

Mongrel Media
Presents

Look of Love

A film by Michael Winterbottom
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Distribution



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SHORT SYNOPSIS

Steve Coogan stars in the true-life story of Paul Raymond, the man behind Soho's notorious Raymond Revue Bar and Men Only magazine. In this latter-day King Midas story, Raymond becomes one of the richest men in Britain- at the cost of losing those closest to him.

SYNOPSIS

Michael Winterbottom's "THE LOOK OF LOVE" stars Steve Coogan (24 Hour Party People, The Trip) in the true-life story of Paul Raymond, the man behind Soho's notorious Raymond Revue Bar and Men Only magazine. Paul Raymond began his professional life with an end of the pier mind0reading act. He soon realized that the audience were more interested in watching his beautiful assistance, and that they liked it even more if she was topless. He quickly became one of Britain's leading nude revue producers. In 1958 he opened his revue Bar in Soho, the heart of London's West End. As it was a private club, the nudes were allowed to move. A huge success, it became the cornerstone of a Soho empire, prompting the Sunday Times in 1992 to crown him the richest man in Britain. The film focuses on Raymond's relationships with the three most important women in his life: his wife Jean (Anna Friel), his lover Fiona (Tamsin Egerton), and his daughter Debbie (Imogen Poots). It is a modern day King Midas story, with Raymond acquiring fabulous wealth, but at the cost of losing the people who are closest to him.

PRODUCTION NOTES

*"There'll always be sex – always, always, always.
It's simply that a normal, healthy chap likes to see a pretty girl without any clothes on."*
– Paul Raymond

PROLOGUE: Who was Paul Raymond?

To the UK media, Paul Raymond's life was an open book– which was ironic, since he lived his entire life claiming never to have read one. Indeed, his story is the stuff of fiction, a working-class boy from the north-west of England, Raymond rose to become the biggest British impresario of the 60s and 70s. He managed to contravene British laws governing displays of naked flesh by opening his flagship club as for "members only". The "Raymond Revuebar", in London's red-light district turned the strip club into a sophisticated, world-renowned adult playground where the famous – The Beatles, Peter Sellers and overseas visitors including Judy Garland and Frank Sinatra – rubbed shoulders with the merely rich.

Raymond sold sex as a lifestyle, first in his theatres and then, later on, through his X-rated publishing house, which he used as a platform for his star columnist, a liberated vicar's daughter whom he rechristened Fiona Richmond. He epitomised playboy chic: Raymond wore expensive, tailored clothes, gold and silver jewellery, drove fast cars, drank vintage champagne, sometimes all at the same time, and was rarely photographed with one glamour model when two would do. The money he made he invested wisely; by the mid-'90s he was also a property baron, owning so much of the capital's now-lucrative West End that his nickname – The King Of Soho – took on another meaning. When he died in 2008, he was rumoured to be worth as much as \$650 million.

Raymond appeared to have it all, but behind the glamour lay heartache. At the height of his wealth and influence, Raymond lost his only daughter, Debbie. Though he fathered several children, Debbie was both his closest confidante and his designated heir, having given up her dreams of pop stardom to run the Paul Raymond Organisation and its stable of men's magazines. Debbie's life was cut short in 1992, when she died of a drug overdose at the age of 36. Her death prompted Paul's withdrawal from public life, but despite his millions, Raymond never took his fortune for granted. Looking at his spreadsheets, he still had the mindset of the son of a provincial haulage contractor, not even seeming to notice that the currency of his youth didn't actually exist any more. "Not bad," he would say, "for a lad who arrived from Liverpool with five bob in his pocket."

ACT ONE: Michael Winterbottom meets Steve Coogan

The Look Of Love marks the fourth time the director and actor have worked together. The pair's working relationship began in 2002 with 24 Hour Party People, a comedy-drama that documented the chaotic rise of the Manchester music scene in the late '70s and early '80s. The partnership resulted in two more movies – A Cock And Bull Story (2005) and The Trip (2011) –

both of which explored facets of the actor's sometimes colourful public persona. Beginning his career as an actor, Coogan came to public fame as a highly successful character-based comedian, and his most iconic comic creation, clueless TV personality and radio DJ Alan Partridge, is now a household name.

Although they came from similar backgrounds, Winterbottom is in many ways the opposite of Coogan. After working in television, the director moved into film in the mid-'90s, establishing a loose, semi-improvisatory style of realism, epitomised by 1999's London-set drama *Wonderland*, working with small crews, digital cameras and shooting, wherever possible, on location.

"The first time I worked with Michael, it was a revelation to me," says Coogan. "Working with him liberated me, creatively, especially given my background in comedy. There is a part of me that wants to be taken seriously and a part of me that hates the disposability of comedy, so I have a slightly schizophrenic relationship with comedy. I do love it, but sometimes I hate its simplistic nature. For most people who have a background in comedy, being in control is very important – a lot of comedy is about being very specific and crafted. But in working with Michael I learned to let go, and get comfortable with not being in control, with not being entirely sure what I'm doing."

ACT TWO: Why Paul Raymond?

In his last collaboration with Michael Winterbottom on the 2011 BBC series *The Trip* – which was released as a stand-alone film outside the UK – Steve Coogan played a character called Steve Coogan, a single and somewhat lonely celebrity who embarks on a road trip with his old friend Rob (actor Rob Brydon, also playing a version of himself). Coogan's performance made great play of early years of fame, during which time his private life was frequently a subject of tabloid speculation, satirising his reputation as a flamboyant ladies' man with a taste for the high life. It is perhaps understandable, then, that the actor became curious about Paul Raymond, who actually did seem to live the hedonistic lifestyle that the British public believed Coogan to be enjoying.

Recalls Winterbottom, "Steve came to me and said that he'd really like to play Paul Raymond, and he did a very good impersonation of Paul Raymond on the spot. He talked a bit about why he thought that would be an interesting character for him to play, particularly because they share quite a lot of background – they're both from the north of England, and they're both Catholics, they both went to Catholic grammar schools, and they came south and made their fortune. There were also some other aspects, such as how the public perceive them, in terms of their relations with women and so on. And cars, they both liked fast and expensive cars. So there were a lot of superficial things that connected Steve, or rather the public perception of Steve, to Paul Raymond."

On Winterbottom's recommendation, Coogan met with screenwriter Matt Greenhalgh in the back room of the cafe at Manchester's Cornerhouse cinema. "He gave me an hour and a half of Paul Raymond impressions," Greenhalgh recalls, "and said that he passionately wanted to make a film about this guy. Everyone in the café was laughing, because Steve just wouldn't let me get a word in and I was laughing too. He said Michael was going to direct it, and did I want to write it?"

Like many British men of a certain age, Greenhalgh had a vivid awareness of Paul Raymond. "I was very aware of him in the 80s," he grins, "because I used to buy a lot of his magazines. I was aware of the Raymond Revue Bar too. I wasn't totally aware of the history of who he was, however, and how integral he was in making Britain more liberal, and changing the face of how we view sex. So I was immediately interested, because, behind the guy there was a deeper story. And when I found out about the death of his daughter Debbie, I think that was when I was sold. Once I knew her story, that was it – otherwise it's just a porn and coke story."

Winterbottom approached Channel 4 with the idea, and they agreed to develop and co-finance. StudioCanal then boarded as a financing partner, taking UK and international distribution rights. "It was an organic process really" says Coogan, "but it was conceived with the idea of me playing Paul Raymond from the outset."

Although the real Paul Raymond was, paradoxically, quite a private man, there was plenty of research material available to the filmmakers. "I looked at old newsreels, old videotapes of him," says Coogan. "I spoke to his former girlfriend, his business associates, friends, people who knew him, and I read about him. You have to do the research. You sometimes get conflicting accounts from different people, so you have to make your own mind up about what's believable. But, having said, that, this is not a documentary, we're not just giving a factual account. First and foremost, we are trying to make a drama with – hopefully – some comedy in there too. So I certainly felt I had license to embellish the character by bring humour to it, a certain wit, and put elements of my own personality into it – while trying to be faithful to the spirit of Paul Raymond, of course."

Having made several films dealing with real lives and tragedy – notably *A Mighty Heart* (2007), which dealt with the murder of journalist Daniel Pearl from the perspective of his wife, Mariana – Winterbottom was aware of his responsibility. Says producer Melissa Parmenter, "There's a whole level of emotional stress when you a make a film about real people's lives, because you really want to make sure you get it right and you don't want to represent them badly. You want to make sure that it's as truthful as it can be. But at the same time you *are* making a film so it also has to be entertaining as well. so it's quite a hard thing to put together. Michael, though, is very sensitive when he makes films that involve real people. He knows how to do it well."

ACT THREE: Paul Raymond and his women

Although it's fair to say that although Steve Coogan was initially intrigued by the legend of Paul Raymond – the women, the money, the fast cars – he was soon to learn that the reality was far more interesting. The reason Raymond's story perhaps seemed too good to be true was because it wasn't: although he affected a cosmopolitan air, with a clipped Home Counties accent that sometimes ostentatiously emphasised the second syllable of his surname, Raymond was actually born Geoffrey Anthony Quinn in 1925 in a modest south Liverpool suburb.

His father abandoned his family for another woman when Paul was still a young boy. This left Paul to be brought up by his mother Maud and her sisters. It was this upbringing that he attributed to his love and, as he claimed, deep respect for women.

Before making a splash with his world of erotica, Raymond spent years on the sharp end of the entertainment circuit, working with fake psychic healers and even setting up a mind-reading act under the name of Mr And Miss Tree.

Says Coogan, "His character was interesting to me because clearly he came from a very modest background but invented a whole new personality for himself. He changed his name and in some ways he created this fantasy life for himself, which tapped into a certain desire that a lot of men have. He's also quite morally ambiguous. I always like, if I can, to play people who are in some way unlikeable, or even dislikeable, and giving them humanity, making them flesh and blood."

The Look of Love takes its name from the Burt Bacharach song which Imogen Poots as Paul Raymond's daughter Debbie performs so movingly in the film. It is an apt title as it is the different relationships he has with these three women – his wife, his lover and his daughter – that form the beating heart of the film.

Although their marriage was not to last, Raymond's wife Jean, played in the film by Anna Friel, was a key figure in Raymond's life and played an important part in his rise to the top. "The story starts with their early life," says Friel, "when they were happily married. Jean was a choreographer, and she choreographed a lot of the first performances at the Raymond Revuebar. They were together for about ten years, and they had quite an open relationship. She put up with, or rather turned a blind eye to all his numerous affairs, until he met a lady called Fiona Richmond. At which point Jean left him – and ended up getting one of the biggest divorce settlements in the history of England."

Although the couple remained friends, Raymond was about to embark on a new chapter of his life with Richmond (played in the film by Tamsin Egerton), an actress he met in 1970 when she auditioned for the role of a naked swimmer in Raymond's West End stage farce Pyjama Tops. Richmond, 20 years Raymond's junior, was born Julia Rosamund Harrison, but changed her name when Raymond asked her to write a raunchy confessional column for his Men Only magazine.

"They were together for about seven years," says Egerton, "so she was quite a significant person in his life. She wasn't just a flash in the pan, or some sort of one-night stand, or even the kind of girl that he would court for a few weeks. They really were partners for a while. Not just in their love life but also in business. She worked on Men Only, both as a journalist and doing lots of photographic shoots, as well as all the theatre ventures they did together."

Winterbottom was keen to present Richmond as a strong woman in Raymond's world, which pandered so squarely to the male gaze. "Fiona is definitely not a victim," he says. "She's someone who is bright and intelligent, who went on to be successful, and seemingly untouched by any sort of seediness. You could easily make a film about someone who gets involved in that world, where that world drags them down and destroys them. But in Fiona's case, the opposite is true."

For Coogan, both women brought a lot of depth to Raymond's character. "Tamsin has this very otherworldly quality," he says, "which is perfect for Fiona. Fiona was very glamorous, very beautiful, a lot of fun to be with, and she took Paul out of himself – he was living the fantasy life with the fantasy girl." But although Richmond is a very different to Jean, Winterbottom feels the latter shows a more human side to Raymond. "I really wanted the sense that his wife was an equal partner," he says, "that she was someone who was as tough as he was, as ambitious as he was, who was involved in the business. And also she was a northerner, like Paul Raymond was."

Adds Coogan, "Anna's from a northern background," he says, "a very similar background to me, which was very good because we had a shorthand with each other and understood each other very quickly. The part of Jean is very close in some way to Anna, so she enjoyed playing a part that wasn't a million miles away from who she is as a person. She really rooted it and grounded it, which gave it a real contrast with Tamsin's character."

While Fiona Richmond and Jean Raymond were both significant figures in Raymond's life, by far the most important person was his daughter Debbie, played in the film by Imogen Poots. Raymond was devoted to Debbie and indulged her even to the extent of building a lavish, haemorrhaging variety show around her modest singing talents. "Debbie has a really fantastic relationship with Paul in the film," says Poots. "They have a really strong dynamic. They're best friends more than they are father and daughter. She pretty much all the time managed to get her way, and, certainly, from our research and from speaking to people directly involved with Paul and his family, we got the impression she was very much the love of his life."

Unfortunately, Raymond's soft touch with his daughter extended to enabling her with her spiralling addictions, mostly to cocaine and alcohol. "Debbie is a very difficult role because it's incredibly demanding," says Coogan. "She's someone who is both charismatic, vulnerable, arrogant yet vivacious, sexually confused, addicted and has a slightly unhealthy relationship with her father. He doted on her most obsessively, but then she was also the one authentic

really, really unchanging relationship in his life. So she's a very important character, and Imogen really brought that to life."

Coogan credits Poots with giving the film its powerful emotional punch. "Debbie's life was quite self-destructive," he says. "There were times when we were working on the script when we thought, Are people going to be interested in her, are they going to have any sympathy for her? If she's destroying herself, how will people be connect to that? But I think Imogen brings a kind of quality to that that makes you care for her, even if she's doing something that you don't agree with."

ACT FOUR: Welcome to Soho

It is impossible to discuss Paul Raymond without mentioning London's Soho district, his main stomping ground both as a showman and subsequently as a landlord. At the turn of the 20th century, this square mile was a haven for bohemian writers and painters, the scene of much drunkenness and bawdy behaviour that held onto its status as Britain's vice premier vice district even into the '80s. It was here in 1958 that Raymond opened his flagship Revuebar in a pedestrian street called Walker's Court, having had regional success with revues with salacious titles like *We Strip Tonight*, *Piccadilly Peepshow* and *Paris After Dark* ("Titles are an art," he would often say).

Raymond's empire soon extended to a couple of more "legitimate" West End venues – the Windmill Theatre and the Whitehall Theatre – where he would stage risque productions such as *Pyjama Tops*, *Let's Get Laid*, and many other similar vehicles for actress and model Fiona Richmond, who would later write a column for his *Men Only* magazine.

Production designer Jacqueline Abrahams says she was thrilled when Michael Winterbottom approached her to design the film. "It took me back to my childhood memories of Paul Raymond," she recalls. "The Revue Bar with its neon sign, and the seediness of the area, as I would walk through Soho as a kid of eight with my mum. I remember the netted windows above Walker's Court, it was amazing. The whole area was magical to me as a kid. I grew up with *Grandstand* and wrestling on the TV, so glamour was seedy and kitsch. One of the highlights of the shoot was getting behind those net curtains on Walker's Court and looking down on that street below."

As always with a Winterbottom film, the accent was on authenticity. Says Melissa Parmenter, "Our number one priority was to try and shoot in the real places, and in Soho a lot of places haven't changed that much." In particular, she cites Ronnie Scott's, a famous jazz venue almost as old as Raymond's Revue Bar. "With Ronnie Scott's," she says, "all we did was change a curtain that had a logo on it, and that was all. The staff at Ronnie Scott's were brilliant – we had the house band, the James Pearson trio. They were in the film and they helped record some of the music. We also shot in restaurants like Kettners, on Romilly Street, which hasn't

changed, and L'Escargot, on Greek Street. It's like going back in time, they never seem to change."

The Revue Bar was one of the few locations that had to be created, since the original venue had been forced to close (the canny Raymond sold the title in 1997 but held onto the freehold, and a series of steep rent increases drove the new owner out in 2004). Instead, the production ended up recreating it in the Battersea Mess and Music Hall. "We had some brilliant dancers there," recalls Parmenter, including girls who actually do dance in strip clubs. When you shoot them naked, or in skimpy 1950s-style clothes, what's quite funny is that you don't really notice the nudity at all. It's really quite glamorous. But when the outfits start to get seedier during the 80s, and it's all a bit sort of S&M slutty, that's when you start really noticing that it's actually all a bit rude."

To further nurture an air of reality, the cast say it helped that Winterbottom prefers to keep the ephemera of filmmaking to a minimum. Says Coogan, "Michael is very unobtrusive with actors, so it's very easy to feel that you are totally inside the world that he has created. The cameras are unobtrusive, and very rarely do you have to hit a mark. Anyone who knows about filming knows that a part of your brain is often preoccupied with technical things as well as the acting part. But with Michael there's hardly anything technical to worry about, you just have to play the truth. There are no cables anywhere, there's no safe area to be. He likes the crew to be as minimal as possible on set. Whenever you are in a scene with him, the camera has to be able to revolve 360 degrees in any direction at any time so there is nothing you can really see apart from a really small crew. There is nothing to stop you feeling that you are in the scene."

Shooting on location in central London is always a challenge and Soho proved to be no exception, particularly being an area of London that never sleeps. Producer Melissa Parmenter recalls the main challenge of the shoot – traffic. "It was fun shooting in Soho but the traffic was a total nightmare. We had to have these old period black cabs for our big exterior Soho scenes, so we'd hail them on the street and tell them to drive up a one-way street, then hold them there while we calculated the timing so that when we called action, Steve Coogan could walk into a restaurant while we had all these vintage cabs and cars driving past at exactly the right moment. Meanwhile, everyone around Soho was trying to go about their normal business. I quite liked the chaos, as long as it was organised chaos."

ACT FIVE: Dressing for success

Costume designer Stephanie Collie had always relished the idea of working with Michael Winterbottom and Revolution Films and says that "the chance to work on *The Look of Love*, a film spanning several decades and many fashions, was just the kind of challenge I relish too". Her brief from Winterbottom was to be true to the real-life characters but not be too slavish about adopting their original fashion sense. "It was always more important for the actors to feel

comfortable with what they were wearing,” explains Collie. “We wanted the clothes to feel like they belonged to them, rather than just being costumes.”

Collie spent an immense amount of time looking at original source material that the Revolution team had collected, and she trawled the internet as well as photography books for photos of Soho and Paul Raymond during those eras. The result of that research brought some very distinctive looks for each of the main actors. “One of Steve’s key looks,” she says, “was the fur coat that Paul was frequently photographed in. We discovered it was made from real fur, and the wonderful Carlo Manzi [proprietor of a London costume-hire company] managed to source one for us from his brother that was exactly the same vintage as the original.”

For Coogan, this attention to detail was vital. “Most of the time I was either wearing a suit or nothing at all,” he says, “and the ritual of putting on cufflinks, a Rolex watch and pendants – he was accessorised and very, very well groomed – helped me very much, because when you wear something that is very beautiful – when everything fits perfectly, you’re wearing silk socks and you have a beautiful shirt and cufflinks – you hold yourself in a different way. It makes you behave in a different way, and that makes you behave the way Paul Raymond would behave. He was always immaculately dressed. And anything that distances me from the way I dress, which is not particularly imaginatively, has got to be good, because it takes me out of myself.”

One of the signature pieces for actress Anna Friel, who plays Raymond's second wife, Jean, was a 1970s crimson velvet trouser suit that Collie found for her to wear during the film's divorce scene, “It fitted Anna to perfection,” she says, “and it also gave her character that sense of a woman who had won control back in her life.”

For Collie, one of the major scenes for actress Tamsin Egerton was where she first meets Paul at the audition. “Fiona’s first meeting with Paul was very important – we wanted her to be sexy and innocent at the same time. Tamsin has the most amazing long legs, so I put her in a great pair of hot pants and let nature do the rest!” Debbie was slightly more problematic, since the film sees her grow from schoolgirl to woman. This culminates in the costume Collie selected for Debbie’s final interview. “We watch her grow,” she says, “until finally she’s confident with her own style.”

Since it was a period film, there had to be outfits for all the extras too, so original pieces were sourced from second hand shops, vintage fairs and eBay. “We also bought clothes by the kilo for the crowd scenes, which was particularly great for the 80s and 90s eras,” recalls Collie. Dressing the crowd for scenes spanning multiple eras on the same day of shooting was a major headache for her. “Some days they would start off as 1979 office workers, then they’d become a 1950s West End theatre audience, and they might end the day as journalists in 1990. But, looking back on it, I’d say that the main highlight for me was dressing Debbie’s wedding: I felt we absolutely captured the sense of style of that particular moment in the 1970s.”

Fiona Fellows and Laura (Loz) Schiavo shared the make-up and hair design respectively and just as Stephanie Collie had to transition the costume looks from 1950s through the early 1990s, the hair and make-up team also had quite a challenge on their hands. "Thank God for the internet!" says Fellows. "It helped so much with my research, enabling me to look at a lot of old footage of Paul Raymond and behind-the-scenes images of his various clubs, I also looked at stills and old newspaper cuttings. When Paul started dating Fiona Richmond in the early 1970s he went through a total re-style, which was great fun for us, giving Steve various moustaches and a sun tan."

Adds Fellows, "The fact that the characters in the film are based on real people made some of the research easier, but in some cases it made it harder – poor Chris Addison had to have a full beard applied every day, but he was incredibly patient. Every day there seemed to be a new challenge, and of one of the biggest was getting through the different periods in the short amount of shooting time we had. We were going through from 1950s, 1960s, 1970s and 1980s – sometimes all in one day!"

Anna Friel confirms this. "The difficult thing about the changes of the era," she says, "has been that we would sometimes have to do three changes in a day, so some days I went from being dark tanned and blonde to having a 1950s beehive and then going to age 56, all with 24 hours."

The director's insistence on maintaining an air of realism provided further challenges. "Michael likes to keep things as natural as possible and he doesn't really like wigs" says Schiavo. As a result, actress Tamsin Egerton agreed to cut and dye her naturally long blonde hair a vibrant red to play Fiona Richmond. Schiavo also took great pains to make sure the rest of cast looked authentic, researching each character individually. "Internet research enabled me to get to know who the family were, who Paul was, the sort of life they led and the years the film spans," she says. "Once I'd got my head around that, I did a lot of reading on each year and era and the different looks."

Schiavo feels that hair and make-up are a crucial part of the atmosphere for a film like *The Look Of love*. "When you're designing the hair and make-up, you need to be open to the actors' thoughts and how they feel about their character," she says. "Make everyone happy. At the end of the day, it's the actors who are going to be wearing the looks, the make-up, the wigs, the beards and the moustaches etcetera, but it's us who are designing them so it's an important collaboration. Period films are always a challenge, and when you have lots of changes in a short turnaround time, it's even tougher. But it's an amazing feeling when you see the finished results."

ACT SIX: Recreating Paul Raymond's life and times

One of the main attractions of the story was also one of its thorniest issues: how to convey the luxury and glamour of the 1970s without straying into parody or kitsch? Winterbottom's brief to his crew was to keep the look of the film as grounded as possible, explains production designer Jacqueline Abrahams, "Michael wanted it to look as though it was now: real and contemporary. Paul Raymond was one of the richest men in the country and it needed to look like that."

Unfortunately, the budget was only a fraction of Raymond's enormous fortune. "Shooting a film that takes place over four decades is a challenge in itself," says Melissa Parmenter, "but we only had seven weeks and a £4 million budget, so we had to be clever and think outside of the box in terms of how we could film it and bring it in on budget." As the film called for an array of classic and vintage cars, this led the team to come up with an ingenious plan to avoid exorbitant rental costs. Says Parmenter, "There are many car enthusiasts with vintage cars up and down the country, so we tracked them down and invited them to London for £100 per day, just to hang out on set."

Although *The Look Of Love* references several periods in Raymond's life, the one constant in his life was Soho, an area he never really broke away from (as Coogan says, "The furthest he ever got was Wimbledon"). Therefore, evoking a feeling of actually being in Soho during each particular era was paramount. As Abrahams says, "It's a bit like walking into a pub with a roaring fire and tinsel on the tree – that automatically makes you feel Christmassy."

"When we shot the scenes in Walker's Court," she continues, "people were saying it felt just how it used to feel back then. The authenticity comes from respecting the reference footage and making a visual whole, one that's authentic to the film and the period but not necessarily to real life. In that sense, my approach was a balance between historic real and intuitive emotion."

Much of the research and preparation entailed watching old footage and documentaries, a whole host of which was unearthed by Revolution Films' head of development Josh Hyams, including some surprisingly in-depth documentaries and a good smattering '70s porn. Jacqueline Abrahams also utilized the BFI Mediatheque with its incredible archive of '60s London.

"The main challenges of most shoots are time constraints and budget," says Abrahams, "but one of the highlights was the support network this film had – the props hire houses who were just amazing and generous, and I had an incredible art department, props team and construction company."

Over its seven-week shoot, *The Look Of Love* was shot mostly on location, with one major exception, a set built at Elstree Studios to double as the luxury Mayfair pad that Paul Raymond shared with his lover Fiona Richmond, complete with space-age bubble furniture and bar. For once, the original would not do, as the décor had faded somewhat in the passing years.

Says Abrahams, "That was the speediest set I've ever done, because we'd originally hoped to use a location. It was getting tight for time, so I made the roughest cardboard model imaginable, standing with a tape-measure in the Revolution offices, imagining stock flattage increments, while Carly our art director, who is a whizz on SketchUp [a 3D design programme], translated. Michael is amazingly visually literate, so handing him a plan makes complete sense to him, and he tweaked what we'd come up with and then left us to fine-tune it."

Construction was headed by Rob Anderson, who used to make sets for the Raymond Revue Bar back in the day, and Abrahams spent hours in Seasons wallpaper library, looking for the most striking contemporary wallpapers of the period. She struggled, however, to find a sofa that wasn't either a 70s cliché or decadent enough, so she asked an upholsterer called Claire Sanderson to create one, covering some foam with a fabric that would compete with the outrageous wallpaper design. "It was very expensive, so it's just on the visible surfaces," says Abrahams. "Claire upholstered the bed too, and she suggested Dunelm Mill for coloured shag pile carpets, so we took a purple carpet up the wall by the bar." She laughs. "When did putting carpet up walls go out of style?"

Abrahams admits that she enjoyed the challenge of the time and budget constraints as well as the speed at which Winterbottom works. "It was great for me, and my personality because you have to make decisions really instinctively and decisively, which ultimately I find incredibly creative."

EPILOGUE: The curtain falls...

Although it deals with triumph and tragedy, *The Look Of Love* is not intended as a simple morality tale. For example, the film does not take the often-repeated line that by the time Raymond died, he had become a paranoid recluse (Michael Winterbottom points out that, at the age of 70, he was fully entitled to retire from public life). Neither does the film portray him as an opportunist; he hated to be called a "pornographer", and, as Steve Coogan points out, "Paul Raymond really pioneered a continental attitude to sex in this country, at a time when people were very, very uptight about it."

Adds Coogan, "Michael was quite emphatic that Paul Raymond's life should *look* like it was fun – at least at the time. That it should *look* alluring. Because it wouldn't be very appealing if we were just finger-wagging and moralising. What we didn't want to do was to try to impose some larger tale that said, 'If you mess about with too much porn, this is what happens.' So we tried to kick against that, and we tried to avoid making too much of the Faustian pact that Raymond seemed to make in order to achieve success."

Tamsin Egerton agrees that, despite the moments of darkness, "It's a very colourful world. It reflects the way life has its natural comedic turns and twists, although there's also a lot of pain

in there, a lot of hurt. Debbie's story is quite traumatic, and you see how it damages Paul, but you also see this colourful lifestyle they have, and how that tarnishes them as human beings."

The lifestyle aspect was at the forefront of Michael Winterbottom's mind when shooting wrapped. Although the director has tackled the subject of explicit sex before, in the controversial *9 Songs*, and nightlife, in *24 Hour Party People*, *The Look Of Love* revealed itself as something quite different. "What's strange about this film is that Paul Raymond's world is quite an artificial world," he muses. "I would say that a lot of the films I do are about trying to create a natural environment, a natural situation, and then observe how people behave in it, in a kind of natural way. But that doesn't really exist in Paul Raymond's world – Paul Raymond's world has a surface of glamour, but it's quite an artificial world. It's mainly indoors, it's mainly night-time.

"There's the Revue Bar, where everyone's pretending to be friendly, trying to persuade customers to buy drinks. And then there's a magazine, where everyone is pretending to be sexy and glamorous. So it was quite a strange world to recreate, because while you're trying to give a sense of its artificiality, you're also trying to make it feel like a realistic version of that artificial world."

He cites Raymond's apartment as an example. "A lot of people told us that when they went back to Raymond's place it was a bit like just going from one club to another club – that even his apartment, even his domestic life, was like living in a club. The whole world of the film is that world of glitzy 1970s nightclubs." He laughs. "Which is not a world I would necessarily recommend!"

Though the real Paul Raymond is still something of an enigma, known only to close friends and family, *The Look Of Love* offers a fascinating portrait of a modern-day Midas, the king of Greek myth whose power to turn anything to gold took a turn for the tragic, in at least one version of the story, when he embraced his beloved daughter.

Says Winterbottom, "Debbie does not do a million virtuous things in the film. But at the end of it all you'll still realise that Paul loves her. And she loves him too. But more importantly, although he loves her, at the same time he's done things that have helped to destroy her."

Ultimately, the various loves of Raymond's life – and, just as importantly, the different forms that this love took – form at the core of this human story. "There's a contradiction in the film, and I hope it's a good thing rather than a bad thing," says Winterbottom, "which is that, although it's set in a world where men are looking at women, and tickets are sold on the basis of seeing their naked flesh – a world that's normally associated with exploitation, and women as victims – the film is actually about Paul Raymond's relationship with three women, at least two of whom are quite strong characters. So the heart of the story is about those three individuals, not about the business side of selling sex, of selling nudity."

"It's the story of someone who becomes very wealthy," he continues, "the richest man in Britain, who achieves everything he wants to, materially, but loses those people who are close to him. In a way, he loses everyone who is close to him, one way or another. So it's a tragedy, really. And what Steve and I were kind of interested in doing is making sure we didn't make the moral too obvious, or too heavy handed. So, along the way, Paul Raymond does have quite a lot of fun. But when it ends, it ends badly for him."

THE KEY CHARACTERS IN PAUL RAYMOND'S STORY:

Where Are They Now?

Paul's daughter Debbie Raymond died 5th November 1992.

In December 1992, Paul Raymond was named richest man in Britain. He died in 2008.

Paul's granddaughters, Fawn and India Rose, inherited the bulk of his property empire.

Howard Raymond, Paul's son with his wife Jean, inherited a smaller fortune, estimated at £78 million.

Paul's illegitimate son, Derry from his relationship with Noreen, was not named in the will.

Jean Raymond returned to Nottinghamshire where she ran a dance group called *The Groovy Grannies*.

Fiona Richmond owns hotels in England and the Caribbean.

Tony Power died in a house fire after falling asleep whilst drunk.

Carl Snitcher retired in 2006 and lives in Primrose Hill, London.

Rev Edwyn Young published an autobiography, *There's No Fun Like Work*.

Jonathan Hodge had a successful career writing advertising jingles.

ABOUT THE CAST

Steve Coogan

Paul Raymond

Steve Coogan was born and raised in Manchester, England where he trained as an actor at the Manchester Polytechnic School of Theatre.

In 1992 he won the coveted Perrier Comedy Award at the Edinburgh Fringe Festival for his show *Steve Coogan in Character with John Thompson*, where he launched his character *Paul Calf*. He then went on to write and perform in *The Paul Calf Video Diaries* for which he received a BAFTA award.

On radio he created the iconic presenter and radio show host, *Alan Partridge*, the success of which led to the television show *Knowing Me, Knowing You* hosted by *Alan Partridge*, which won Coogan Top Male Comedy Performer, Top Comedy Personality and Best New Television Comedy at the British Comedy Awards. BAFTA awards included Best Comedy Series and Best Comedy Performance in 2002. In 2011 he also penned the mock autobiography *I, Partridge* for Harper Collins.

Feature film highlights have included *24 Hour Party People* and *A Cock & Bull Story* for Michael Winterbottom, *Tropic Thunder* for Ben Stiller, *In the Loop*, *The Other Guys* with Mark Wahlberg and Will Ferrell, *Percy Jackson & The Olympians*, *Night at the Museum*, *Around The World in 80 Days* with Jackie Chan, *The Parole Officer*, *Revenagers Comedies*, *The Wind in the Willows*. Coogan also recently provided his voice for *Silas Ramsbottom* in the animated feature *Despicable Me 2* alongside Steve Carell and Al Pacino.

In 2002 Coogan formed Baby Cow Productions with Henry Normal and since then, the company has produced a host of award-winning television shows including *Marion & Geoff*, *Human Remains*, *The Mighty Boosh*, *Gavin & Stacey*, *Sensitive Skin*, *Dr Terrible's House of Horrible* and *Cruise of the Gods*.

In 2010 he received a further BAFTA award for Best Male Comedy Performance in the mini-series/film *The Trip* directed by Michael Winterbottom, which premiered at the Toronto and London Film Festivals.

Recent projects include the male lead in Stephen Frears' *Philomena* opposite Dame Judi Dench and the forthcoming *Untitled Alan Partridge Film* to be directed by Declan Lowney.

Steve Coogan Q&A

On Paul Raymond...

"Paul Raymond was a Soho impresario who ran the Raymond Revue Bar which was the first *respectable* strip joint in the UK and became one of the most successful businessmen in Britain

on account of the fact that he invested in property in Soho and at one point was the richest man in Britain”.

“His character was interesting to me because clearly he came from a very modest background but invented a sort of personality for himself. He changed his name and in some ways kind of created this fantasy life for himself and tapped into a certain desire that a lot of men have and pandered to that and he seemed like a very colourful interesting person to play. He’s also morally ambiguous and I always like, if I can, to play people who are in some way unlikeable, dislikeable as I enjoy giving them humanity and making them flesh and blood”.

“I did a lot of research on him. I looked at old film footage and old videotapes of him and I read about him. I spoke to his former girlfriend Fiona Richmond, I spoke to his business associates and friends, people who knew him. To research a character you’re going to play, you find out about what he was like and sometimes you get conflicting accounts from different people and you have to make your own mind up”.

“You have to work out what’s believable. Maybe all the stories are true and correct, you just have to try and give a rounded version of that character. But having said that, this isn’t a documentary so we’re not obliged to – we’re not just giving a factual account. Really, first and foremost, we are trying to make a drama with hopefully some comedy in there. So I felt I had license to embellish the character by bringing humour to it and a certain wit and putting elements of my personality into it. As well as if you like, trying to be faithful to the spirit of Paul Raymond”.

On Michael Winterbottom...

“The most interesting and most critically successful work I’ve done in film is with Michael Winterbottom. I trust him so I knew he would do something interesting with it. I also knew he would embrace the subject matter and deal with it properly and be honest about the sexuality of it, rather than trying to anaesthetise it or although I hate the term, make it ‘politically correct’. I knew he wouldn’t try and make it palatable for modern social mores instead of just getting in there and trying to find some sort of fundamental truth”.

“Michael is very unobtrusive with actors so it’s very easy to feel that you are in the world that he has created. The cameras are unobtrusive, very rarely do you have to hit a mark. Anyone who knows about filming appreciates that often part of your brain is preoccupied with technical things as well as the acting part of it. With Michael, as an actor you don’t have to worry about the technical, you just have to play the truth. There was never any down time between turning the camera around. There would be no cables anywhere, no safe area to be. He likes the crew to be as minimal as possible on set. Whenever you’re doing a scene for him, he generally likes the camera to revolve three hundred and sixty degrees in any direction at any time so there is nothing you can really see apart from a really small crew that keeps moving around. There is nothing to stop you feeling you are in the scene. So as a director he is fantastic. He’s the most exciting director I have ever worked with”.

"Michael creates a kind of family and it's a very secure place to be. This experience was everything I expected it to be having worked with him four times now. Each project has been something I'm proud of. It makes me think I want to work with him again. I never want to stop working with Michael because it is the most exciting work I've ever done in my life and it is transformative for a period. When you work with Michael you feel like you become something else for a while and it's a very exciting thing to be able to be part of".

On his co-stars...

Tamsin Egerton plays Fiona Richmond who was Paul's glamorous girlfriend and a famous glamour-model-come-porn-star. She took Paul out of himself so he had this fantasy life with the fantasy girl for a while. Tamsin has this very 'otherworldly' quality. She's very glamorous, beautiful and fun to be with. Anna Friel was also great she played Paul's wife Jean and she's from a northern background, a very similar background to me, which was very good because we had a shorthand with each other and understood each other very quickly. I think the role of Jean was very close in some ways to Anna, so she enjoyed playing a part that wasn't a million miles away from who she was as a person. She really grounded Jean and it gave a real contrast with Tamsin's character. Imogen Poots played Debbie which is a very difficult role to play because it's incredibly demanding to play someone who is charismatic, vulnerable, arrogant yet vivacious, sexually confused, addicted and has a slightly unhealthy relationship with her father. Paul doted on Debbie most obsessively, but then she was also the one authentic really, really unchanging relationship in his life. So she's a very important character and Imogen really brought her to life.

On shooting in Soho...

"It both challenged and helped me to act in Soho because you are in the heart of where these events took place. In fact there is a pub (The French House) that we filmed in, which was the actual pub that Paul used to go and we filmed in the real restaurants Paul dined in so it felt very real. The streets that we walked on were the streets Paul walked on and that gave it a real authenticity. Some of the smaller roles in the film are actually played by the real people Paul encountered in Soho, which also lent it this authentic quality. Technically it's difficult - you can't be discreet when you're filming in Soho, so you have paparazzi following you but that's something you learn to deal with. At least they are interested in the film. If no-one was interested it would be a much bigger problem!"

On the challenges of the shoot...

"The biggest challenge for me was A: getting through the schedule and B: trying to imagine what it was like to be him, to really become him, to consume yourself in the character. That's really the most difficult thing to try and *be* him and not be me".

"Costume, hair and make-up does help you. When you look in the mirror and see somebody that looks younger because of make-up and the way they dress, you feel younger, you feel

fresher and so act younger and you try and remember what it is like to be young. I also play him when he is 20 years older than I am now, so when you look in the mirror and see yourself aged, looking old and looking tired, then that helps because it suddenly becomes self-fulfilling”.

On the costumes...

“Most of the time I was either wearing a suit or nothing! The ritual every day was putting on cufflinks, a Rolex watch and pendants because he was accessorised and very, very well groomed and that really helped because when you wear something that is very beautiful and everything fits perfectly, you’re wearing silk socks and you have a beautiful shirt and cufflinks, you hold yourself in a different way. The costumes make you behave in a different way and that makes you behave the way he behaves. He was always immaculately dressed and that helps you. Anything that distanced me from the way I dress, which is not particularly imaginatively, then it’s good because it takes you out of yourself”.

Anna Friel

Jean Raymond

Anna Friel is one of the few British actresses who have managed to maintain a glittering stage and screen career on both sides of the Atlantic.

Born in the north west of England, Anna joined the Oldham Theatre Workshop in 1989 and performed in numerous stage productions across the UK before being cast in celebrated playwright Alan Bleasdale’s critically acclaimed television drama *G.B.H.* She then went on to create the iconic character of *Beth Jordache* in the UK’s most popular serial drama, *Brookside* for which she received the National Television Awards Best Actress accolade in 1995 at the age of nineteen.

Friel made her Broadway debut in Patrick Marber’s *Closer* alongside Ciaran Hinds, Rupert Graves and Natasha Richardson, with her performance garnering a Drama Desk Award for Outstanding Featured Actress in a Play, as well as a Special Achievement Award for an Ensemble Performance. On stage, she also starred in the Almeida Theatre production of *Look Europe!* and *Lulu* for which she received the Helen Hayes Award for Outstanding Lead Actress in 2002. In 2010, Friel completed a sold out and critically acclaimed run as *Holly Golightly* in Samuel Adamson’s new stage adaptation of *Breakfast at Tiffany’s* at the Theatre Royal Haymarket in London’s West End.

She won over US television audiences and was nominated for a Golden Globe (Best Performance by an Actress in a Television Series – Musical or Comedy) with her portrayal of *Chuck* in ABC’s critically acclaimed series *Pushing Daisies*.

In 2009 Friel received a Royal Television Society North Best Actress Award for Jimmy McGovern’s *The Street*.

Recent acclaimed television roles include that of a widowed wife opposite Marc Warren in *Without You* and a probation officer in *Public Enemies*. She has also recently completed Sam Hoare's *Having You* with Romola Garai for the big screen.

She is currently on stage in London's West End in Christopher Hampton's adaptation of Chekhov's *Uncle Vanya*.

Other notable feature film credits include *Neverland* opposite Rhys Ifans, *London Boulevard*, with Keira Knightley and Colin Farrell, *Limitless* with Bradley Cooper, Woody Allen's *You Will Meet A Tall Dark Stranger* and *Land of the Lost* opposite Will Ferrell. As well as, *Me Without You* opposite Michelle Williams, *The War Bride* for which she was Genie nominated, *Rogue Trader* opposite Ewan McGregor, *A Midsummer Night's Dream* with Kevin Kline and Michelle Pfeiffer, *The Tribe* with Joely Richardson and Jeremy Northam and *The Land Girls* with Rachel Weisz and Catherine McCormack.

Anna Friel Q&A

On her character Jean Raymond...

"I play Jean Raymond who was Paul Raymond's wife and they had two children together. She choreographed a lot of the earlier performances at the Raymond Revuebar and they were quite happily married for about 10 years and they had quite an open relationship. She put up with and turned a blind eye to all his numerous affairs until he met a lady called Fiona Richmond who he eventually went off with. At that point Jean went to Miami with her son, Howard leaving her daughter Debbie with Paul. She ended up getting one of the biggest divorce settlements in the history of England at that time".

"Usually when you're playing a character that has actually existed in real life, you get your hands on as much research material as possible. You want to see how they walk or how they talk, but you have to be careful not to do an impersonation. In this instance there wasn't much to go on with Jean. She obviously didn't like the limelight because there is very little footage at all of her actually talking and there are only four reference photographs, as well as her infamous porn shoot. So, I read all the articles that her son had done and spoke to Michael Winterbottom and basically learned as much as I could about the different eras and learned about the Revuebar and what part she played in that. Accent-wise we wanted to keep her soft northern accent. I just told my part of the story and tried to make it as truthful as I could.

On how she got involved in the film...

"I was sent the script, read it and then went to meet Michael and I gave him my thoughts and we talked, he offered me the part and I jumped at it. I'd always wanted to work with Michael Winterbottom and I thought it was just a great story, I didn't know who Paul Raymond was and

I hadn't heard of the Revuebar and now since doing the movie anytime anyone asks what I'm working on, they've all got a Paul Raymond Story".

On working with Steve Coogan...

Meeting Steve for the very first time I felt incredibly relaxed because it turns out we were born 15 minutes away from each other - I'm from Rochdale and he's Middleton, so I think when you hear those dulcet northern tones it just breeds familiarity. There was an immediate bond because of that and he's lovely to work with and I've really enjoyed it. There are so many comedians in this film who are all incredibly witty and there's been so much improvisation. I could have been intimidated by that because often the scene doesn't finish until Michael says 'cut' so even if your scripted dialogue is finished you have to keep improvising. That's fine but if your reference is 1954 and you're talking about dance moves and stuff, you've got to be on the ball but Steve makes it really easy. He's done so much research on Paul Raymond and looked at lots and lots of footage, I think he's got the voice spot on and he looks exactly like him".

On the costumes, hair and make-up...

"The difficult thing about the changes in era has been that we would sometimes have to do three changes in a day so I've gone from dark tanned and blonde to 1950s beehive and then to a woman aged 56 all in one day! There are wigs and ageing make-up, so it's just about keeping your concentration and not being too aware that you're sitting in a make-up chair. It's been such fun. I've loved all that. It's almost been like doing three films in one, so nothing ever gets monotonous".

"From when we started the film we've been surrounded by naked women, but it's like they're dressed - they are so nonchalant about it! I thought I've got to draw from that and not be self-conscious but it was kind of strange with my daughter saying 'what are you doing today mummy', and me saying 'oh I'm working with a tiger'...I didn't say I was naked on one!"

On working with Michael Winterbottom...

"He's unique. I couldn't compare him to anyone else I've worked. He's got his absolute definite own style and he just creates such an atmosphere of ease and that breeds creativity. It doesn't feel like you're going to work. There is such a relaxed atmosphere and he's really, really witty. I'd jump at any chance to work with him again, I've really, really loved it".

"Michael's process is one where he makes you so comfortable so you know what you're doing and we don't really rehearse anything that's not on film. You're just immediately shooting so by the time you've done it a few times, there's a natural ease that comes with it. He just makes sure that it's incredibly naturalistic, almost to the point that it's like a documentary".

Tamsin Egerton

Fiona Richmond

Born in Hampshire, England, Tamsin Egerton started acting as a child after becoming interested in the local youth theatre and made her stage debut in the Royal Shakespeare Company's musical production of *The Secret Garden*. As a teenager she combined her acting career with modelling.

Roles followed in Warner Bros/TNT's *The Mists of Avalon*, *Keeping Mum* with Dame Maggie Smith and Patrick Swayze and *Driving Lessons*, opposite Rupert Grint. Egerton really came to the attention of cinema audiences in the role of *Chelsea* in Ealing Studio's *St Trinian's* opposite Rupert Everett and Colin Firth and she followed this with *St Trinian's II: The Legend of Fritton's Gold*, Noel Clarke's *4.3.2.1* for Universal and *Chalet Girl* with Felicity Jones. Major TV drama credits also include *Camelot*.

Prior to *The Look of Love*, Egerton completed *Singularity* for director Roland Joffe opposite Hollywood actor Josh Hartnett and Bollywood star Bipasha Basu. She has also recently completed *Grand Piano* with Elijah Wood and John Cusack for director Eugenio Mira.

Tamsin Egerton Q&A

On playing Fiona Richmond...

"Fiona is Paul Raymond's girlfriend in the film and they are together for about seven years so she is quite a significant person in his life. She's not just a flash in the pan, some sort of one night stand or even a girl that he kind of courts for a few weeks. They really were partners for a while and not just in their love life but also in business.

"So she starts off quite innocent, she's been on the dole for about three weeks and she can't bear it so she responds to an advertisement for an audition for a play in the West End. She's not worried about playing a nude swimmer and is quite happy to get naked because she figures she goes skinny-dipping on holiday. She meets Paul and gets this part as a naked swimmer and it kind of goes from there. They fall in love and ultimately become business partners. She starts working on Men Only magazine - writing as a journalist and doing lots of photographic shoots, as well as all of the theatre adventures they embark on together".

On working with Michael Winterbottom...

"For a young actress taking on this role it was always going to be a brave move. There is a lot of nudity and there are some brazen qualities you need to have to do this role confidently, so I felt very apprehensive about taking this role at first. I had quite a few meetings with Michael and he talked me through it and convinced me so yes here I am!"

"Michael will tell us what a scene should entail and we are pretty much left to our own devices. We will have the scene there written and we'll know where we need to end up and where the

important lines are and we will make sure we hit them, but most of the time we just work off each other. We see what's funny and what comes out of our characters. When we're experimenting, I'll find myself saying something, then going off at a tangent and Steve will go with it and ultimately we will shape a scene together with Michael's input which is always horrendously spot-on. I don't know how Michael does 101 things at one time!"

On researching the role...

"I've spoken to Julia Montgomery who's the real Fiona Richmond. I've chatted to her and seen her viewpoint and her angles on some of these scenarios that we've brought to life in the film. I've done a lot of research. I've just tried to be as knowledgeable as I can on the character, timeframe and story".

On working with Steve Coogan...

"Steve is great at playing Paul and I think there must be real similarities. I think it's that hedonistic, child-like charm that I think he captures in Paul. It's about enjoying life in the moment and not feeling guilty or worried about that, but to actually enjoy life for what it is. Steve is obsessed with cars just as Paul Raymond was and it's just wonderful hearing him talk about them with such passion. Steve tells us the most wonderful stories and there's just such a charm and ease about him. Obviously he has a great sense of humour and is immensely witty".

Imogen Poots

Debbie Raymond

Nominated for Most Promising Newcomer at the British Independent Film Awards in 2007, Imogen Poots is one of the UK's most sought-after young actresses. After making her feature film debut in *V For Vendetta* for Warner Bros, she went on to receive wide acclaim for her role in *28 Weeks Later* for Fox.

Roles soon followed in Richard Linklater's *Me and Orson Welles*, *Cracks* for Jordan Scott, Film4's *Chatroom*, Neil Marshall's *Centurion*, Cary Fukunaga's *Jane Eyre*, *Fright Night* for Dreamworks, *Comes a Bright Day* and *Filth*. Recent projects include *A Long Way Down* and *All is By My Side*.

Television drama credits have included *Christopher and His Kind*, *A Bouquet of Barbed Wire* and *Miss Austen Regrets*.

Imogen Poots Q&A

On her character Debbie Raymond...

"I play Debbie Raymond, Paul Raymond's daughter and we take her through from the 1970s and 1980s through to the early 90s. Debbie has a really fantastic relationship with Paul in the

film, they have a really strong dynamic they're sort of best friends more than they are father and daughter and that relationship has been the kind of core. They are like the same person in many ways and I think she pretty much manages to get her way with him. Certainly from our research and from the archives and from speaking to people directly involved with the family, we get the impression she was very much the love of his life.

"It's been very important for me to pay homage to Fawn's mother. You must take into consideration that Fawn is Debbie's daughter, but ultimately you have to create a true character and not necessarily try to keep it identical or in any way take every mannerism that you gauge from your research, it's more about understanding this relationship between Paul and Debbie".

On working with Steve Coogan...

"I absolutely adore working with Steve Coogan. He is so intelligent and charming and just hilarious. He's so funny I'm going to have well-toned stomach muscles after this film from just laughing the whole time. We're working with this fantastic screenplay and that's the foundation for the scenes, but the way Michael Winterbottom works is to continue it on sometimes, or improvise and obviously Steve's so adept at improvisation it's a joy. There are moments within the script that are obviously so dark and there's a sort of underlined tangent with all the drugs and all the mishaps that take place, but there's a real light to it to because with Paul and Debbie there's nothing left to lose but laugh about it and keep going. I adore working with Steve, I really do".

"Steve has done an extraordinary job playing Paul Raymond. He really brings a light that comes from the sceptical, the surroundings and the art of the shows Paul's putting on, which creates this sort of melancholy which Steve manages to manifest through just being there".

On working with Michael Winterbottom...

"I really like Michael as a person, full stop. He's a really lovely man and the way he works is great, which ties in with working with Steve. It's very free, it's about letting us play and take it somewhere new and different and maybe bringing it back again. He and Steve obviously have such a great relationship so that's quite a wonderful thing to be around because it brings a real ease to the set and it relaxes you and makes you feel comfortable".

"I find improvisation really important. It's really just the art of being able to play and Michael certainly encourages that and it's something that I've always been comfortable with. I think it's very necessary often to get to the bottom of a scene and kind of throw it away and come back to it again. Everyone is different and there's certainly no set way of improvising but it's a real gift if somebody gives you time to do that".

On the costumes...

"The clothes are really important to getting into character. Stephanie our costume designer is just extraordinary. I love her energy and she just gets it. It's not some sort of showcase for a

decade, but very much about here's a girl, Debbie, who was able to be part of the fashion scene of the 70s and 80s and if she decided to be part of that designer scene or not, her father supported that".

On her co-stars...

Chris Addison who plays Tony Powers is extraordinary. I love being around him he's got a wild energy and that was really important with the character of Debbie to establish that dynamic because Tony, in my eyes is very much a brother figure but also someone who Debbie probably had a crush on when she was about eight years of age. Chris is hysterical and also very intelligent and such a talented guy.

On why it's such a good story...

"This film's really almost a secret history of Soho. It will be an important film to tell the story of Soho. I wasn't aware of Paul Raymond before the film really so it's been educational and informative from that perspective".

BIOGRAPHIES – THE SUPPORTING CAST

Chris Addison

Tony Power

Chris Addison, the star of *Academy Award* nominated *In The Loop*, *BAFTA Award* winning *The Thick of It* (BBC2), regular panellist on *Mock The Week* (BBC2) and host of *Show and Tell* (E4) is one of the UK's most prolific performers.

2012 saw Chris record the last series of *The Thick of It*. In addition, Chris has reprised his role as Professor David Blood on Channel 4's *Skins* and appeared on a variety of entertainment shows including *Live at the Apollo*, *QI*, *8 out of 10_Cats* and as a host and regular panellist on *Have I Got News For You*.

As a live performer he has taken five solo shows to the Edinburgh Fringe (two of which saw him nominated for the *Perrier Award*). In 2011 Chris embarked on a national tour of his brand new, twice extended, *show The Time Is Now Again*, selling out theatres nationwide, including a night at London's Hammersmith Apollo. Chris also recorded the acclaimed DVD *Chris Addison Live* at London's Bloomsbury Theatre, released by Universal Pictures in November 2011.

He is the author of two books: *It Wasn't Me* and *Cautionary Tales for Grown-Ups* (both Hodder & Stoughton), while his radio credits include: *7 Day Sunday* (BBC Radio 5 Live), *Chain Reaction* (BBC Radio 4), the *Sony Award* winning *The Ape That Got Lucky*, *Charm Offensive*, *Political Animal*, *Civilisation*, and *The Department*.

Chris Addison Q&A

On his character Tony Power...

"I play Tony Power who is the editor of Men Only and other porn mags owned by Paul Raymond. Tony was the man who introduced Paul Raymond to pornography really and he sort of sold him the idea of Men Only as a magazine and that was the start of Paul Raymond's massive porn publishing empire that made him a multi-millionaire. Tony himself was a massive coke head and he drank an awful lot. He was a really talented journalist and editor who I think was just excited about where he was and he lived the good life 100% but then, as so often happens to people like that, he died very suddenly. He fell asleep stoned and pissed with a cigarette and caused a fire in his flat and he died. But before that, he'd been fired by Paul Raymond for just being totally 'way out' there".

Paul and Tony had a great relationship to begin with. I think Tony was sort of like a son to Paul in many respects. Paul's own son went off to America and I'm not sure they had a brilliant relationship but he really liked Tony and they really got on together all through Tony's crazy drug years. Paul just liked him but eventually, Tony's drug-taking got so out of hand that it was threatening the business. When it came to business decisions, Paul wasn't sentimental and had to let Tony go at the end".

On what attracted him to the role...

"When you hear Steve Coogan and Michael Winterbottom are making a film, you don't really need to hear any more than that, you just say 'yes please I'll do it!'"

On researching the role...

"In terms of researching the porn of the time, I'd spent most of my adolescence researching it so I feel very clued up about that. However there's not that much information about Tony Power himself. He's one of those people who sort of slipped through the internet. He's not a big enough name for someone to have gone back and recorded his deeds in life. Now he would be all over the internet, as everybody's all over the internet!"

On the costumes...

"The beard and the hair – they do look amazing but it takes the best part of two hours every morning to get into this. If I laugh too hard the moustache goes 'Donk!' (Curls upwards) and I find that I can't eat properly - I have to eat tubular things. You know that game at the fairground, there's a bent metal wire and you have to not buzz as you take a hoop around it, yeah it's like that with eating. I can only go so far with my mouth. Basically I'm living off Peperami".

On working with Michael Winterbottom...

"I prefer filming when it's not restrictive, when it's all about the action being semi improvised or improvised, as there is more energy there. It's more exciting and you get a lot more out of the actors that way because they are not concentrating on things that are distracting their attention. If you've got a set-up where you do have to hit a mark and you do have to stay in a particular frame and can't go out of it, that's hard. But here if you are able to talk to the person and not worry about which way you are pointing, then it's a much nicer way to work, much less stressful and you get better results".

On working with Steve Coogan...

"It's really strange to get to work with people you've admired for twenty years. He's brilliant to work with because he's always refining what he's doing. The wedding scene's a good example: he was making a speech about his daughter at her wedding and you could see him between each take figuring out another little bit that he could add or swapping things around or adding a mannerism. It was absolutely perfect. In my experience the best people are the ones who don't say 'oh that will do'. Steve is really good at teasing out every bit and that's what he has in common with Armando Iannucci.

On what makes it a good story...

"The Paul Raymond story is fascinating because he became England's richest man off the back of pornography, which allowed him to buy Soho, which allowed him to become this incredible property magnate. He was worth a billion and a half by the time he died four years ago. I'm fascinated by the idea that in a country, which feels quite highbrow about that kind of thing and

really doesn't approve of the idea, the richest man in the country made his money from sex. We don't approve of sex but buying and building property, we absolutely bloody do approve of!"

James Lance **Carl Snitcher**

A versatile talent of stage and screen, highlights in James Lance's acting career include, for television, *Being Human*, *Hotel Babylon*, *Losing It*, *Saxondale*, *Teachers*, *Rescue Me*, *The Book Group*, *People Like Us*, *Spaced*, *Smack the Pony*, *I'm Alan Partridge* and *Absolutely Fabulous*. Most recently, he completed *Black Mirror 2*. Feature film credits include *Northern Soul* and *Bel Ami*, as well as *Bronson*, Sofia Coppola's *Marie Antoinette* and *Late Night Shopping*.

Stage productions include *Celebrity Autobiography* at the Leicester Square Theatre, *Ingredient X* at the Royal Court, *Pythonesque* at the Underbelly Edinburgh, *Ordinary Dreams* at the Trafalgar Studios, *Pirandello's Henry IV* at the Donmar Warehouse and *Penny for a Song* at the Whitehall.

James Lance Q&A

About his character Carl Snitcher...

"Carl Snitcher is a lawyer and was Paul's business partner really. He was the sort of 'go to' guy in the Raymond empire".

"One of my favourite parts about being an actor is finding out about the world of the person you're playing and their whole history. One of the interesting things about this role is that Carl Snitcher is alive and well and living in South Africa so I had quite a long conversation with him about his time working with Paul Raymond. Carl was very charming, very warm-hearted, a really nice guy and we had a really good laugh. One of the main things I got from him was that he loved working with Paul and really liked Paul as a person and they had a laugh and lots of fun".

On working with Steve Coogan...

"I love working with Steve because ideas are welcomed and it's a really relaxed, comfortable atmosphere in which you can kind of throw in a line and then Steve will be very quick to say whether he likes something or not but in really generous way. Often he will give me lines and I'll say a line that will make him laugh and then he will use it and it's just really good fun because it's a proper exchange and that can be quite rare".

On working with Michael Winterbottom...

"I've always wanted to work with Michael because of the diversity of his work. He is just so prolific. He's got this kind of documentary thing going on and that's really exciting. The way he shoots is not your norm. On most productions it's very routine - you get your wide shot,

then you get your close-up and then you turn round to the other person, but Michael doesn't really work like that. He doesn't really call 'action', he doesn't call 'cut' and he encourages you to riff on ideas and if he likes it he will come and tell you or he'll say drop that and enhance this. He gives you a lot of direction but within that, there's a lot of freedom and once you're comfortable with that, it's really exciting".

On the challenges of the shoot...

"My biggest challenge so far working on this film is not to fall over from the amount of alcohol I've been drinking! On the first day Shay, the props guy, said 'so what are you drinking' and I said 'whiskey, my character drinks whiskey', because I'd spoken to Carl Snitcher and he told me he always had whiskey and ice. I don't personally drink the stuff, so this big measure turns up and it's real, so I was like 'oh okay, that's how it's going to be'. Most of my scenes are at the bar and I'm usually popping a bottle of champagne or downing a glass of champagne and following it with a whiskey chaser which is really unusual because I've never had a drink on a job before! It will be interesting to see the film because I can't remember most of it!"

Matthew Beard

Howard Raymond

Matthew Beard recently graduated from the University of York with a first class degree (distinction) in English Literature. In addition to Most Promising Newcomer nominations at the Evening Standard Awards and the British Independent Film Awards, he received the Best Actor accolade at the Cairo Film Festival and a Trailblazer Award at the Edinburgh International Film Festival.

Key feature film credits include Lone Scherfig's *An Education* and *One Day, Chatroom, And When Did You Last See Your Father?*, as well as Roland Joffe's *Singularity*. He has also appeared in Beeban Kidron's *Hippie Hippie Shake* and Matt Greenhalgh's short films *Acid Burn* and *Supermarket Girl*.

Television drama credits include *Rogue, Labyrinth, Trial & Retribution, Johnny and the Bomb, Fat Friends, The Royal, The Eustace Brothers, Sons and Lovers, Where the Heart Is, An Angel for May* and *Soldier Soldier*.

Simon Bird

Jonathan Hodge

A rising young acting talent, Simon Bird has received acclaim for the popular comedy drama series *The Inbetweeners*, which he also starred in the feature film version of.

Other television credits include *Friday Night Dinner* for Channel 4 and *Clone* for BBC3.

Theatre credits include *The House of Windsor* and *Niceties* at the Edinburgh Festival.

ABOUT THE FILMMAKERS...

"**THE LOOK OF LOVE**" is produced by **Melissa Parmenter** ("*Trishna*", "*The Trip*"), with Film4's **Katherine Butler** and **Piers Wenger**, Revolution Film's **Andrew Eaton**, LipSync's **Norman Merry** and STUDIOCANAL's **Danny Perkins** and **Jenny Borgars** executive producing.

"**THE LOOK OF LOVE**" is a Revolution Films production in association with Baby Cow Productions. The film is a STUDIOCANAL and Film4 presentation in association with Anton Capital Entertainment, S.C.A. and Lip Sync Productions.

Michael Winterbottom

Director

Born in Blackburn, Lancashire in England, Michael Winterbottom studied English at Oxford University. His film include *Butterfly Kiss* (Official Competition, Berlin Film Festival 1995), *Jude* (Director's Fortnight, Cannes Film Festival 1996 and winner of the Michael Powell Award at the Edinburgh International Film Festival), *Welcome To Sarajevo* (Official selection, Cannes Film Festival 1998), *I Want You* (Berlin Film Festival 1998), *Wonderland* (Cannes, 1999 and BIFA award for Best British Film), *The Claim* (Berlin Film Festival), *24 Hour Party People* (Official selection Cannes, 2002), *In This World* (Golden Bear award-winner, Berlin 2003), *Code 46* (Venice Film Festival 2003), *9 Songs* (Best Cinematography, San Sebastian Film Festival 2004), *A Cock & Bull Story* (Toronto International Film Festival 2005), *Road to Guantanamo* (Silver Bear, Best Director at Berlin Film Festival 2006), *A Mighty Heart* (Official selection, Cannes 2007), *Genova* (Best Director, San Sebastian 2008), *The Shock Doctrine* (Sundance Film Festival 2009), *The Killer Inside Me* (in competition, Berlin 2010), *The Trip* (Toronto International Film Festival 2010), *Trishna* (Toronto, 2011) and *Everyday* (winner of the Fipresci award for Best Film, Stockholm Film Festival 2012).

Melissa Parmenter

Producer

In 2004 Melissa produced her first feature *Top Spot*, directed by the renowned British artist Tracey Emin. The film was funded by the BBC and was premiered at the Berlin Film Festival in 2005. In the same year Melissa worked as Associate Producer on Michael Winterbottom's film *9 Songs*. She then went on to co-produce *The Road to Guantanamo* (directed by Mat Whitecross & Michael Winterbottom) with Andrew Eaton in 2006. *The Road to Guantanamo* won the Silver Bear at the Berlin Film Festival (2007) and was nominated for two European Film Awards.

In the last two years Melissa has produced Michael Winterbottom's *The Trip*, (Steve Coogan & Rob Brydon), *Trishna* (Frieda Pinto & Riz Ahmed) and *Everyday* (John Simm & Shirley Henderson). As well as producing, Melissa composed the score to Michael Winterbottom's

films *Genova* (2008) and *The Killer Inside Me* (2010) and Simon Aboud's film *Comes a Bright Day* (2012).

Matt Greenhalgh

Screenwriter

Matt Greenhalgh is the creator and writer of the BBC television series *Burn It*. His early television career also saw him writing on the acclaimed series' *Cold Feet* and *Clocking Off*, for which he was nominated for Best New Writer at the BAFTA TV Awards in 2004.

In 2005 Matt wrote the single film *Legless* for Red/Channel 4 and 2007 saw the start of Matt's prosperous film career with the release of the award winning *Control*, a biopic of Joy Division's front man Ian Curtis. *Control* was nominated for Best Screenplay and was the winner of Best British Independent Film, amongst others, at the British Independent Film Awards. Matt was also the winner of the Carl Foreman Award for the Most Promising Newcomer at the BAFTAs in 2008. Additional awards include the Silver Hugo Awards for Best Screenplay at Chicago International Film Festival.

His second feature film was *Nowhere Boy*, a chronicle of young John Lennon's early years, starring Aaron Johnson, Kristin Scott Thomas and Anne-Marie Duff, which closed the London Film Festival in 2009. *Nowhere Boy* also received multiple nominations such including Best Screenplay at the BIFA's in 2009 and Outstanding British Film at the BAFTA Awards in 2010.

He has also written and directed two short films, *Acid Burn* starring Agyness Dean and Matthew Beard, and *Supermarket Girl* starring Matthew Beard and Nichola Burley.

He is currently developing a number of feature and television projects, including a television crime-drama for Origin Pictures called *Silencers*.

Jacqueline Abrahams

Production Designer

Jacqueline Abrahams trained in Fine Art, specialising in performance and live art. She worked as a scenic painter for four years before moving into design (Citizens Theatre Glasgow, Crucible Sheffield, Tricycle Theatre London). She has designed for feature films, TV dramas, short films, children's dramas, theatre and theatre in education. Her first project as a production designer *My Life As A Popat* for Feelgood Fiction, won a BAFTA for Best Children's Drama. She received a BAFTA Best Production Design award for *Wallander* in 2009 and was further nominated in 2010 and also received an RTS Best Production Design accolade. Recent credits include Marc Evans' *Hunky Dory*, *Top Boy* for Channel 4, *Wallander* (Series 1 and 2), *The Secret Diary of a Call Girl*, *Hotel Infinity*, *White Girl* for the BBC, *The English Harem* and *Death of a Princess*. She has recently completed *How I Live Now* for director Kevin Macdonald.

Hubert Taczanowski

Director of Photography

Hubert Taczanowski was born in Warsaw, Poland in the sixties, and grew up in an artistically charged environment. His father ran several Warsaw theatres and was also a successful television director. His mother was an art critic for a leading Polish newspaper.

Hubert majored and graduated in cinematography at the Lodz Film School, the most prestigious film school in Eastern Europe and during this time he also began working in the Polish film industry shooting many films. He was to continue in this chosen career on emigrating to the United States in the eighties as a political refugee, and landing in New York City.

In a matter of a few months and thanks to some lucky breaks he began shooting shorts and music videos. One of his very first music videos won the MTV Music Video of the Year Award.

Since then, Hubert has gone on to work as cinematographer on nineteen feature films and two television series.

His work includes *The Opposite of Sex*, a quirky sexual comedy and the directorial debut of screenwriter Don Roos, starring Christina Ricci and Lisa Kudrow; and *Tadpole*, directed by Garry Winick and starring Sigourney Weaver and John Ritter.

Hubert's films have been screened at the Sundance, Venice, Toronto, Edinburgh and Berlin Film Festivals enjoying much commercial success.

Stephanie Collie **Costume Designer**

Stephanie Collie began her career as a wardrobe assistant, and amongst other projects worked on *Much Ado About Nothing*, directed by Kenneth Branagh. Stephanie then went on to work for Kenneth as a Costume Designer in her own right, on *Peter's Friends* and *Swan Song* respectively.

She has collaborated with numerous directors, including Guy Ritchie on *Lock Stock and Two Smoking Barrels* which was produced by Matthew Vaughn. She later worked with Matthew again (as director) on *Layer Cake*, starring Daniel Craig and Sienna Miller.

Her credits further include *Frequently Asked Questions About Time Travel*, a sci-fi comedy by first time features director Gareth Carrivick and starring Chris O'Dowd; *Incendiary*, based on Chris Cleave's novel, directed by Sharon Maguire and starring Michelle Williams, Ewan McGregor and Matthew Macfadyen; *Telstar*, where Stephanie worked with Nick Moran again, this time with Nick as director and starring Kevin Spacey; and *Nativity* and *Nativity 2* both directed by Debbie Isitt and starring Martin Freeman and David Tennant respectively.

Most recently, Stephanie has designed the costumes for the 1920s gangster drama *Peaky Blinders* directed by Otto Bathurst and starring Cillian Murphy, Sam Neill and Helen McCrory.

Fiona Fellows
Make-up Designer

Trained at Greasepaint in London, Fiona Fellows graduated in 1991. She previously worked with Michael Winterbottom on *Genova*. Other feature film highlights include Gillian Armstrong's *Death Defying Acts* with Guy Pearce and Catherine Zeta Jones, *The Last Samurai* starring Tom Cruise, as well as *Swing*, *Shooting Fish* and *Hamlet* and the TV dramas *Shoreditch* and *A Many Splintered Thing*.

Aside from feature films and TV, Fiona has also enjoyed a successful commercials career with clients including *Nike*, *Bacardi*, *British Airways*, *the Financial Times*, *Nina Ricci*, *Adidas*, *BT*, *Citroen*, *HSBC*, *BUPA*, *The Guardian*, *Royal Mail* and *Nintendo*.

Fiona has worked with a host of top directors as well as Michael Winterbottom, including Guy Ritchie, Tony Kaye, Jonthan Glazer, Dave Stewart and Sharon Maguire, as well as acting talent such as Colin Firth, Hope Davis, Catherine Keener, Geoffrey Rush, Emanuelle Beart, Simon Callow, Jimmy Nesbitt and Tom Bell.

Laura Schiavo
Hair Designer

Born in Italy, Laura Schiavo grew up in Australia where she studied hair and make-up design and spent five years with Grundy Television/Channel 10. After leaving Australia to travel, she found herself in London where she now resides. She has recently designed the hair and make-up for *Peaky Blinders* with Cillian Murphy and Sam Neill for BBC2 and prior to that, spent six months on the main hair team for *Snow White & The Huntsman*. She also designed the hair and make-up for Suzanne Bier's *Love is All You Need is Love* starring Pierce Brosnan. Other highlights include *Pirates of the Caribbean: On Stranger Tides* as a hair stylist, *Coriolanus* as hair and make-up supervisor, hair designer on *Mr Nice*, hair and make-up designer on *Malice in Wonderland*, hair and make-up artist on *Bright Star*, second unit hair and make-up supervisor on *Australia*, make-up supervisor on *Fifty Dead Men Walking*, hair and make-up stylist to Charlotte Rampling on *Babylon A.D.*, with other selected credits including *Flashbacks of a Fool*, *28 Weeks Later*, *Casino Royale*, *United 93*, *The Virgin Queen*, *Chromophobia* and *Alexander*.

Mags Arnold
Editor

Mags Arnold entered the film industry in 1993 as a trainee sound editor, crossing over to picture editing as second assistant editor in 1994. She was promoted to first assistant editor in 1995, working on films such as *High Fidelity* and *Captain Corelli's Mandolin*, both under celebrated editor Mick Audsley. In 2000, after various short films edited after hours on borrowed feature film equipment, she was offered her first feature film as editor: *My Little Eye*. It was shot

entirely on Sony DV cam, with 30% of its material captured on a domestic DV camera, the kind used for home movies. It was also the first studio picture in the UK to be cut on Final Cut Pro. Critically acclaimed, *My Little Eye* has since become a horror classic, described by one critic as the scariest film since *The Exorcist*.

Mags went on to collaborate with *My Little Eye* director, Marc Evans, on *Trauma*, *Snow Cake* and the feature-length documentary *In Prison My Whole Life*.

The Look Of Love is the fifth time that Mags has cut for Michael Winterbottom, having previously worked with him on *The Killer Inside Me*, *The Trip*, *Trishna* and *Everyday*.

Film4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. Film4 develops and co-finances films and is known for working with the most innovative talent in the UK, whether new or established. Film4 has developed and co-financed many of the most successful UK films of recent years, films like Danny Boyle's *Slumdog Millionaire* and *127 Hours*, Martin McDonagh's *In Bruges*, Steve McQueen's *Hunger*, Mike Leigh's *Another Year*, Chris Morris' *Four Lions* and Peter Mullan's *NEDS*.

Recent releases include Richard Ayoade's *Submarine*, Joe Cornish's directorial debut *Attack The Block*, Ben Palmer's *The Inbetweeners Movie*, Lone Scherfig's *One Day*, Ben Wheatley's *Kill List*, Paddy Considine's debut feature *Tyrannosaur*, Miranda July's *The Future*, Andrea Arnold's *Wuthering Heights*, Terence Davies' *The Deep Blue Sea*, Carol Morley's *Dreams of a Life*, Phyllida Lloyd's *The Iron Lady* and Steve McQueen's *Shame*.

Future releases include Pawel Pawlikowski's *The Woman In The Fifth*, Bart Layton's *The Imposter*, Sophie Fiennes' *The Pervert's Guide to Ideology*, Walter Salles' *On The Road*, Peter Strickland's *Berberian Sound Studio*, Roger Michell's *Hyde Park on Hudson*, Jonathan Glazer's *Under the Skin*, Ben Wheatley's *Sightseers*, Martin McDonagh's *Seven Psychopaths* and Danny Boyle's *Trance*.

For further information visit www.film4.com/productions

STUDIOCANAL

STUDIOCANAL is the pan European film, production and sales distribution arm of French media group, Canal+. The UK arm, formerly known as Optimum Releasing, has established a reputation for

an innovative approach to distribution and has enjoyed success with a varied mix of film titles across all genres. A passion for film and commitment to creativity is central to all of STUDIOCANAL's activity.

2011 has seen the company enjoy its biggest ever box office returns in the UK with successes like Jaume Collet-Sera's *Unknown*, Duncan Jones' *Source Code*, Florian Henckel von

Donnersmarck's *The Tourist* and Tomas Alfredson's *Tinker Tailor Soldier Spy*. 2012 will start equally strongly with Madonna's *WE* and Roman Polanski's *Carnage*. Past theatrical releases include Guillermo del Toro's *Pan's Labyrinth*, Paul Haggis' *In the Valley of Elah*, Marjane Satrapi's *Persepolis*, Garth Jennings' *Son of Rambow*, Darren Aronofsky's *The Wrestler*, Woody Allen's *Vicky Cristina Barcelona*, Armando Iannucci's *In the Loop*, Anne Fontaine's *Coco avant Chanel*, Kathryn Bigelow's *The Hurt Locker*, Jacques Audiard's *A Prophet*, Roman Polanski's *The Ghost*, Chris Morris' *Four Lions* and Francois Ozon's *Potiche*.

Established in 2004, STUDIOCANAL Home Entertainment has quickly become one of the leading distributors in the UK Home Entertainment sector, boasting an active catalogue of more than 1500 titles. With sales handled by its joint venture Elevation, consistently ranked amongst the top ten UK distributors, STUDIOCANAL Home Entertainment has aggressively grown its market share year on year by combining classic library titles with critically and commercially successful new releases.

On the production front, STUDIOCANAL's plans remain ambitious. Rowan Joffe's *Brighton Rock* starring Sam Riley, Andrea Riseborough and Helen Mirren and Joe Cornish's *Attack the Block*, the first project to emerge from the pact with Big Talk, and Nick Murphy's debut feature *The Awakening* starring Rebecca Hall, Dominic West and Imelda Staunton have all been released. Mattias Hoene's *Cockneys vs. Zombies* is in post-production, while Ben Stassen's *Sammy's Adventures: The Secret Passage* is in production. Warp X has been established with Warp Films, BFI and Film4. The first two films from Warp X are feature directorial debuts from Paddy Considine with *Tyrannosaur*, a double prize-winner at Sundance this year, Richard Ayoade's hit *Submarine*, and Ben Wheatley's *Kill List*.