

KINO LORBER
i n c o r p o r a t e d

presents

ARCHIPELAGO

Written & Directed by Joanna Hogg

**Starring Tom Hiddleston, Kate Fahy, Lydia Leonard,
Amy Lloyd and Christopher Baker**

**OFFICIAL SELECTION
PUSAN INTERNATIONAL FILM FESTIVAL 2010**

114 minutes / Color

**A Kino Lorber Release
from Kino Lorber, Inc.
333 West 39th St. Suite 503
New York, NY 10018
(212) 629-6880**

**Publicity Contacts:
Rodrigo Brandão – rodrigo@kinolorber.com
Matt Barry – mbarry@kinolorber.com**



Introduction

ARCHIPELAGO is the second feature from acclaimed writer/director Joanna Hogg, whose first film *Unrelated* premiered at the 2007 London Film Festival, where it won the FIPRESCI International Critics prize. *Unrelated* went on to attract widespread critical acclaim on its UK release leading to Hogg receiving The Guardian's Best Film Award 2009, and the Evening Standard's Best Newcomer Award 2009.

Short Synopsis

ARCHIPELAGO is a quietly devastating portrayal of a family in emotional crisis. Edward (Tom Hiddleston) is preparing to leave for a year of voluntary service in Africa. His mother Patricia (Kate Fahy) and his sister Cynthia (Lydia Leonard) decide to gather the family together, on a remote island, as a farewell trip to say goodbye to Edward. Hired cook Rose (Amy Lloyd) and painting teacher Christopher (Christopher Baker), though brought in to help, only serve to bring the family's anxieties into sharper focus. When Edward's father is delayed, the unspoken forces of absence and loss bring the family's buried anger and repressed tension to the surface.

Full Synopsis

Edward (Tom Hiddleston) has decided to leave a career in the City and travel to Africa, where he will work for a year as a volunteer educating young people about sexual health in an attempt to help slow the spread of AIDS. In order to give him a farewell send-off, Edward's mother Patricia (Kate Fahy) has brought the family together in a rented house on a remote island. Edward is met there by Patricia and his sister Cynthia (Lydia Leonard). Edward's father, William, has been delayed but is due to arrive later. They are also accompanied by Rose (Amy Lloyd), a cook the family have hired and Christopher (Christopher Baker), an artist who is teaching Patricia to paint. Over dinner, Edward, Cynthia and Patricia discuss Edward's decision to abandon his city career to move to Africa. Cynthia makes it clear that she feels he is being reckless, embarking upon what amounts to a belated "gap-year," though Patricia supports him. The next day, during a picnic on the island, Edward talks more about the reasons for his decision to travel to Africa, and his frustration that Westerners have become tired of hearing about the problems the continent faces; he passionately believes that he can make a difference.

Edward starts to spend more time with Rose, their cook. One evening after dinner, Edward suggests to Patricia and Cynthia that Rose should join them for dinner but they seem uncomfortable with the idea, saying that she is just there to work. Edward disagrees and leaves the table to help Rose in the kitchen, prompting his mother and sister to joke that he has a crush on her.

After a walk on the island the group go to a hotel restaurant for lunch, where Cynthia becomes annoyed that her food is not cooked properly. Although Patricia, who has the same dish, is happy and doesn't wish to send it back, Cynthia insists on complaining to the waitress and the chef, before admonishing the rest of the group for not supporting her. The incident brings to a head underlying tensions that have been simmering and Edward, who has been sitting in an increasingly infuriated silence throughout, storms out of the restaurant.

Edward's father continues to be delayed, present only via phone calls to the house. Patricia admits to him that the trip has become strained and that things would be better if he were there.

KINO LORBER

i n c o r p o r a t e d

At dinner, Edward reveals that his girlfriend will not be allowed to visit him during his time in Africa, and that he is annoyed the family decided that she could not join them. Cynthia tries to justify this saying it's a family holiday, which only irritates Edward further. This time, it is Cynthia who storms out. When she eventually returns, she has a blazing row with Patricia. Rose overhears this as she sits in upstairs her room and looks noticeably uncomfortable.

Edward confesses to Christopher, who has become almost a replacement father figure in William's absence, that he is suddenly unsure as to whether he is doing the right thing by leaving his job and going to Africa, suggesting he could possibly become a writer instead. Christopher tries to reassure him, and says that he needs to toughen up.

Back at the house, Patricia has a furious row with her still-absent husband on the phone, chastising him for not coming to the island and neglecting his duties as a father. She rejoins her children, who have heard every word, for an awkward dinner. After overhearing yet another angry exchange, Rose packs her things and leaves without saying goodbye.

Christopher says a fond farewell to the family, who pack their things and leave. A team of cleaners arrives to tidy the house.



INTERVIEW WITH JOANNA HOGG

What inspired you to make the film?

It's a challenge to describe simply the original inspiration for this film. There was no one single image or idea that sparked the project. Instead a number of different channels opened up to me while I was searching for a new story. One of those channels was observing my painting teacher over a period of a couple of years. Christopher (Baker)'s teaching has always inspired me and I realised that much of what he was talking about related to my approach to filmmaking. Also teaching is a kind of performance and I began to see him in a new light. The next logical step was to actually place him within a story, and explore those ideas further within the context of the family. Painting inspires me more and more in terms of developing my ideas. It's a place I can just go and be away from the chaos of life, exactly as Christopher describes in the film, about being on the island to Patricia.

Another inspiration was reading Dostoyevsky's *The Idiot* and thinking about a character who is the embodiment of goodness. I began to think about what it's like to be a 28-year old young man, the pressures of being a man. I was inspired by an interview that Paul Schrader had with Robert Bresson in 1977 for *Film Comment*. Bresson talked about a character who becomes disgusted with life and living only for money. This is what Edward feels about giving up his job in the city and going to Africa to do volunteer work.

The influences that help ignite a project in my imagination become harder to detect in the finished film. Yet they are a crucial, creative marker that help form the ideas before they are digested. Woven into the fabric of the film, they then become their own unique thing. However, what helped was that the genesis of the story took place in my imagination. This allowed me to plumb depths that I hadn't been able to with *Unrelated*. It set me free in a way.

Can you describe the process of creating the film?

Maybe because I have come to filmmaking later in life, I can do what Francis Bacon said, which was "throw paint on the canvas and see what happens." Keeping the work open and allowing each part of the process to be creative. I'm not just executing a plan I made earlier. The writing I do is not conventional screenwriting. I have endless notebooks on the go and rather than translate these into a neat screenplay, which would kill my ideas stone dead, they get poured straight into the film as it is being made. This is via a document that reads more like a piece of prose or fiction, illustrated by photographs I have taken. It's a form of action painting. All my references are connected to painting at the moment!

I created *ARCHIPELAGO* in a slightly different way from *Unrelated*. Despite not writing a conventional script, the result is maybe more austere and controlled. On an emotional level it went deeper and is possibly more complex.

Francis Bacon said "I want a very ordered image but I want it to come about by chance". This sums up what I was trying to achieve.

Is the film autobiographical?

I would say it is less autobiographical than *Unrelated* but more personal. Facts don't necessarily lead to truth. I was ambivalent around whether I had the right to portray people close to me, and in the end I decided to base all the characters around myself so I wouldn't hurt anyone. What I feel I've ended up with is a rather unflattering self portrait, in which I've created a kind of internal family that bears no relation to my family of origin. Whilst escaping from what felt too close for comfort, I actually threw myself headlong into something infinitely more personal. This took me into deeper and darker territory and gave me more freedom to follow my instincts.

How was it working with Tom Hiddleston again? How do you see Edward as a character?

I had a conversation with Tom, early on when I was first thinking about the character of Edward, and we were talking about how a sense of oneself can so easily vanish in the family fold: the struggle to hold onto oneself and what does personal freedom actually mean. This was a crucial question I asked myself, in the early stages of conception. The shackle of keeping everyone happy and chasing the holy grail of feeling free.

I was interested in Tom playing somebody good who believes they are essentially bad. Edward carries the guilt of his parents on his shoulders. I love that Edward is so polar opposite to Oakley, the character Tom played in *Unrelated*. It is a credit to Tom's skill as an actor that he can get so completely beneath the skin of such different animals as these.

How did you approach the rest of the casting?

For the role of Rose, I wanted to find a professional cook. I contacted a cooking agency and we interviewed about twenty-five cooks before meeting Amy Lloyd. She had never appeared in a film before and playing Rose turned out to be her first professional job for the cooking agency. Christopher, as I have already mentioned, was already there. What's more he was completely willing to commit himself to making a film. This gave me the confidence that I was making a good decision, and I never thought it necessary to screen test him. I love this aspect of filmmaking, where you take an ingredient and throw it like paint onto the canvas. It was important that both the non-actors were able react to the story in the moment. I gave them no plan of what we were to be shooting from day to day. I didn't want them to have time to anticipate things, and therefore get nervous. Both were extraordinary in their abilities to be natural on the screen. All they knew was the setting and their relationship to the family.

Whilst I cast non-professionals for the characters of Rose and Christopher, for the family I wanted to cast actors. I love the chemistry between the two approaches, and I wanted to delineate further, the separation between the insiders and the outsiders.

Why did you choose this location?

Location to me is much more than just a place to film. It is part of the essential fabric of the story. This island fascinates me because it has a dreamlike quality due to a kind of condensation of the landscape. There are quasi-surreal juxtapositions which I haven't seen anywhere else. On the one hand, in the northern part of the island, you have wild moor land such as you would find in the highlands of Scotland and on the other, a lush tropical landscape that's more characteristic of Cornwall. So it almost



represents a miniature United Kingdom.

Why do you use so few close-ups?

I think holding a wide frame for a certain duration, can create conversely a feeling of intimacy. I like to give the viewer a chance to explore the frame and become intimate with it. A close-up doesn't necessarily mean intimacy.

You have again decided not to use incidental music. Can you describe your approach to sound?

There are many ways a film can be musical, without having an actual score. I love listening to birdsong and I wanted to explore the idea of birdsong and communication. When the Leighton family are not talking to each other, birds can be heard chattering outside. I also wanted the sound to be recorded up close, while the camera keeps a distance, again to give a greater feeling of intimacy.

What does the title Archipelago mean in the context of your film? What is it about the theme of the family that inspires you?

The title relates to the family as a group of islands, linked together beneath the surface. What often links a family together goes unspoken and unacknowledged. Families are a way of protecting individuals from what they need to hear and often they have techniques for avoiding the real issues. The Leighton family in ARCHIPELAGO are such a family! Their most dangerous trait is summed up by the missing picture on the wall. Ignoring or denying ones shadow is far worse than confronting and embracing it. If you push something disturbing out of sight, it only reappears to haunt in other ways.



INTERVIEW WITH TOM HIDDLESTON (EDWARD)

How did you meet the Director, Joanna Hogg?

I first met her about four years ago. I was at the cinema. About half way through the film I had just checked my phone and I had these three text messages from my agent. So, I ran out of the cinema and I called him and he said, "I need you to be in an audition in twenty minutes". Joanna gave me a script, and it turned into *Unrelated*. It was about a family on holiday in Tuscany and there were lots of different elements going on and lots of different relationships that were being played out. Family holidays tend to be the location for the airing of whatever familial, individual demons you have to get out of your system. ARCHIPELAGO is kind of about that.

And I related to it. I'm from an English family who had never been on holiday in Tuscany but we'd been on holidays. I was very excited by it because here was somebody who was writing an English film about people that I knew and understood, and whose experience, however domestic or seemingly ordinary and mundane, was nevertheless quite dramatic. Even English middle class life in its domesticity is capable of being extremely powerful and very moving.

How is Joanna's working method different from that of other directors you've worked with?

Joanna is different from other directors I've worked with in pretty much every sense. As an actor she gives you an enormous freedom to create a fully developed complete, rounded human being. Joanna shoots in sequence, which is rare. In conventional situations the scheduling is all about locations, so it might be that you can only get the location for the big event at a particular time which means you have to do the aftermath before that. Whereas working with Joanna you get to join the dots from A to B to C to D. So, you really feel like you're living the story.

Joanna always insists that actors playing characters who are living under the same roof in the story, live under the same roof on location. So there is a real sense that certain things start happening just by virtue of actually living together. Something happens in the air between you that is almost un-actable. So, you've got shooting in sequence and living on location, which is a kind of an appropriation of the Method, I guess. You're immersed in the character and the world, there is very little to distract you from the world that the story is in.

How would you define Edward's journey in the film?

I think that Edward has really got to a point in his life where he needs to find something to believe in and something to do. He really wants to make a difference. I think it's a journey towards independence, towards self possession and freedom.

Edward has a naturally compassionate disposition and wants to make everything okay for people. He wants his mother not to worry. He wants Cynthia to be happy and he wants to please his father. I think the journey, if it's not too much to show in a very concentrated space of time, is him understanding that you can't always make other people happy – and that everyone is responsible for their own happiness, including him. He's responsible for his own happiness, for his own destiny. I think it's often when you're on holiday with your family that there is space to air these things, that's when they come out of

the broom cupboard. If someone's not happy, then that is when it happens. I'm not sure that Edward is unhappy, I just think that something happens to him on this trip which galvanizes him into self possession. And I think Africa is going to be the best possible thing for him.

How would you describe the process of working with other actors in the film - and the kind of the day to day method employed by Joanna on the sets?

The day to day method that Joanna uses is very free: get up, have breakfast and see what the weather is like and where we are. There's no hair and make-up. All of the conventions that people think making films are about, like trailers and dressing rooms, don't exist. And that's terrific, because sometimes those things are comfortable but they can be a sort of infrastructure that get in the way of spontaneity. If you're working on a huge unit with loads of extras with a make-up bus and a costume bus you can't suddenly go, "Oh my God, the sun's out. Let's all just jump on the golf buggy and run off to the helipad and film this."

So, it's very free that way. We discuss what the scene is about. What we want from the scene - is there something particular that Joanna wants said? A particular beat, a particular line, a particular mood. You try it lots of different ways and you try with lots of dialogue, try the same thing with all the feeling but no dialogue, try the same scene with all the dialogue and no feeling. And somehow by distilling, sometimes you do get one extraordinary take. That's the scene and we can't do it again. If you try to do it again, it feels like second helping of pudding and it doesn't taste quite as nice.

The power of silence in Joanna's films is huge. And quite often she's got big wide shots where - and it's a rare, almost theatrical thing - you can read body language because she won't cut from the wide, so you read what they are feeling in their body. Even if they're not saying anything, it seems like there's something going on there which is very bold and distinctive as a style.

Can you tell us a little something about the location and living on Tresco and the whole environment in which the story plays out?

Tresco is extraordinary. It's twenty-five miles off the coast of Penzance. You have to get an eight hour sleeper train from Paddington, then either a two hour ferry or a twenty minute helicopter. I can't remember how many miles it is in circumference but it has taken me forty minutes to run around the edge of it. In all my emails home I've said it's like "Lost meets Lars von Trier". The island itself has an extraordinary character, in that the north end of the island is very wild and feels like the wildest parts of Cornwall. Possibly even the northwest coast of Scotland. It's very rugged, barren and bleak, but powerful at the same time. And the southern end of the island is like a different part of Cornwall in that there are sandy beaches, and dunes and beautiful see-through water.

And in the middle you've got these amazing gardens with tropical plants because Tresco is in the Gulf Stream so you get plants from California, South Africa, Australia, Papua New Guinea. It's all privately owned, so everything is amazingly run, and there are no cars. I haven't seen a conventional car for six weeks and nobody locks their doors. There's one pub, and one hotel and everyone is in cottages. It's almost like you are travelling back in time to some simpler purer life, away from the metropolitan life that most of us are used to, with endless double locks and buzzers and Oyster cards and the tube. There is sort of nothing here really and you kind of get very used to that. Tresco itself is a great looming character in the film. Sometimes the emotions are churning in the family and actually, the wind is



saying the same thing outside.

So, you have Kurosawa and Mifune, you have Scorsese and De Niro seems that you have Hogg and Hiddleston. Is there something going on here?

(Laughs) Oh, I don't know. Hogg and Hiddleston. I feel I really trust Joanna, and I think she trusts me. We've become friends over the years and we really stayed in touch after *Unrelated*. We both talked about working together again, locating the fears and thoughts and nightmares and dreams of what I think, people my age and my background worry about. I love working with her. She stretches me in ways that I don't get stretched particularly or haven't been yet in film. I've had a wonderful time on stage but she asks a lot of me. And I feel she asks as much of me as I do, of the actors I love and the films that I love. I'm a great cinemagoer, a fan of the movies in general. I get excited about it. And Joanna asks me to go to all of those very dark and quite brave, revealing, honest places as an actor, which is just a privilege and something that not everybody gets to do.



INTERVIEW WITH GAYLE GRIFFITHS (PRODUCER)

How did you and Joanna start working together?

I attended one of the LIFF screenings of *Unrelated* and was bowled over by the intensity of the emotional story-telling, performances and subject matter Joanna had chosen to depict, and done so with such boldness and flair.

When I listened to Joanna in the Q&A afterwards I was struck by the maturity and confidence of her filmmaking vision. Joanna really listened to the audience, how they had engaged with not only the story, but also how they responded to the cinematic means of the storytelling. Immediately after the screening I tracked down a contact number and set up a meeting.

How long did the financing process take?

Longer than we hoped. In the end we took a less conventional route into production. After the success of *Unrelated* at the LIFF we approached the usual institutional funding bodies in the UK. Joanna was keen to work on a similar scale as *Unrelated*, evolving those film-making and performance techniques further, working with actors and non-actors and fusing documentary with fiction.

However, even a project at this scale, with a critically acclaimed emerging British talent at the helm, fell foul of financier preoccupations with genre and named acting talent.

Then lightning struck. Joanna had become acquainted with Japanese businessman Kiyoshi Nomura after meeting him, and his wife Kazuko, at the Miami Film Festival where they greatly admired *Unrelated*. Kiyoshi was bemused by the slowness of progress in attempts to secure UK funding on Joanna's second feature. Fearful that the low levels of receptivity in the UK, even from the UKFC, might thwart a second feature by Joanna, Kiyoshi was moved to enter the film game himself and bring to the table sufficient funds to complete principal photography.

Post-production was structured so that final cut was more or less complete as the completion funds were secured. The film is entirely funded by private equity and UK Tax Credit.

What was it about Joanna that made you want to work with her?

Joanna takes the work very seriously, and is ambitious in ways that are intelligent and brave. There are few film-makers working in the UK with such a committed sense of purpose, and intellectual and emotional rigour.

What Joanna chooses to articulate as a writer/director interests me greatly as a producer; the outward manifestation of the inner emotional turmoil that we visit upon each other, and its subsequent fallout. Sometimes uncomfortable, if not a little painful, yet very truthful, Joanna's work makes infinitely more enjoyable the matter of trying to make sense of the messiness of life by watching a film. Joanna's stories are entertaining, forgiving and deeply moving. They are reassuringly similar to what may trouble me from time to time within my own family and peer group!



What were the most challenging aspects of the production?

Constantly questioning the way in which we are going about the film-making process, refining and modifying it, knowing which corners you can cut and those you can't.

Convincing third parties of what the film will be when there is no script to show them, and handling the responsibility that comes with such freedom.

Starting a film without all the funding in place is a precarious business.

And the most enjoyable?

Working in such a beautiful place, focused entirely on the work, without having to lock the door on the way to work, nor cross a main road for six weeks.

Assembling a hand-picked team capable of spending six weeks together on a small island, and then watching them collaborate on such great work.

Stripping everything back, including the team, the equipment, the living arrangements, until simplicity reigns!



THE CAST

TOM HIDDLESTON (Edward)

Tom recently completed shooting *Thor* for Marvel Studios, portraying the role of the villain Loki alongside Chris Hemsworth, Natalie Portman and Anthony Hopkins. He has also recently filmed Woody Allen's *Midnight in Paris* and Steven Spielberg's *War Horse*. In 2007 he starred in Joanna Hogg's critically acclaimed *Unrelated*.

Tom previously worked with Thor helmer Kenneth Branagh in *Wallander*. Other TV credits include *Return to Cranford*, *Miss Austen Regrets*, *A Waste of Shame*, *Nicholas Nickleby*, *Conspiracy* and *The Gathering Storm*.

In the theatre, Tom has twice worked with Tony and Olivier Award-winning director Michael Grandage, in *Othello* playing the role of Cassio opposite Chiwetel Ejiofor and Ewan McGregor, and in *Ivanov* in which he again starred alongside Branagh. He has worked with Cheek by Jowl director Declan Donnellan in *The Changeling* opposite Olivia Williams, and in *Cymbeline* for which he was nominated and won the Olivier Award for Best Newcomer. He was also nominated for *Othello* in the same category.

Tom trained at the Royal Academy of Dramatic Art and has a degree in Classics from Cambridge University.

KATE FAHY (Patricia)

Kate studied drama at the Bristol Old Vic Theatre School, later joining the Everyman Theatre Liverpool Company. She has appeared in Edward Zwick's 2008 film *Defiance* and more recently in BBC drama *Silent Witness*.

Kate's theatre credits include: *The Goat*, playing Desdemona in David Thacker's production of *Othello* at the Young Vic, and also playing Kate in *The Taming of the Shrew*, directed by her husband Jonathan Pryce.

LYDIA LEONARD (Cynthia)

Lydia graduated from the Bristol Old Vic Theatre School in 2003 and has since appeared in several acclaimed TV shows such as *Midsomer Murders*, *Rome* and *Jericho*, as well as the BBC One remake of *The 39 Steps* and BBC Four's *Margaret Thatcher: The Long Walk to Finchley*. Her theatre work includes *Jackie Kennedy* at the Novello Theatre, *Frost/Nixon*, and playing Polyxena in the RSC's production of *Hecuba*.

AMY LLOYD (Rose)

Amy grew up in Northamptonshire. She trained at Guildhall School of Music and Drama, where her parts included Viola in *Twelfth Night*, Imogen in *Cymbeline*, Eunice in *A Streetcar named Desire* and Sarah in *The Norman Conquests*. After this, she trained as a chef at Ballymaloe cookery school in Cork, Ireland. *ARCHIPELAGO* is her first film.



CHRISTOPHER BAKER (Christopher)

Christopher's first acting experience came when he was invited to play the part of the painter in ARCHIPELAGO.

Whilst still a student he was awarded a landscape Scholarship by the Royal Academy of Arts. He is passionate about the communication of ideas on painting and love of landscape. His solo shows include The Medici Gallery, Cork Street, Pallant House Contemporary Art Gallery, Moncrieff Bray Gallery, and Portsmouth Museum of Art. He has exhibited within group shows at the Royal Academy, Royal West of England Academy, Royal Watercolour Society, Royal Society of British Artists, Brighton Museum of Art, Banff Centre for the Arts, Alberta, and the Royal College of Art.



THE FILMMAKERS

JOANNA HOGG (Writer/Director)

Joanna Hogg started her career as a photographer before becoming interested in the moving image. She attended film school in the UK and, after several short films, became a prolific director of television drama. She used this as a testing ground for developing her aesthetic as a filmmaker, and in particular working with actors to obtain performances of authenticity and depth. She continually pushed the boundaries of what was possible in established television series. Her debut feature film *Unrelated* (2007) won critical acclaim and many awards, including the FIPRESCI International Critics' Award at London Film Festival 2007, The Guardian First Film Award in 2008 and The Evening Standard Most Promising Newcomer award in 2009. Her second feature film is ARCHIPELAGO (2010). She is currently writing her third feature, a contemporary story set in London, which completes the trilogy.

GAYLE GRIFFITHS (Producer)

Gayle Griffiths is Managing Director of Wild Horses Film Company, which she established in 1999. Other Wild Horses Films' productions include Emily Young's debut feature *Kiss of Life*, and also Josh Appignanesi's (*The Infidel*) debut, *Song of Songs*. ARCHIPELAGO is Wild Horses Films' third feature production.

There are currently four projects in development at Wild Horses Film Company, including a Joanna Hogg London-set story (the third part of a trilogy to accompany *Unrelated* and ARCHIPELAGO), an adaptation of an Ed McBain novel by Terence Davies, co-developed with David Collins' Samson Films, in Dublin and an adaptation of an investigative journalistic piece by Jessica Mitford. After working in feature production on films including *The Secret of Roan Inish* directed by John Sayles, and Franco Zeffirelli's *Jane Eyre*, Gayle attended the National Film and Television School in Beaconsfield. Gayle graduated from the NFTS, producing *Second Hand*, written and directed by Emily Young. This film won the Cinefondation Prize at the 1999 Cannes Film Festival. The collaboration with Emily Young continued with *Kiss of Life*, which received development support from British Screen, and became an Anglo-French co-production funded by the UKFC New Cinema Fund, BBC Films, Baker Street Media Finance and Haut et Court, Paris. After receiving its world premiere in Un Certain Regard as part of Official Selection at the Cannes Film Festival 2003, *Kiss of Life* was released by Artificial Eye in the UK, and world sales were handled by Celluloid Dreams, Paris. Emily Young received the Carl Foreman Award for Special Achievement in a first feature at the 2004 BAFTAs.

Song of Songs was given its world premiere at the 2005 Edinburgh International Film Festival in the UK Premiere British Gala section, where Josh was awarded a Special Commendation by the Michael Powell Jury. The film's international premiere was at the Rotterdam International Film Festival in the Tiger section, and it was distributed by Soda Pictures in the UK, and Pierre Grise in France.

In 2005 Gayle completed Skillset's Inside Pictures, the London/LA based business programme for producers and executives run by Michael Kuhn's Qwerty Films, and became a member of Ateliers du Cinema Europeene (ACE), the pan-European Paris based producers programme founded by Colin Young.



Gayle was the recipient of the Alfred Dunhill New Talent Award, 2005, at the London Film Festival.

LUKE SCHILLER (Line Producer & Post Production Supervisor)

Luke has worked in film and television production for over twenty years. Starting in the location department in commercials, in 1995 he began working on a number of documentaries for the BBC's Natural History Unit with renowned wildlife film-maker Martin Dohrn.

In 2000 he teamed up with Brazilian director Henrique Goldman to line produce his first feature film, *Princesa*, produced by Rebecca O'Brien.

In 2001 Luke was invited by Uli Felsberg, German co-producer of *Princesa*, to become an in-house line producer & production supervisor with Road Movies in Berlin. During his time there he lineproduced among other projects *Musica Cubana*, the sequel to *Buena Vista Social Club*. The film was directed by German Kral and Executive Produced by Wim Wenders.

In 2008 he again teamed up with director Henrique Goldman to produce *Jean Charles*, the first UK/Brazilian co-production, about the killing of the Brazilian electrician Jean Charles de Menezes. The film was Executive Produced by Rebecca O'Brien and Stephen Frears.

In 2009 he began working as Line Producer and later as Post Production Supervisor on ARCHIPELAGO.

ED RUTHERFORD (Director of Photography)

With twenty years professional experience in the film and television camera department learning from many celebrated filmmakers, a roster of clients as a commercial stills photographer and ongoing projects as a conceptual photographic artist, Ed has been in demand as a Director of Photography since 2000.

His desire to innovate, challenges to photographic convention and obsessive quest for technical advances that allow him to fulfil his vision, place him in a unique position among contemporary cinematographic artists.

ARCHIPELAGO is his first feature film.

STEPHANE COLLONGE (Production Designer)

Born in France, Production Designer Stephane Collonge came to London following a familial tradition of artists, companion-builders and architects. At the age of 26 he moved to the UK where he completed his education at the National Film and Television School under the supervision of renowned Production Designers Peter Murton, Jim Clay, and Ashton Gorton.

Stephane has designed numerous short films and animations, including *The Separation*, which won 15 international awards, including BAFTA Cymru and Best Animated Film at the Melbourne International Film Festival.



He has also produced visual concepts and designs for music videos (The Water Boys, Dave Stewart) television programs (BBC, Discovery Channel, MTV, SKY Networks...) and commercials for clients such as Microsoft Corporation, Honda, Compac, Haagen Dazs and Nokia. His credits include: *Puritan* (2005) starring Nick Moran, Lisa et le Pilote d'Avion (2007), starring Eric Cantona and Joanna Hogg's previous film *Unrelated* (2007).

Stephane is the co-founder of cineaste.org - France's largest network of independent filmmakers.

PAOLO GUGLIELMOTTI (First Assistant Director)

Paolo was born in Rome to an English mother and Italian father and grew up living between the two countries. He started out in production while at University, in Newcastle upon Tyne. He then moved to London, directing a fringe play called 1969 which he then adapted into a short film by the same title. The film found recognition at many festivals around the world. He went on to work in documentary as a researcher and assistant producer, but returned to Rome where he started working as an assistant director for film, TV drama and commercials. He worked on Joanna Hogg's first feature film *Unrelated*. Their professional relationship has continued ever since and Paolo was asked again to assist Joanna on her second picture ARCHIPELAGO, which was shot in the UK where Paolo now lives and works as a First AD.

JOVAN AJDER (Supervising Sound Editor)

Jovan began his sound journey initially through music. He was trained at the BBC Training Centre, Evesham in all aspects of programme and filmmaking. After successfully working at the BBC for a number of years he chose to enter into the freelance market. Soon afterwards he opened a post production sound facility which used cutting edge technology in the heart of Soho. He has worked on groundbreaking Television series' such as *Walking with Beasts*, *Walking with Cavemen* and *Wild Weather* for which he was nominated for 2 Baftas. At the same time he began putting his sound skills into film, starting off with the *British Indie South West 9* onto to Ed Pressman's *Mutant Chronicles* and eventually working on Joanna Hogg's *Unrelated*.

Essentially a Sound Designer and Re-Recording mixer, he develops a strong working relationship with his directors, and realising how personal their films always are, tries to capture their 'sound vision'.

KINO LORBER

i n c o r p o r a t e d

A
WILD HORSES FILM COMPANY
PRODUCTION

archipelago

WITH
TOM HIDDLESTON
KATE FAHY
AMY LLOYD
LYDIA LEONARD
CHRISTOPHER BAKER

PRODUCTION DESIGNER
STEPHANE COLLONGE

EDITOR
HELLE LE FEVRE

DIRECTORY OF PHOTOGRAPHY
ED RUTHERORD

EXECUTIVE PRODUCERS
KIYOSHI NOMURA
EDWARD CHARLTON

PRODUCED BY
GAYLE GRIFFITHS

WRITTEN & DIRECTED BY
JOANNA HOGG

Cast in order of appearance

CHRISTOPHER — Christopher Baker
PATRICIA — Kate Fahy
EDWARD — Tom Hiddleston
CYNTHIA — Lydia Leonard
ROSE — Amy Lloyd
LOBSTER FISHERMAN — Mike Pender
HEAD GARDENER — Andrew Lawson
WAITRESSES — Leigh Baker, Allannah Sheppard
CHEF — Alan Hewitt
GUNS — Will Ash, Paul Christopher, Ian Chesterman
BEATERS — Michael Foster, David Hamilton, Jon Taylor
GAMEKEEPER — Steve Parkes

KINO LORBER

i n c o r p o r a t e d

CLEANERS — Keely Brooker, Anita Bujansky, Gabriel Bujansky, Julian McCurdy
GUN DOGS — Buster and Tug

CASTING DIRECTOR — Lucy Bevan
LINE PRODUCER — Luke Schiller
FIRST ASSISTANT DIRECTOR — Paolo Guglielmotti
THIRD ASSISTANT DIRECTOR — Georgina Paget
SCRIPT SUPERVISOR — Sara J. Doughty
EXECUTIVE ASSISTANT — Karol Griffiths
PRODUCTION CO-ORDINATOR — Beni Hardiman
PRODUCTION ASSISTANT — James Emmott
PRODUCTION ACCOUNTANT — Christine Gayford
FIRST ASSISTANT CAMERA — Andy Hill
SECOND ASSISTANT CAMERA — Philip Ravendale Martin
COSTUME DESIGNER — Stephane Collonge
ART DIRECTOR — Sonya Yu
SOUND RECORDIST — David F. Mitchell
BOOM OPERATOR — Rebecca Morgan
SOUND TRAINEE — Kirstie Christopher
ASSISTANT EDITOR — Immanuel von Bennigsen
POST PRODUCTION ASSISTANT — Jessica Charlton
STILLS PHOTOGRAPHER — Nick Wall
ADDITIONAL STILLS — Rupert Lloyd-Parry
TITLES LAYOUT — Ella Coleman
POST PRODUCTION SUPERVISOR — Luke Schiller
SUPERVISING SOUND EDITOR & RE-RECORDING MIXER — Jovan Ajder
DIALOGUE EDITOR — Samir Foco
FX EDITOR — Jovan Ajder
FINAL DOLBY RE-RECORDING MIXERS — Graham Daniel, Adam Daniel
DI COLOURIST — Dan Coles
DI PRODUCER — Erika Bruning

DIGITAL CONFORM — James Cundill & Steve Garrett
DI CONSULTANT — Matt Adams
LEGAL SERVICES — Lee and Thompson Solicitors, Reno Antoniadis
AUDITORS — Shipleys LLP, Steve Joberns
INSURANCE BROKERS — Media Insurance Brokers Ltd, David Johnstone
CAMERA EQUIPMENT — VMI
LIGHTING EQUIPMENT — Panalux
SOUND POST PRODUCTION — loudhailer
DOLBY SOUND STAGE — Point1Post
DIGITAL INTERMEDIATE SERVICES — Technicolor Creative Services London
CATERERS — The New Inn

KINO LORBER

i n c o r p o r a t e d

“Cynthia’s Song”

Composed by Viv Albertine

Performed by Lydia Leonard

Lyrics by Joanna Hogg

“Storm off Cape Horn”

Photographed by Gwen Dorrien-Smith

c.1912

Thank you

Richard Barber

Hugo Bailey

Tom Cairns

Peter Dyer

Sarah Hiddleston

Hornets

Isles of Scilly Steamship Company

Eric Levine

Louise Lyon

Danielle Powell

Tom Shkolnik

Students Partnership Worldwide

The New Inn

Holly Warburton

Jan Bauer

British International Helicopters

Oliver Curtis

Ann Griffiths

Sally Hogg

Jane Houldsworth

Natania Jansz

Ella at Lumleys

Marc Posso

Adam Roberts

Patty Da Silva

Philip Swart

Nick Turvey

Dean Whillis

Special thank you to Tresco Estate

and all the inhabitants of Tresco

Filmed on Tresco, Isles of Scilly, United Kingdom

© JHP2 Ltd 2010