

INT Daytime. A hangar in Weston Airport, Leixlip. Hollywood A-lister, Florence Pugh, takes her place on a wooden chair. Rain pelts the roof. A low-flying plane rumbles overhead. STAND BY!

It's September 2021, and the final scenes are being shot for *The Wonder*, the film adaptation of Emma Donoghue's 2016 novel of the same name.

The cast are in good spirits, many of them gathered in what looks like a dark bedroom – though most of the film's interior settings are not real rooms but carefully rendered replicas, assembled here in the hangar. Pugh wears a blue period dress with a white pinafore. Irish actors Niamh Algar (*Calm with Horses*, *Deceit*) and Elaine Cassidy (*Disco Pigs*, *The Others*) wear more muted tones. Kila Lord Cassidy, aka Anna O'Donnell, the "fasting girl" at the centre of the story, is propped in a bed, swaddled by blankets, and made up to look malnourished.

A handful of journalists have been invited on set to observe. Covid-tested and masked up, we're stationed in tents in front of small monitors. Dotted around the space are signs with messages like "Zone A, Crew Only, No Unauthorised Access". In our ears, director Sebastián Lelio (*A Fantastic Woman*, *Gloria*), discusses last-minute adjustments. Mic'd-up actors exchange banter.

"I've got this thing on my lips, and if I press them

too hard together, I won't be able to open my mouth," says Lord Cassidy, which makes the others laugh.

Soon, this lightness will be replaced with snot and tears as the camera starts rolling and the actors perform the film's devastating climax.

Set in 1862, as Ireland reels from the Famine, *The Wonder* tells of 11-year-old Anna O'Donnell, who hasn't eaten since her birthday four months ago. How she is still alive is a mystery – or, according to the many who believe she survives on "manna from heaven", a miracle. English nurse Lib Wright (Pugh) is enlisted by a committee of "important men" to take part in "the watch" over this young girl. How is she surviving? Whose pawn is she?

Adapted by Emma Donoghue, along with Lelio and Alice Birch (*Normal People*, *Dead Ringers*), the film builds with subtle intensity into a dark psychological thriller.

"I really loved Lib Wright's journey," Lelio says, when we speak later. "The rationalist nurse that is summoned to this rural Irish town, in 1862, by a group of men that control the town and the narrative."

In particular, "the collision between reason and magical thinking" interested the Chilean director and Oscar winner.

"I thought that was a great territory – belief systems colliding. Lib thinks she's going to uncover the hoax in ten minutes, and it doesn't happen like that, and she has to start reasoning, using her own way of



Florence Pugh as English nurse Lib Wright in *The Wonder*

CHRISTOPHER BARR/NETFLIX

reading reality."

Lib's emotions lead us through the film. "We need to be thinking along with her; we have to see her processing," Lelio says. Once Pugh came onboard, he "knew we had a film".

"Florence has this natural authority. She is capable of generating that deep bond with the viewer. You feel as if you know what she's thinking. But you're the one

thinking. Your thoughts are the ones being triggered."

The touch of cinematographer Ari Wegner (*Lady Macbeth*, *The Power of the Dog*) is clear in the polished finished film. The dark colour palette and close, carefully angled frames feel reminiscent of a Caravaggio painting. (Some of the actors tell me they visited the National Gallery, to view *The Taking of Christ*, before filming.)



Niamh Algar as 'slavey' Kitty O'Donnell in *The Wonder*
AIDAN MONAGHAN/
NETFLIX

stand now why women used to pass out unpredictably!" she says), Algar speaks to the power of stories in her own life. "The reason I got into acting is because of the idea of losing yourself within film. I always found that TV and film were my ways of understanding the world. This is how I want to live my life, just telling stories."

The Wonder appealed to her for many reasons – the director, the writers, the Gothic thriller element – but she also says, "I hadn't seen a film that talks about the Famine in the way this does. It showcases a time in history that I don't think a lot of people outside this country understood. And it'll be really interesting to see how that's received internationally, regarding what Ireland went through during the Famine. This is ten years afterwards, but it's a wound that hadn't even begun to heal."

There are whispers of Oscar nominations around the set, but no one wants to jinx anything by saying too much.

Real-life mother-daughter duo Elaine Cassidy and Kila Lord Cassidy make a perfect pairing as screen mother and daughter, Rosaleen and Anna O'Donnell. Kila was the first to get the call up. Soon after, Lelio asked Elaine to interpret Rosaleen, and everything fell into place. "It never felt real," Elaine says. "[Sebastián is] an amazing storyteller. It's an amazing script. There's nothing that's not great about this whole production."

Kila, who celebrated her 12th birthday the day before our set visit, delivers an astonishingly mature performance. "She's very focused. She's very stubborn in a good way. She's very strong. I used to always say to people, she's a force," Elaine says. "She's an actress. And she holds her own, and it's been beautiful to witness."

A great many more of Ireland's best-loved actors grace the screen. Ciarán Hinds plays Father Thaddeus. Caolan Byrne plays Anna's father, Malachy O'Donnell. And Northern Irish musical theatre actor Josie Walker plays Sister Michael. This role, and its restrictive costume, gave her a keen sense of the oppression holy women must have felt at that time.

"Habits in 1858 were not comfortable," she says. "[They were] very restrictive and oppressive and sometimes very depressing. If you have to wear it all day, you find everything shuts down because half of your head's covered."

Her character would have been an early member of the Sisters of Mercy, and as part of her research, Walker visited one of their convents. "In Ireland at this time there was a desperate need for faith, and the nuns – the Sisters of Mercy – were great providers of that," she points out. "They took care of the sick and the poor and the disadvantaged when nobody else was helping them."

The dilemma of being a people governed by faith is central to the story. "They're blinded by [faith], but not in a stupid way," Walker says. "They so want to believe. They so want this girl to be what they hope she is. And I think everybody can understand that." ■

The Wonder will be released in Irish cinemas on November 2 and on Netflix on November 16



Kila Lord Cassidy plays Anna O'Donnell, a child who hasn't eaten in four months, but is still alive

Some kind of wonderful

Niamh Donnelly went behind the scenes on a film set in Co Kildare to see Emma Donoghue's 2016 gripping post-Famine gothic novel *The Wonder* come to life



Florence Pugh with director/writer Sebastián Lelio on the set of *The Wonder*
AIDAN MONAGHAN

Pugh isn't the only one who delivers a top-class performance. Tom Burke and Toby Jones hit the right tone as journalist Will Byrne and Doctor McBrearty, respectively. Niamh Algar is unsurprisingly assured as a "slavey", Kitty, who slowly learns to read as the film goes along. She also acts as narrator as the fourth wall is broken in the film's opening and closing, and the hangar and half-built set are shown to the audience. It's an interesting way of paying homage to one of the film's central themes: "We are nothing without stories."

Later, freshly changed out of period garb ("I under-

Charlie *a real* MARVEL

Daredevil star Charlie Cox tells **Niamh Donnelly** about moving his family to Dublin to film *Kin*, his shock at learning about the city's gangland crime, and perfecting the accent

Charlie Cox is on the move. When I Zoom-call the British actor to talk about his role in the latest series of RTE drama *Kin*, he's in the back of a car, phone camera swaying slightly from the movement of the vehicle. More precisely, he's in New York being ferried to and from meetings for what he calls "this new show".

Cryptic. Might he be referring to the much-anticipated Disney+ Marvel series *Daredevil: Born Again* in which he plays the title role? He might. "We start shooting next week."

In the run-up, the 40-year-old has been doing "gym work, and stunt work, and accent work, and just brushing up on a lot of the stuff I would have done before," he says. "It's been a while since I've played the character in his own show, as it were."

Indeed, Cox played *Daredevil* in a Netflix series of the same name from 2015 to 2018. But given the licensing saga that followed, he'd be forgiven for thinking he had long since hung up his superhero suit.

Briefly, a clash of contracts between streaming platforms Disney+ and Netflix left some characters caught in the crossfire. Netflix lost the rights to air anything Marvel-related, while Disney was pumping resources into new Marvel projects and pretending the Netflix version of that world and its characters didn't exist.

Daredevil was one such character. Fans were so miffed that their favourite blind New York lawyer turned vigilante crime-fighter was stuck in no man's land, they launched a #SaveDaredevil campaign.

Whether for this or reasons pertaining to complex contracts and their expiry, Cox's hero eventually became the first lead character to cross the threshold from Netflix to Disney's Marvel Cinematic Universe (MCU). He made a cameo in *Spider-Man: No Way* ▶▶



Charlie Cox in RTE's *Kin*: he moved with his family to Dublin for filming



Home, guest starred in *She-Hulk* and is soon to be “born again” in his new show.

It must be an extraordinary feeling when people campaign to see you on screen. Did Cox’s world change when he became a Marvel star, and was exposed to its fandom?

“When you play a Marvel character, you do immediately become more recognisable, and the fan base is incredibly enthusiastic and passionate,” he says. “It’s great when the fans feel like what you’re doing is good and they appreciate the character that you’ve created, and the show is successful and well regarded. But equally if that wasn’t to be the case, I’m sure it feels pretty lonely.”

Cox hardly need worry about such things: YouTube is chock-full of glowing reaction videos to Daredevil’s appearance in *Spider-Man* and the buzz around his new show is strong. But even aside from his Marvel chops, Cox has an impressive CV. From his early appearance in the 2007 fantasy film *Stardust* to starring in two seasons of HBO’s *Boardwalk Empire* and his leading part in the Netflix spy miniseries *Treason*, he’s amassed a stellar list of acting credits.

“**His role as Michael Kinsella in *Kin* might never have come about were it not for his wife, Samantha Thomas**

His role as Michael Kinsella in *Kin* might never have come about were it not for his wife, Samantha Thomas, and her role as executive vice president at Bron Studios which produced the drama along with RTE. When Thomas first got Peter McKenna’s script, she showed it to her husband.

“Initially, she just thought I should read it because she was interested to hear what my opinion would be,” he says. “And I read it and I immediately fell in love with it.”

Because a Covid lockdown had hit, the prospect of keeping their family together

while the pair worked on the same project made perfect sense. Along with their son and daughter, they set up camp in Dublin.

“And it ended up being a really fantastic decision. We had such a great time. We’ve now spent two seasons in Dublin making the show. [During] the first one, we didn’t get to see much of the city because obviously everyone was in lockdown, and it was all just about working. But this past summer, I really got to experience Dublin in its full glory.”

This included partaking in what now seems a rite of passage for Hollywood stars who come to Dublin: jumping in the Irish Sea.

“I did it almost every day. I absolutely loved it. In fact, during the second season of the show, I actually chose living accommodation near Vico [Baths in Dalkey], so I could walk down every day. And for me, the colder the better. I couldn’t have been happier, waking up and getting in the sea before work.”

Whatever was in the water, it must have worked. The first season of *Kin*, which saw Cox’s character return from jail and attempt to get his daughter back while becoming embroiled in his family’s gangland

Charlie Cox and Maria Doyle Kennedy in RTE crime drama *Kin*: the English actor put in a lot of work with voice coaches to get the Dublin accent right



feud, broke RTE drama streaming records with 2.1 million views. Peter McKenna, *Kin*’s co-creator and showrunner has remarked that the cast is “probably the strongest thing about [it].” Cox’s co-stars include Clare Dunne (*The Last Duel*), Aiden Gillen (*Game of Thrones*, *Love/Hate*), Emmet J Scanlan (*The Fall*) and Maria Doyle Kennedy (*The Commitments*).

What drew him immediately to his role, he says, was the contrast

Charlie Cox during his Broadway debut at the Bernard B Jacobs Theatre in New York GETTY

between what we know of Michael and how we perceive him as we follow his story.

“When we meet Michael at the beginning of season one, he’s just coming out of prison. And I felt like it was pretty clear that the man we were meeting was very different from how the family members described or remembered him.

“As an acting exercise, I found that to be quite an interesting challenge: to play someone who has a reputation of being someone you absolutely do not want to cross. There’s a side to him that’s incredibly scary and violent and dangerous, but the man we’re meeting for various reasons is actually in a very vulnerable place and trying to hide that vulnerability from the world.”

Indeed, this sense of vulnerability or morality is something often Cox brings to his more cut-throat roles, be they an MI6 agent (*Treason*), an ex-IRA enforcer (*Boardwalk Empire*), a vigilante crime fighter (*Daredevil*), or a gangland criminal (*Kin*).

“I always try to approach any character as if it’s a clean slate. So I’m not knowingly trying to do things in a similar fashion. But I always think that there must be more to [people] than meets the eye. And so often when you’re playing, a ‘good guy’, I think it’s important to make sure that you focus on the qualities he has that aren’t maybe so righteous.

“Similarly, if you’re playing someone who’s got a pretty violent history, it’s also important to see the sides of them that an audience might identify with, where you could easily be friends with one of these guys and not know what they get up to in their business life.”

Cox wasn’t familiar with the Dublin gangland scene before *Kin*, but as research he listened to episodes of Eamon Dunphy’s podcast *The Stand* with journalist Nicola Tallant.

“I was kind of blown away,” he says. “What I was reading – what our show is loosely based on – is happening right now. It’s current. It’s not in the past. It’s a real thing. You know, that was a little disconcerting to me at first. I was like, wow, I can’t believe [it] . . . this is ballsy.”

Similarly, Cox didn’t have any particular connection with Dublin before signing up to *Kin*. All the more impressive, then, that he manages to produce a pitch-perfect accent. How did he master such a notoriously difficult task?

“I have an amazing accent coach – two really fantastic accent coaches, actually,” he says.

The first is Poll Moussoulides, a dialect expert who had worked on *Normal People* with Daisy Edgar-Jones. The second is Emmet Kirwan, the Irish actor.

“I got in touch with him – I’d seen one of his movies, and I felt like his accent was really good. So, I copied [it]. I had him record a lot of my lines.”

Along with Kirwan, the voice of ex-footballer Shane Supple provided inspiration for Cox.

“Poll found this interview with him, and there was a quality in his voice that I thought would be kind of right for Michael. I would listen to that and try and learn [it] by rote. And then once we started filming, I’d stay in the accent all day while I [was] at work.”

The on-screen Cox might make a convincing Dubliner, but the off-screen one hails from East Sussex. He is the son of Trisha and Andrew (a publisher) and the youngest of five, with one older brother and three much older half-siblings. Acting was something he always enjoyed as an extracurricular activity, but it wasn’t until the end of his schooling that he began to take it more seriously.

“I was doing lead parts in plays and enjoying it more and more. It was during the production of one of those plays when an audience member who worked at LAMDA [The London Academy of Music and Dramatic Art] came up to me and suggested I might want to audition for drama school.”

Cox took this advice and tried out for some of Britain’s most prestigious acting courses. He ended up at the Bristol Old Vic Theatre School, but just a year into his studies was offered a role alongside Al Pacino in the 2004 film adaptation of *The Merchant of Venice*. Because the school had a policy of not letting students take part in outside productions, he decided to leave and make a start on his career.

Cue a succession of screen and theatre roles alongside the likes of Claire Danes, Steve Buscemi, Michael Caine, Robert De Niro and many more. Were there moments along the way when he really felt he had made it as an actor?

“You know, it’s funny because in retrospect, there have been moments where it just feels like everything’s clicking and you’re getting a lot of the jobs you’re

going for, and you’re working back-to-back. But in the moment that it’s happening, I have never really felt that way,” he says.

“On paper, you go on IMDB and you see [Stardust and *Boardwalk Empire*], and that looks like a really clear trajectory. But in reality, I shot *Stardust* in 2006. *Boardwalk Empire* was in 2011.”

He also points out that his *Boardwalk Empire* role got bigger as the series continued.

“When I got it, it was a small part. They only offered me three episodes. And if you think about it, I’d been the lead in *Stardust* which was a big Hollywood movie. And then in 2011, five years later, I’m taking a three-episode arc on a TV show because things had not escalated in the way that I’d hoped they would from being in a movie with Robert De Niro.”

Perhaps owing to this early wobble, or maybe because of the insecure nature of acting as a career in general, Cox has always had the feeling of “staring down the barrel of looming unemployment” as he never knows where “the next pay cheque” is going to come from.

“I have been very fortunate. The phone has always rung, and I’ve always gone back to work. But there have been, you know, long periods in between.

“I’ve never felt completely confident in the idea that the work will continue to present itself.”

Cox does however, say that he’s learnt a lot from the uncertainty of his career. “It’s a great discipline, because it really [teaches] you – and it took me quite a long time to learn this – [that] you have to really learn to love the job you’re doing in the moment that you’re doing it. And try not to project too far into the future about where you’re going to be this time six months, a year. Because you can ruin the experience of a really amazing job by worrying about what’s coming next.”

Being in the moment is also key to how Cox approaches acting. “A lot of it is instinct, and a lot of it should be instinct, but for your instinct to be well informed is a really good thing.

“My experience has taught me that you do as much homework as you possibly can, so that when you’re on set you don’t have to think about it. It’s a bit like sports: an athlete [or] a tennis player. You drill, and drill, and drill all your shots so that when you’re in the game, you don’t think about it, you just play them.”

On the topic of sports, Cox is a devoted Arsenal fan. Will his beloved team, now seated at the top of the Premier League table, pull off the win this season?

“I can’t answer that question. It’s too fraught with emotion for me at the moment. All I’ll say it’s a very exciting time, and I hope we can maintain the standard. I believe it’s possible. I’m starting to believe it’s possible.”

Besides, Cox’s busy life doesn’t allow a whole lot of time for fretting over league tables.

“I have a young family. So right now, whenever I’m not working, it’s spending time with my kids and my wife. That’s my priority. I’m really conscious that when I do work, I work really hard. And I love my work. I’m very grateful to have work. But when you are filming something it’s a huge commitment. So it’s really important to me that I don’t want to blink and my kids are going off to college . . . that’s my whole world. They’re my whole world right now.” ■

Kin is on RTE One at 9.30pm on Sundays and also available on RTE Player



Charlie Cox in *Daredevil*: the actor will be back playing the superhero in a new Disney+ Marvel series



Fia Moon: the Irish pop star is five foot three in height but carries herself as if she's ten foot tall all

MARC O'SULLIVAN

'It's nice to release a sassy song – it's my sassy era'

Irish pop diva Fia Moon has truly hit her stride with her latest release, *Back to Me*, a song whose soulful sound, rich texture and emboldened lyrics match her strong 'ballys' character



NIAMH DONNELLY

Singer Fia Moon – full name Susanna Sofia Mooney – steps out the passenger door of a sports car and through the entrance to the Alex Hotel in Dublin. With her flowy white outfit, shimmery make-up and gleaming dark hair, she looks every bit the pop star she is.

Five foot three in height, she carries herself as though she's ten foot tall. I make to shake hands, but she hugs me warmly. Fia Moon, I will soon learn, is a true sweetheart.

"Whatever you need from me, I'm willing, I'm open-minded," she says when we sit down over coffee (for me) and still water (you can tell which of us is the conscientious vocalist).

She's spent this morning doing a radio interview. Later, she'll perform on Virgin Media's *Six O'Clock Show*, and tomorrow she'll take the stage at Ruby Sessions.

There's a saying: 'if you want work in Ireland, move to London'. Moon seems to prove the rule. The now 29-year-old Dublin woman moved to the English capital a number of years ago, initially for a position unrelated to music.

"What I realised was, relying on music can be difficult to [marry] with your creative process because it puts too much pressure on it. I really needed to have something that maybe I didn't like, to be honest, but that fuelled my love for music. Every hour that I was in that office, I was just daydreaming about being in the studio, or writing and working with people," she says.

Slowly, Moon began to build that daydream into reality, helped in part by a fortuitous meeting while property hunting. "I went to this house viewing that was over my budget, but I just loved it," she says. "And I kind of just said, listen, this is my budget, I'd love to take the room."

The man who was letting it laughed. "[He] was like, best of luck. I admire your balls, or whatever, but I have a couple who are going to move in. And I just asked him, well, when are they moving in? And I think it was March at the time, and they weren't moving in until May. And I basically [said], what are you doing for April?"

Moon convinced the man to sublet the room to her for April at the price she had offered. Then after she moved in, she learned that he was well connected in the music industry.

"He knew Dan [Dare], who was the first producer I ever worked with. He knew Ryan [Keen], who I wrote *Settle Down* with. He was my introduction to the music scene," she says.

Haggling her way into the best possible situation is very much in character for Moon. She describes herself as someone who has a business brain as much as a creative one. She has a degree in

economics from University College Dublin. And even before university, as a teenager she used to cold call pubs and restaurants trying to wangle herself a gig.

"Thinking back, it's interesting, because I really had, just, balls. I realised I could get two hundred quid, singing for half an hour. I couldn't believe it. And that was the beginning of it all."

Every Friday, she would perform in the Residence Club (now the Grayson) on St Stephen's Green. Although she had trained classically under voice coach Anne-Marie O'Sullivan, at these nights Moon began to hone her pop repertoire.

"I was learning Ed Sheeran [songs] or even old-school stuff like the Jackson Five and things like that, just doing lots of different covers and different genres," she says.

Moon's mum would cheer her on from the sidelines, armed with a friend and a half-price glass of wine. In this way, she began to lay the building blocks for a career in performance.

"It really helps, having that foundation of live music and singing in those environments. You know, sometimes people will not be listening to you. In the background, everyone will be chatting. But it really kind of sparked that love for [performing]. And also, knowing that it's not going to be easy, it's not going to be pretty. It can be hard sometimes."

Moon's parents are both musicians. Her father is a classically trained singer, while her mother teaches English to French students through music. Growing up, her house was "kind of chaos", she says, with full-bellied opera riffs ringing through the walls.

As a young child, her parents would "bring me out with them and put me on the table, and I'd be singing opera songs at five years old," she laughs. At school in Holy Child Killiney, she was encouraged by her music teacher, Mrs Masterson.

"She really wanted me to get up and do big things every time, and I would get embarrassed, because I went through kind of an awkward stage in school. For our fourth-year musical, we did *The Pirates of Penzance*. The main lead was this opera singer who did these crazy riffs, and [Mrs Masterson] was like, you're doing this part."

Despite this robust musical background, Moon didn't start writing her own material until about 2017. "I released my first song in 2018, and that was the first I ever wrote," she says.

An R&B-style ballad with stirring vocals and instrumentation, *The Fall* introduced Moon as a new talent to watch. She's since been named on the 2019 2FM Rising list, featured on the soundtracks to *Made in Chelsea*, *Conversations with Friends* and the US edition of *Love Island*, and amassed more than 48 million impressions on Irish radio. She sang us through lockdown with anthems such as *Better Days* as well as more intimate tracks like *By Now* and *Falling for You*, clocking up over three million streams.

Moon's latest release, *Back to Me*, feels like a culmination of her work to date with its sassy yet soulful sound, rich texture and emboldened lyrics. "Any other songs I'd listened to at that point were

very much 'I'll come back to you', and it was all about the power in the other person's hands. This song was very much like, 'I'm taking the power back.' And it wasn't intentional at all," she says.

Moon wrote it in 2018, along with a handful of her earlier songs. She had been invited to the Leeds home of songwriter Rob Harvey (who has worked with Clean Bandit, Jess Glynne and the Streets) to do some sessions.

"We started talking about setting a scene. And we talked about different songs that inspired me. And that's the first line that came up, you know: 'Lying here in the dark / where I go to see the stars.'"

At the time Moon was living with a boyfriend, but "I think we both knew that it was not for the long run. And it was just hard to break up".

The remainder of the first verse goes on to describe a relationship in ruins. Then comes the chorus.

"It was very sassy and very much like: 'you can go and travel the world, and you can go and get with other people, but I know that I'm the best you're ever going to get'," Moon says.

"And after I wrote the song, it was all very surreal. I was like, oh my goodness, where has this come from? And I broke up with my boyfriend that night."

Moon's releases to date have been described as "sad girl anthems" – think Lana Del Rey – tinged with the melancholy of a breakup. But there's something defiant about *Back to Me*. It feels like the closing of a chapter and the opening of a new one.

"It's funny, because *Back to Me* was what catapulted me into songwriting really seriously. It made me really dive deeper into finding myself. And then I just wanted to release all this other music and finish with *Back to Me*, because [it] for me is a full circle moment."

The video for *Back to Me* was shot over the course of three days in Brighton by director Marcus Prouse Jr and editor Willow Kennedy.

"[The song] has so many layers. It's about finding yourself within a relationship dynamic but also on your own."

"And that's what I wanted to portray in the music video. It's me and this actor [Jack Fursedon-Coates] and he's got a suitcase. The suitcase is representing how many times I've moved house during the process and the baggage that both of us are carrying. And then at the end, it's just me on my own. I have this floaty white dress and I'm running through this field in the sunset, and it's very free."

With all these songs about breaking up, is Fia Moon single? She laughs. "I'm very happy, though. What is it that Emma Watson [says]? I'm self-partnered. I'm actually having such a good time. I feel like now I'm just enjoying myself. I want to look back and know that I've had experiences."

"It's nice for me, because my songs are so personal, I want to release them at a time where it feels true. It's nice to release a sassy song – it's my sassy era." ■

Fia Moon was styled by Brian Conway, and wore pieces from Brown Thomas. *Back to Me* is available now.