid International Film Festival. Afterwards she designed Clark Duke's crime drama Arkansas, with the all-star cast of Vince Vaughn, Liam Hemsworth, John Malkovich, and Vivica Fox. In addition Ashley commanded network TV, having designed season 2 & 4 of CBS' Magnum P.I. Most recently Heathcock designed Amanda Kramer's Please Baby Please starring Andrea Riseborough, Harry Melling, Demi Moore, Karl Glusman, and Cole Escola.

Heathcock believes that Costume Design is a medium where both her fashion background and the art of aging/dying are united. She applies textures and details to elevate a costume on screen. Ashley loves the collaboration in filmmaking, where the final product is a beautiful alchemy of everyone's individual contribution.

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Hair Artist LEDORA FRANCIS Ledora is a hair dresser based between New York and Paris. A protégé of Didier Malige, she believes in creating hair that has life and character behind it, bringing authenticity and uniqueness to every head she touches. She's worked with publications like Vogue, Elle and GQ, and clients like Proenza Schouler, Aritzia and Uniqlo. PORTFOLIO | INSTAGRAM PLEASE BABY PLEASE | PRESS NOTES

Makeup Artist LARAMIE (ILEN

Laramie is a Makeup Artist working in fashion, advertising, and beauty. Based both in New York and Los Angeles for over a decade, she has established an eclectic and invigorating industry presence. She loves collaborating with a team to create flawless, unconventional makeup. She views fashion through an unexpected gaze.

Laramie has worked with photographers Steven Klein, Alana O'Herlihy, Kennedi Carter and Katsu Naito, and her work has appeared in Vogue, Porter, and Numero Magazine. Before stepping out on her own, Laramie followed the long tradition of studying makeup by apprenticing under artists Isamaya Ffrench and Bobbi Brown.

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Chaut BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include the Oscarnominated documentary *Writing With Fire*, Kentucker Audley and Albert Birney's low-fi *Strawberry Mansion*, and seven-time César award-winning *Lost Illusions*. Upcoming releases include the Directors' Fortnight Brazilian film *Medusa*, Sundance 2022 genrebender *Leonor Will Never Die* and Mark Cousins' *The Story of Film: A New Generation*. Since its formation in 2007, Music Box Films has distributed award-winning films and art-house favorites that include Academy Award winner *Ida, Meru* (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), Christian Petzold's *Transit*, the popular Swedish comedy *A Man Called Ove*, and the original *The Girl with the Dragon Tattoo*. Music Box Films, along with their OTT platform Music Box Direct, are independently owned and operated by the Southport Music Box Corporation, which also owns and operates the Music Box Theatre, Chicago's premier venue for independent and foreign films. For more information, visit www.musicboxfilms.com.

