

## **MOZART IN THE JUNGLE**

### **Season 2 Q&A**

**Jason Schwartzman** (Creator, Writer, Executive Producer)

**Paul Weitz** (Executive Producer)

#### **What's exciting about the new season?**

**Jason Schwartzman:** We're joined by so many more guest stars and luminaries from the classical music world: Gustavo Dudamel, Joshua Bell, Lang Lang and Emanuel Ax.

**Paul Weitz:** Basically people in the classical music world saw Season 1 and it's kind of a guilty pleasure for them but we started to get incoming calls from people who wanted to be on the show.

**Schwartzman:** We also have Dermot Mulroney and Gretchen Mol. The cast feels like there's a lot more going on, more epic in that way.

#### **Why does the show appeal to non-classical fans?**

**Weitz:** It's a show about a large, dysfunctional family and two outsiders who are entering the family. There's Hailey, a young oboist who has been practicing since the age of 5 and has been the "good girl" for most of her life. And now as we enter Season 2, she's questioning what she wants out of this. Does she want to be an instrument of orchestra or does she want to one day have a solo career. How, if you're not used to it, are you the person who breaks up in a relationship? Are you able to have an ill-advised fling now and then and take ownership of your sexuality? She's reinventing herself in a positive way. And Gael Garcia Bernal's character, Rodrigo, is the other character. He's a superstar, but he's fairly isolated. We learn more about his past this season. Roman Coppola directs episodes in Mexico where he goes home and not only interacts with the mentor who got him into classical music but also his old pal who is a car thief. You see that Rodrigo, aside from being a genius, is able to hotwire a car pretty effectively. In both their cases, they have to decide what they want to in this world that they've entered.

**Schwartzman:** I think one thing that's great about this show is I like classical music, Paul likes it, Roman likes it. We have deep connections to classical music, but at the same time I would actually say that I'm more like the audience who don't know anything about classical music. This is not a show preaching about classical music or made by people who are experts on classical music. We're learning too and this show comes from an enthusiasm for learning about it. We are the audience of people who don't know a lot about classical music. That's why this show is fun to make and people will enjoy watching it. It's coming from a place of people who want to learn with you.

**Weitz:** Having ten episodes released at the same time forces you to think novelistically.

**Schwartzman:** It definitely affects the way with tell the stories. With some shows that are not streaming you have to explain the episode before. With this, you can just keep going and people can control the way they want to watch it.