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**A CRAIG ROBERTS film**

# **ETERNAL BEAUTY**



**STARRING: SALLY HAWKINS, ALICE LOWE, BILLIE PIPER, ROBERT PUGH, MORFYDD CLARK, PAUL HILTON, BOYD CLACK, ELYSIA WELCH with PENELOPE WILTON and DAVID THEWLIS**

**Director: Craig Roberts**

**Run Time: 94 min**

**Producer: Adrian Bate**

**EPs: Mary Burke, Adam Partridge, Emma Duffy, Craig Roberts, Pip Broughton, Paul Higgins, Stephen Kelliher, and Hilary Davis**

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## **SYNOPSIS**

When Jane (Sally Hawkins) is dumped at the altar she has a breakdown and spirals into a chaotic world, where love (both real and imagined) and family relationships collide with both touching and humorous consequences.



## **PRODUCTION STORY**

Jane, the character at the bruised and beautiful heart of *Eternal Beauty*, presented herself to writer director Craig Roberts while he was editing his 2015 directorial debut *JUST JIM*. The middle sibling of three sisters, she is a paranoid schizophrenic who lives in the shadow of a domineering mother, and who regularly receives odd, ominous phone calls (at least when she stops taking her medication) from a mystery man – perhaps her first love who left her at the altar.

“The character came fully formed,” says Roberts. “I just kind of knew those people, to be honest. I wrote some of it while I was in the edit of *JUST JIM*, but then I went away to do an acting job where I was stuck in a hotel in Atlanta for a long time, and basically wrote it in a month. Adrian [Bate, producer] read it first, and he was like, ‘Yeah, it’s crazy, but it’s cool’, so we did a bit of redrafting. The protagonist stayed the same, and the characters did, but the grammar of the world became a lot more clear.”

“I knew Craig’s family, and I knew the protagonist in real life, though it’s not an autobiographical story,” says Bate, who also produced *JUST JIM*. He first met Roberts five years ago, when the actor was cast in *Cargese*, a short film that Bate produced in the Playhouse season for Sky. “So I was aware that it was a very sensitive journey for Craig. The script went through a huge development phase,

and over the last three years we've been making the film, it has matured beautifully, I think. It just grew and grew and grew, and the film found its own rhythm. It's a film in its own skin."

Unlike JUST JIM, which was put into a film scheme and granted a tight window, just a couple of months, for development, ETERNAL BEAUTY was redrafted and pre-planned down to the final infinitesimal detail over a three-year period.

"I'd sent the script to Sally [Hawkins]," explains Roberts. "We sat down and we talked about it, and she said she wanted to do it." But Hawkins had to first shoot THE SHAPE OF WATER for Guillermo del Toro and PADDINGTON, meaning Roberts had plenty of time to fill constructively. "I basically didn't have a life for three years," he laughs. "I prepped everything, down to what colour costume people are wearing, and when it will change within a scene, and when it comes back – the whole Vertigo kind of change of colour. I pretty much exhausted all options."

Roberts and Bate also, of course, had the rest of the movie to populate, though the principal actors, like the lead, were all first choices. "With Sally, there was never any discussion," says Bate. "David Thewlis, who plays Mike, an old acquaintance who comes back into Jane's life and offers a shot at romance] was always top of our wish list. It was all possible, partly because Craig has a great relationship with the acting community and people he's worked with in the past [Hawkins has twice played Roberts' onscreen mum, in SUBMARINE and JANE EYRE].

Everybody he's worked with in the past wants to work with him again – as an actor, or now as a director."

"I knew that I wanted David as well," confirms Roberts. "I had no idea why people hadn't put them [Hawkins and Thewlis] together before. They were so perfect. And I've always been a massive fan of Alice [Lowe, who plays older sister Alice] and Billie [younger sister Nicola]. Billie was doing Yerma, the play at the National, and I went to see that and I was like, 'Oh my God.' I kind of knew Alice. We had friends in common. And as for Penelope [Wilton, who plays the domineering mother], I'd seen an interview on This Morning, and the way she presented herself was amazing. I just knew she was absolutely perfect for the part. She scared me a little bit! When I first met her, she'd seen JUST JIM, and she said, 'You tend to mumble quite a lot as an actor.'" Roberts laughs. "Immediately, I was like, 'She's so perfect. She /has/ to do this.'"

With such a cast, you might imagine that financing a movie would be a cinch, but Bate points out that, in today's market, that is never the case. "I don't think funding films is ever easy," he shrugs. "You have to reinvent the wheel every time a film is funded. What one does is try to assess the environment, and try to fund a film in such a way as it gives you the most creative freedom possible. We were given that by the BFI, who were absolutely brilliant and supportive. And Film Cymru Wales, equally. But also, the Welsh government put a lot of money into this film, on a commercial basis. That's been really beneficial. I don't think we would have made the film without the Welsh government's support, and they have no creative input, so that gives us more creative freedom."

//THE SHOOT//

“Craig is a complete film nut,” smiles Bate, “and he said, ‘I want to shoot this on film.’ And my response to that was: ‘If we can do it, let’s do it.’ And we could do it, and we did do it. I could see why it suits the material. I could see why it suits the temperature of the narrative. So we went out and found a way of doing it.”

Be it Paul Thomas Anderson, Quentin Tarantino, Christopher Nolan or any other filmmaker who stridently favours celluloid over digital, the oft-stated advantage is that film infuses the action with an emotional warmth that is perhaps absent otherwise. Bate agrees, while also pointing to another, more practical return.

“The whole timbre on set is completely different,” he says. “It instills a discipline. I know it’s crazy to say, but because you hear the gentle noise of the perforations being pulled through the camera, it makes you adhere to a discipline that you don’t get digitally. That audible noise just puts everybody on a bit more edge, which is good. And there’s a discipline in terms of, you never say, ‘Keep the camera running.’ It really does focus the director and everybody in the room.”

Shot in five weeks, ETERNAL BEAUTY is a fluent, rhapsodic, dizzyingly inventive film, both structurally and formally. Slipping between two time frames – the present often glides into the world of Jane and her sisters in their late-teenager years – the action is further lent a shifting, kaleidoscopic quality for being seen through Jane’s eyes. As her mental health fluctuates and the voices in her head come and go, her very surroundings seem to ebb and flow: the palette lightens and darkens, décor transitions from shabby and oppressive to neat and sunny, and, as previously mentioned, costumes alter.

“At the beginning of the film, I was like, ‘Oh, shit, am I going to get away with this? Is this too crazy?’” says Roberts. “But Jane has a crazy imagination. It’s a beautiful thing. I was like, ‘Fuck it, let’s go for it.’ Like in [Charlie] Kaufman’s films, having people like that allows you to go there.”

Talking of Kaufman, and mindful of Bate’s assertion that Roberts is something of a cinephile, was the director influenced by any films or filmmakers in particular?

“I of course had movies in my head that I really liked,” he starts. “I mean, there’s the track-and-zoom montage at the end [of ETERNAL BEAUTY], with Willie Nelson singing ‘Blue Skies’, and I will not be surprised if people reference PTA [Paul Thomas Anderson] in terms of influences for that bit. But it was not intentional at all.” Any more? “I can see how [Roman Polanski’s] Repulsion could maybe be an idea for it. And I will say that [Ingmar Bergman’s] Cries And Whispers was probably one I watched a hell of a lot. But because I knew the protagonist was so clear and so original, and I’d not really seen a character like her before, I really just followed her.”

ETERNAL BEAUTY was, in fact, drawn from life more than movies, which perhaps explains why it possesses such an emotional kick. The relationship between Jane and her sisters is sometimes thorny, sometimes tender and always moving, and the

scenes between Jane and her mother, especially at the end of the film, are authentically touching. Who hasn't had a complicated relationship with a parent? A private, respectful person, Roberts is not about to talk about what role his own life had in fashioning the material, though he does admit, "I've had experiences with it."

Likewise, Roberts' direction, for all of the creative flourishes, never feels ostentatious, with every cut, camera move and song choice serving the emotion of the story.

He smiles. "What's weird with directing is, the only way to get better is to do it, and you can't do it because you need millions of pounds. You've got to get people's time to waste. So it's so hard to know what it's going to be like.

Whereas with the writing, I could feel it getting better, because I was doing it every day, and I was constantly redrafting."

Bate has no doubts that Roberts has made huge advancements as a filmmaker. "I still stand by *Just Jim* as being a really good, underrated-in-many-ways piece of work, especially because it was shot very quickly, for not much money, and punched way about its weight," he says. "But we've gone from bantamweight to middleweight on this. It feels like a much, much bigger film. There's more maturity in the way he tells his story now. I think, as a writer-director, he has more ability to stand back and look at the material. A maturing eye has allowed him to assimilate and really analyse the material in a more mature and filmic way."

Bate was also impressed with the way in which Roberts conducted himself on set. "He just brings an aura of relaxation. He doesn't bully or shout or stamp his feet. He will beautifully manipulate people to do what he wants them to do! But of course, he has this shorthand with actors, and they absolutely respect him, because he's been there on the other side of the camera. And he just gives them direction in a very organic, creative way. They love him so much. They would do anything he asked, and often did."

Bate pauses, considers. "But having said that, Sally kind of took the character over, and did stuff which Craig would be slack-jawed about. He'd look at and go, 'Wow.' Her performance was a mixture of Craig's writing and direction, but very much also Sally's contribution."

Far from threatening Roberts, Hawkins' input thrilled him. The actress actually moved to Wales six weeks before the shoot began to more fully immerse herself in the character of Jane, and that was just the final stage of "going up through the gears", as Roberts puts it.

"There was months and months of exchanging pictures, music and videos, and talking about absolutely everything," he explains. "Sally totally put herself there. She had so much input. It became this thing where we hardly had to talk on set. We knew what was right, and it just felt like we both knew the character so, so well that we were on the same page. She improvised little bits, and added things here

and there. She's a complete superhero. I was just letting her do her thing, because we were lucky to have there, really."

//THEMES AND DREAMS//

"Most movies that I've seen that tackle mental health or mental health issues, the protagonists are always the victim, or they're deranged and possessed and it's a horror film," says Roberts. "I wanted to flip it. I'd rarely seen it where you're like, 'Oh, wait, wait – /she's/ the normal one; everyone else is the one that's not normal.' I wanted to take this psychological element of it, and go, 'this maybe isn't a weakness. Maybe it's a superpower.'"

In portraying a paranoid-schizophrenic, it was obviously essential that Roberts get it right. ETERNAL BEAUTY might boast the swell and swoon of a romantic-fantasy – Michael Price's intoxicating score is giddily lush – but it is never at the expense of verisimilitude.

"Like I said, I grew up around it, so I had that experience, but then also we had a professor, Paul Fletcher," Roberts explains. "He's the Head of Neuroscience at Cambridge. He was over the script the whole time, and we could go to him and talk about anything. Obviously, as a paranoid schizophrenic, you have voices talking to you throughout the day, and they will tell you stuff – sometimes it's bad, and sometimes it's good. So we just wanted to know, 'what kind of thoughts?' All the stuff that Jane talks about, in the film, it's real thoughts that people have had. Spiders coming out of the walls, and stuff like that."

Bate nods. "Paul Fletcher felt that it was the most amazing depiction of schizophrenia he'd seen. We're very used to seeing schizophrenics with axes and talking to imaginary people; mental health doesn't get a great shop window in films or on television. I think this kind of earths the condition, maybe, so that people can actually understand that it's just a different reality. What I find uplifting about the film is that you realise that Jane's reality is just as valid as anybody else's reality. It's just different. Her family effectively come to accept that, and they accept her for who she is, and they accept that she has her reality, and they have theirs. And life goes on."

"I'm very, very proud of the film, and I'm very proud of everybody involved in it," says Roberts. "It's a beautiful journey of discovery, so hopefully people can relate to it. But who knows? It's so bloody hard! I wanted to make something different, like the protagonist. I wanted to make something that was not your average British movie."

Bate is adamant that viewers try it on for size. "Go in, because it's a good film," he urges. "What it does very cleverly is it lures you into thinking it's one thing, and then it suddenly turns into another thing. There are several types of film in there, including comedy, tragedy, romcom... even whiffs of ONE FLEW OVER THE CUCKOO'S NEST."

"I find it hard talking about what the movie is about, because the movie is about so many things," concludes Roberts. "I just want people to take whatever they want from it. The main message, for me, is that not all superheroes wear capes. For me, it's an origin story." He grins. "This is my Logan."

## **Q&A WITH SALLY HAWKINS**

### **You've acted alongside Craig a couple of times. Why did you want to be directed by him in *Eternal Beauty*?**

Well, the fact that he is such a good friend. That's the ultimate, really. You just want to work with great people who you really love and genuinely trust 100%.

If I could just work with my friends like Craig all the time, that's what I would do! It's so hard making films, but when you're with people you love, and you can have fun with, and be creative with, and you have a kind of language – almost a telepathic language – with, it makes it a joy. I just felt incredibly honoured. I know, just through his acting, how bright he is, and that he's incredibly gifted. He's the real deal.

### **He wrote *Jane* for you. Is that thrilling and flattering, or does it add to the pressure?**

It's weird. I almost don't hear that. I saw it the other way around. The fact that he had this idea, and he wrote this beautiful script, and it meant so much to him... He gave me that gift of saying, "Well, I have this incredibly precious thing that I wrote." And then to go, "I'm entrusting you with it. Do you think you won't muck it up?" [laughs] I think I was just lucky that I happened to fall into his consciousness when he wrote that script. When he was writing it, it came from him, and he had something very important to say. I just feel that he's given me this incredibly precious glass ball that you can't drop, and that he's put every ounce of his soul into. You want to pour in just as much as you can into it as well, to make sure that it works. At every stage, I just felt I was very lucky to be there. I mean, it's such a cliché to say it, but because of what it meant... It didn't feel like a normal film, in that way. It was dealing with very real things.

### **What is it about *Jane* that appealed to you?**

Everything, I suppose. How can it not? I had no idea how to do her justice. And I was very scared. I remember the first time I was reading it, actually, and I read a very early draft, a year or 18 months before. I remember just opening the first couple of pages, and I was so moved by it. I felt, 'I just know her. I recognise her. And I'm incredibly moved by her, by everything she's trying to communicate to survive, to get by.' It was such a unique way of seeing it. It's like someone is inside her head, who understood that character and every sinew of her being. And I understood her, and was just incredibly moved from her as a younger child, and her struggles, and seeing the fork in roads of life, and the way that's told is beautiful – that something can just snap. It's like a synapse snapping. A chemical is set off, or whatever is set off – an emotional response that sets you down a road that is terrifying to be on.

But Jane is a survivor of that. And you see her years later. I thought it was incredibly moving where it took her, and seeing her life now. It was just a very honest and completely unique way of telling her story. You know, there's a real compassion in the way Craig sees her. There's a real love. And a real wisdom. It's not demonstrated. It's not patronised. It's not sentimental at any stage. It's all stripped bare of that. So I just felt very excited by it. There's so much to say about Jane. There's a lot to learn with seeing people who have been seen in a weak position previously, or compartmentalised. But you can't compartmentalise her. You can't predict her. And that is just a joy to play. She's completely, terrifyingly, unpredictable.

### **It's an extremely empathetic and empowering take on mental illness...**

Oh, completely. We kept wanting to take out any suggestion of weakness – especially from her viewpoint. She doesn't see it as a weakness. It's made her who she is. And who's to say it's a weakness? It's such an arrogance. We all suffer with mental health in varying degrees, and know people with it. It's something to be acknowledged and fully seen and heard and understood and respected.

There's such a lack of respect, or there can be, with the way people see mental health. Seeing it with pity is such a disempowering way of seeing something.

This is the opposite of that. We wanted to just strip away everything. There was one point towards the end of the film where she asked her sister— and we completely changed that around, almost as we were filming it. It still doesn't quite work if she's saying, "Why me?" It almost sounds like "Poor me" when it should be, "I don't quite know why I've got a superpower, but that's the way it is, and that's just lovely." Because she understands something about life that most of us wouldn't. And who's to say who's right and who's wrong?

### **Do you think, in the last couple of years, people have become more aware and understanding of mental illness?**

I'm not sure. I just know, in my experience, that people are always very quick to judge it. I think there may be a few more openhearted or open-minded people, but I think there is a huge way to go, actually. People, in life, are very quick to... I think people distrust it, and there's always so much fear and wanting to disengage, and to not really recognise it or see it. Equally, you see examples of horrific, horrific behaviour that's gone on, and people are lost within the system, and just locked within that, and feeling incredibly powerless to have their life back. And that's incredibly sad. Whole families are completely torn apart by it, and are not able to reach members of their family who are locked within a system for whatever reason, and not being given an opportunity to be heard. And that's terrifying, like being buried alive. It's that complete dismissal, because you've just been written off as not having full command over your mental ability.

Those people aren't given a voice. I hope it's changing.



**You had a lot of input into Jane, and worked with Craig on her for a long time. Tell us about that.**

That was such a gift. That's the only way I want to work, really. And that's why, you know, it's working with friends who love working that way, and are not threatened by it. I mean, that's all it is about, for me. It has to be about a highly creative process. And Craig is a wonderful director because he doesn't have any ego in that way. It's completely his baby, and yet he wants you to embody it and to understand it. The only way you can do that, for me, is by taking it apart and by playing with it. Because it has to breathe and it has to live. I find it very hard to just step into shoes and mould myself to whatever's there and that's written in stone. You always make things better. You're just making the seams of it go away. You're just taking things away that don't need to be there. It's like rehearsing for a play.

Me and Craig think the same way. When you're in the right tone, and you have the same language, and you adore the same references, or you love the same things, or you like the same films – you're excited, and you're completely in tune with that person. It's rare, and so it felt like a very special thing.

**It's a fantastic supporting cast, and your first time working with David Thewlis...**

They're improvisational kings – Paul Hilton and Alice Lowe, who I adore, and David Thewlis. And Penelope Wilton and Bob Pugh. Just a beautiful, brilliant cast. And then Billie [Piper] is so good. They're all so good. They were just brilliant.

There were some moments where Jane had just gone off on one, and had gone in a way that I didn't expect, but then Craig would love it, and encourage it more, and you just keep pushing it, not quite knowing where it's going to go. Craig kept the camera rolling. I'd just keep going, and would play – and that was just lovely, because it's incredibly unpredictable. And that's what she, as a character, demanded – that really unpredictable, almost dangerous energy, which I wouldn't do in any other film.

**Eternal Beauty also deals with family – the problems and the love. Do you think viewers will identify with that?**

Oh yeah, absolutely. I think it's a really honest portrayal. It's very funny and very truthful. I love the dynamics of that. Families are weird, and they're also eternally fascinating. It's like working out each other's codes. This is your family, and this is who you've got to deal with. And you're all very different. The way you see things is very different, and you might not necessarily like it. And trying to figure out the codes and the agendas and the language, and how to just live together, and work together. And yet, as you say, there's this thread of eternal love that nothing can ever really break. Family will always be family.

So I hope people recognise it. And also, I think it's funny. It's a really lovely way of seeing the family, and the different relationships within it, and the passive-aggressiveness, and the emotional manipulations – or not. And the way each of them deals with Jane in a very different way.

## **CAST BIOGRAPHIES**

### **SALLY HAWKINS ('Jane')**

Sally Hawkins is one of the UK's most respected actresses. Her extensive and impressive body of work has been widely lauded by the Academy Awards, BAFTA and Golden Globes. In 2017, Hawkins starred in Guillermo del Toro's *The Shape of Water*, alongside Michael Shannon, Octavia Spencer and Richard Jenkins. Hawkins received Best Actress nominations from Academy Awards, BAFTA and Golden Globes. Earlier the same she starred opposite Ethan Hawke in director Aisling Walsh's *Maudie*, the story of Maud Lewis, the disabled Nova Scotian folk artist.

She is perhaps best known for playing Mrs Brown in Paul King's *Paddington* and *Paddington 2* alongside Hugh Bonneville, Julie Walters, Nicole Kidman and Hugh Grant.

In 2018 she finished filming the lead role in the British independent feature film *Eternal Beauty*, written and directed by Craig Roberts.

She starred in the second series of the highly acclaimed miniseries *The Hollow Crown*, based on Shakespeare's history plays. She played the role of Eleanor, Duchess of Gloucester, amongst a cast which included Benedict Cumberbatch and Judi Dench.

In 2013, Hawkins starred opposite Cate Blanchett in Woody Allen's *Blue Jasmine*, for which she received Best Supporting Actress nominations from the Academy Awards, BAFTA and Golden Globes. She went on to win an Empire Award for her critically acclaimed performance.

Hawkins additionally won a Golden Globe for her portrayal of the playful Poppy in Mike Leigh's *Happy Go Lucky*. Her other feature film credits include *X+Y* (Morgan Matthews, 2014), *Made in Dagenham* (Nigel Cole, 2010), *Never Let Me Go* (Mark Romanek, 2010), *Submarine* (Richard Ayoade, 2010), *An Education* (Lone Scherfig, 2009), *Great Expectations* (Mike Newell, 2012), *Cassandra's Dream* (Woody Allen, 2007), and *Layer Cake* (Matthew Vaughan, 2004), as well as *All or Nothing* and *Vera Drake* (Mike Leigh, 2002 and 2004, respectively).

Her notable TV appearances include Adrian Shergold's *Persuasion* (ITV), Marc Munden's *Shiny Shiny Bright New Hole in My Heart* (BBC), *Fingersmith* (BBC) and *Tipping the Velvet* (BBC).

In theatre, Hawkins originated the lead role in Nick Payne's *Constellations* at the Royal Court Theatre and West End. Her further work includes *Romeo and Juliet*, at the West End; *Much Ado About Nothing* and *A Midsummer Night's Dream*, at Regent's Park Open Air Theatre; *The Wintering* and *Country Music*, at Royal Court Theatre; *House of Barnada Alba*, at National Theatre; and *Mrs. Warren's Profession*, on Broadway.

### **DAVID THEWLIS ('Mike')**

David Thewlis is one of the UK's finest and most reputable actors. With a career spanning over 30 years, David has worked with some of the world's leading writers and directors.

David is currently shooting *I'm Thinking Of Ending Things* for Charlie Kaufman and Netflix opposite Toni Collette and Jesse Plemons. Prior to this David filmed Atom Egoyan's next feature *Guest Of Honour* and the second instalment in the *Avatar* franchise from James Cameron.

Last year David filmed feature *Eternal Beauty* written and directed by Craig Roberts opposite Sally Hawkins, *Rare Beasts* for Billie Piper's directorial debut and a leading role in Amazon's new TV series from Channing Powell *The Feed* alongside Michelle Fairley. David is also now a firm favourite in hilarious Netflix animation series *Big Mouth*, in his fantastic portrayal of the Shame Wizard! Recently David also starred in the hugely successful *Wonder Woman* (Warner Bros), opposite Gal Gadot directed by Patty Jenkins and in James Marsh's *The Mercy*, with Rachel Weisz and Colin Firth.

In 2017, David starred in the third instalment of Noah Hawley's critically acclaimed *Fargo*. A tour de force performance which earned him an Emmy, Golden Globe and Critics' Choice Award nomination. The series cast also included Ewan McGregor, Carrie Coon and Michael Stuhlbarg.

David won Best Actor at the Cannes Film Festival and several other awards that year for his unforgettable performance in Mike Leigh's *Naked*. Other past features range from Charlie's Kaufman's Oscar nominated animation *Anomalisa*, the highly acclaimed cult hit *The Big Lebowski*, Justin Kurzel's new take on *Macbeth* in which David plays King Duncan alongside Michael Fassbender and Marion Cotillard for See-Saw Films and Working Title's Kray-twin gangster thriller *Legend* with Tom Hardy, directed by Brian Helgeland.

David's other recent credits include the BBC adaptation of JB Priestley's classic *An Inspector Calls* directed by Aisling Walsh for Drama Republic in which he plays the title role of The Inspector, Terrence Malick's *New World*, Roland Emmerick's *Anonymous*, Steven Spielberg's *War Horse*, Luc Besson's *The Lady*, Dean Parisot's *RED 2*, Terry Gilliam's *Zero Theorem*, John Boorman's final feature film of his career *Queen And Country*, the heart-breaking *The Boy In The Striped Pyjamas*, Ridley Scott's *Kingdom Of Heaven*, Bernardo Bertolucci's *Besieged* opposite Thandie Newton and of course the Stephen Hawking biopic *The Theory Of Everything* directed by James Marsh for Working Titles Films with Eddie Redmayne and Felicity Jones.

David is of course known to many for playing the enchanting Remus Lupin in the *Harry Potter* franchise.

**ALICE LOWE ('Alice')**

Alice Lowe is a British actor, writer and director. Her directorial debut *Prevenge*, which she also starred in whilst 7-8 months pregnant, has garnered much praise along its international release. It won FANTASPOA Best Director award, a BIFA nomination for Best Debut, and Best Actress award at the National Film Awards, along with other accolades. Alice was one of 4 finalists for the IWC Schaffhausen Award of £50K. She won Screen International's Rising Horror Star in 2017.

Her screenwriting debut *Sightseers*, which she also starred in as Tina, won EMPIRE's Best British Film, as well as Best Actress awards and screenwriting awards at Puchon and London Critics Circle. As well as working with Ben Wheatley on *Sightseers*, she has worked with Edgar Wright, starring in *Hot Fuzz*, and Paul King, starring in *Paddington*.

Alice has appeared in numerous TV shows and features: *World's End* (dir. Edgar Wright), and *Locke* (dir. Stephen Knight), *Sherlock* (dir. Colm McCarthy), *Adult Life Skills* (dir. Rachel Tunnard), *The Mighty Boosh* (dir. Paul King), and most recently *Black Mirror: Bandersnatch* (dir. David Slade). She also starred in the cult hit *Garth Marenghi's Darkplace* as Dr Liz Asher, for which she also won a Perrier Award at Edinburgh Festival.

Alongside appearing on national tour with Steve Coogan, she also had three series of her own surreal sketch show for BBC Radio 4, *Alice's Wonderland*.

In addition to *Eternal Beauty*, upcoming acting projects include *Boyz In The Wood* (dir. Ninian Doff), *Days Of The Bagnold Summer* (dir. Simon Bird), *Dark Encounter* (Dir Carl Strathie) and *God's Petting You* (dir. Jamie Patterson). She is also currently developing her next feature *Timestalker* with Western Edge Pictures.

## **BILLIE PIPER (Adult 'Nicola')**

Billie Piper is a multi-award winning actress, director and singer.

She began her career as a singer, becoming the youngest ever artist to debut at number 1 on the UK singles chart. After a successful album, Piper made the transition from music to acting, winning the enviable role of Rose Tyler in the 2005 relaunch of the popular series, *Doctor Who*, for which she received the Most Popular Actress Award at the National Television Awards, as well as The Times Breakthrough Award at the South Bank Show Awards.

After *Doctor Who*, Piper appeared as the lead in *Secret Diary Of A Call Girl* on ITV2, as well as period dramas *Much Ado About Nothing*, *Mansfield Park* and *Canterbury Tales: The Miller's Tale* for the BBC, plus the recent TV series *Collateral* with Carey Mulligan and *Penny Dreadful*. Her film roles have included *Things To Do Before You're Thirty*, *The Calcium Kid* with Orlando Bloom and the recent *City Of Tiny Lights* with Riz Ahmed as well as *Two For Joy*.

In addition, Piper is currently in post production on her directorial debut, *Rare Beasts*, which she also wrote and stars in, alongside David Thewlis, Kerry Fox and Leo Bill.

Pipers extensive theatre credits also include *Great Britain*, *Reasons To Be Pretty*, *Treats*, *The Effect* and *Yerma*. She has been nominated for Best Actress at the Olivier Awards twice (*Yerma*, *The Effect*), winning once in 2017 (*Yerma*), the Evening Standard Awards three times (*Yerma*, *The Effect*, *Great Britain*) and won once (for *Yerma*) and won Best Actress at the Critics Choice Awards (*Yerma*) and What's On Stage Awards (*Great Britain*).

### **MORFYDD CLARK (Young 'Jane')**

Morfydd Clark is a Welsh stage and screen actress.

Clark's theatre credits include, *Violence & Son* at the Royal Court, *Romeo & Juliet* at the Sheffield Crucible as well as *Les Liasons Dangereuses* at the Donmar Warehouse opposite Dominic West, and *King Lear* at the Old Vic, where she played Cordelia.

Her television credits include the upcoming series, *Dracula* for the BBC/Netflix, Tom Hopper's *His Dark Materials* for BBC / HBO, *Patrick Melrose* for Sky Atlantic / Showtime opposite Benedict Cumberbatch, *The City & The City* for BBC2, *The Alienist* opposite Daniel Bruhl, Dakota Fanning and Luke Evans for TNT/ Netflix, *Arthur & George* for ITV and *New Worlds* for the BBC.

In addition to *Eternal Beauty*, Clark's upcoming roles also include *The Personal History Of David Copperfield* directed by Armando Iannucci with Dev Patel, *Crawl* directed by Alexandre Aja with Kaya Scodelario, and *Saint Maud* with Jennifer Ehle. Other credits include *Two Missing*, *Madame Bovary* opposite Mia Wasikowska, Carol Morley's *The Falling*, *The Call Up*, *Pride and Prejudice* and *Zombies* with Lily James, *Love & Friendship* with Kate Beckinsale, *Interlude In Prague* and *The Man Who Invented Christmas* opposite Dan Stevens.

### **PENELOPE WILTON ('Vivian')**

Penelope Wilton is an Award-winning film, TV and theatre actress with roles spanning 50 years.

She began her career on the stage in 1969 at the Nottingham Playhouse and The Old Vic, with early roles including Cordelia in *King Lear*. She made her Broadway debut in 1971 as Araminta in the original production of *The Philanthropist*, and her West End debut the same year in *West of Suez*. Additional standout theatre credits include *The Alchemist*, *The Seagull*, *Much Ado About Nothing*, *The Little Foxes* and *John Gabriel Borkman*, for which she was won the Best Actress Award at the Oliviers. She won the same Award for her role in *The Deep Blue Sea*, for which she also won Best Actress at the London Critics Circle Awards.

Wilton's television career began in 1970, and has since included roles in *The Tale Of Beatrix Potter*, *The Borrowers* and *The Return Of The Borrowers*, *Alice Through The*

*Looking Glass, Kavanagh QC, Wives And Daughters, Victoria And Albert, Doctor Who, Miss Marple: They Do It With Mirrors,* and the recent Ricky Gervais Netflix series, *After Life*. Her most famous role though is perhaps as Isobel Crawley in the multi-Award-winning ITV series, *Downton Abbey*.

In addition to *Eternal Beauty*, Wilton's impressive film career includes roles in *The French Lieutenant's Woman, Cry Freedom, Iris, Shaun Of The Dead, Calendar Girls, Match Point, The History Boys, The Best Exotic Marigold Hotel 1 & 2, Belle, The BFG, The Guernsey Literary and Potato Peel Pie Society* as well as the upcoming feature film version of *Downton Abbey*.

## **ROBERT PUGH ('Dennis)**

Robert Pugh was born in Pontypridd, South Wales, he trained at Rose Bruford College of Speech and Drama.

His extensive film credits include *The Tichbourne Claimant, Master And Commander, The Last Legion,* Roman Polanski's *The Ghost Writer, Robin Hood, Hunky Dory,* and *Colette* alongside Keira Knightley. as well as *Eternal Beauty*.

Robert's equally extensive television credits including *Telltale, In A Land Of Plenty, Prime Suspect Vi, Nuremburg, Langford, Justice, The White Queen, Under Milk Wood, The Thirteenth Tale, Common and Atlantis*. He played series lead Judge Coburn in the BBC's *Justice*, starred in *The Shadow Line, Murder,* as Owain Glendower in Richard Eyre's *Henry Iv Part One, Ordinary Lies, Our Loved Boy* and *Doctor Foster*, all for BBC. Further TV credits include Craster in *Game Of Thrones* for HBO, Lord Wynnstay in ITV's *Mr Selfridge,* Jacques De Molay in *Knightfall* for History Channel, Mr Osborne in the ITV series *Vanity Fair,* and Murphy in *The Tuckers* on BBC Wales.

Theatre roles include Vincent in *Small Change* for Birmingham Rep, McMurphy in *One Flew Over The Cuckoo's Nest* at the Belgrade Coventry, Stanley in *A Streetcar Named Desire* at Bristol Old Vic, *Rise Of The Cloud* and *Welcome Home* for Paines Plough and he appeared in two acclaimed productions at the Almeida Theatre in London, as Chuck in *The Iceman Cometh* and Helge in *Festen*.

Robert's writing credits include *Blacks & Whites* and *How Grim Is My Ally* for The Old Red Lion Theatre, which he also directed; *Ballroom* for the Theatre Royal Stratford East, which he later adapted into a two hour film for HTV; *We Are Seven* the highly acclaimed thirteen part drama series for HTV and the single drama *Better Days*, also for HTV. Robert also co-wrote the BBC television film drama *Reg* with Jimmy McGovern.

He can currently be heard narrating the BBC's Award winning *Repair Shop*.

## **ELYSIA WELCH ('Young' Alice)**

Elysia Welch is a Scottish actress who graduated from the Royal Welsh College of Music & Drama.

In addition to ETERNAL BEAUTY, her film roles include THE RETURN OF THE YULETIDE KID, starring Craig Roberts and directed by Jamie Adams, as well as the BBC film TO PROVIDE ALL PEOPLE also starring Michael Sheen and based on the poem by Owen Sheers about the NHS to mark its 70th anniversary. Elysia recently starred alongside Maxine Peake in Ruth Paxton's short film *Be Still My Beating Heart*.

Elysia also stars in the popular Starz series *Outlander* as Morag Mackenzie.

### **NATALIE O'NEILL ('Young' Nicola)**

Natalie graduated from LIPA (Liverpool Institute for Performing Arts) in 2018.

*Eternal Beauty* is her professional debut since graduating. In the film, Natalie plays the younger version of Nicola, with Billie Piper performing the adult version. She has also shot a lead role in the supernatural horror film *Kronin*.

Natalie is also a highly skilled soprano. She won Musical Theatre Young Singer of the Year as a teenager and has been performing jazz and blues professionally for the last few years.

Additional roles at LIPA while in training include: Agnieszka in *Lucy In The Sky With Vodka*, Rapunzel/Wife/Councillor/Ballgoer/Servant in *Grimm's Tales*, Macbeth/Witch in *Macbeth*, Brenda/Valerie in *Road*, May in *Fool For Love*, Molly/Cindy in *Introspection*, Two in *Manifesto*.

### **ROBERT ARAMAYO (Johnny)**

Robert Aramayo just completed filming Matthew Vaughn's third installment *Kingsman: The Great Game* with Aaron Taylor-Johnson and Ralph Fiennes. He will next be seen opposite Nikolaj Coster-Waldau in Jonas Alexander Arnby's *The Suicide Tourist*, and *Stray Dolls* opposite Cynthia Nixon set to debut at Tribeca later this month. Last fall Robert had two films premiere at TIFF, *The Standoff At Sparrow Creek* and *Galveston* opposite Ben Foster and Elle Fanning.

Notable television work includes *Young Ned Stark* on *Game Of Thrones*, and the lead role of Bill Harley in the Discovery Channel miniseries *Harley And The Davidsons*.

Aramayo was also seen in Tom Ford's critically acclaimed feature *Nocturnal Animals* with Jake Gyllenhaal, Amy Adams and Michael Shannon.

He is a Juilliard graduate and hails from Hull, England.

## **FILMMAKER BIOGRAPHRIES**

## **CRAIG ROBERTS (Writer / Director)**

Craig Roberts is a British actor, director, writer and producer. In 2010, Craig took on the role of protagonist 'Oliver Tate' in Richard Ayoade's British Independent feature *Submarine*: a coming-of-age comedy-drama film adapted from the 2008 novel of the same name, written by Joe Dunthorne and produced by Ben Stiller, the film also stars Sally Hawkins and Paddy Considine. This was internationally considered to be Craig's breakout role, for which he won the BAFTA Cymru Award for 'Best Actor', the London Critics Circle Film Award for 'Young British Performer of the Year', and was nominated at the 2011 British Independent Film Awards in the category of 'Most Promising Newcomer' and at the 2012 Empire Awards for 'Best Male Newcomer'.

From October 2015- November 2017, Craig starred in 3 seasons of hit Amazon Prime series *Red Oaks*, playing the lead 'David Myers' in the production from Steven Soderbergh and David Gordon Green. In June 2016, Craig played protagonist 'Trevor', a young man who suffers from Duchenne muscular dystrophy, opposite Paul Rudd and Selena Gomez in Rob Burnett's *The Fundamentals of Caring*. The independent drama premiered at the 2016 Sundance Film Festival followed by a global release on Netflix.

Craig made his directorial debut with independent feature *Just Jim* in September 2015. Shot in Wales, Craig also wrote the feature in which he stars as 'Jim' opposite Emile Hirsch. The dark comedy tells the coming of age story of 'Jim', a lonely teenager whose life is completely changed by new American neighbor 'Dean'. He also co-founded Cliff Edge Productions in 2016.

Craig's other notable screen credits include: *The Current War*, *Horrible Histories: The Movie*, *Tolkien*, *Kill Your Friends*, *Neighbors* (international title *Bad Neighbors*) Richard Ayoade's *The Double*, *22 Jump Street*, *Benny & Jolene*, *Premature*, Cary Fukunaga's *Jane Eyre*, Independent features *The First Time* and *Comes A Bright Day*, *Red Lights*, BBC3 series *Being Human*, *Becoming Human*, *Skins*, *In Love with Coward*, and *Young Dracula* and *The Story of Tracy Beaker* for the BBC.

## **ADRIAN BATE (Producer)**

Adrian has previously produced Craig Roberts' first feature film *Just Jim* (starring Emile Hirsch and Craig Roberts) and *Affinity*, an adaptation of the Sarah Waters novel which premiered at the San Francisco Film Festival. Adrian has produced and delivered over 100 hours of Primetime Drama to all the major broadcasters in the UK working with a range of talent both in front of and behind the camera. Previously Adrian ran the Film & TV drama division of Zenith Entertainment before setting up Cliff Edge pictures with Craig Roberts.

Award winning drama includes *Cider With Rosie*, *Affinity*, *Two Thousand Acres Of Sky*, *Little Crackers*, *Aberfan: The Green Hollow* and *To Provide All People*.

Adrian is currently Executive Producing the BBC1 hit drama series *Keeping Faith*.

## **KIT FRASER (Director Of Photography)**



Kit Fraser began his career as a camera assistant, having the fortune to work with some of the world's most revered cinematographers, such as Oscar winning Slavomir Idziak, Andrew Dunn, BSC and Henry Braham, BSC. Throughout this period he also studied at Westminster Film School where he specialised in Cinematography and shot many short dramas on 16 & 35mm film.

Shortly after graduating in 2005 he began working as Director of Photography and was soon featured as a "Rising Star" by Kodak and noted as "Ones to Watch" by the British Society of Cinematographers.

Within a few years he had shot a 12 episode TV drama for Channel 4, *Dubplate Drama*, 2nd Unit on the feature film *Love Me Still* (starring Andrew Howard, Geoff Bell and Alex Reid) and Additional Photography for *The Heavy* starring Christopher Reeves. He also shot 2nd Unit for *Spooks* (series 9) along with many music videos and commercials.

Kit has now been lighting for 13 years, working pre-dominantly in advertising, shooting numerous spots for Gucci, Christian Dior and Lancome, to name a few. During this time he continued to shoot drama and short films which have picked up many awards and nominations including a BAFTA Nomination for Best Short, *Two & Two*, and his work on the short film *Boxer on the Wilderness* was nominated for "Best Cinematography" at the British Independent Film Festival. In 2015 he shot the critically acclaimed feature film, *Under the Shadow*, which premiered at Sundance in 2016 and went on to win numerous festivals around the world as well as a BAFTA for Outstanding British Debut. In 2017 he was announced as one of BAFTA's "Breakthrough Brits".

In late 2018, Kit won the "Best Cinematography" award at the Brooklyn Horror Festival for his work on the BFI's feature film *Possum* starring Sean Harris and Alun Armstrong. As of 2019 he is awaiting the theatrical releases of his next three projects: *Farming* starring Kate Beckinsale, *Damson* Idris, *Wounds* starring Armie Hammer and Dakota Johnson.

He is represented by Independent Talent in the EU and ICM in the USA.

### **FRONT CREDITS**

"ETERNAL BEAUTY"

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presents

a

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production

a

CRAIG ROBERTS

film

SALLY HAWKINS

ALICE LOWE

BILLIE PIPER

ROBERT PUGH

MORFYDD CLARK

PAUL HILTON

BOYD CLACK ELYSIA WELCH

with PENELOPE WILTON

and DAVID THEWLIS

ETERNAL BEAUTY

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**END CREDITS**

**Cast**

**In order of appearance**

Jane SALLY HAWKINS  
Young Jane MORFYDD CLARK  
Dennis ROBERT PUGH  
Young Nicola NATALIE O'NEILL  
Young Alice ELYSIA WELCH  
Vivian PENELOPE WILTON  
Doctor BOYD CLACK  
Nicola BILLIE PIPER  
Lucy RITA BERNARD-SHAW  
Alice ALICE LOWE  
Tony PAUL HILTON  
Jack SPENCER DEERE

Lover's Voice ROBERT ARAMAYO  
Examiner KAS MEGHANI  
Mike DAVID THEWLIS  
Lesley TONY LEADER  
Alex BANITA SANDHU  
Nurse AMELE TUKANDRA  
Photographer NICHOLAS LUMLEY

Stunt Coordinator MARCUS SHAKESHEFF  
Mr Deere's Stunt Double EDD OSMOND

Medical Consultant Professor PAUL FLETCHER PhD FMedSci FRCPsych

Production Manager CERI HUGHES  
Production Coordinator VICTORIA WHEEL  
Production Secretary KYRA IRIS TAYLOR  
Creative Skillset Production Office Trainee FFION TAYLOR  
Script Supervisor WENDY GRUFFYDD  
First Assistant Director HEATHER JONES  
Second Assistant Director RHUN LLEWELYN  
Third Assistant Director NATALIA ALEXEEVA  
Base Runner ELISA JOHN  
Floor Runners GWAWR KEYWORTH, KIERAN HAYHOW

Financial Controller CLIVE WALDRON  
Production Accountant SUE VALENTON  
Payroll Services RAJIV PATEL  
Location Manager TOM GUY  
Unit Manager KIRSTIE EVANS  
Assistant Location Manager HEFIN REES  
Focus Puller RALPH MESSER  
Clapper Loaders STEPHANIE KENNEDY, CAI THOMPSON  
Steadicam Operator MATT ALLSOP  
Second Camera Operator PETER HOWARD  
Second Camera Focus Puller SHIRLEY SCHUMACHER  
Second Camera Clapper Loader STEVE BROOKE SMITH  
Rushes Runner TOM TUNLEY  
Camera Trainee THOMAS CAVAGIN  
Key Grip RON NICHOLLS  
Grip ED LANCASTER  
Grip Assistant SIÓN WOODMAN  
Crane Grip Daily PETER MUNCEY  
Crane Technician Dailies MARC MARSHALL, CHRISTIAN MAGUIRE  
Gaffer MARK HOLOWNIA  
Best Boy RUSS GREENING  
Electricians CRAIG SHEPHERD  
SCOTT YOULDEN  
MATT BARKLEM  
JOEL RAINSLEY  
DAVID OZKOIDI  
JONATHAN McLAUGHLIN  
JEREMY MIDDLETON  
ANDREW EVANS-JONES  
KEITH FREEMAN

Rigger DAVID 'DAI' CRAY  
Art Director ALISON ADAMS  
Standby Art Director CARYS BEARD  
Production Buyer ADAM EGLESFIELD  
Graphic Artist BEN LIVINGSTONE  
Creative Skillset Art Department Trainee KATJA ALLEN  
Foot in the Door Art Department Trainee NORMAN PORTER  
Prop Master JIM MATE  
Dressing Props RICKY BARKER  
SCOTT HOWE  
Standby Props SAM CROWLEY  
DAN DICKEL  
Costume Supervisor CARRIE WALLBANK  
Principal Standby VERITY FINNEY-GREEN  
Costume Juniors REBECCA ROM  
MARVYN MARQUES  
Costume Trainee HELEN RODGERS  
Costume Dailies EMILY DAWSON  
SIAN BAGNALL  
BETHAN CHARLES  
PAM VERRAN  
Make-up Supervisor LIZ ARKIE  
Make-up Artist CATRIN WILLIAMS  
Make-up Trainee JASMIN LAWRY  
Make-up Dailies PAULA MANN  
MADALEINE BASSETT  
KELSEY JAMES  
RUPERT SIMON  
ELEN THOMAS  
HEULWEN EVANS  
ASHLEIGH FULGONI  
Optician ALI OSBORNE  
Sound Maintenance DAFYDD PARRY  
ABDUL AMOUD  
GRAEME WILLETTS  
Sound Assistant DOMINIC HARRISON  
Construction Director MATT WILD  
Construction Project Manager GARETH ROBERTS  
Standby Carpenters DAVID BAKER  
PAUL JONES  
TOM BERROW  
Special Effects ELEMENTS FX  
Publicist ZOE FLOWER  
Stills Photographers KIT FRASER  
AIMEE SPINKS  
LAURIE SPARHAM  
ALEX BAILEY  
EPK VISUAL ECHO  
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RHODRI CARTER  
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TONY SQUIRE

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Unit Medic AMANDA HERBERT  
Stand-in for Ms Hawkins HELEDD ROBERTS  
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JON SALMON-JOYCE  
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Foley Mixer JAMIE TALBUTT  
Foley Editor HELEN FAULKNER  
Foley Artist GARETH RHYS JONES  
Sound Trainee JAMES THOMPSON  
ADR Editor & Recordist Bang Post Production ANDY MORGAN-DAVIES  
ADR Loop Group Bang Post Production CHARLOTTE TALBUTT  
ADR Mixer Pindrop RICHARD LEWIS  
ADR Assistant Pindrop TOM POTTER  
ADR Recordists Soho Square Studios CHRIS WHITESIDE  
JAMES BOWMAN  
Main and End Titles by THE MORRISON STUDIO  
Music Supervisor GARY WELCH  
Music Conducted by MICHAEL PRICE  
Music Orchestrated and Copied by ANTHONY WEEDEN  
Music Recorded and Mixed by ANDREW DUDMAN  
Music Recorded at ABBEY ROAD STUDIOS  
Associate Music Producer NICK HILL  
Additional Arrangements CHRISTOPHER ELMSLIE

Score Administration MICHÈLE SPOONLEY  
Orchestral Contractor ANDY BROWN/LMO  
Orchestra Leader JANICE GRAHAM  
Guitars and Percussion ADAM DOUBLE  
Score Coordination HOTHOUSE MUSIC LTD

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Kodak Senior Sales Manager SAMUEL CLARK  
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ALPHA GRIP  
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Rigging Equipment SHADOW RIGGING  
Facilities FATS  
Catering Services CHRISTOPHER LEE CATERING  
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"Silent Night" "We Wish You A Merry Christmas"  
Performed by London Metropolitan Orchestra Performed by London Metropolitan  
Orchestra  
Written by Franz Xaver Gruber and Joseph Mohr Traditional  
Public Domain Public Domain

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Performed by David Thewlis Performed by Sally Hawkins  
Written by Craig Roberts, David Thewlis Written by Dino Fekaris, Frederick J. Perren  
Published by Eternal Beauty Productions Limited Published by Universal Music Publishing  
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Inc

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"I WILL FOLLOW YOU" "CHICKEN CHOW MEIN"

Performed by Ricky Nelson Performed by David Thewlis  
Written by Raymond Lefebvre, Paul Mauriat, Written by Craig Roberts, David Thewlis  
Jacques Plante, Franck Pourcel, Arthur Altman, Published by Eternal Beauty Productions  
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Norman Gimbel Courtesy of Eternal Beauty Productions Limited

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"BLOOD RED RIVER" "BLUE SKIES"

Performed by Beth Orton Performed by Willie Nelson

Written by Beth Orton Written by Irving Berlin

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ROBERTS • CHELSEA ROBERTS • CLIFF ROBERTS • HAYDN ROBERTS • MARION ROBERTS •  
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