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 Dress: 6-8 US (36-38 EU) Shoe: 8.5 US (39.5 EU) Hair: Silver Eye: Green



HEFFNER MANAGEMENT



Dress: Prada
Shoes: J. Mary



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Hair: Silver
Eye: Green

CREATIVE TEAM

Photography Maoni Gaffey
Styling Corina Gaffey
Assisted by Eva Wilder
Hair and Makeup Lily
On Air: The Gaffey Agency
Shot on location at
The Warrington Hotel, Dublin

more than I'm never going to complain about my age, because there's not a damn thing you can do about it.' Just go with it. Always think of it in retrospect. Imagine when I'm 65, I'll look back on 40, imagine when I'm 68, I'll look back on 50 and so on. People apologise for being a certain age. They think, oh, they're over 40 – it's not to be discussed, like you're maimed for life. I think of it as an achievement.

'In New York, people always cast me as younger first when I moved to LA, all of a sudden I was playing 45 to 50, and I'm 36. They automatically see you as older. At 37 or 38, I was 70% grey but I was highlighting my hair. The silly thing about it is I would see as my hair, as the silver bits started to come through, and I'd think I kind of liked it, but people were telling me I had to get my hair coloured. They said 'Oh, you can't be going around with grey hair in your late 30s.' That's ridiculous.

'Then I'd on about five years and I got the part in *Red Joan* and *Petrol* where they had to age me for the role. After that, I washed all the colour out of my hair. I went into my agent, and they said: 'Please keep it like that. We would love if you would just go with the silver thing.' I thought, OK, I'll give it a bash and let's see how it goes. And it was actually brilliant. It was great for business.

'All of a sudden it was getting me into another category that was much older than I actually was. I was being sent out for 50- to 60-year-olds, and I was only 43. That's fine. I was the youngest one in the room, and very often I was getting a lot of the jobs because they think they want somebody who's 55, but they pick someone who's 45. Go figure, as they say in America.'

Things aren't slowing down for Olivia. 2015 and 2016 saw her add another string to her bow as she became executive producer on her first documentary, *Rebel Joan*. The historical film was shown at the Galway Film Fleadh and the Cork Film Festival and on RTE.

Having already appeared in huge hits like *The Glorious Girl*, *The Messenger* and BBC's *The Archers*, Olivia recently starred in two short films: *Twenty Minutes Late* and *The Others*, and a children's comedy TV series called *The Mischievous Kishie O'Brien's Club*.

She's doing all of this while teaching herself Italian, juggling home to Ireland for jobs booked by her long-term agent Rebecca Morgan, whom she loves. – 'I have been with her for decades and think the world of her and the team.' – and rehearsing her next French adventure.

“

I WASN'T ONE OF THESE PEOPLE WHO THOUGHT: 'LISTEN, I'LL JUST GO, AND I'LL GO ON HOLIDAYS AND STAY.' I COULDN'T DO THAT. I COULDN'T LIVE WITH THAT KIND OF STRESS. I THOUGHT: 'HOW CAN I GET INTO THE STATES LEGALLY?' I ACTUALLY WENT TO CHARLIE HAUGHEY, AND HE HELPED ME.

get me in touch with his secretary, who was a lovely girl out in New York. They connected me to the top person in the American Embassy in Dublin. I went in and had a chat with him.

'He said: 'Talk about all the things you do.' The various things I do from acting to modelling to writing come in. He said: 'Writing? OK, if you can get a magazine or a newspaper to commission you to be a correspondent or whatever, that's probably the best and easiest way to do it.' I literally left his office, went straight into Virginas Farming in the *Sunday Independent* and said: 'Listen, Virgas, I'd love to go to New York, and I'd love to write a column for you. Would you be interested in that?' 'Olivia,' he said, 'we'd love that. That would be great.' I left the office and I went back into the embassy and basically a week later had my flight booked, and off I went to New York.'

Olivia landed on her feet in New York and got a job that helped to introduce her to the expat community.

'I ended up getting a column with the *Irish Times* newspaper. They called it *Twirlings*. It was old-about-town, going to all the Irish events, Irish theatre openings, Irish pubs, catching up with people. A little thirty column. I'm not calling it a gossip column because I never wrote negative things about people. It introduced me to so many people and so many different avenues in New York. I got invited to all these fantastic events – the Irish Rep Theatre, the Irish Arts Centre. Then I ended up getting my first job as an actress in the Irish Arts Centre.

'The writing was really a great kickstart for me in many ways. I had those fabulous years in New York. I was dating. I had great boyfriends in New York. I dated a French pastry chef from the Russian Tea Room who was probably the most romantic man I've ever met in my life, Michel. Oh, I had a great time with him. Then I dated the restaurant critic for *The New York Times*, a guy called Bryan Miller. Bryan was lovely, a gentleman. I was with him for a year and a half. All I literally had to do was put on my heels and a dress and go out and enjoy fantastic restaurants every night. It was a dream life in New York. It really was.'

But never one to get complacent, Olivia was soon planning her next move and that meant leaving the life she loved in New York.

'LA was like this thing scratching at me. LA, LA, LA... It was just like when I was leaving Ireland. I had a great life here, and I had so many opportunities here between television and theatre and everything, but there's something gnawing at you that there's something else you have to do. If you don't do it, you'll never be happy.'

'I'd gone off to LA to cover the Oscars for the *Sunday Independent* on a couple occasions and in January '97 I made the move to Los Angeles and I got myself an apartment

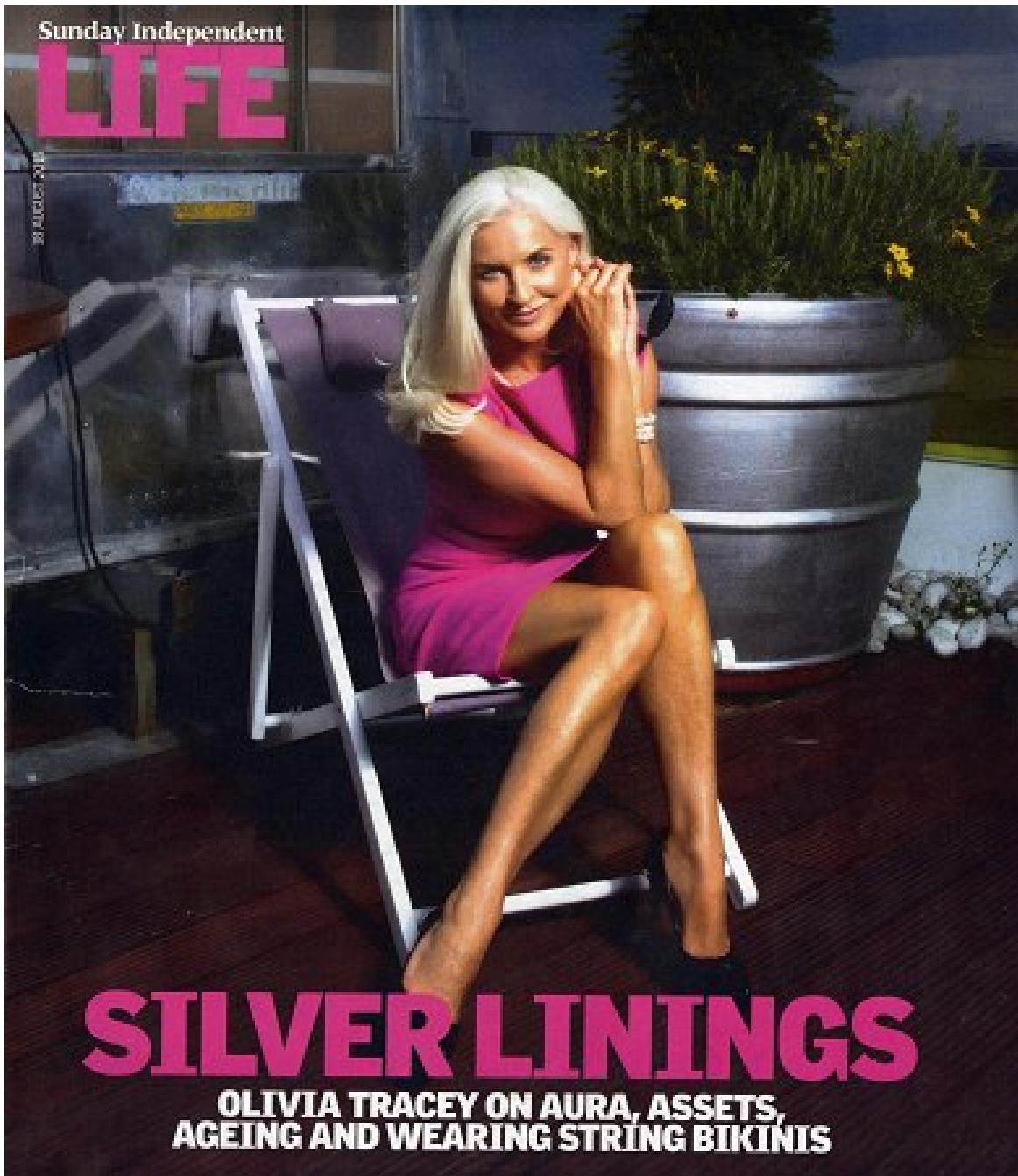


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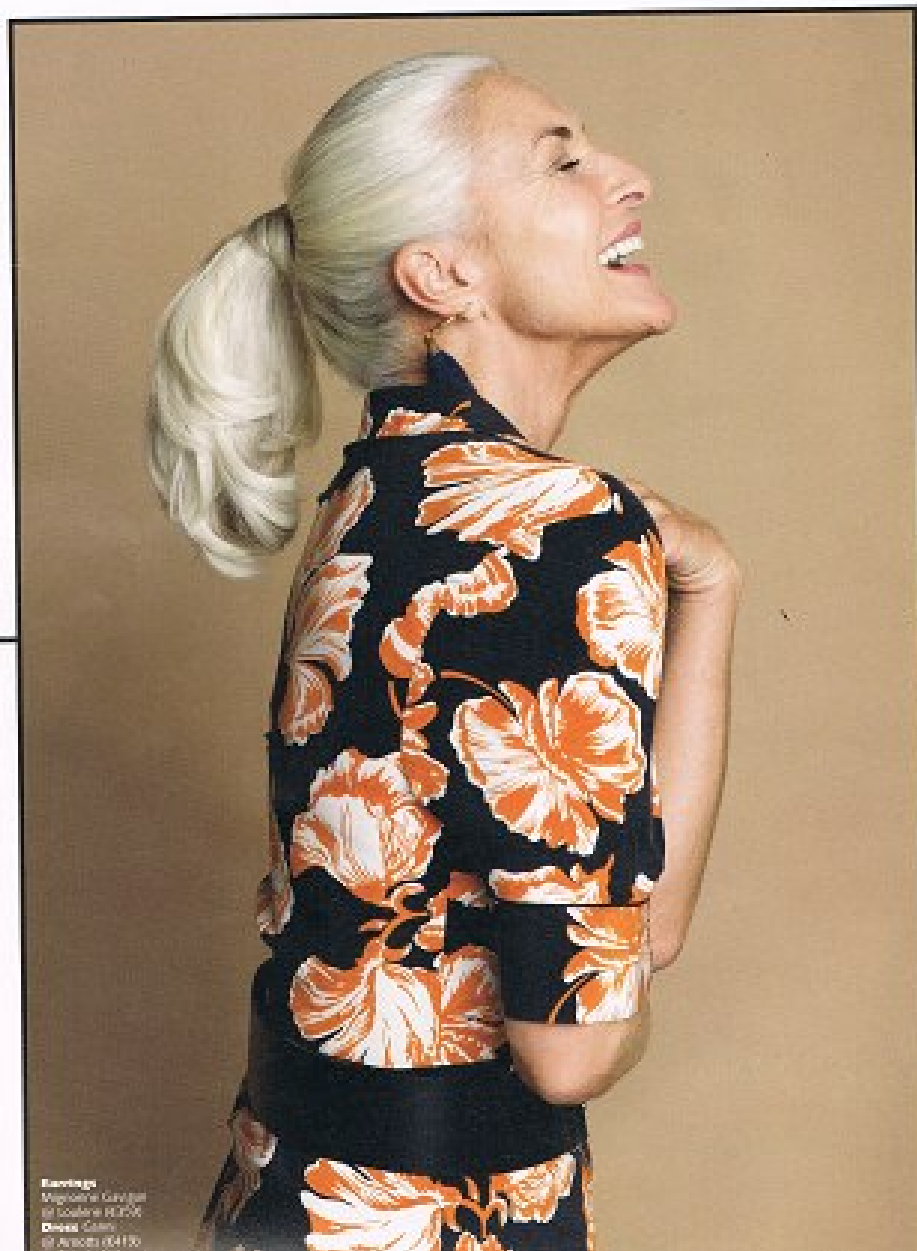


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Haarlinge
Magdalena Kurigall
bei Colette H. 12.00
Dress Calvin
Klein H. 14.90
bei Arschon H. 11.90



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SILVER FOX



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COVER STORY



IN MANY WAYS IN THIS TIME OF MY LIFE, I FEEL LIKE THIS IS A TIME FOR LOOKING FORWARD. I THINK I WAS ALWAYS LIKE THAT. I ALWAYS DREAMED BIG. I STILL GET EXCITED ABOUT WORKING IN THE BUSINESS. I STILL LOVE IT. PLEASE GOD, I'LL BE STILL WORKING AS A MODEL WHEN I'M 80

were a model. They thought this was so exciting that Miss Tracey, their English teacher, works in a fashion shop, and is a model. It was just hilarious. The innocence of it."

Things started to pick up for Olivia in LA and bit by bit, she found herself meeting all the right people.

"The acting then started to take off a little bit, but again, you were never in a full-time gig. You were always hoping to get a TV series. And then in between doing some commercials I got a great role, which landed in my lap. Again, it came to me through my writing.

"I got a call from Tom who was the artistic director of the Celtic Arts Centre. He said, 'Olivia, I'm just calling on a random whim really. There's this producer/director. Her name is Tannay Simon Hoff. She has an Irish script. She's doing a reading of it tomorrow night, and she has Mal-cola McDowell attached to the movie. She's looking for someone.'

"It was actually *Red Rover and Petrol*, which was based on Joe O'Connor's play. I ended up doing the reading and that all went great, but they ended up giving the lead role to Blythe Danner, who's lovely. They wrote in a role for me as a nurse, which was so great of them.

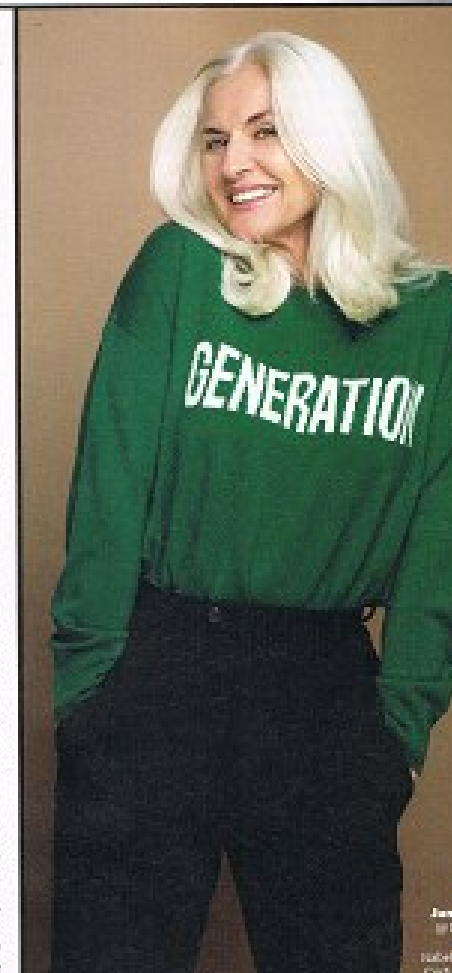
"But then a few weeks before shooting Blythe Danner's husband, Bruce Balfour, Greydon's father, passed away and she couldn't do the part any more, but I had gone to a reading with her and she told Tannay that I should have the role.

"They literally offered me the part and started shooting it the following week. It was like the Hollywood moment. I had just been offered the lead role in a movie opposite Malcolma McDowell. It was so exciting."

Things were starting to move quickly for Olivia and her part-time modelling career in LA was about to go to another level. "I was with LA Models, and my agent there ended up going over to Ford Models and asked me would I go with him. So I went to Ford. I mean, who would have thought in their 40s that you were going to become a Ford Model. Sometimes life has lovely surprises as well. You don't necessarily expect these kind of things to happen. I suppose what I would say to younger people is you don't have to do everything by the time you're 30. It's not all over when you hit 30. There's a lot left.

"In many ways, in this time of my life, I feel like this is a time for looking forward. I think I was always like that. I always dreamed big. I still get excited about working in the business. I still love it. Please God, I'll be still working as a model when I'm 80.

"Because I went to LA when I was 36, I was only four years from 40. In my head, it's like 'Oh, you're kind of getting up there for arriving in LA,' but it's like 'You know something? You can't let that stop you either.' From the



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