

Curzon Artificial presents
A Westerly Films, Blinder Films, Chic Films Production, in co-production with
Revolver Amsterdam & Arte France Cinema, in association with Protagonist Pictures,
Soficinema 11 & Cinemage 10 & the Netherlands Film Fund & with the participation
of Bord Scannán na hÉireann/Irish Film Board,

LOVE & FRIENDSHIP

Based on Jane Austen's unfinished novella *Lady Susan*

Written & Directed by

WHIT STILLMAN

Starring

Kate Beckinsale

Xavier Samuel

Morfydd Clark

Emma Greenwell

Tom Bennett

James Fleet

Jemma Redgrave

Justin Edwards

Jenn Murray

With

Stephen Fry

and

Chloë Sevigny

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INTRODUCTION

LOVE & FRIENDSHIP is an adaptation of young Jane Austen's novella *Lady Susan*, believed to have been written in the mid 1790s but revised up to a fair copy prepared in 1805 and finally published by her nephew, James Edward Austen-Leigh, in 1871.

Set in the 1790s, earlier than most Austen tales, *LOVE & FRIENDSHIP* concerns beautiful young widow Lady Susan Vernon (Kate Beckinsale) who has come to Churchill, the estate of her in-laws, to wait out colourful rumours about her dalliances circulating through polite society.

Whilst ensconced there, she decides to secure a husband for herself and for her daughter, Frederica, played by Morfydd Clark.

Chloë Sevigny, who starred with Beckinsale in Stillman's *The Last Days of Disco* (1998), plays Lady Susan's friend and confidante Alicia Johnson, with Stephen Fry as her husband, the "very Respectable" Mr. Johnson.

The waters are troubled by the arrival at Churchill of the handsome, eligible Reginald DeCourcy (Xavier Samuel) and silly but cheerful -- and very rich -- Sir James Martin (Tom Bennett).

Lady Susan's designs are vehemently opposed by the DeCourcy clan: Reginald's sister, Catherine DeCourcy Vernon (Emma Greenwell); his mother, Lady DeCourcy (Jemma Redgrave) and father, Sir Reginald DeCourcy (James Fleet). But Susan's brother-in-law, magnanimous Charles Vernon (Justin Edwards), prefers to see her, and everyone, with a benevolent regard.

After a series of dramatic turns at Churchill, Lady Susan finally risks destruction when her jealous rival, Lady Lucy Manwaring (Jenn Murray), arrives in London to make a shocking revelation, leading to the denouement of denouements.

LOVE & FRIENDSHIP is produced by Whit Stillman, Katie Holly and Lauranne Bourrachot, and co-produced by Raymond van der Kaaij.

Curzon Artificial Eye presents *LOVE & FRIENDSHIP*, a Westerly Films, Blinder Films, Chic Films production in co-production with, Revolver Amsterdam & Arte France Cinema in association with Protagonist Pictures, Soficinema 11 & Cinemage 10 & the Netherlands Film Fund & with the participation of Bord Scannán na hÉireann/Irish Film Board.

International sales are being handled by Protagonist Pictures.

SHORT SYNOPSIS

Beautiful young widow Lady Susan Vernon visits to the estate of her in-laws to wait out the colourful rumours about her dalliances circulating through polite society.

Whilst ensconced there, she decides to secure a husband for herself and a future for her eligible but reluctant daughter, Frederica.

In doing so she attracts the simultaneous attentions of the young, handsome Reginald DeCourcy, the rich and silly Sir James Martin and the divinely handsome, but married, Lord Manwaring, complicating matters severely.

Catherine Vernon (nee DeCourcy) describes Lady Susan, per Jane Austen:

“She is really excessively pretty... I have seldom seen so lovely a Woman as Lady Susan. She is delicately fair, with fine grey eyes & dark eyelashes; & from her appearance one would not suppose her more than five & twenty... I cannot help feeling that she possesses an uncommon union of Symmetry, Brilliancy, & Grace. Her address to me was so gentle, frank, & even affectionate, that, if I had not known how much she has always disliked me for marrying Mr. Vernon... I should have imagined her an attached friend... Her Countenance is absolutely sweet, & her voice & manner winningly mild. I am sorry it is so, for what is this but Deceit?”

(For those who have viewed the film a detailed summary of the story follows the crew biographies.)

CAST OF CHARACTERS

Lady Susan Vernon, a beautiful young widow in straitened circumstances

Mrs. Alicia Johnson, Lady Susan's friend; an American Loyalist exile, from Hartford in the Connecticut

Mr. Johnson, Alicia's older husband to whom "the great word Respectable" applies

Lord Manwaring, a divinely attractive man

Lady Lucy Manwaring, his wealthy wife; formerly Mr. Johnson's ward

Miss Maria Manwaring, Lord Manwaring's eligible younger sister

Miss Frederica Susanna Vernon, a school girl; Lady Susan's daughter

Mrs. Catherine Vernon (née DeCourcy), Lady Susan's sister-in-law

Mr. Reginald DeCourcy, Catherine's young & handsome brother

Mr. Charles Vernon, her obliging husband & brother of the late Frederic Vernon

Sir Reginald DeCourcy, Catherine & Reginald's elderly father

Lady DeCourcy, their kind mother

Sir James Martin, wealthy young suitor of Frederica Vernon & Maria Manwaring, a bit of a "Rattle"

Mrs. Cross, Lady Susan's impoverished friend; "helps pack & unpack"

Wilson, the butler at Churchill

The Young Curate of the Churchill parish

An Aristocrat who addresses Lady Susan at the arcade

Owen, Lord Manwaring's servant

Edward, the head footman at Edward Street

Frederic & Emily Vernon, the young Vernon children

Mademoiselle, their French nanny

LOCALES

Langford -- Lord and Lady Manwaring's estate

Churchill Castle -- Charles and Catherine Vernon's estate, in Surrey

Parklands -- the DeCourcy family seat, in Kent

Hurst & Wilford -- inn & coaching station near Churchill

Edward Street, London -- the Johnsons' townhouse

Upper Seymour Street, London -- Lady Susan's rooms

MARGARET DRABBLE ON JANE AUSTEN'S *LADY SUSAN*

There are some great writers who wrote too much. There are others who wrote enough. There are yet others who wrote nothing like enough to satisfy their admirers, and Jane Austen is certainly one of these. There would be more genuine rejoicing at the discovery of a complete new novel by Jane Austen than any other literary discovery, short of a new major play by Shakespeare, that one can imagine....

[*Lady Susan* was written in the period of the mid-1790s] when Jane Austen was about to start working on her first version of *Sense and Sensibility*, which was called *Elinor and Marianne*, and which was also, like *Lady Susan*, written in letter form. She was about this stage twenty years old.

Clearly, she liked *Lady Susan* well enough to make a fair copy of it, and not well enough to pursue its publication. Perhaps she was thinking of publication when she copied it, but none of her novels appeared until 1811, and by that point she may well have become dissatisfied with it again.

One could reasonably conjecture that one of her dissatisfactions sprang from the form in which she chose to write it. The letter form of the novel had been popular in the eighteenth century, and was very much a living convention when she tried to use it, but it did not really suit her talents -- witness the fact that the second draft of *Sense and Sensibility* was in the third-person style of narration which she was to use from then on. The letter form is an artificial convention, and she felt its limitations: stylistically, she was a far from conventional writer, and as Virginia Woolf pointed out, she had the courage and originality to find her own way of expressing herself -- her own subject matter, her own plots, her own prose. She admired Richardson greatly, all of whose works are written in letters, and she enjoyed Fanny Burney, but their method does not come naturally to her: she points out in her Conclusion, 'This correspondence, by a meeting between some of the parties and a separation between the others could not, to the great detriment of the Post Office revenue, be continued longer,' which indicates her sense of unreality in keeping the game up....

CAST & CREW COMMENTS ON THE PRODUCTION

A longer account of the production & spotlights on the film's costumes & music follow in the Notes.

KATE BECKINSALE on *Lady Susan*:

“A new Jane Austen is quite a find, I think. It’s quite exciting to find something that people are not necessarily familiar with, either the trajectory of the story, or the characters.

“The thing about the Lady Susan Vernon character is that, unusually for romantic literature, at the core she’s not a very good person. And yet, she’s celebrated in the novella. It is extraordinarily well written and well observed and well drawn.

“This is an epistolary novel and it has its own difficulties in adapting. *Lady Susan* doesn’t have the same kind of reflection as *Emma* has, or self-analysis.”

CHLOË SEVIGNY on Alicia Johnson:

“Alicia is a bit of a rebel. She’s one of the only friends of Lady Susan, who is an outcast in London society. The dialogue is often quite biting, and there’s less of this sweeping ‘woe is me’ romance and drama.”

WHIT STILLMAN on making Chloe's Alicia Johnson an American Loyalist exile:

“Approaching the shoot I had been entirely immersed in the literature surrounding the American War of Independence [1775-1783] from both sides of the Atlantic; one of the less-told stories is how many Americans were on the wrong side of that conflict and returned to London afterwards; they were the American Tory exiles such as New York's Delancey family, American Etonians and Oxonians returning to England. In the original novella the Alicia Johnson character was not fully described, she needed another dimension and making her this scandalous American Tory exile really seemed to go with what Chloë would do.”

BECKINSALE on the re-teaming:

“One of the nice things about this industry is that you work with all sorts of different people – crew and cast and directors. Occasionally, you find you get on and there’s a sound person that you loved and worked with before, or a costume designer that you’ve had a great experience with and you get to work with them again. But I think it’s quite unusual for the two lead actresses and the director to get to have a go 15 or so years later.”

STEPHEN FRY on his role as the "Respectable Mr. Johnson:"

"I love Jane Austen and have done virtually since I could read. There's just something about the way she writes that's utterly beguiling and perfect. I remember reading *Lady Susan*, thinking that this was vintage Austen and wondering why it wasn't better known."

"Mr. Johnson is a figure who seems to have little patience with extravagant displays of emotion. You don't necessarily respect someone who is respectable. In fact, you could find them stuffy and I think that's the point. He's a bit stuffy and a bit cold towards his wife and towards his ex-ward, Lady Manwaring.

"It's fun to play a character who is unsympathetic, and not even unsympathetic enough to be a great villain; just quietly unpleasant."

Fry's cameo in the film was shot in a single Friday, or 'Stephen Fry-day' as it came to be known amongst the cast and crew.

STILLMAN on casting Stephen Fry:

"Even though it is a cameo, the moment when Stephen Fry agreed to play Mr. Johnson was when we first started feeling our film was going to go ahead. I'm not sure if that's entirely rational -- well, it's not -- but his liking the project and agreeing to be in it changed our spirits. And he certainly lived up to our expectations. He must be the funniest, smartest, most charming person that I have ever met and I think he just delighted everyone. We were really galvanized to make sure it went well."

SEVIGNY on Stephen Fry-day:

"In America we mostly know Stephen Fry from *Wilde* and I always just thought of him as this great actor. I didn't realize that he was such a big personality over here. I was just tickled to be with him. I love his face, and he brings this voice that is just so beautiful and velvety. I think it was just exciting for everybody to have someone like him on the set."

MORFYDD CLARK on Lady Susan Vernon:

"As a character, she's not the classic Austen heroine and I think that's really interesting. It's a very challenging character for audiences because she's not a perfect woman in our eye. She's flawed and she's real."

XAVIER SAMUEL (Reginald DeCourcy) on working with Kate:

“Watching Kate work, she does an amazing job of making all of these intricate, complicated stretches of dialogue seem so effortless. She’s a brilliant actor and watching her do that with such finesse has been pretty awesome.”

STILLMAN on casting Tom Bennett as Sir James Martin:

“It was fascinating meeting Tom Bennett -- because, while there were several actors who had done great turns as Sir James in the auditions, about the only role for which there seemed to be multiple options, Tom brought something insanely sweet and silly to it. We did not fully realize this until the script read-through just before the shoot, in which Tom joined us on a laptop screen via Skype, and had everyone laughing. Tom created a character which did not really exist in the script, so as we shot I kept writing more scenes for Sir James Martin. I am especially grateful to producer Katie Holly for her chance mention of the 'Twelve Commandments.' I had thought there were only ten -- but stand corrected.”

SEVIGNY on Jenn Murray as Lady Manwaring

“Seeing her come on set and just blow everybody away, I felt really excited for her. She stole the scene.”

STILLMAN on Jenn Murray's casting:

“Another discovery was Jen Murray. The Lady Manwaring part was very hard to treat because it was important -- despite the 'horrid facts' -- that she *not* be sympathetic. If we were to identify and sympathize with the character's predicament, it would kill the comic situation and make the maneuverings of Lady Susan and Alicia intolerable. Playing the character as ridiculously hysterical, Jenn made her comic rather than sympathetic. Her audition had been so surprising. She’s already gone onto great things since.”

KATE BECKINSALE on Lady Susan Vernon:

“There is usually a kind of moral endnote to a character like that, a woman like that. There isn’t in this and that’s what sets it apart from a lot of other things. She did enjoy and feel entitled to a certain amount of sexual and personal freedom that is not usually admitted to in those times.”

MORFYDD CLARK on the mother-daughter relationship:

“Lady Susan is so interesting and so flawed and so multi-layered. And Frederica is the polar opposite. I think their relationship, or their non-relationship in a way, is really interesting.”

XAVIER SAMUEL on the story:

“Love is this strange thing that gets in the way of marriage and reputation, and it’s looked at as this uncivilized hobby or nuisance. It’s interesting to watch a character like Lady Susan use love as a means of survival.”

“All of the female characters in the film have a kind of knowledge that the male characters don’t.”

JUSTIN EDWARDS:

“I would say *Love & Friendship* is more of a comedy of manners than traditional romantic pieces because it’s not full of Mr. Darcy’s striding gently around and people with rippling muscles!”

JAMES FLEET (Sir Reginald DeCourcy, and a stalwart of Austen films)

“It’s got a speed to it and an unpredictability that I haven’t seen before in her books.”

JEMMA REDGRAVE (Lady DeCourcy)

“It has a wonderful energy, and it does feel like the novel of precocious comic genius.”

“There are fantastic parts for women in every Austen adaptation but I think Jane Austen’s brilliance as a writer is her acute observation of human nature, not necessarily women.”

ABOUT THE FILM - Whit Stillman

A "New Austen"

The great attraction of adapting Jane Austen's early (and not-truly-finished) novella concerning the clever and triumphant Lady Susan Vernon was the hope of adding another Austen volume to the shelf of her great mature works -- though in film form.

Her youthful novella suggested a female, 18th century Oscar Wilde or Evelyn Waugh piece perhaps more than what is conventionally seen as Austenian. The work is a comic gold mine but in its original "epistolary" form -- a dominant one at the time she wrote it -- that gold was somewhat hard to mine. The first drafts of both her early great novels *Pride and Prejudice* and *Sense and Sensibility* had also been in the style.

As Austen moved away from the epistolary form she also started using imposing nouns, rather than character names, in her book titles.

Love & Friendship - an Austenian title

"Lady Susan" was the title Austen's nephew had given her untitled manuscript when her family finally allowed it to be published a half century after her death. For our film, which would involve more characters and a larger canvas, the more Austenian *Love & Friendship* -- derived from the title one of her youthful short stories (called *Love and Friendship* [sic]) -- seemed better. While in her 1805 draft Austen had "completed" the story in short, summary form, there is a strong sense of "unfinished" about it, with no title and in a form she had otherwise abandoned. Not until 1811 did one of her novels first appear in print, seventeen years after she is believed to completed the novella's initial composition.

Genesis

It started out as a lark, as something to work on, essentially for fun, with no one looking. Starting in 1998 I was based in Paris and pursuing internationally-set film projects that seemed logical to produce out of London. After several years I was somewhat stymied and longing to have something to work on essentially solo over the long term, not subservient to tight film draft deadlines and ticking book option agreements and the house of cards of film projects built atop them, but even when essentially solo it is good to have *some* company. I had been delving deeply into Austen's work for other reasons and had

been thrilled to discover Lady Susan Vernon and her DeCourcy nemeses. Having drinks with some young writer friends, one had brought along her fiancé, Trevor Brown, who had been backing (tiny) theatrical productions (mostly at the Jermyn Street Theatre which accommodates casts as large as three). Believing that lurking within the breast of every producer of tiny theatricals there might be the producer of small, slow-gestating films, I sang the praises of Jane Austen's "Lady Susan" and challenged him to produce a film of it. Trevor, who resembled a young Scottish Hugh Grant, signed on and helped me get started on the script, encouraging more focus on Frederica. "The key is Frederica," he would say. Trevor then married his American fiancée, moved to New York, and now works in natural resources -- but has been fully paid back and appears in the front credits as Associate Producer/Dramaturg.

Groundhog Days

Cracking a script which could have been a nightmare under a deadline became a delight and a refuge without that pressure. The material also had the Austen-advantage of being fun to contemplate in small doses or large, so that even fairly early drafts could be read with a degree of pleasure or at least without great embarrassment.

Periodically I would think that the project was possibly "ready to show" and even in its early stages won supporters. But then I would have to conclude it was too far from ready and go back underground.

Happily, other projects were finally moving forward, like the Castle Rock backed film *Damsels in Distress*, as well as some bread and butter script assignments, allowing the Austen project to lie fallow, which is almost always helpful.

The Dublin Connection

In the 18th Century Dublin was the second city of the British Empire, particularly wealthy, and many sections remain gorgeously Georgian. Close to town are stunning English castles and great houses, ideal for making such a period film without losing shooting hours to transport time. And crews are particularly experienced and expert with period films.

That my elder daughter had long been a resident there, with Trinity College Dublin her university, law studies and later work at an Irish firm, had also given me a particular familiarity with the city and made routing European travel through Dublin especially appealing. Other Austen and Georgian-era films had been made there with great success.

Key to our decision to base the production in Ireland was the targeted help provided by the Irish Film Board, especially by its then executive Naoise Barry. When in July 2010, prior to beginning pre-

production on *Damsels*, I was passing through Dublin, he arranged a location scout from the airport to see Georgian Dublin locations and then a side trip to the Galway Film Fleagh where he introduced an up and coming producer, Katie Holly. (The IFB would be an enormous help at every stage of the production.)

Work on *Damsels* and the other projects concluded, as well as several more drafts. I took the project to the 2013 Cannes film festival, meeting with Katie Holly as well as UK-based producers and financiers. Everything seemed promising but, as usual, the low ratio between "promising" and actual soon became apparent. In London line producers and location managers warned of the cost and difficulty of re-creating an 18th Century environment for filming in an enormous and bustling metropolis.

But London would be the center for casting and many aspects of the production. It started with meetings with a series of brilliant and insightful casting directors: One, Colin Jones, who had recently gone out on his own, made an especially good impression by advocating Kate Beckinsale as ideal for the Lady Susan part, just what we were thinking.

London, Fall 2013

Casting started that fall in London with Morfydd Clark, fresh from drama school, the first to be cast, for the Frederica role ("key," according to Trevor). Since then Morfydd has collected many credits, including an Austen, but we claim her as our discovery. To find the first actor, absolutely right for a project, is an exciting moment; an idea starts to become real.

James Fleet's first reading as Sir Reginald DeCourcy was also magical, as was meeting for the first time Jemma Redgrave who brought a precious sweetness to the Lady DeCourcy part and Tom Bennett who would create a Sir James Martin all his own.

For Los Angeles casting Kerry Barden -- a connection deriving from Billy Hopkins' casting for *Barcelona* and *Disco*, on which Kerry was associate -- would provide crucial help, with partner Paul Schnee and Allison Estrin handling the New York side. Kerry brought in Xavier Samuel, whose audition as Reginald DeCourcy bowled us over, not to mention Xavier's matinee idol good looks.

The French & Dutch Connections

As Blinder Films' Katie Holly started putting the film's financing together the first recruit was co-producer Raymond van der Kaaij of Revolver Amsterdam. The Dutch connection would expand to include support from the Netherlands Film Fund and allow us to bring Belgian-based Dutch cinematographer Richard van Oosterhout over to shoot the film (as it happened Richard had recently shot another period film at Howth Castle which became the Vernon's "Churchill" in the film) as well as

to do our picture work at Filmmore Amsterdam and sound editing with Amsterdam-based Ranko Paukovic of Editson studios.

Katie also recruited Lauranne Bourrachot of Paris-based Chic Films (producers of Cannes-winner "A Prophet") to produce with her -- and Lauranne was able to bring in Sophie Dulac Distribution, the exhibition arm of which had been key to the French release of *Damsels* and 2014 French re-release of *Metropolitan*. Olivier Pere brought in the crucial backing of the culturally-oriented Franco-German ARTE network. A French sound crew would join the shoot, adding to the continental atmosphere, and both editing and the sound mix would be in Paris, where I was again based following the shoot of Amazon's *The Cosmopolitans*.

It can be somewhat tricky when a prolific and opinionated film journalist and critic turns foreign sales agent such as former Screen editor Mike Goodridge has done with London-based Protagonist Pictures. The pain of his deprecating Cannes 2008 reference to *Barcelona* had started to fade by the time Katie and I met with him at the American Film Market -- and Mike quickly won us over by suggesting that ideal actress to play Lady Susan Vernon was the same Kate Beckinsale we had in mind.

Colin Jones and his associate Toby Spigel had also signed on to handle European casting for *The Cosmopolitans*, through which we met Emma Greenwell and asked if she would read for the key part of Lady Susan's antagonist, Catherine DeCourcy Vernon. Chloë Sevigny and I had already been speaking about her taking the Alicia Johnson role when the freeing up of her schedule allowed her to take a part in *The Cosmopolitans* also, our first chance to work together again since *The Last Days of Disco*. Our spirits were also greatly raised when the great Stephen Fry approved of the script and agreed to do a key cameo as the "very respectable" Mr. Johnson; it seemed a very encouraging augury.

Many worthy film projects still fail to take off if there is not a key agent or manager determined to make them happen. That role on our film was filled by UTA talent agent Shani Rosenzweig who moved mountains to free Kate Beckinsale to take on the lead role as the beautiful and brilliant Lady Susan Vernon.

As we prepared for a February-March 2015 shoot in and around Dublin, the American "indie film finance model" came to our aid, with a group of investors, including those who had backed *Metropolitan* or advanced sums for our Angels-in-rocksteady-60s-Jamaica project, rounded up with astonishing speed by Executive Producer Russell Pennoyer, who, uncredited, had fulfilled the same role with *Metropolitan*.

The key Irish crew, all exceptionally experienced in period film-making, seemed to hire each other, each recommending those they considered best in other departments, with stunning results in terms of production design, costumes, hair and make up. Londoner Jules Benoiton ran the shoot, recruiting his daughter to play the Vernon daughter. Oxonian period dialect coach Jordan Waller also doubled

memorably as the Johnsons' Head Footman. A 27-day schedule was set and we particularly galvanized for the seventh shooting day – “Stephen Fry-day the 13th,” when we would have "Mr. Johnson" for only the day -- and a later shoot day when we would have to complete all the populous Churchill scenes. By meeting these two challenging days we were in fact able to finish a day early -- a tribute to the letter-perfect cast and dedicated crew. The experience was a dream -- the good kind.



SPOTLIGHT ON THE COSTUME DESIGN

The highly regarded costume designer Eimer Ni Mhaoldomhnaigh was the production's first key crew hire. She not only found or created the entire wardrobe but gave the production invaluable help in finding the best and most experienced collaborators.

Whit: "Eimer's role in the production was truly crucial. Hers was the first key crew name which had come up: Michael Lindsay-Hogg, of 'Brideshead Revisted' mini-series fame and a friend, praised Eimer who had worked as costumes assistant on his feature, *Frankie Starlight*. Eimer and I met early and started plotting, reviewing masses of period costume research. I am not keen the loose-fitting, high-waisted Grecian shifts of the later Jane Austen period, finding them unflattering for most women. The much earlier likely period for *Lady Susan* gave us the freedom to consider a broader time-frame for the fashions we liked. Also, the fact that different generations would continue with different dress."

Eimer: "Love & Friendship was a great project from a costume point of view. Firstly, it was period and Jane Austen, secondly, [the filmmakers' aspirations were high], and thirdly, we had a great cast which included Kate Beckinsale, Chloe Sevigny, Xavier Samuel, Emma Greenwell, Stephen Fry and Jemma Redgrave. The budget was very, very small, so had to make some hard decisions as how best to spend it."

Whit: "My recollection is that we kept increasing the costumes budget, we were so pleased and excited by what Eimer was achieving."

Eimer: "The story pivots around Lady Susan, (Kate Beckinsale's character), so it was very important to create a strong look for her. Also, the storyline depicts Lady Susan arriving as a widow and slowly shedding her widows weeds and returning to society in all her grandeur ready to find a new and rich husband. So, with Kate's costumes, we mirror that transition with the costumes starting as black and then transitioning to grey, lilac, purple and suddenly bold bold red.

"Kate and Chloe arrived a few days before we were due to start filming, and we immediately started the fitting process. Chloe came straight from the airport and Kate had to meet Whit first but then came straight to us and from the word go both were great fun and up for the challenge. Kate is very *au fait* with

period projects but it was a first for Chloe and she loved the dresses and how they added to the sense of drama and to the performance. Kate and Chloe were both a dream to design for. They wear and carry costume to great effect, using the costume to further explore the character.

"Some of my favourite scenes were the exterior scenes where we see Lady Susan and Alicia's clandestine meetings. I love how the cloaks, hats and gloves enriched the colour palette. Colour was everything for this film and with the budget constraints, I decided the use of colour could make a statement. Whit was very interested in the costume process, and I showed him all the ideas. The purple dress with the black lace that lady Susan wears in London, he initially thought might be a bit too much, but I hope he's as happy as I am that he had a change of heart.

"Sometimes it's important to be bold. This is a comedy, so we had some license to push the boundaries a little. As I studied Design History, accuracy is very important, but I always marry accuracy to my belief that I am a designer. I love researching different eras and I will keep the silhouette true, but hopefully create a personal look that works for the particular film and story I am designing for. Some people might be surprised that we didn't go for the traditional empire line or Regency look, so beloved of Jane Austen films, but *Lady Susan* was written in 1794 and thus it was perfectly feasible to set it a few years earlier. The restrictions that these large corseted dresses impose only add to the drama and comedy."

Whit: "The wardrobe department had a vast space on the ground floor of the nearly vacant office tower where pre-production had begun and for a time I based myself there to take advantage of their more-reliable WiFi -- and not to have to go up down the elevator as Eimer came up with one more stunning look after another. It was a beehive of activity with work on her designs proceeding at an amazing clip. Costumes were also hired at Cosprop and Angels in London and I got to spend a day with Eimer at Cosprop where she did an amazing job fitting much of the cast with the aid of the professionals there. It was the first time I had seen most of the cast since the auditions as much as a year before and a delightful atmosphere for becoming re-acquainted. Jemma Redgrave came in looking young and lovely -- but we were obliged to turn her into a grandmother!"

Eimer: "I also designed many of the men's costumes including for Stephen Fry who is a wonderful raconteur and great authority on the period. And I loved designing the wedding dress for Frederica and the maternity dress for Lady Susan. We don't see maternity dresses too often in period films, so it was great fun fitting Kate for that. It was very much about pulling together a look that spoke of town and country, single and married ladies, fun and mischief. It was a rollercoaster, but that's what I enjoyed most!"

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SPOTLIGHT ON THE FILM MUSIC

All the music heard in *Love & Friendship* was recorded in August and September 2015, under the direction of Mark Suozzo. Mark has played the key role in the music for all of Whit Stillman's projects since 1989 when (for "Metropolitan") he arranged a two-handed piano version Biedrich Smetna's Die Moldau, each hand recorded separately, among other feats. Their second collaboration -- "Barcelona" -- reflected a shared enthusiasm for Baroque music which finds fuller expression in the soundtrack for *Love & Friendship*. Jane Austen's story of Lady Susan Vernon & her amours was written between 1793 and 1805 but music from an earlier period seemed to better reflect the spirit of the piece -- and also, the collaborators especially loved this music.

In Paris period music expert Etienne Jardin greatly helped with the musical research. Film editor Sophie Corra, from an editing room facing the Opera Comique de Paris and surrounded by streets named after many of the composers cited, cut the music to image and image to music. Paris-based composer Benjamin Esdraffo wrote key additional tracks including the title music. In late August 2015 Mark, associate composer Tomas Peire Serrate and the London-based mixer Steven McLaughlin convened at Windmill Lane Studios in Dublin where Mark conducted the Irish Film Orchestra in recording nearly all the music, adding some additional touches at Ted Spencer's Studio when back in New York. Handel, Purcell, Boyce, Fremart, Mozart, Vivaldi & other composers of the Pantheon created the music which conjures the world of the Vernons, DeCourcys -- and Martins.

ABOUT THE CAST

Kate Beckinsale / Lady Susan

Kate Beckinsale early established herself playing in classic and literary adaptations, some with an Austen pedigree. While still a student at Oxford she played opposite Robert Sean Leonard as "Hero" in Kenneth Branagh's version of *Much Ado About Nothing*. She also won the title role in the widely admired British mini-series adaptation of Jane Austen's *Emma* and particular notice for her performance in John Schlesinger's version of the Emma update, *Cold Comfort Farm*.

"It was from *Cold Comfort Farm* that I thought Kate would be perfect for the Charlotte character in *The Last Days of Disco*," Stillman says, "and her role in the Schlesinger film was essentially Austen-derived. It was the first time I wrote a part with a particular actor in mind. Lady Susan was the second time, and it was again Kate whom we thought would be ideal to play it."

The Last Days of Disco, in which she was cast with Chloe Sevigny, would be Kate's first American role, winning her the London Film Critics' "Best Supporting Actress" award, and leading to stardom in America in a series of notable films including Michael Bay's epic *Pearl Harbor*, the hit romantic comedy *Serendipity* opposite John Cusack, and the ensemble drama, *Laurel Canyon*, with Christian Bale and Frances McDormand.

Then began her remarkable run as the iconic action hero 'Selene' in the *Underworld* series for which she has recently completed the shoot for a fifth installment, focusing its story on the next generation of Vampires and Lycans and the war that continues to wage between the two species.

Beckinsale will also soon be seen in the psychological thriller *The Disappointments Room* written by Wentworth Miller. The film centers on a mother and her young son who face unimaginable horrors stemming from the attic of their rural dream home.

Her additional film credits include her early British film *Shooting Fish*, Martin Scorsese's *The Aviator* where she starred as screen legend Ava Gardner, *Contraband* with Mark Wahlberg, *Total Recall* with Colin Farrell and Jessica Biel, *Everybody's Fine* with Robert De Niro, the thriller *Vacancy* with Luke Wilson, *Click* with Adam Sandler, Jonathan Kaplan's *Brokedown Palace* with Claire Danes, *Van Helsing* with Hugh Jackman, *Absolutely Anything* with the late Robin Williams and the independent dramas *Nothing But The Truth*, *Stonehearst Asylum*, *The Face of an Angel*, *Snow Angels*, and *Fragments (aka Winged Creatures)*.

Beckinsale's television appearances include playing in *One Against the Wind* for Hallmark Films. On the stage, Beckinsale has appeared in 'Clocks & Whistles', 'Sweetheart', and the National Theatre's touring production of 'The Seagull.'

Beckinsale, who was born and raised in London before going on to Oxford, has for some years been based in Los Angeles.

Chloë Sevigny / Alicia Johnson

Chloë Sevigny made her debut in the film sensation *Kids*, written by Harmony Korine and directed by Larry Clark. Early film roles included Steve Buscemi's *Trees Lounge* and Volker Schlöndorff's *Palmetto*, written by E. Max Frye.

Chloë then played Alice Kinnon, the lead in Whit Stillman's *The Last Days of Disco*, with Kate Beckinsale.

Chloë's tour de force performance opposite Hilary Swank in Kimberly Pierce's *Boys Don't Cry* attracted particular notice, gaining Academy Award, Golden Globe and Screen Actors' Guild nominations as well as winning an Independent Spirit Award, the Los Angeles Film Critics Award, the Boston Film Critics Award, Chicago Film Critics, the National Society of Film Critics and a Golden Satellite Award.

Most recently, Sevigny has been seen starring in the new Netflix series *Bloodline*, which began production on its second season in October 2015.

She also appears as the fashion journalist Vicky Fraser in the pilot for Whit Stillman's Europe-set series, *The Cosmopolitans*, currently streaming at Amazon Prime.

In April 2015, Sevigny published her first book, 'Chloë Sevigny', a collection of photographs and personal ephemera focusing on her teenage years and early career. The book sold out.

Chloë most recently completed production on *Look Away*, a dark comedy with Matthew Broderick, to be released in 2016.

Chloë is well known for her Golden Globe-winning portrayal of Nikki on HBO's *Big Love*. The series was created by Mark Olsen and Will Scheffer, produced by Tom Hanks and Gary Goetzman's Playtone Entertainment and ran for five years.

She has appeared in many notable films including David Fincher's *Zodiac*, Jim Jarmusch's *Broken Flowers*, Woody Allen's *Melinda and Melinda*, Lars von Trier's *Dogville*, Olivier Assayas' *Demon Lover*, Billy Ray's *Shattered Glass*, and Harmony Korine's *Gummo* and *Julien: Donkey Boy*. Other films include: *The Wait*, *Mr. Nice*, *My Son, My Son*, *What Have Ye Done*, *Sisters*, *Lying*, *3 Needles*, *Mrs. Harris*, *Party Monster*, *A Map of the World*, and *American Psycho*.

Chloë's stage work includes: 'Abigail/170' by Roberto Aguirre-Sacasa, the New Group's 'Hazelwood Jr. High', directed by Scott Elliot, and 'What the Butler Saw' also directed by Scott Elliot.

Chloë has designed six celebrated fashion collections under the label 'Chloë Sevigny for Opening Ceremony.' The collections are sold worldwide in high-end boutiques and department stores and continue to achieve critical and commercial success. Chloë has been the face of many fashion and cosmetic brands including the French fashion house Chloé, Miu Miu, Louis Vuitton, the Gap, and MAC Cosmetics, Uniqlo, Tomboy, a.t.corner, H&M and Absolut Elyx.

In addition to the recent *American Horror Story: Asylum*, Chloë's other television work includes: *Portlandia*, *The Mindy Project*, *Louie*, *Hit and Miss* and *Those Who Kill*.

Chloë lives in Brooklyn, New York.

Xavier Samuel / Reginald DeCourcy

Xavier Samuel first rose to international fame as the villain Riley Biers in worldwide blockbuster *Twilight Saga: Eclipse*. Following this, he appeared as the Earl of Southampton in Roland Emmerich's *Anonymous* and David in Stephan Elliot's *A Few Best Men*, as well as starring in *Adore* alongside Robin Wright and Naomi Watts.

Samuel also played in World War II film *Fury* opposite Brad Pitt and in the titular role of Bernard Rose's *Frankenstein*. He will soon be appearing alongside Eddie Murphy in Bruce Beresford's *Henry Joseph Church*, due for release in 2016.

Morfydd Clark / Frederica Vernon

Morfydd Clark graduated from The Drama Centre London in 2013; that fall she auditioned for the part of Frederica in *Love & Friendship*, becoming the first actor cast in the film. She then landed the role of 'Camille' in *Madame Bovary* before appearing as Miss Charron in Carol Morley's critically acclaimed film *The Falling*.

Upcoming films include Austen genre parody *Pride and Prejudice and Zombies* (directed by Burr Steers, who played the "door Nazi" Van in *The Last Days of Disco*) and *The Call Up*, both due for release in 2016.

Theatre credits include 'Les Liaisons Dangereuses' (Donmar Warehouse); 'Romeo and Juliet' (Crucible, Sheffield); 'Violence & Son' (Royal Court); 'Blodeuwedd' (Genedlaethol Cymru, Wales) and 'No Other Day Like Today' (National Youth Theatre of Wales).

Television appearances include *Arthur and George* for ITV, *A Poet in New York* with Tom Hollander and Phoebe Fox, and *New Worlds*.

Stephen Fry / Mr. Johnson

A renowned actor, writer and TV personality, Stephen Fry attended Cambridge University before finding mainstream success with *A Bit Of Fry & Laurie* and as Lord Melchett in *Blackadder II* in 1986.

Other television credits include *Blackadder Goes Forth*, *Jeeves & Wooster*, 14 series as host of the BBC Quiz show *Q.I.*, *Longitude*, *Absolute Power*, *Kingdom*, US drama *Bones* and Ricky Gervais's *Extras*.

Film credits include the title role in *Wilde*, for which he received a Golden Globe nomination, *Peter's Friends*, *Cold Comfort Farm*, *The Wind In The Willows*, *Gosford Park*, *The Hobbit* films, as the Master of Laketown, *Sherlock Holmes: A Game Of Shadows*, and *The Hitchhiker's Guide To The Galaxy*.

Fry also wrote and directed *Bright Young Things*, the 2003 adaptation of Evelyn Waugh's 'Vile Bodies' starring Stephen Campbell Moore, Emily Mortimer and Dan Aykroyd.

His theatre credits include: 'Twelfth Night', 'Forty Years On' and 'The Common Pursuit.'

Fry has also written four novels, several non-fiction works and three volumes of his autobiography. He is also well known as the voice for the British versions of all seven Harry Potter audiobooks.

Emma Greenwell / Catherine Vernon

Emma Greenwell was raised in London where she studied acting, first at Hurtwood House and then at the London Academy Of Dramatic Arts (LAMDA).

Shortly after graduating, Greenwell moved to Los Angeles where she won the role of 'Mandy Milkovich' on the critically acclaimed US series *Shameless*.

Emma is currently shooting the new Jason Katim's series *The Path* alongside Aaron Paul, Michelle Monaghan and Hugh Dancy. She will next be seen in Austen genre parody *Pride and Prejudice and Zombies* alongside Morfydd Clark, Lily James, Jack Huston and Bella Heathcoate. Before that she filmed the independent film *The Holy Ghost People* and appeared on the hit HBO series *True Blood*.

Emma currently resides in Los Angeles.

James Fleet / Sir Reginald

A veteran actor of stage and screen with over a hundred credits to his name, James Fleet first found major recognition on the big screen as Tom in Mike Newell's international comedy hit, *Four Weddings and a Funeral* before going on to star as John Dashwood in Austen adaptation *Sense & Sensibility*.

Other film credits include *Charlotte Grey*, Mel Smith's *Blackball*, *A Cock & Bull Story* by Michael Winterbottom and most recently as the painter John Constable in Mike Leigh's *Mr. Turner*.

James is well known in the UK as the affable Hugo Horton in smash TV comedy series *The Vicar of Dibley*, which ran for five series. Recent TV credits include *Outlander*, *The Hollow Crown*, *Partners in Crime*, *Top Coppers* and *Indian Summers*. Other TV credits include *Little Dorrit*, *Skins*, *Lewis*, *Blandings* and Mr Bennett in *Death Comes to Pemberley*.

James has appeared on stage in 'The Ladykillers' in London's West End, 'The Heretic' at the Royal Court, Shakespeare's 'Twelfth Night' at the RSC, Richard Eyre's 'The Observer' at the National Theatre and 'Cloud Nine' at the Almeida.

Jemma Redgrave / Lady DeCourcy

A member of the renowned Redgrave acting dynasty, Jemma Redgrave trained at the London Academy of Music and Dramatic Art (LAMDA) before landing her first part in a 1988 production of *Lady Windermere's Fan*.

Her most recent theatre credits include Mrs. Cheveley in 'An Ideal Husband' at the Chichester Festival Theatre, 'Farewell to the Theatre' directed by Roger Michell, 'The Afghanistan Plays' both in the UK and on Broadway and as Varya in Chekov's 'The Cherry Orchard.'

Redgrave is perhaps best known on the small screen for her recurring guest role as Kate Stewart in *Dry Who* and in 2016 will be joining the cast of *Holby City* as new general surgeon Bernie Wolfe. Other TV credits include *George Gently* for the BBC, *Churchill: 100 Days that Saved Britain*, *Dracula* alongside Jonathan Rhys Meyers, *Law & Order UK*, *Unforgiven*, *Cold Blood* for ITV, and as Lady Bertram in *Mansfield Park*.

Jemma's previous film credits include *Lassie, I'll Be There*, *The Acid House*, *Power And Lovers* and Evie Wilcox in Merchant Ivory production *Howards End*.

Justin Edwards / Charles Vernon

Justin Edwards is an actor and writer who appeared on the big screen most recently as Sir Francis Drake in *Bill*, in *Paddington* by Paul King and in Lone Scherfig's *The Riot Club*.

Previous film credits include *Thor: The Dark World*, *Albatross* and Saul Dibb's *The Duchess*.

Justin's TV credits include *From The Cradle To The Grave*, *Puppy Love*, *W1A*, *VEEP*, *The Suspicions of Mr. Whicher II*, *The Thick of It*, *Skins*, *Black Mirror: National Anthem*, *The Trip*, *Perrin*, *The Old Guys*, *Skins*, *Ruddy Hell It's Harry & Paul*, *Black Books*, *Peepshow* and *The State We're In*.

Theatre credits include 'The Rivals' at the Arcola Theatre, 'Art' at Holders Festival, 'Jeremy Lion Goes Green' at the Pleasance Edinburgh, the role of Antipholus in 'The Comedy of Errors', 'Breakfast with Jonny Wilkinson' at The Chocolate Factory, 'My Very First Kidnapping' at the Edinburgh Festival and 'Unaccompanied As I Am,' also at the Edinburgh Festival.

Justin was a writer and performer on 'The Consultants: Finger in the Wind' at the 2002 Edinburgh Festival, which won the Perrier Award for Best Newcomers.

Tom Bennett / Sir James Martin

Tom trained at the Guildford School of Acting and since graduating in 2004 has appeared in numerous television programmes including *Silent Witness*, *Foyle's War*, *Midsomer Murders*, *Upstairs Downstairs*, *Great Night Out*, *Ultimate Force*, *Eastenders*, *Doctors*, *Murder Prevention*, *My Hero*, *Life Begins*, *Red Cap*, *Minder*, *Mistresses*, *Comic Strip Presents*, *Booze Cruise Ii*, *Pulling*, *Babylon* and *The Bill*.

Tom is sometimes vaguely recognized as 'Christophuck' from E4's cult comedy series, *Phoneshop*, and hardly ever recognized in the US for playing 'Pete' in Christopher Guest's HBO series, *Family Tree* and 'Roger' in the ABC/CBS pilot, *Save The Date*.

In the theatre, Tom entertained London audiences in 'Pushing Up Poppies' and 'Incident At The Border' at Trafalgar Studios as well as being able to channel his inner eight-year-old in 'Swallows & Amazons' at the Bristol Old Vic.

Tom has recently returned from LA after persuading Christopher Guest to let him star in his new film *Mascots* for Netflix and has just completed filming on The David Brent Movie, *Life On The Road* for Ricky Gervais.

Jenn Murray / Lady Lucy Manwaring

Jenn Murray made her big screen debut as the eponymous character in Agnès Merlet's *Dorothy Mills* in 2008 alongside Carice van Houten, for which she was nominated for an Irish Film and Television Award in 2008.

She recently starred alongside Saoirse Ronan, Domhnall Gleeson, Julie Walters and Jim Broadbent in John Crowley's *Brooklyn* and also appeared alongside Alicia Vikander in *Testament Of Youth* and with Rafe Spall in *Earthbound*, as well as the BBC dramas *Truckers* and *The Fades*.

She recently wrapped on David Yates' prequel to the Harry Potter series *Fantastic Beasts and Where To Find Them*, in which she took on the role of Chastity alongside Eddie Redmayne and Ezra Miller.

ABOUT THE FILMMAKERS

Jane Austen / Author

Jane Austen (1775–1817) was largely unknown to the reading public during her lifetime, only publishing four books and those anonymously, but her comic novels of love among the landed gentry continued to gain popularity over the course of the next two centuries.

The seventh child and second daughter of Cassandra and George Austen, Jane Austen was born on December 16, 1775, in Steventon, Hampshire, England. Her father, an Oxford graduate, served as rector for a nearby Church of England parish. The family was close and the children grew up in an environment that emphasized learning and creative thinking. During Jane's childhood she and her siblings were encouraged to read from their father's extensive library; they also wrote and put on their own plays.

Jane would become especially close to her father and to her older sister, Cassandra. In order to acquire a more formal education, Jane and Cassandra were sent to boarding schools during Jane's pre-adolescence. During this time, Jane and her sister caught typhus, with Jane nearly succumbing to the illness. After a short period of formal education cut short by financial constraints, they returned home and lived with the family from that time forward.

During her childhood and adolescence Jane wrote many comic stories and "histories," including a spoof she entitled *Love and Friendship* [sic]. Much of her early adulthood she spent helping run the family home, playing piano, attending church, and socializing with neighbors. She continued to write, developing her style in more ambitious works such as *Lady Susan*, an epistolary story about a manipulative woman who uses her beauty, intelligence and charm to have her way with others. Jane also started to write some of her future major works, the first called *Elinor and Marianne*, another story told as a series of letters, which would eventually be published as *Sense and Sensibility*. She began drafts of *First Impressions*, which would later be published as *Pride and Prejudice*, and *Susan*, later published as *Northanger Abbey* by Jane's brother, Henry, following Jane's death.

In 1801, Jane moved to Bath with her father, mother and Cassandra. Then, in 1805, her father died after a short illness. As a result, the family was thrust into financial straits; the three women moved from place to place, skipping between the homes of various family members to rented flats. It was not until 1809 that they were able to settle into a stable living situation at Jane's brother Edward's cottage in Chawton.

Now in her 30s, Jane started to anonymously publish her works. In the period spanning 1811-16, she pseudonymously published *Sense and Sensibility*, *Pride and Prejudice* (a work she referred to as her "darling child"), *Mansfield Park* and *Emma*.

In 1816, at the age of 41, Jane started to become ill with what some say might have been Addison's disease. She made impressive efforts to continue working at a normal pace, editing older works as well as

starting a new novel called *The Brothers*, which would be published after her death as *Sanditon*. At some point, Jane's condition deteriorated to such a degree that she ceased writing. She died on July 18, 1817, in Winchester, Hampshire, England. It was not until after her death that her brother Henry revealed to the public that she was the author of the four novels she had previously published as "by a Lady." (*Adapted from her entry at Biography.com*)

Whit Stillman/ Writer-Director-Producer

Whit Stillman's first film, *Metropolitan*, debuted at the 1990 Sundance Film Festival and went on to win a number of awards as well as an Academy Award nomination for Best Original Screenplay.

Stillman had started in film was in the Spanish film industry where he first work as the foreign sales agent for Spanish directors including Fernando Colomo and Fernando Trueba, then played comic roles in their film as well as helping on the New York shoot of Fernando Colomo's micro budget hit, *Skyline* (1983).

He graduated with a history degree from Harvard where he was an editor of the *Harvard Crimson*; there he also sought to write musical comedy scripts for the Hasty Pudding Theatricals but considers *Damsels in Distress* (2012) the realization of that frustrated aspiration.

After Harvard, Stillman worked in book publishing and journalism, as well as managing an illustration agency representing artist such as Sempe and Pierre Le-Tan (who has created posters for his films). Following *Metropolitan* Stillman made three films for Rob Reiner's Castle Rock Entertainment; *Barcelona* (1994; Independent Spirit Award for Best Cinematography), *The Last Days of Disco* (1998) with Kate Beckinsale and Chloe Sevigny and finally *Damsels* with Greta Gerwig.

There was a dozen year gap in Stillman's filmography when he moved to Europe and sought to set film projects up out of London but the script for *Love & Friendship* is a product of this period and he hopes there will be more.

In 2014, Stillman wrote and directed the pilot episode of dramatic comedy *The Cosmopolitans* for Amazon Studios, starring Adam Brody and Chloe Sevigny; Amazon has commissioned further scripts for the series.

Stillman's debut novel, *The Last Days of Disco, with Cocktails at Petrossian Afterward*, was a San Francisco Chronicle bestseller and won the 2014 Prix Fitzgerald in France. His novel version of the current film is expected to be published this summer as *Love & Friendship, In Which Jane Austen's Lady Susan Vernon Is Entirely Vindicated*, by John Murray in England (Jane Austen's publishers) and Little Brown in the United States.

Stillman has written for the *Wall Street Journal*, *Harper's*, *The Guardian* (U.K.) and *Vogue*, among other publications.

Katie Holly / Producer – Blinder Films

Katie Holly is the Managing Director of Blinder Films, where she has produced documentaries, scripted comedy, and feature films. Her productions have screened at numerous international festivals including Edinburgh, Seattle, Slamdance, Rotterdam, London, Toronto, Palm Springs and SXSW.

Previous to Blinder, Katie was Head of Development and Production Executive for Treasure Entertainment, where she worked on films such as *Man About Dog*, *Shrooms* and *The Mighty Celt*. Katie co-produced *The Perverts Guide to Ideology*, directed by Sophie Fiennes with Jim Wilson (*Attack the Block*) and Martin Rosenbaum, with finance from the BFI, Film4/More 4, the Irish Film Board, and Rooks Nest Entertainment. The film premiered at the Toronto International Film Festival in 2013 to widespread acclaim and went on to screen in film festivals in the U.S.A., Canada, Asia, Australia and Europe including the BFI London Film Festival and Palm Springs before receiving a release in cinemas and on VOD.

In 2013, Katie was executive producer for *JUMP*, a UK/Irish co-production with finance from IFB, Northern Ireland Screen, Limelight and Molinaire. Directed by Kieron J. Walsh and produced by Brendan Byrne for Hotshot Films, *JUMP* stars Martin McCann, Nichola Burley and Richard Dormer and won the Cinema Without Borders 2013 Bridging the Borders Award at Palm Springs.

Other feature credits include *Citadel*, a co-production with Sigma Films written and directed by Ciaran Foy, which won the Midnighters Audience Award when it premiered at SXSW 2012 and has since won numerous awards at festivals worldwide and sold to over fifteen territories; *Sensation*, written and directed by Tom Hall, starring Domhnall Gleeson in his first leading role, which premiered at the Toronto International Film Festival and was released by Element Pictures in 2011; and *Come on Eileen* from debut writer/director Finola Geraghty starring Jackie Howe, Keith Allen, Julia Davis and Noel Fielding.

Her debut production *One Hundred Mornings* received a Special Jury Award at the 2010 Slamdance Film Festival, an IFTA for Best Cinematography and won the inaugural Workbook Project Discovery and Distribution Award as well as awards at numerous international film festivals.

Katie's most recent release is *The Queen of Ireland*, a feature documentary about accidental activist Panti Bliss which was released by Universal Pictures in Ireland/UK. Katie's next feature is Sophie Fiennes' *Grace Jones: The Musical of My Life*.

Katie is an executive producer of the television shows *Irish Pictorial Weekly* and *The Savage Eye*, one of the most successful scripted comedy shows for national broadcaster RTÉ. She is a graduate of the producer training programme EAVE, was Ireland's representative as Producer on the Move at Cannes 2010, and is on the board of the Dublin Dance Festival and the Irish Film Board.

Richard Van Oosterhout/ Director of Photography

Richard van Oosterhout studied interior design, photography and film and worked in the theatre and the visual arts as a lighting/sound designer, assistant curator and artist before moving into the world of filmmaking.

He is based in Belgium and has worked as a DP since the mid 1990s, making his breakthrough with Patrice Toye's *Rosie*, which screened at the Toronto and Berlin Film Festivals and was awarded the André Cavens Award for Best Film by the Belgian Film Critics Association.

Has shot over 20 feature films including *Little Black Spiders*, *A Farewell To Fools* starring Gerard Depardieu and Harvey Keitel, *Nowhere Man*, *Wolfsbergen* and *Guernsey*.

He has worked on a large number of award-winning projects and won the Dutch national award, the Golden Calf for Best Cinematography in both 2007 and 2013, for *Wolfsbergen* and *€ Me* respectively.

Richard van Oosterhout is a board member of the NSC (Netherlands Society of Cinematographers), a member of the SBC (Society of Belgian Cinematographers) and of the EFA (European Film Academy). He is also a feature film advisor for the Flemish Film Fund.

He is the initiator and co-editor of *Shooting Time*, a book on contemporary cinematography;

Mark Suozzo/ Musical Direction

Mark Suozzo began his career in film as co-composer of Whit Stillman's first film, *Metropolitan* (1990), and has had overall responsibility as composer and conductor for the originally recorded music in all Stillman's projects since -- *Barcelona*, *The Last Days of Disco*, *Damsels in Distress*, *The Cosmopolitans* and *Love & Friendship* -- as well as the advising on the inclusion of licensed tracks (including 60s Jamaican tracks outside the nightclub in *Disco* was also Mark's idea, as well as the emphasis on Philly Soul). His background was an arranger and composer for many orchestras, song writers and performers including Creed, Aretha Franklin, Britney Spears, Lou Christie (who collaborated on *Barcelona*'s memorable "Everybody Limbo!") as well as Skitch Henderson and the New York Pops Orchestra. Mark's other feature film credits include Shari Springer-Berman and Bob Pulcini's *American Splendor* and *The Nanny Diaries*, and Mary Harron's *The Notorious Bettie Page*. Mark's scoring has been featured in many documentaries for HBO, the American Experience and Independent Lens. Documentaries include the

series *How Democracy Works Now*, *Sound and Fury* (Oscar Nomination), *Why Can't We be a Family Again* (Oscar Nomination), *Thank You and Goodnight*, *Off the Menu*, *The Young and the Dead*, *Shelter Dogs*, *Unknown Soldier: Searching for a Father* and *Well-Founded Fear*. Mark is an Associate Professor of Film Scoring at NYU/Steinhardt.

Benjamin Esdraffo / Composer

Benjamin Esdraffo is a young Paris-based composer, critic, pianist and filmmaker. Benjamin followed the film's progress through its editing in Paris and contributed the title music and other pieces. Benjamin has composed music for many films, including *La France* (Serge Bozon, 2007, in collaboration with Fugu), *L'Idiot* (Pierre Léon, 2008), *Tirez la langue, Mademoiselle* (Axelle Ropert, 2013), *Truffaut au présent* (Axelle Ropert, 2014), *Belle dormant* (Adolpho Arrietta, two songs written for Ingrid Caven, 2016), *La Prunelle de mes yeux* (Axelle Ropert, 2016). Since 2005 Benjamin has been the composer and pianist for the singer, and within the groups Dorian Pimpernel (since 2012) and Fugu (since 2013). He also sometimes dee-jays, specializing in Northern Soul, occasionally collaborating on dance parties with filmmaker Serge Bozon.

Sophie Corra / Editor

Sophie Corra grew up in the film business in New York and Connecticut (her father is the documentary filmmaker Henry Corra). She studied editing with Alan Oxman and began assistant editing in 2010, working on a number of independent features including *The Art Of Getting By* (2011), *Unraveled* (2011), and Stillman's *Damsels In Distress* (2012) following the film through post production and editing its related featurettes. Sophie relocated to edit Stillman's Amazon pilot, *The Cosmopolitans*, in Paris and then to Dublin and back to Paris to edit *Love & Friendship* (2016). She has also edited a number of fashion and music videos. Her studies were at the Sorbonne and the University of Vermont, taking a B.A. in French language & literature. Sophie is currently based in Brooklyn and Los Angeles.

Anna Rackard / Production Designer

Anna Rackard is a Dublin based feature film production designer with an extensive background in period projects. Initially studying architecture, she has degrees in graphic design and fine art photography and draws on elements of all three in her work as a designer. Her feature films include *Stella Days* and *Ondine*. She won an Irish Film & Television Award in 2010 for *Ondine* and again in 2012 for *Stella Days*. Her television drama work includes *A Dangerous Fortune* for German television, *Foyle's War* for ITV and *George Gently* for the BBC.

As an art director she has worked for many high profile designers on films such as *Haywire*, *King Arthur*, *Ella Enchanted* and *The Butcher Boy*. In 2001 she published a book, *Fish Stone Water* on the holy wells of Ireland and in 2004 co-directed a documentary on the same subject called *An Tobar*.

Anna has always had a passion for art and design and maintains a fine art photography practice alongside her film career. In 2014 her photographs were part of Second Sight, a group exhibition from the David Kronn collection, shown at the Irish Museum of Modern Art in Dublin and the Butler Gallery in Kilkenny.

Eimer Ní Mhaoldomhnaigh/ Costume Designer

Eimer Ní Mhaoldomhnaigh is a graduate of the Limerick School of Art and Design and the National College of Art and Design in Dublin.

She has worked as a costume designer for over twenty years. During that time, Eimer has collaborated with directors such as Ken Loach on *The Wind that Shakes the Barley* and *Jimmy's Hall*, with Neil Jordan, designing *Breakfast on Pluto* and *Ondine*, *In America* for Jim Sheridan, *The Guard* and *Calvary* with John Michael McDonagh and many other films including *Becoming Jane*, *Leap Year* and *Brideshead Revisited*.

Eimer also designs for theatre and has lectured for a number of years at The National Film School in Dublin.

Lynn Johnson / Makeup Designer

Lynn Johnson's films as key makeup artist include, *Byzantium*, *P.S. I Love You*, *Breakfast on Pluto* and *Albert Nobbs*, for which she was nominated for an Academy Award.

Johnson was makeup designer on *Shadow Dancer* with Clive Owen and Andrea Riseborough and on Ken Loach's *The Wind That Shakes the Barley*.

Most recently, Lynn was makeup department head on Lenny Abrahamson's *Frank* with Michael Fassbender and Maggie Gyllenhaal and key makeup artist on Loach's 2014 film *Jimmy's Hall*.

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.

Eileen has worked with such actors as Peter O'Toole, Martin Sheen, Colin Farrell, Rachel Weisz, John C. Reilly, Olivia Colman, Jonathan Rhys Meyers, Anne Hathaway, Sally Hawkins, Matthew Macfadyen, Samantha Morton, Jerome Flynn, Maggie Gyllenhaal, Billy Connolly, Anna Friel, Julie Walters, Cillian Murphy, Brendan Gleeson, Michael Fassbender, Joanna Lumley, Emily Watson, Stellan Skarsgard, Mads Mikkelsen, Robert Carlyle, Daniel Day Lewis and Andie Mac Dowell.

Nominated six times for Irish Film and Television Awards, Eileen won the IFTA for *Ripper Street* series 1 and was also nominated for a BAFTA.

FILM STORY SUMMARY (For those who have already viewed the film)

The story opens as the beautiful young widow, Lady Susan Vernon, and her shy daughter Frederica have to leave Langford, the estate of her particular friends, Lord and Lady Manwaring, under dramatic circumstances. She first goes to visit her friend Mrs. Alicia Johnson at the Johnson's splendid mansion at Edward Street, London. Alicia is the daughter of an American Loyalist family, returned to England after defeat in the War of Independence. Come to seek her friend's support, Lady Susan learns that Alicia's husband, "the very Respectable" Mr. Johnson, has forbidden his wife from having anything to do with Susan. Lady Susan then visits Churchill, the estate of her brother-in-law Charles Vernon and his wife Catherine Vernon (nee DeCourcy), whose marriage she had previously tried to prevent.

When word reaches Mrs. Vernon's younger brother Reginald DeCourcy that Lady Susan will be her house guest, he is eager to meet "the most accomplished flirt in all England." But the DeCourcys have underestimated Lady Susan's ability to turn opinion to her favour. It is not long before Reginald falls for Susan's charms, much to his sister's alarm.

Catherine Vernon's letters reach her parents at Parklands, the DeCourcy family seat in Kent, greatly worrying her father, Sir Reginald DeCourcy. He summons Reginald to meet him at the Hurst & Wilford coaching inn near Churchill where he warns his son and heir of the great danger of a permanent connection to such a woman. However, the attraction Lady Susan holds for the young DeCourcy continues.

Meanwhile, Frederica arrives at Churchill after running away from school, resistant to her mother's attempts to marry her off to Sir James Martin, a rich but delightfully silly young man. Despite her protestations, Lady Susan will not hear any objections.

Lady Susan continues to court Reginald's affections but following a chance conversation with Frederica, he discovers her mother's intentions and entreats his sister and brother-in-law to step in and prevent the match. On the verge of leaving Churchill on account of Lady Susan's behaviour, Lady Susan manages to persuade Reginald that Frederica has misunderstood her intentions.

Crisis averted, Lady Susan recounts her adventures to Mrs. Johnson while Mr. Johnson is away in Bath, still intent on matching her daughter with Sir James. Mrs. Johnson informs her that her married admirer Lord Manwaring has arrived in town, intensely jealous of the rumours swirling around Lady Susan and Reginald despite being himself newly married. Lady Susan comes to realize that her flirtation with Lord Manwaring can perhaps be continued in secret, without Reginald DeCourcy's knowledge.

Catherine Vernon, firm in the belief that Frederica's charms are the only way to wrench Reginald's gaze away from her mother, introduces Frederica to Lady DeCourcy as she conspires to open Reginald's eyes to the true nature of Lady Susan.

Meanwhile, Mr. Johnson's unexpected return to London complicates Lady Susan's plans to receive Lord Manwaring and Reginald DeCourcy separately on the same afternoon. She asks Mrs. Johnson to meet Reginald and advise him of an unfortunate delay. Later on, and none the wiser to Lady Susan's meeting with Manwaring, Reginald seeks to advance their secret engagement. Lady Susan argues for delay, citing as her reason the protection of his family's reputation. Reginald begrudgingly agrees to a few months of separation, leaving Lady Susan free to flirt with Manwaring at her leisure.

Back at the Johnson residence, Alicia opens the door to a distraught Lady Manwaring, beseeching Mr. Johnson to return with her to confront her husband and the scandalous Lady Susan, whom she has discovered are meeting in private that very afternoon. At the same time, Reginald DeCourcy arrives with a letter for Alicia from Lady Susan and upon hearing Lady Manwaring's accusations, discovers from the letter that it was merely a ruse to distract him long enough for her to receive Manwaring alone.

Furious at the betrayal, Reginald confronts Lady Susan but she turns the tables and berates him for a lack of trust, breaking off their engagement. A dejected Reginald returns to Parklands to inform his family of the news.

As the DeCourcys try to seize the opportunity to match Reginald with Frederica, Lady Susan arrives and informs Frederica that she has arranged music tuition for her in London and must leave immediately.

Conversing with Mrs Johnson back in London, she suggests that rather than marry Frederica off to Sir James, it might be wise for Lady Susan to secure her own future with him instead.

After agreeing for Frederica to return to Churchill, news arrives that Lady Susan and Sir James Martin have wed, to the dismay of Reginald. This dismay is short-lived, however, as soon the match between him and Frederica is made, to the delight of the DeCourcy family.

Meanwhile, Lady Susan has also managed to engineer matters so that it has been necessary for Lord Manwaring to stay with her and Sir James in their new marital home, to the delight of all three.

Lady Susan has managed to secure the best of all worlds for herself and her daughter, while her friend Mrs. Johnson has the burden of housing an inconsolable Lady Manwaring.

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AN IRISH –FRENCH-DUTCH co-production

STARRING

Kate BECKINSALE	Lady Susan Vernon Martin
Chloë SEVIGNY	Alicia Johnson (An American)
Xavier SAMUEL	Reginald DeCourcy
Emma GREENWELL	Catherine Vernon
Justin EDWARDS	Charles Vernon
Tom BENNETT	Sir James Martin
Morfydd CLARK	Frederica Vernon
Jemma REDGRAVE	Lady DeCourcy
James FLEET	Sir Reginald DeCourcy
Jenn MURRAY	Lady Lucy Manwaring
Stephen FRY	Mr Johnson
CASTING	Colin JONES
	Kerry BARDEN
	Paul SCHNEE
	Toby SPIGEL (Associate)

	Colin Jones Casting
LOCATIONS	Colm NOLAN
1ST ASST. DIRECTOR	Julien BENOITON
2ND ASST. DIRECTOR	Enda DOHERTY
PRODUCTION DESIGN	Anna RACKARD
COSTUMES	Eimer Ní MHAOLDOMHNAIGH
KEY MAKEUP	Lynn JOHNSON
KEY HAIR	Eileen BUGGY
SOUND	Jean Luc AUDY
CONTINUITY	Chris ROUF
LINE PRODUCER	Cathleen DORE
PRODUCTION ACCOUNTANT	Sile DORNEY
ASSOCIATE PRODUCER / DRAMATURGE	
	Trevor BROWN
TITLE DESIGN	Teddy BLANKS CHIPS
GAFFER	Tim FLETCHER
FOCUS	Mack
SUPERVISING SOUND EDITOR	Ranko PAUKOVIC
RE-RECORDING MIXER	Steven GHOUTI
DIALOG EDITOR	Lawrence HORNE
COLORIST	Fernando RODRIGUES
VFX EFFECTS SUPERVISOR	Hans VAN HELDEN
ASSISTANT EDITOR	Melanie BIGEARD
MUSICAL DIRECTION	Mark SUOZO
COMPOSER	Benjamin ESDRAFFO
ASST. MUSICAL DIRECTOR	Tomàs PEIRE SERRATE
MUSIC RECORDING ENGINEER/SCORING MIXER	

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MUSIC ADVISER	Etienne JARDIN
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CINEMATOGRAPHY BY	Richard VAN OOSTERHOUT, NSC
EDITED BY	Sophie CORRA

WRITTEN, DIRECTED & PRODUCED BY

Whit STILLMAN

THE CAST

BY LOCATION

At Langford

LADY SUSAN VERNON	Kate BECKINSALE
FREDERICA VERNON	Morfydd CLARK
SIR JAMES MARTIN	Tom BENNETT
LADY LUCY MANWARING	Jenn MURRAY
LORD MANWARING	Lochlann O'MEARAIN
MISS MARIA MANWARING	Sophie RADERMACHER

In London

ALICIA JOHNSON	Chlöe SEVIGNY
MR. JOHNSON	Stephen FRY

EDWARD, HEAD FOOTMAN	Jordan S WALLER
OWEN	Ross MAC MAHON
APPROACHING GENTLEMAN	Frank PRENDERGAST

At Churchill

REGINALD DECOURCY	Xavier SAMUEL
CATHERINE DECOURCY VERNON	Emma GREENWELL
CHARLES VERNON	Justin EDWARDS
MRS. CROSS	Kelly CAMPBELL
WILSON THE BUTLER	Conor LAMBERT
THE YOUNG CURATE	Conor MacNEILL
COACHMAN	Frank MELIA
VERNON CHILDREN	Sylvie BENOITON
	Daniel MAGEE

At Parklands

LADY DECOURCY	Jemma REDGRAVE
SIR REGINALD DECOURCY	James FLEET

MAIDS & FOOTMEN

At Churchill

Rowan FINKEN

David TIMBS

Laura WHELAN

James CRERAR

At Edward Street

John BRENNAN

Olivia FAHY

Ellie HOULIHAN

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STANDBY PROPS	Chan KIN
DRESSING PROPS	Jules HARRIS
ASSISTANT STAND-BY PROPS	Rupert O'NEILL
CHARGEHAND DRESSING PROPS	Paul HEDGES JR.
ASSISTANT DRESSING PROP	Mark TIMMONS
PROPS RUNAROUND	Liam MAGUIRE
PROPS TRAINEE	Paul CAIRNDUFF
COSTUME SUPERVISOR	Judith DEVLIN
COSTUME ASSISTANT	Debbie MILLINGTON
SEAMSTRESS	Richelle CORCORAN
COSTUME MAKER	Denise ASSAS
COSTUME TRAINEE	Béibhínn McGRATH
	Slawek NARWID
MAKE UP DESIGNER TO KATE BECKINSALE	Margot BOCCIA
HAIR DESINGER TO KATE BECKINSALE	Rodney ORTEGA
MAKE UP ASSISTANT	Elaine HOPKINS
HAIR ASSISTANTS	Anna GRONERUS

	Ida ERIKSSON
MAKE UP TRAINEE	Zoë GIBNEY
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	Joey MONTENARELLO
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ASSISTANT TO MISS BECKINSALE	Carli HANEY
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	Jimmy LUNSDEN
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ASSISTANT EDITOR ASSEMBLY	Weronica KAMINSKA

POST PRODUCTION INTERN	Samuel ARCHIE
OFFLINE EDIT (POST)	M141
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	Gideon SCHAAPS
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FOLEY EDITOR	Slobodan BAJI□
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	Peter HUHNE

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Jamie McPHERSON Piers NIMMO Lucy PERCEVAL Flora ZACKON

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3RD STREET ADR, LOS ANGELES RECORDIST - Peter STEDT

EGG POST-PRODUCTION, DUBLIN RECORDIST - Colm MULLALY

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MIX STUDIO ASSISTANT

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Steven McLAUGHLIN

MUSIC PRODUCTION ASSISTANT

Poppy KAVANAGH

ASSISTANT MUSIC RECORDING ENGINEER

Rachel CONLON

MUSIC RECORDING ENGINEER, NYC

Ted SPENCER

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MUSIC LIBRARIAN

Sarah BURN

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Therese TIMONEY

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