



Presents

# VITA & VIRGINIA

A film by Chanya Button

(110 mins, Ireland/United Kingdom, 2018)

Language: English

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## LOGLINE

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VITA & VIRGINIA details the intimate relationship between author Virginia Woolf and socialite, Vita Sackville-West, which was to become the inspiration for Woolf's Modernist novel, *Orlando: A Biography*.

## OFFICIAL SYNOPSIS

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VITA & VIRGINIA is the true story of the passionate relationship between literary trailblazer Virginia Woolf (Elizabeth Debicki), and the enigmatic aristocrat Vita Sackville-West (Gemma Arterton). The film tells the story of the birth of the novel their intoxicating encounters inspired; Woolf's bold experiment in art and androgyny, 'Orlando'.

When their paths cross, the magnetic Vita decides the beguiling, stubborn and gifted Virginia will be her next conquest, no matter the cost. The film is a celebration of their unconventional bond; a vivid exploration of gender, sexuality, creativity and passion. VITA & VIRGINIA is a love story, told in a contemporary style, about two women - two writers - who smashed through social barriers to find solace in their forbidden connection.

## LONG SYNOPSIS

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The idiosyncratic worlds of artists and aristocracy collide in VITA & VIRGINIA, which brings into focus the years of friendship, sex, love and letter writing between two literary powerhouses. Vita Sackville-West (Gemma Arterton) is introduced to the effervescent Bloomsbury Set, at the heart of which is Virginia Woolf (Elizabeth Debicki). Their refusal to play by society's rules offers an enticing escape to socialite and author Vita, who is no stranger to rule-breaking herself. She is constantly chastised by her overbearing and dismissive mother, Lady Sackville-West (Isabella Rossellini) and resents the duties she must undertake for her bisexual, MP husband, Harold Nicolson (Rupert Penry-Jones). Vita is drawn to the progressive and sexually liberated group of artists, politicians and authors, intrigued particularly by the mystery and apparent aloofness of Virginia.

Having a long-held and deep contempt for the upper classes, Leonard Woolf (Peter Ferdinando) is suspicious of this socialite's sudden appearance in their lives but Virginia persuades him that their publishing house, Hogarth Press, should publish Vita's next book. Something more than a working relationship blooms between the two women; although each writer holds the other in high regard and they are celebrated in their own right, they crave a particular acceptance from each other. Their mutual admiration, though fast becoming charged with a tension and a passion which excites them both, is peppered with doubts. Their backgrounds and sensibilities are so far apart on the social spectrum that their relationship and even friendship seems doomed. A brief but significant visit to Vita's ancestral home marks their inescapable differences in Virginia's mind and it reignites her fear that she cannot love others in the same way as they do her.

Vita and Harold's marriage of convenience threatens to crumble as she becomes frustrated and suffocated by the role of submissive and dutiful wife, distracted by the exciting opportunities that being Virginia's lover offers. There is always a sense that Vita is desperate to lift the curtain on the 'real' Virginia, to reveal the truth behind the myth and Virginia relishes the challenge, even if she is not always entirely comfortable with it. Their relationship oscillates, they circle around each other and there are constant contradictions between what is said and what is meant. It is when they are separated by Harold's diplomatic responsibilities that the truth pours out. Their letters are infused with a fierce love and longing, a desperation to explore and analyse the heart and the mind - *this* is where they are most comfortable, each a muse for the other.

VITA & VIRGINIA offers a glimpse into the complex nature of relationships and marriages, questioning what it is to be female and feminine and details the fraught hypocrisies of living in the 1920s. Punctuating the film is Virginia's well publicised mania, depicted through visual, imaginative metaphors, a reminder of her vulnerability that Vita is eager to dispel. Throughout the story, characters struggle with the unwritten rules of

jealousy, revolution, power and the myriad forms that love takes. It is from one such struggle, after Virginia sees Vita with another woman, that **ORLANDO: A BIOGRAPHY** is born, canonising Vita forever as Virginia's muse.

## VITA & VIRGINIA - A TIMELINE

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**1882** Virginia Woolf is born

**1892** Vita Sackville-West is born

**1912** Virginia marries Leonard Woolf

**c.1912** The Bloomsbury Group is formed with a hugely influential and modern take on the arts, feminism and sexuality

**1912** London's first gay pub opens in Heddon Street

**1913** Vita marries Sir Harold Nicolson

**1914** World War 1 begins

**1917** Virginia and Leonard found the publishing house, Hogarth Press

**1918** The Representation of the People Act is passed, allowing women over the age of 30, who meet a property qualification, to vote

**1920** Vita runs away with her lover, Violet Keppel; both are chased after by their husbands

**1921** The House of Commons voted to criminalise "sexual acts of gross indecency" between women but the House of Lords reject the amendment on the basis that it would "glamourise lesbianism" and it never becomes law

**1922** Virginia Woolf and Vita Sackville-West meet for the first time

**1925** Virginia writes **MRS DALLOWAY**

**1926** Vita publishes **SEDUCERS IN ECUADOR** through the Woolfs' publishing house, Hogarth Press, to help with their mounting debts

**1928** The Equal Franchise Act is passed; women finally have the same voting rights as men

**1928** Virginia publishes **ORLANDO; A BIOGRAPHY**, inspired by Vita

**1928** The publication of Radclyffe Hall's lesbian themed novel, **WELL OF LONELINESS**, sparks an obscenity trial, which Virginia attends in support of Hall but eventually the book is condemned due to its depiction of "unnatural practices"

**1932** Vita writes **FAMILY HISTORY**, the first of her novels to deal with lesbianism

**1939** World War 2 begins

**1941** Virginia Woolf drowns herself in the River Ouse, aged 59

**1962** Vita Sackville-West dies in Sissinghurst, aged 70

## Q&A WITH CHANYA BUTTON (DIRECTOR), GEMMA ARTERTON (VITA SACKVILLE-WEST), ELIZABETH DEBICKI (VIRGINIA WOOLF), NOAM PIPER (PRODUCTION DESIGNER) AND LORNA MUGAN (COSTUME DESIGNER)

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### How did you first get involved in the making of VITA & VIRGINIA?

**Gemma Arterton (Vita)** - This project came to me via Eileen Atkins - a few years ago, she wrote me a note saying that she'd written this play which was being made into a film, that she thought I'd be right for Vita and sent me the script! I was becoming so involved in the making of the film that I decided to become a producer on it as well. The search for Chanya was an incredible synchronicity really. We were on holiday together and on a night out I was telling her about the project and she asked me to send her the script because she had done her dissertation on Virginia Woolf's letters and essays. Then about a week after we got home, she'd got the job! She has exceeded everybody's expectations, she's the perfect director for this film.

**Chanya Button (Director and Co-Writer)** - I have loved Virginia Woolf forever, since I could read! She taught me how to think about everything, she's the reason I became a director. I had several biographies of Virginia Woolf with me on this holiday with Gemma, so it was pretty magical really! Eileen very generously let me collaborate on the script with her so I got to write and direct.

### How does VITA & VIRGINIA stand out from other period dramas?

**GA** - We didn't like the phrase 'period drama' to describe this film because the characters (such as the Bloomsbury Group) were so cutting edge for the time. They were pioneers and breaking down a lot of barriers. The 1920s was a time of shaking free of the Victorian era and our focus is on the people doing just that. We want the film to feel young and fresh. The casting is quite young, I hope it cuts through that stiff period drama feel that we're used to.

**Elizabeth Debicki (Virginia)** - My first impressions of the script was that it was very bold and unique in the way that it tackles Vita and Virginia's relationship - I hadn't read anything else like it before. It's intelligent and sharp, the incorporation of their literary canon with the letters and how they speak to each other... it's an honouring of their work but it brings them into a human realm, and at the centre of it is this love story which is really poignant.

**CB** - This was never going to feel like a sleepy period drama. It should feel incidental that it's set in 1927, we want it to feel contemporary and punk and edgy. The world that the Bloomsbury Group built for themselves was liberal and progressive - that's what has dictated the vision for this film. Vita and Virginia's relationship was light years ahead of its time so we don't want this film to be stuck in the past. I've been thinking a lot about films which focus on iconic geniuses. First of all, they're usually men and second of all, I don't think it's interesting to just watch an intelligent person be clever. Over the course of the film, we climb inside Virginia's mind, particularly when she's feeling inspired by Vita and certain emotions are woken up. We have these surreal, visual, magical realism trips that suggest what it might be like to see the world through her eyes.... which rips it out of the genre of period drama fairly conclusively - it's become genreless in a way.

### These two women had extraordinary lives, the scope is enormous, so what did you want to focus of the film to be?

**CB** - Our film is a snapshot of the more intense part of Vita and Virginia's relationship. It's also about Virginia connecting to her sexuality, her body and her relationship with sex; that's something that Vita really gives her. Virginia Woolf is someone who we associate with fragility, if people can be relied on one thing to know about her, it's the fact that she committed suicide and the fact she struggled her whole life with a spectrum of emotional and psychological challenges. What our film captures and crystallizes is a moment of profound strength, which is Virginia using her amazing intellect to digest and overcome an experience which everyone thinks will overwhelm her. Our film tells the story of the moment in which she uses her ability to write and create great work as a way of moving on from a crisis that Vita brings about. I'm not looking to distill the whole of Virginia's life, it's not a biopic in that sense, we're looking at a very specific moment, a moment of great strength from a woman who we may otherwise associate with vulnerability.

## Where do you start with taking on the characters of Vita & Virginia?

**GA** - Vita is a real conundrum, she had a public persona, she had a huge character, very fun-loving, insatiable in all aspects of life but also deeply private and shy. I've loved playing her because there are always two things going on, which are completely contradictory. That's always a nice thing to explore for an actor. She was very loving and caring but could be brutal and cold, altogether a fascinating person to play.

**ED** - Preparing for playing Virginia has been a rewarding and at times overwhelming process, which is what you want as an actor; it's enormous and wonderfully terrifying. I've learnt an enormous amount as a woman, coming to know her. Going into Virginia feels like falling down a rabbit hole. It's a fascinating abyss, one can really never know her and yet I feel like I was getting to read her work in a different way to many other people. I read Orlando for the first time, not just as a novel but trying to find a blueprint for her relationship with Vita, trying to access as many layers as I could.

**GA** - A lot of the dialogue is taken directly from the letters they wrote, which is hard to naturalise because letter writing is very considered. Elizabeth and I have worked very hard on that, we had to remind ourselves that these people are wordsmiths - that was how they spoke. I love reading their letters because you get a sense of the love and the care that Vita showed Virginia.

**ED** - The film is trying to honour the cerebral landscape of these women but also give you something very physical and raw and human... and so much of their story is so physical. I also think Vita was fun and cavalier, she came from a different world and Virginia was somebody who was fascinated by people. I think she was always trying to absorb things from life and when she recognised that there was something in someone that she could learn from, that she hadn't perhaps accessed before, she was drawn to it.

**GA** - We couldn't believe it when Elizabeth agreed to do the film, she's perfect, she brings so much to the part and it's not an easy role to play - there's an incredible amount of pressure but she really has gone for it. I've watched her on the other side of the camera and then had to remind myself to act because I've been so impressed by her!

## What was involved in terms of production design?

**Noam Piper (Production Designer)** - Sourcing locations in Ireland was really tricky. For example, Charleston House was about 500 years old and it's really hard to find that kind of architecture in Ireland because it just didn't exist. We were so lucky in discovering this cottage to take the place of Charleston House, especially because the owners gave us permission to change pretty much everything about the interior, which was a lot of fun.

**CB** - My work with Noam is very collaborative, we're a tight unit, we start working together very early on in the process. Noam's an egoless designer, he puts the scene first, he puts performance first; all of that before showing off his style or what he can do. That's why I find it so rewarding to work with him. We have looked to distill the essence of these characters in this world, it's not a documentary but it's still incredibly authentic. On the Charleston set, there's nothing that wasn't in the original farmhouse, but we have re-ordered it a little and interpreted it in our own way. Recreating Charleston House (where the Bloomsbury Group were based) has been a very special thing to do, it's a world that was created by a bunch of punk artists who wanted to live their own kind of life. The job that Noam has done is inspiring; recreating an iconic place (which is in itself a work of art), is a metaphor for the fact that this film is about a community of characters who designed their lives to serve their passions and their interests and to be free.

**ED** - Noam is extraordinarily talented and his attention to detail is incredible - it's such a treat for an actor to come onto a set and for it to feel so alive. The Hogarth Press set was particularly genius, because of the space they built it in. It had this 'tunnel' feel to it and at the end of it, was Virginia's door, it felt very much like the energy was going down the hall into this room where she would be creating. It felt right to me (as Virginia) that the flow of energy seemed to come to and from the room. The set itself was underneath this great manor house and it was quite dark and damp, the exact contrast of Vita's world, so it felt quite right that the light and the colours of the world of the Woolfs contrasted so hugely from the airiness and breeziness of the Nicholsons'.

**NP** - I couldn't find that many images of what Hogarth Press looked like so it's a complete invention from a visual point of view. What Virginia was doing with Hogarth Press was quite radical and I wanted to depict that by bringing it into this basement, somewhere underground, not gritty but essentially a working, buzzing

environment - I took inspiration from the Prohibition Era in America. Every single set we've done has been a 360 degree set, because we want to be as true as possible and we've gone to the greatest lengths in terms of research to bring the whole world alive. I think this really helps the cast, they can breathe in and take in all of the magic around them.

**GA** - I've been stupified by Noam's sets, he's managed to keep the period but make it bright and sexy. Vita's world is castles and grand places, opulence and decadence whereas the Bloomsbury Group side is muted and feels worn and lived-in. The Hogarth Press set was completely 'wow', you didn't know where the set ended, it was so real. We had these meandering corridors that kept going, you felt like you were in an underground den where all these anarchic ideas were happening! There's a real contrast in the film because Vita and Virginia are so different, you can specifically see this in Noam's work and his designs, it's very impressive.

**CB** - We've shot in some amazing locations, making this film in Ireland has been such a gift. We also had a day's filming in Knole, Vita's ancestral home in Kent and that has been the anchor point, the one place that's the real location where we're shooting. But it's been wonderful to be a bit more expressionistic and choose locations which allow us to shoot in places which show *our* interpretation of Hogarth Press and *our* interpretation of Tavistock Square, where Virginia and Leonard lived. It's been an amazing exercise in creating something that is truly authentic and captures the spirit of Vita and Virginia's relationship but which has allowed us to make a film that is our response to it.

**NP** - Chanya is a very trusting director, she's shown great faith in bringing me on board this project, having worked together previously on BURN BURN BURN and we really did just go for it. We were throwing around some vague ideas very early on and amazingly, it's those ideas which have come through to the final product, which is very satisfying.

### **How have the costumes enhanced the production?**

**Lorna Muga (Costume Designer)** - It was so important that Vita was the most progressively dressed, she was practically dressing for the 1930s, she was so ahead of the game. She was androgynous but it was a balance, she could be very feminine if she wanted but also masculine when she was experimenting with different personas. Chanya said a very important thing, to think of her as a punk in a castle. So I put some twists on the look, gave it an edge that somebody in her social status wouldn't normally explore, but Vita would.

**GA** - The costumes are incredible, Lorna has wowed everybody, trying to find this freshness and zest that they all had at the time, rather than a stiff, dowdiness that's more common in period dramas. In terms of Vita's costumes, we wanted to get across that she was a trendsetter, she was daring for her time and dressed androgynously. She was very rich so she could spend a lot of money on clothes and was also very well travelled, so we wanted to incorporate some of the Middle East in her costumes. We had a lot of punk references, David Bowie was a big influence on the film, specifically that androgynous style that he played around with. When you think of the 1920s, you think of flapper girls etc., but we've had a lot more fun not being completely strict to the period, doing what we felt was right. I get to wear quite a few rock'n'roll things... David Bowie meets Keith Richards meets Louise Brooks, it's been great!

**LM** - Virginia has a more soft, steady silhouette, she's less confident in her look but very precise in her aesthetics, it was important to keep that constant. She was fragile which was reflected in the fabrics and softer colours. Elizabeth (Debicki) has beautiful, translucent skin so the cooler colours made her look even more vulnerable.

**ED** - Lorna is extremely sensitive to the psychological story that we're telling, the palettes that she's created for each character really sets them apart from each other and dips into their emotional worlds. What Lorna's done with Virginia is to make her soft, like a pool of water, she swims around in blues and cooler colours, which is such a contrast from Vita who wants to dictate so strongly the shape that she carves out in the world as a woman - she looks so different in every scene whereas Virginia looks almost the same throughout.

**LM** - Of course you have to study the real life people but because the actors don't necessarily look like them, we have to at some point move away from that image. So instead of trying to replicate them, we find the essence of the real people and then go our own way. In terms of the men, Duncan Grant was fun to play around with, he was a handsome guy, very stylish. He famously wore a policeman's jacket and we liked to think that it was one of his lovers' jackets, which he had kept. We thought it would be more

interesting if Duncan was very casual but colourful, pyjama tops seemed to be a good, relaxed way of doing that. In the Charleston Farmhouse, people didn't get dressed very often, the kids were ragamuffins, they were all barefoot, it was a very busy place and this was reflected in everyone's clothes.

## ABOUT THE CAST

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### **GEMMA ARTERTON (VITA SACKVILLE-WEST)**

British actress Gemma Arterton is well known for her stage and screen presence. 2018 will see Gemma star as Vita Sackville-West in the upcoming biopic *VITA & VIRGINIA*, telling the true story of the love affair between Vita and literary icon Virginia Woolf. Directed by Chanya Button and also starring Elizabeth Debicki, the film recently wrapped filming. Gemma will also voice the role of 'Clover' in the upcoming *WATERSHIP DOWN* TV miniseries for BBC/Netflix. It's been announced that Gemma will take on the role of 'Alice' in Jessica Swale's directing debut film *SUMMERLAND*. Swale has also written the screenplay, which is set during the Second World War. The film will begin production later this year. It was also recently announced that Gemma will lead the voice cast of the upcoming family animation *SPACEDOG AND TURBOCAT*. Written and directed by first time feature filmmaker Ben Smith, the film will follow 'loyal canine Buddy and feline vigilance Felix on an animated superhero adventure about friendship, heroism, and finding your way back home.' 2017 has seen Gemma star in a number of films. Firstly she starred in *100 STREETS* alongside Idris Elba and Samantha Barks, which followed four people with extraordinary stories, all lived out within a hundred London streets. Gemma was also seen in *THEIR FINEST*, co-starring Sam Claflin and Bill Nighy, directed by Lone Scherfig. The story takes place during World War II, where a British film crew attempts to boost morale by making a propaganda film after the Blitzkrieg. The film screened at the Toronto International Film Festival and the BFI London Film Festival last year. We've also seen Gemma in French film *ORPHELINE*, co-starring Adele Exarchopoulos, Adele Haenel and Nicolas Duvauchelle. Gemma starred in *THE HISTORY OF LOVE*, as 'Alma' alongside Derek Jacobi, Elliott Gould and Sophie Nelisse. The plot relates to the story of a long-lost book that mysteriously reappears and connects an old man searching for his son with a girl seeking a cure for her mother's loneliness. She starred in, and produced, *THE ESCAPE* alongside Dominic Cooper, with the film premiering at the Toronto Film Festival this year.

Dominic Savage directed this dramatic telling of an ordinary woman who makes an extraordinary decision that changed her life forever. 2017 also saw Gemma on stage in *SAINT JOAN* at the Donmar Warehouse, starring as Joan of Arc in Josie Rourke's production of Bernard Shaw's classic play. The play ended in February and was live broadcast to cinemas across Britain as part of 'National Theatre Live'.

In 2016, Gemma was seen on screen in *THE GIRL WITH ALL THE GIFTS*, Colm McCarthy's adaption of M.R. Carey's novel. Gemma stars in the role of 'Helen Justineau' alongside Glenn Close and Paddy Considine. The film was released 23rd September in the UK and will be released later this month in the US.

On stage, Gemma took on the title role of *NELL GWYNN* at London's Apollo Theatre. Gemma's critically acclaimed performance gained her a 'Best Actress' nomination at this year's Olivier Awards and the play also received the award for 'Best New Comedy'.

In 2015, Gemma finished a run in the hit West End musical version of the 2010 film *MADE IN DAGENHAM* at the Adelphi Theatre. The story follows the 1968 strike at the Ford Dagenham car plant, where female workers walked out in protest against sexual discrimination. She was also seen in Marjane Satrapi's horror comedy *THE VOICES*, starring alongside Ryan Reynolds and Anna Kendrick.

September 2014 saw Gemma play the title lead in her first foreign language role, in *GEMMA BOVERY* – an adaptation of a Posy Simmonds graphic novel directed by Anne Fontaine (*Coco Before Chanel*) and starring Fabrice Luchini. The film premiered at Toronto Film Festival. In 2013, Gemma starred in four feature films; *HANSEL AND GRETEL: WITCH HUNTERS* opposite Jeremy Renner, London-set comedic drama *SONG FOR MARION* alongside Vanessa Redgrave and Terence Stamp, as vampire 'Clara' opposite Saoirse Ronan in Neil Jordan's 'Byzantium' and as 'Rebecca Shafran' in the Brad Furman thriller *RUNNER, RUNNER*, starring alongside Ben Affleck and Justin Timberlake.

In 2012, Gemma voiced the character of 'Shelley' in *A TURTLE'S TALE: SAMMY'S ADVENTURE*, an animated feature including voices from John Hurt and Dominic Cooper. She also starred in the title role in *TAMARA DREWE* directed by award-winning director Stephen Frears, opposite Dominic Cooper, Luke Evans and Tamsin Greig. In 2010, Gemma appeared alongside Sam Worthington as the goddess 'Io' in Louis Letterier's

remake of the 1981 epic CLASH OF THE TITANS, based on the classic Greek myth. She also played the lead female role of 'Princess Tamina' in Disney's PRINCE OF PERSIA: THE SANDS OF TIME, directed by Mike Newell, starring alongside Hollywood stars Jake Gyllenhall and Sir Ben Kingsley. In 2009, Gemma starred in J Blakeson's independent film THE DISAPPEARANCE OF ALICE CREED, a thrilling tale of kidnapping and intrigue in which she played the title role alongside Martin Compston & Eddie Marsan.

Amongst her other film credits, Gemma starred in Richard Curtis' THE BOAT THAT ROCKED, a period comedy set in the 1960's co-starring a host of greats such as Philip Seymour Hoffman, Kenneth Branagh, Bill Nighy and Emma Thompson and in 2008, Gemma starred as iconic Bond Girl 'Strawberry Fields' in QUANTUM OF SOLACE, directed by Marc Forster and starring Daniel Craig and Dame Judi Dench. Her other film credits include Guy Ritchie's gangster film ROCKNROLLA, THREE AND OUT, directed by Jonathan Gershfield, and the classic remake of 'St Trinian's' directed by Oliver Parker and Barnaby Thompson for which she was nominated for an Empire Award and won a National Movie Award.

For television, Gemma's heartrending portrayal of the heroic 'Tess' in the BBC adaptation of Thomas Hardy's novel TESS OF THE D'URBERVILLES co-starring Eddie Redmayne and Hans Matheson earned her rave reviews and numerous award nominations. She also played the role of 'Elizabeth Bennett' in ITV's costume drama LOST IN AUSTEN. In 2007 she also starred in the BBC's CAPTURING MARY, directed by Stephen Poliakoff, in which she played the character 'Liza' alongside Dame Maggie Smith, David Walliams and Ruth Wilson.

For the stage, in early 2010 Gemma made her West End debut at the Garrick alongside Rupert Friend and Tamsin Greig, in Douglas Carter Beane's Award-winning Broadway comedy THE LITTLE DOG LAUGHED. She also returned to the stage in November 2010 at the internationally renowned Almeida Theatre in Henrik Ibsen's THE MASTER BUILDER, for which, Gemma's performance earned her critical acclaim for her 'spellbinding' turn as 'Hilda Wangel'. Gemma also starred in THE DUCHESS OF MALFI at the Shakespeare's Globe new Sam Wanamaker theatre, for which she received rave reviews. Her previous theatre credits include the role of 'Rosaline' at Shakespeare's Globe Theatre in LOVE LABOUR'S LOST directed by Dominic Dromgoole. After gaining an award for 'Best Supporting Actress for Kent', she gained a full scholarship to RADA where she took lead roles in productions such as AN IDEAL HUSBAND, TITUS ANDRONICUS and THE BEGGAR'S OPERA.

## **ELIZABETH DEBICKI (VIRGINIA WOOLF)**

Elizabeth Debicki, an Australian stage and film actress, is quickly on the rise. She first made her mark in 2013 when she appeared in Baz Luhrmann's critically-acclaimed film, THE GREAT GATSBY alongside Leonardo DiCaprio, Tobey Maguire and Carey Mulligan. Debicki was awarded an Australian Academy of Cinema and Television Arts Award (AACTA) for her role as Jordan Baker in the film. She was also nominated for an Empire Award for "Best Newcomer."

Most recently, Debicki completed production on Steve McQueen's WIDOWS alongside Viola Davis, Cynthia Erivo, Michelle Rodriguez, Colin Farrell and Liam Neeson. Based on the 1983 British miniseries about a robbery gone wrong, the story follows four armed robbers who are killed in a failed heist attempt, leaving their widows to finish the job. Debicki also recently voiced a role in Luc Besson's VALERIAN AND THE CITY OF A THOUSAND PLANETS, which released on July 21, 2017. Additionally, she completed production on THE TALE with Laura Dern and Ellen Burstyn, although no release date has been set for the film.

Upcoming, Debicki will star in the JJ Abrams'-produced Untitled Cloverfield Movie, formerly GOD PARTICLE, with Gugu Mbatha-Raw, David Oyelowo and Daniel Bruhl. The movie, directed by Julius Onah, will follow a team of astronauts fighting for their survival, and it is set to be released by Paramount Pictures on February 2, 2018. Debicki will also voice a role in the live action PETER RABBIT, which Sony Pictures will release on February 9, 2018. The other voice cast includes James Corden, Daisy Ridley and Margot Robbie, among others.

Debicki was recently seen as the villain 'Ayesha' in Marvel and Walt Disney Studios' GUARDIANS OF THE GALAXY, VOL. 2. The film, starring Chris Pratt, Kurt Russell and Zoe Saldana, was released on May 5, 2017. Shortly after the film opened, director James Gunn announced that Debicki will appear in GUARDIANS OF THE GALAXY VOL. 3.

Previous film credits for Debicki include Guy Ritchie's THE MAN FROM U.N.C.L.E. alongside Henry Cavill, Armie Hammer and Alicia Vikander, The Weinstein Company's MACBETH with Michael Fassbender and Marion Cotillard, and EVEREST with Jake Gyllenhaal, Robin Wright and Keira Knightly.

On the small screen, Debicki was recently seen in the Australian drama on Foxtel, THE KETTERING INCIDENT. The show delivered consistently strong ratings since its debut on July 4, 2016. The series was acquired by Amazon Prime in The U.S.

In 2016, Debicki starred as Jed in THE NIGHT MANAGER, the miniseries adaptation of John le Carre's novel-of-the-same-name. The miniseries, which also featured Tom Hiddleston, Hugh Laurie and Olivia Colman, followed the story of a night manager of a European hotel who was recruited by intelligence agents to infiltrate an international arms dealer's network. THE NIGHT MANAGER premiered in the US on April 19, 2016 and, this July, the show received a Primetime Emmy Award nomination in the category of Outstanding Limited Series.

On stage, Debicki most recently starred in David Hare's production of THE RED BARN, based on the novel *La Main* by Georges Simenon, at the National Theatre in London. The other cast included Mark Strong and Hope Davis. THE RED BARN opened on October 6, 2016 and ran until January 17, 2017.

Debicki also starred in the Sydney Theatre Company's production of THE MAIDS alongside Cate Blanchett and Isabelle Huppert. The show, based on a notorious murder case in which two homicidal sisters killed their mistress and her daughter, played as a part of the 2014 Lincoln Center Festival in New York. Speaking about Debicki's performance, Frank Scheck of *The Hollywood Reporter* said "...the talented young actress is fearlessly vulgar and funny in her depiction of the mistress' utter self-absorption."

Debicki currently resides in Sydney, Australia.

### **ISABELLA ROSSELLINI (LADY SACKVILLE)**

The multi-faceted artist Isabella Rossellini made her cinematic debut as an actress in 1979 in the Taviani brothers' film IL PRATO (THE MEADOW) and has appeared in numerous other films, including the American features BLUE VELVET, WHITE NIGHTS, RODGER DODGER, COUSINS, DEATH BECOMES HER, FEARLESS, INFAMOUS, BIG NIGHT, LATE BLOOMERS, ENEMY, TWO LOVERS and JOY. She will next be seen in SILENT LIVE, VITA & VIRGINIA and THE INCREDIBLES. She is also a successful television actress and filmmaker, with a keen interest in animals and wildlife conservation. Her award-winning series of shorts, GREEN PORNO, SEDUCE ME, and MAMMAS offer comical and scientifically insightful studies of animal behavior. Her numerous awards and nominations have included The Independent Spirit Award for Best Female Lead, Women in Film Courage Award, Golden Globe and Emmy Nominations. In 2010, she was honored at the Savannah Film Festival for her Outstanding Achievement in Cinema, 2013, she was awarded with the Berlinale Camera from The Berlin Film Festival.

She will next be seen on stage in her new show LINK LINK CIRCUS, performing in Barcelona, NY and this fall in London. Written and performed by the Golden Globe-nominated actress, LINK LINK CIRCUS, co-starring a dog named Pan, is at once comic and scientifically informed. Over the course of the performance, Rossellini transforms herself into Aristotle, Descartes, a medieval theologian, B.F. Skinner, and Charles Darwin—discussing the essence of human beings and what distinguishes us from the "brutes." Darwin, in his theory of evolution, linked humans to non-humans, demonstrating that there is a continuum between animals and humans. For some, this idea is still offensive. While physical continuity is more accepted, cognitive continuity is mostly rejected.

Rossellini's most recent work for television includes MASTER OF PHOTOGRAPHY, for European broadcaster SKY, and the American series SHUT EYE, for Hulu. Additional credits include THE BLACKLIST, TREME, THE PHANTOM, 30 ROCK, ALIAS, NAPOLEON, MERLIN, CHICAGO HOPE and CRIME OF THE CENTURY.

She has written numerous books including SOME OF ME, IN THE NAME OF THE FATHER, THE DAUGHTER AND THE HOLY SPIRITS: REMEMBERING ROBERTO ROSSELLINI. Her new book MY CHICKENS AND I will be released by Abrams Book on March 13<sup>th</sup>. Also in 2016, Rossellini returned to Lancôme as one of their new spokespeople; three decades after she was first hired by the beauty brand.

Rossellini is completing a Master's degree in Animal Behavior and Conservation at Hunter College in New York City and has received a PhD Honoris Causa from the Science Faculty at UQAM (University of Quebec at Montreal). Rossellini runs an organic farm in Brookhaven in association with the Peconic Land Trust and the Post Morrow Foundation. She is a mother of two and resides in Bellport, Long Island.

## **RUPERT PENRY-JONES (HAROLD NICOLSON)**

Rupert Penry-Jones is an English actor, known for a wide variety of roles in theatre, on television and film. Penry-Jones was educated at Dulwich College in London, after which he attended the Bristol Old Vic Theatre School.

Rupert Penry-Jones made his London stage debut in 1995 playing Fortinbras to Ralph Fiennes's Hamlet in the Almeida Theatre production of HAMLET. He was cast as Richard in the premiere staging of Stephen Poliakoff's SWEET PANIC at Hampstead Theatre in 1996. The following year, he appeared in both THE PAPER HUSBAND at Hampstead Theatre and a revival of Arnold Wesker's CHIPS WITH EVERYTHING on the Lyttelton stage at the Royal National Theatre.

In 1998, Penry-Jones starred as The Boy in Edward Albee's THE PLAY ABOUT THE BABY at the Almeida Theatre. He then joined the Royal Shakespeare Company, playing the title role in DON CARLOS and Alcibiades in TIMON OF ATHENS. Both productions transferred to the Barbican Centre in London, where his performance as Don Carlos won the Ian Charleson Award. Other theatre credits include DANGEROUS CORNER and THE PRIORY.

On television, Rupert has appeared in C4 series NORTH SQUARE; in the BBC's four-part production of CAMBRIDGE SPIES; and in Russell T. Davies' production of CASANOVA. In 2004, he joined the cast in series 3 of the BBC's BAFTA-winning series SPOOKS. He played the lead role of section leader Adam Carter for the next four seasons.

In 2008, he starred with Bradley Whitford and Neve Campbell in television drama BURN UP, playing an oil executive who becomes embroiled in the politics surrounding global warming and oil stocks. He played Richard Hannay in the BBC adaptation of THE 39 STEPS and he took the lead in the ITV drama, WHITECHAPEL, a three-part thriller based on the copycat killings of Jack the Ripper and which was the highest-performing new drama in 2009. Penry-Jones was also cast opposite Maxine Peake in a legal drama SILK, created by Peter Moffat.

On film, Penry-Jones has starred in FOOD OF LOVE, HILARY AND JACKIE, STILL CRAZY and VIRTUAL SEXUALITY. He was cast in Gillian Armstrong's CHARLOTTE GRAY in 2001, Shakur Kapoor's THE FOUR FEATHERS in the following year, and worked with Woody Allen in MATCH POINT. He also appears in Anthony Hemingway's RED TAILS and in A LITTLE CHAOS, alongside Kate Winslet and directed by Alan Rickman.

## **PETER FERDINANDO (LEONARD WOOLF)**

Peter Ferdinando is a British actor, known for his varied and transformational performances. He has often worked with his cousin, the director Gerard Johnson, playing the leading role in TONY in 2009, which received a New Visions Award for Discovery Motion Picture.

He then starred as the lead role in HYENA, in 2014 which received 4 award nominations and 4 wins internationally, including the Les Arcs Film Festival prize for Best Actor.

Ferdinando has also appeared in David Mackenzie's 2013 prison drama STARRED UP. He regularly collaborates with British filmmaker Ben Wheatley, featuring in A FIELD IN ENGLAND (2013), HIGH RISE (2015) and DOCTOR WHO (2014), where he played the Half Face Man. More recent work includes TOMMY'S HONOUR With Peter Mullen, directed by Jason Connery, GHOST IN THE SHELL with Scarlett Johansson and Juliet Binoche, directed By Rupert Sanders, and Guy Ritchie's KING ARTHUR: LEGEND OF THE SWORD with Jude Law.

In 2017, he starred in Woody Harrelson's experimental, live film directorial debut LOST IN LONDON alongside Owen Wilson, Willy Nelson and Woody Harrelson. Recently, he has finished filming Hadi Hajaig's thriller BLUE IGUANA, starring alongside Sam Rockwell.

## **EMERALD FENNEL (VANESSA BELL)**

Emerald Fennell is an actress, novelist and screenwriter. She studied English at Oxford University. Best known for her leading role as Patsy Mount in television's CALL THE MIDWIFE, additional acting credits include roles in the C4 sitcom CHICKENS and the feature films ANNA KARENINA and THE DANISH GIRL. Her other recent film credits include PAN, ALBERT NOBBS and MR NICE. She has also appeared on television productions ANY HUMAN HEART, THE LADY VANISHES, BLANDINGS and MURDER ON THE HOMEFRONT.

Fennell has also established a career as a writer and novelist. Emerald's first novel, SHIVERTON HALL, was shortlisted for the Waterstones Children's Book Prize in 2014, and was quickly followed by a sequel, THE CREEPER. Her most recent book MONSTERS was nominated for the 2017 CILIP Carnegie Medal. As a screenwriter, she has written on E4 comedy DRIFTERS, and currently has several TV projects in development including sci-fi comedy SPACE BOUND with Fox, and THE WEEKEND with Channel 4.

Her directing debut, dark comedy short CAREFUL HOW YOU GO, has been selected for Sundance 2018 and will premier there.

### **GETHIN ANTHONY (CLIVE BELL)**

Gethin Anthony is an English stage and screen actor, best known for his role as Renly Baratheon in the international phenomenon, GAME OF THRONES.

Anthony studied English Literature at Oxford University's Balliol College and was President of the Oxford University Dramatic Society, before training at the London Academy of Music and Dramatic Art (LAMDA). Since graduation, Anthony has worked with several theatre companies including the Royal Shakespeare Company, Hampstead Theatre and Defibrillator.

His film credits include Mark Raso's KODACHROME, COPENHAGEN, and AROUND THE SUN.

On television, aside from GAME OF THRONES, Anthony has also appeared in BBC1's CALL THE MIDWIFE and starred as Charles Manson in the NBC drama AQUARIUS.

### **RORY FLECK BYRNE (GEOFFREY SCOTT)**

Rory Fleck Byrne was born in the U.K. and raised in Ireland. He trained at the Royal Academy of Dramatic Art in London.

Rory's film credits include dark drama THE QUIET ONES by John Pogue, VAMPIRE ACADEMY: BLOOD SISTERS by Mark Waters, TIGER RAID by Simon Dixon, NIGHT OF THE LOTUS by Henry Mason alongside Saffron Burrows, and THE FOREIGNER by Martin Campbell alongside Jackie Chan and Pierce Brosnan. He can next be seen in Chanya Button's VITA & VIRGINIA which is set for release in 2018.

Alongside his feature film credits, he has starred in a number of shorts including BODIES, UNTITLED BLUES, THE DATE and INBOX (which he co-wrote). He is currently "writing in development" on a feature version of BODIES.

On television, he is known for his role in HARLOTS on ITV. He also starred in DEATH IN PARADISE, Sally Wainwright's TO WALK INVISIBLE, JACK TAYLOR, MIDSUMMER MURDERS, DAMO & IVOR and GRANTCHESTER.

On stage, Fleck Byrne has performed in numerous productions including ANNA KARENINA, KING CHARLES III, THAT FACE, THE LION IN WINTER, CAUSE CELEBRE and ANTONY & CLEOPATRA. For his role in THE VORTEX, he was praised by the Guardian for "A riveting, intense performance" and "A commanding performance" by Peter Crawley at the Irish Times. His stand out performance in DISCO PIGS was called "Kickass" by the Guardian, "Irresistibly watchable" by Time Out, "Magnificent" by the Independent and "Brave" by the Financial Times.

### **KARLA CROME (DOROTHY WELLESLEY)**

Karla is an actress and writer and has starred in shows such as HIT & MISS alongside Chloe Sevigny, ITV's LIGHTFIELDS, PRISONERS WIVES for BBC1, and the award winning E4 series MISFITS. Karla also played the lead, Coleen, in Birger Larsen's BAFTA award winning production of MURDER for BBC2. She was one of Screen International's Stars Of Tomorrow in 2012 and starred in UNDER THE DOME for CBS. Karla also stars in the Sky and NBC co-production YOU ME AND THE APOCALYPSE. Karla also played the part of Alice in the Royal Court's 'LINDA' directed by Michael Longhurst earlier this year. Karla starred as Nancy Devlin in ITV's drama THE LEVEL and played Constanze in AMADEUS at the National Theatre in 2017. She has recently wrapped on feature VITA & VIRGINIA and is currently filming CARNIVAL ROW for Amazon.

Karla's writing includes the critically acclaimed play MUSH AND ME, which was performed at the Bush Theatre and won the Ideas Tap Underbelly Award at the Edinburgh Fringe Festival and the Holden Street

Theatres Award in 2014. She is currently adapting MUSH & ME for TV for Channel 4 (Snowed-In Productions) and she recently wrote an episode of the new Harlan Coben series SAFE (Red Productions/Netflix). Last year she wrote an episode of Tony Jordan's Sky One series HOOTEN AND THE LADY for Red Planet and in 2014 she took part in the Channel 4 Screenwriting course.

## **ADAM GILLEN (DUNCAN GRANT)**

Adam Gillen has worked extensively on stage and screen. Just a soupcon of his credits are listed below.

Theatre: MOZART IN AMADEUS (National Theatre), MARTIN IN WENDY AND PETER (RSC), SCHOOL FOR SCANDAL (Barbican), THE DOOR NEVER CLOSES (Almeida), A TASTE OF HONEY (Royal Exchange Theatre) which he was nominated for a TMA Award for Best Supporting Performance for his role as Geoffrey.

Screen: Perhaps best known as Brian in award-winning FRESH MEAT (Objective Productions/C4) and as Liam in BENIDORM (Tiger Aspect/ITV), Adam's other screen credits include PRISONER'S WIVES (Tiger Aspect/BBC), THIS IS JINSY (Sky Atlantic), FUNNY COW (Gizmo Films), SET FIRE TO THE STARS (Mad as Birds), WE ARE THE FREAKS (104 Film), 4,3,2,1 (Unstoppable Entertainment).

## **ABOUT THE FILMMAKERS**

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### **CHANYA BUTTON (DIRECTOR/WRITER)**

Chanya Button is a director, writer & producer, whose diverse work spans film and theatre. VITA & VIRGINIA is Button's second feature film; on which she serves as both director and co-writer, with Dame Eileen Atkins. Her debut feature film BURN BURN BURN was backed by Creative England, and received a dynamic release in 2016/2017. It was theatrically released in the UK in 2016 and shortly after, launched on Netflix worldwide. The film received its World Premiere at the BFI London Film Festival in 2015. Chanya was nominated for the BIFA Discovery award in 2015, and in April 2016 she won the BFI LOCO Film Festival's Discover Award for an outstanding debut feature for BURN BURN BURN, which also won the Grand Prix at the Odessa Film Festival, the Audience Award at the Umbria Film Festival, and the Audience Award at the Cinema City Festival in Novi Sad (Serbia). BURN BURN BURN was also in competition at the Toronto In/Out LGBT Festival and at Emden-Norderney and Brussels Film Festivals in 2016. BURN BURN BURN received its US premiere at the Seattle Film Festival, where it was also in Official Competition.

Chanya's three short films; FROG/ROBOT (2011), FIRE (Film London/2012) and ALPHA : OMEGA (Pinewood Films/2013) have also appeared at many international festivals including Toronto Film Festival, Dinard and BFI London Film Festival; and in 2012 Chanya's work was selected as part of the Director's Guild of America's "New Directors to Watch" showcase. Chanya is also an alumni of the Royal Court Young Writers programme, holds an MA from RADA in Theatre Directing, and studied English Literature at Oxford University. Chanya gained a unique education in film from a young age; starting work on the HARRY POTTER film franchise in the Assistant Directors' Department. Chanya has had the opportunity of working across many departments from production to post-production on high-end studio feature films, and that ambitious aesthetic informs her work as a Director. Chanya has also worked in Development at Warner Bros in LA, at the UK Film Council (now BFI Film Fund), and as an Assistant Director on theatre productions at the Tricycle Theatre, the Globe Theatre, and the Bush Theatre.

### **KATIE HOLLY (PRODUCER, BLINDER FILMS)**

Katie Holly is Managing Director of Blinder Films, where she has produced several award winning and critically acclaimed features including ONE HUNDRED MORNINGS (2009), SENSATION (2010), CITADEL (2012) and THE PERVERT'S GUIDE TO IDEOLOGY (2012).

Her recent feature, Whit Stillman's LOVE & FRIENDSHIP (starring Kate Beckinsale, Chloë Sevigny, Xavier Samuel, and Stephen Fry) premiered to critical acclaim at the Sundance Film Festival 2016 and enjoyed extended releases at both US and UK box offices.

Another release is THE QUEEN OF IRELAND, a feature documentary about accidental LGBT activist Panti Bliss; picked up by Universal Pictures for distribution in the UK and Ireland, THE QUEEN OF IRELAND went on to secure the highest opening box office of any Irish documentary to date.

Her most recent projects include original TV drama STRIKING OUT, which now has broadcast on RTÉ for two seasons, as well as GRACE JONES: BLOODLIGHT AND BAMI, a documentary on the musical and fashion icon, directed by Sophie Fiennes. She is currently in post production on EXTRA ORDINARY, a supernatural comedy starring Maeve Higgins, Barry Ward, Claudia O'Doherty and Will Forte.

Katie has also produced and exec-produced comedy series for RTÉ including the award-winning THE SAVAGE EYE and IRISH PICTORIAL WEEKLY.

She is a graduate of EAVE, Inside Pictures, was a former Producer on the Move at Cannes, and is a board member of the Irish Film Board and Irish Film Institute.

### **EVANGELO KIOUSSIS (PRODUCER, MIRROR PRODUCTIONS)**

Evangelo founded Canadian production company CHRONICLE PICTURES before relocating to London and forming MIRROR PRODUCTIONS with Simon Baxter. Evangelo recently produced CRASH BURN LOVE, the debut film from acclaimed commercials writer/director Rob Sanders, repped by Shoreline Entertainment.

Following VITA & VIRGINIA, Evangelo is the UK Producer of Thor Klein's ADVENTURES OF A MATHEMATICIAN for Germany's Dragonfly Films, and producing Oscar Nominated Director Timo Von Gunten's TRESPASSERS with UMedia. For television Evangelo is Executive Producing Chris Green's period adventure HAWKHURST.

### **ISOBEL WALLER-BRIDGE (COMPOSER)**

Isobel Waller-Bridge is an award-winning composer for film, television and theatre. Lauded for her trademark electronic sound worlds and scoring sweeping melodies for large-scale orchestra, Isobel's work has been performed across Europe, USA and the UK in London's Royal Albert Hall, The Barbican and the Queen's Hall, Edinburgh. Her work has awarded her with a number of prestigious awards, including Best Composer at Underwire Film Festival 2014 and winner of Best Sound Designer at Off West End Theatre Awards 2015, as well as the Bucher Fraser Prize for Original Music.

For her work in theatre, Isobel has written original music for productions in the West End to New York, in addition to the Royal Shakespeare Company, The Royal National Theatre, The Royal Exchange Theatre, Soho Theatre and many more. As part of the Royal National Theatre's 50th Anniversary, Isobel was invited to talk about the role of music in theatre. She spoke along side fellow composers Steven Warbeck (This House), Matthew Scott (The History Boys), and Adam Cork (London Road).

Isobel recently released her debut album Music for Strings, a symphonic album of works for string orchestra. The rest of the year expects to be just as bright with the performance of her orchestral commission The World Machine at Durham's Lumiere Festival: The World Machine is the story of the birth of modern cosmology from the 12th century until the present day, told in a stunning new son et lumiere for the facade of Durham Cathedral, watched by 200,00 people.

As an orchestrator and arranger, Isobel has worked on a number of award winning films and television programmes. Most notably, Life (BBC, IVOR NOVELLO AWARD for Best Score), the multiple award winning Frozen Planet (BBC); The Imposter (BAFTA for Best Newcomer) and Dark Horse (CANNES Audience Award).

### **CARLOS DE CARVALHO (DIRECTOR OF PHOTOGRAPHY)**

Cinematographer Carlos de Carvalho is a talented and experienced filmmaker who made his name early on in his career as a focus puller working on an impressive list of major motion pictures. Having had the opportunity to work with such cinematography legends as Vilmosz Sigmund, Bruno Delbonnel, Seamus McGarvey, Dariusz Wolski and David Tattersall to name a few, Carlos has honed his own style and skill as a cinematographer.

It is his passion for cinematic storytelling that draws Carlos more to dramatic filmmaking. His lighting of varied drama's such as, OUTPOST: RETURN OF THE SPETZNAZ, FIRE (for the BFI) and Chanya Button's debut, BURN, BURN, BURN has garnered critical attention. Carlos has recently completed 2nd Unit for Tim Burton's DUMBO and MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN, Daniel Espinosa's LIFE and Joe Wright's DARKEST HOUR. VITA & VIRGINIA is his second feature film collaboration with Chanya.

## **NOAM PIPER (PRODUCTION DESIGNER)**

Noam Piper is a London based Production Designer whose three feature film credits, 'Burn Burn Burn' (2015), 'Dead in a Week' (2018) & 'Vita & Virginia' (2018), span UK road trips, dark millennial comedy, and provocative period drama.

BIFA nominated 'Burn Burn Burn' premiered at London Film Festival in 2015, won the BFI LOCO Film Festival Award for Outstanding Debut Feature, and the Grand Prix at Odessa Film Festival. After a successful festival run, 'Burn Burn Burn' was released in cinemas in 2016, and on Netflix in 2017. 'Vita & Virginia', a project on which Noam's design concepts steered the script from development, shot in Ireland and the UK, and involved ambitious recreations of iconic Bloomsbury artwork and integrated innovative new designs blended with shoots in historic locations.

Since graduating from the Arts Institute at Bournemouth (AUCB) in 2008, Noam has also art directed many commercials, music videos, short films & events as well as worked on a number of feature films including 'Welcome to the Punch' (2012) and 'Paddington' (2015) as standby art director.

## **LORNA MUGAN (COSTUME DESIGNER)**

Lorna's film credits include; SHADOW DANCER, INTERMISSION, SONJA, INSIDE I'M DANCING, TARA ROAD, KILLING BONO, WHEN THE SKY FALLS and EAST IS EAST. Television drama's include; PEAKY BLINDERS, RIPPER STREET, SMALL ISLAND, QUIRKE, TREASURE ISLAND, MY BOY JACK, CHRISTOPHER AND HIS KIND, THE MIST, JERICHO and FIVE DAYS.

Awards include; IFTA Best Costume Design, PEAKY BLINDERS; BAFTA nomination, RIPPER STREET; EMMY nomination, TREASURE ISLAND plus multiple other nominations.

## **JENNIFER HEGARTY (CHIEF MAKE UP)**

Jennifer Hegarty is an award-winning makeup artist and designer. She is passionate about film and television and this has prompted her to travel the world in order to develop and hone her professional skills. Jennifer's artistry in makeup design was recognised when she was awarded an IFTA for her work on The Tudors. Other credits include an impressive line-up of work including RIPPER STREET, WAR HORSE, HARRY POTTER, THE LAST SAMURAI, CAPTAIN CORELLI'S MANDOLIN, SAVING PRIVATE RYAN and DANCING AT LUGHNASA.

## **EILEEN BUGGY (HAIR DESIGNER)**

Eileen Buggy has been in the film industry since 1993 having worked in hairdressing from the age of fourteen. She was longing for something a little more creative and found film satisfied that desire as it spans many periods and always presents something new. Eileen's love of film continues to grow and looks forward to future projects.

Eileen has worked with such actors as: Peter O'Toole, Martin Sheen, Colin Farrell, Kate Beckinsale, Chloe Sevigny, Rachel Weisz, John C. Reilly, Olivia Colman, Lea Seydoux, Ashley Jensen, Jonathan Rhys Meyers, Anne Hathaway, Sally Hawkins, Matthew Macfadyen, Samantha Morton, Jerome Flynn, Adam Rothenberg, Kelly McDonald, Maggie Gyllenhaal, Billy Connolly, Anna Friel, Julie Walters, Stephen Fry, Cillian Murphy, Brendan Gleeson, Angie Dickenson, Michael Fassbender, Joanna Lumley, Cary Elwes, Emily Watson, Stellan Skarsgard, Mads Mikkelsen, Robert Carlisle, Keri Russell, Daniel Day Lewis, Eric Idle, John Lynch, Martin Shaw, Andie MacDowell. Nominated for Bafta and Nine Irish Film and Television Awards, winning for RIPPER STREET in 2013.

## **EIN HOLOHAN (LOCATION MANAGER)**

Eoin Holohan began his career in the Irish Film Industry in 1996, working as a Trainee in the Sound Dept. of 'I Went Down'. He quickly realised that his talents were better suited to a different Department! He has worked in the Locations Dept. of Films as diverse as KING ARTHUR and BREAKFAST ON PLUTO. His recent credits as Location Manager include FRANK, THE LOBSTER, SING STREET, and STAR WARS: THE LAST JEDI.

## **MARK TREND (EDITOR)**

Mark started his editing career with music videos and short films. Early shorts included BALE (dir. Al Mackay), which played at several international film festivals after premiering at Edinburgh. Music promos included work for UNKLE, Kate Nash, and Damien Rice. Mark still occasionally cuts short films, including most recently THREE WOMEN WAIT FOR DEATH (Dir. Isabelle Sieb - Winner: Encounters, Best Live Action Short; BAFTA longlisted) and YES, GOD, YES (Dir: Karen Maine - Vimeo Staff Pick 2017).

Mark's first feature film as editor was the BFI and Creative England-supported, low-budget experimental film NORFOLK (dir. Martin Radich), which premiered at Rotterdam, and went on to play at many other festivals, including Edinburgh and Dinard. Since then, he has also edited the British road-trip comedy BURN BURN BURN (dir. Chanya Button - Winner: LOCO Discovery award; Odessa Film Festival audience award), the WW2 occupation drama ANOTHER MOTHER'S SON (dir. Christopher Menaul), and Film4's forthcoming OLD BOYS (dir. Toby MacDonald). VITA & VIRGINIA is Mark's fifth feature as Editor, and his second collaboration with director Chanya Button.

Television projects have included BBC3's critically praised FIVE BY FIVE (dir. Kate Herron) starring Idris Elba, and Liam Williams' VALENTINE (dir. Jonathan Schey) for SKY Comedy. Mark has also cut several commercials for clients such as Samsung, Alfa Romeo, Help Refugees, and Oxfam.

## **BLINDER FILMS – PRODUCTION COMPANY**

Founded in 2006, Blinder Films have had their films screened at numerous international festivals including Edinburgh, Seattle, Slamdance, Rotterdam, London, Toronto, Palm Springs, SXSW, and Sundance.

Feature film productions include ONE HUNDRED MORNINGS, (Special Jury Award at the 2010 Slamdance Film Festival); SENSATION, written and directed by Tom Hall starring Domhnall Gleeson which premiered at Toronto in 2010; COME ON EILEEN which stars Jackie Howe, Keith Allen, Julia Davis and Noel Fielding; CITADEL, a psychological horror from writer/director Ciarán Foy and award-winner at festivals including Galway, PiFan, Celluloid Screams, and Neuchatel SXSW; Sophie Fiennes documentary THE PERVERTS GUIDE TO IDEOLOGY, featuring Slavoj Zizek; and JUMP, directed by Kieron J. Walsh and winner of the Cinema Without Borders Award at Palm Springs 2013.

Recent productions include THE QUEEN OF IRELAND, a documentary following drag queen and accidental activist Panti Bliss against the backdrop of the LGBT rights movement in Ireland, and Whit Stillman's LOVE & FRIENDSHIP, starring Kate Beckinsale and Chloë Sevigny, which was acquired by Amazon Studios and released by Roadside Attractions in the US, scoring a box office of over \$14m. Current projects on the festival circuit include feature documentaries GRACE JONES: BLOODLIGHT & BAMI, which made its world premiere as the TIFF Docs Opening Night film in Toronto, along with A MOTHER BRINGS HER SON TO BE SHOT, directed by Sinead O'Shea and documents a shocking portrait of a post conflict society in Derry, Northern Ireland.

Currently in post production is EXTRA ORDINARY, a supernatural comedy starring Maeve Higgins, Barry Ward, Will Forte and Claudia O'Doherty. Blinder also produces television, notably comedy, including the award-winning THE SAVAGE EYE, topical satire series IRISH PICTORIAL WEEKLY, sci-fi web-series RAPT, originally produced as part of RTÉ's Storyland, and STRIKING OUT, a new TV drama for RTÉ which has just completed production on its second season.

Principals are director Kieron J. Walsh and producer and Managing Director Katie Holly.

[www.blinderfilms.com](http://www.blinderfilms.com)

## **MIRROR PRODUCTIONS - PRODUCTION COMPANY**

Born and raised in Canada, Evangelo Kioussis started Chronicle Pictures, his first production company, when he was twenty-four, which produced several successful Canadian TV series and features. Evangelo later moved to London and teamed up with Simon Baxter to start Mirror Productions. Evangelo spent several years developing VITA AND VIRGINIA with Dame Eileen Atkins, while producing the cult sci-fi hit PANDORICA, and CRASH BURN LOVE by award-winning commercials Director Rob Sanders. Nell Green joined Mirror as a co-producer on VITA & VIRGINIA and together with Evangelo is producing the feature film ADVENTURES OF A MATHEMATICIAN, with Germany's Dragonfly Films shooting Autumn 2018. Upcoming

projects include *TRESPASSERS*, the new feature film from Oscar nominated Director Timo Von Gunten, and the tv series *HAWKHURST*, from Chris Green and Terry McDonough (*BREAKING BAD*, *THE STREET*).