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GREED

Un film de Michael Winterbottom

104 mins, Royaume-Uni, 2019

Langue: Anglais

Distribution

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Synopsis

GREED tells the story of self-made British billionaire Sir Richard McCreadie (Steve Coogan), whose retail empire is in crisis. For 30 years he has ruled the world of retail fashion – bringing the high street to the catwalk and the catwalk to the high street – but after a damaging public inquiry, his image is tarnished. To save his reputation, he decides to bounce back with a highly publicized and extravagant party celebrating his 60th birthday on the Greek island of Mykonos. A satire on the grotesque inequality of wealth in the fashion industry, the film sees McCreadie’s rise and fall through the eyes of his biographer, Nick (David Mitchell).

Cast

SIR RICHARD MCCREADIE

SAMANTHA

MARGARET

NICK

FINN

AMANDA

LILY

YOUNG RICHARD MCCREADIE

NAOMI

JULES

MELANIE

SAM

FRANK THE LION TAMER

FABIAN

CATHY

KAREEM

STEVE COOGAN

ISLA FISHER

SHIRLEY HENDERSON

DAVID MITCHELL

ASA BUTTERFIELD

DINITA GOHIL

SOPHIE COOKSON

JAMIE BLACKLEY

SHANINA SHAIK

JONNY SWEET

SARAH SOLEMANI

TIM KEY

ASIM CHAUDHRY

OLLIE LOCKE

PEARL MACKIE

KAREEM ALKABBANI

Crew

DIRECTOR	MICHAEL WINTERBOTTOM
SCREENWRITER	MICHAEL WINTERBOTTOM
ADDITIONAL MATERIAL	SEAN GRAY
EXECUTIVE PRODUCER	DANIEL BATTSEK
EXECUTIVE PRODUCER	OLLIE MADDEN
PRODUCER	DAMIAN JONES
PRODUCER	MELISSA PARMENTER
CO-PRODUCER	ANTHONY WILCOX
LINE PRODUCER	KATE GLOVER
DIRECTOR OF PHOTOGRAPHY	GILES NUTTGENS
PRODUCTION DESIGNER	DENIS SCHNEGG
MAKE UP AND HAIR DESIGNER	TARA MCDONALD
COSTUME DESIGNER	ANTHONY UNWIN
EDITOR	LIAM HENDRIX HEATH
EDITOR	MARC RICHARDSON
EDITOR	MAGS ARNOLD
POST PRODUCTION SUPERVISOR	HASHIM ALSARAF
VISUAL EFFECTS SUPERVISOR	CALE PUGH
SUPERVISING SOUND EDITOR	JOAKIM SUNDSTRÖM
PRODUCTION SOUND MIXER	WILL WHALE
MUSIC SUPERVISOR	DAVID FISH
MUSIC SUPERVISOR	RUPERT HOLLIER
CASTING DIRECTOR	SARAH CROWE

1. The Origins Of Greed

For Michael Winterbottom, the inspiration for *Greed* came from a chance conversation the director had while he was trying to make an entirely different kind of movie. He was speaking, in the summer of 2016, to Peter Osborne, a British journalist and political commentator whose views on the Middle East Winterbottom was keen to hear. Unexpectedly, however, talk was briefly diverted to the subject of Philip Green, once the billionaire owner of the Arcadia Group – owners of Top Shop, Miss Selfridge, Dorothy Perkins and many more – who had been called before a Parliamentary Select Committee about the collapse of one of its biggest brands: the British high street fixture BHS.

“Peter mentioned that Green was quite a colourful character,” Winterbottom recalls. “He would often call Peter up in the middle of the night, haranguing him about what he perceived as various inaccuracies in his articles. We chatted about him for a few minutes, but we were actually supposed to be talking about Syria.”

Although it was certainly off-topic, the concept of making a film about a larger-than-life businessman like that started to grow in the director’s mind. Over time, he came up with the character of Richard “Greedy” McCreadie, a self-made man whose reputation takes a dramatic tumble just as he prepares to celebrate his 60th birthday with a highly publicized toga party in Greece.

“It just struck me as a rich and quite simple way of looking at what is quite a complex subject,” Winterbottom says, “because you’re seeing it through the eyes of a billionaire who’s very hands on and who has built his business through the ’80s, ’90s and into the ’00s. In a way, Richard McCreadie represents that kind of era: how the markets work, how the world has changed, how capitalism has changed, how globalization has changed the world, and so on. McCreadie, to me, was someone who could bring together quite large, different strands of how the world has changed in the last 30 years – he’s a man of his time. And one of the attractions was that you could draw together various different strands – whether it’s women workers in Sri Lanka, or dodgy business deals, or leveraged takeovers on the British high street – from the point of view of one fictional character.”

Winterbottom is quick to stress that, though there are similarities between Richard McCreadie and Philip Green, *Greed* should not be seen as a thinly veiled attack on one specific individual.

“In general,” he says, “the subject of the film is inequality – the way in which free market fundamentalism has worked over the last 30 years. We’ve done films before in the area, so it’s not as though we were thinking of this as a new area.”

What is slightly unusual, though, is that, despite the seriousness of the subject matter, Winterbottom uses humour to get his message across – but he is reluctant to call the film a comedy.

“I’m not sure it *is* a comedy,” he muses. “Comedy is always a tricky term. Hopefully it’s entertaining, and hopefully there are funny bits in it. But I have to

say, when we were trying to persuade people to give us money for the film and we had to give them an idea of the film, the references we gave them were films like *The Big Short*, which has comedy actors in it but is not a comedy at all, and other films about business – you could say it’s like a jokey version of *Citizen Kane*, looking back on someone’s career, or *The Social Network*. All our reference points were about how to deal with complex business issues through films that take a certain character as a central point. There was never a reference to comedy films we thought it was going to be like.”

2. Finding The Character Of Richard “Greedy” McCreadie

Surprisingly, Winterbottom did not immediately have his frequent collaborator Steve Coogan in mind for the role, which was initially conceived to be an entirely unscripted project. “I’d heard about it,” Coogan remembers, “and it sounded like an interesting idea. I said to Michael, ‘Look, I know how to do this.’ I mean, I’d made six films with him by then, so we knew how to work together.”

Winterbottom didn’t need much convincing. “Richard McCreadie has his flaws,” he says, “but he also has some good qualities as well, and I felt Steve would enjoy playing that character. He also liked the underlying message of the film, which is a satire on the way that inequality has grown and grown over the last 30 years, in a way that McCreadie has definitely benefitted from. We really wanted to frame the film as being about Richard McCreadie’s career, and the ways in which he is a man of his times – from his dodgy, cheap beginnings in the ’80s with the whole rise of free-market Thatcherism and globalization, without any great skills – just a determination to get rich. We wanted to engage with that career right from the very moment his empire is starting to crumble.”

Coogan was both inspired and challenged by the chance to play a complex character like Richard McCreadie. “When you’re playing someone who ostensibly seems quite odious,” he says, “you have to mitigate that, because no one wants to watch a film about somebody who’s just horrible. So what was good about the script – and not just the script, because we were allowed use of a certain amount of improvisation, which Michael likes to encourage – is that, you make the character funny, then that sugars the pill somewhat. So the audience is entertained by him while being repelled by him at the same time.”

The first thing he did was to have a set of dentures made, which were super-white – in stark contrast to the character’s tangerine suntan. “At first I thought it might be too stupid, or too comical,” he says, “because the comedy has to be grounded in reality – if you make it too cartoonish, or too caricatured, then it starts to lose its teeth, if you’ll forgive the pun. We wanted to make sure the film had both physical *and* metaphorical teeth, so I had these overly white teeth made, which is a predilection of the super rich – they think that they look great with a permanent tan and ridiculously white teeth. They think – because they’re surrounded by yes men – it makes them look really cool. But it just makes them look like a dick, and that’s funny. So you use physical things like that.”

As Coogan puts it, the actor frequently starts from the outside and works his way in. “When I assemble a character,” he says, “I use the external things to try and find a way into the character, because the physical stuff can help you worm your way inside the character’s psychology. I like to latch onto physical aspects, such as the way the character dresses. So we made sure McCreadie wore well-tailored clothes, but they weren’t too cool, just a bit unselfconsciously nouveau riche. Then we developed the way he walks – there’s a sort of swagger to the way he walks – and then we worked on his accent. There’s a certain Estuary English quality that he has, but he’s not too much of a barrow boy. He’s more of a public schoolboy who’s tried to rough himself up a bit because it makes him feel a bit Jack The Lad. He likes to feel a bit street smart. And he *is* quite street smart – he’s a wheeler-dealer. So all of the physical stuff helps. You throw it all into the mix, and hopefully you come up with something that feels plausible and interesting.”

Needless to say, Richard McCreadie is also a very funny man, and he wields his sharp tongue like a razor. “He certainly has a certain amount of wit,” Coogan agrees. “I mean, someone like, for example, Philip Green does have a certain amount of wit, in his own bombastic way. You could say, if you’re being kind, that he has a certain kind of charisma that allows him a certain licence, for a certain period, to behave in a way that most people would consider unacceptable. Because there’s certainly an arrogance there, which was exposed at the Select Committee meetings. But it’s not a film about Philip Green – we’re using the *likes* of Philip Green to raise the subject of this kind of exploitative slave labor that makes people rich. People involved in this world, they sleep like babies. It doesn’t bother them. Richard McCreadie is like that – the only kind of success he knows is material success. I don’t think there’s a spiritual bone in his body.”

3 Casting The Net

As preparations get underway for Richard McCreadie’s party, Greed tells us the backstory of the billionaire entrepreneur, and does so through the character of Nick (David Mitchell), a journalist who is writing McCreadie’s biography. Says Winterbottom, “I think Nick is a kind of everyman, and he represents ‘us’, whether that’s ‘us’ in the audience or even ‘us’ as in the people who are actually making the film. He’s someone who, I hope, is sympathetic. In terms of David himself, I really love David’s comedy shows and I love his personality – his journalism in *The Observer* is great – and I felt he would be right for the part.”

For Mitchell, the offer came out of the blue. “I’d only met Michael once,” he recalls. “He’d said he’d like to meet me for a cup of tea about a year or so before, so I went to his office and we had a general chat about things. He said he’d like to work with me, and I said, ‘Well, that would be wonderful.’ And then – unusually for such meetings – a year later he said, ‘How about being in this film? You’d be playing a writer who’s sort of whoring himself around and has to write the adulatory biography of a terrible man?’” He laughs. “I was delighted. I thought the subject matter was great, the script was really funny and surprising and interesting, and I’m a big fan of Steve Coogan’s – and of Michael’s, of course – and I thought, ‘Why not?’ I haven’t been in many films, and, in general, the way our

business works is that you get asked to do the sort of thing you've done before, so it's always lovely to get asked to do something different. So I jumped at it."

"Nick is someone who isn't morally strong," says Winterbottom. "He's not the good guy taking down the bad guy, he's just trying to write the story of Richard McCreadie, and he's in an ambiguous position. He's on McCreadie's side, and he's being paid by him, but at the same time he doesn't always approve of his character or his business methods. So he's in the same position as the audience, and he sort of draws us through the story."

During filming, Mitchell says that, he wasn't aware of being the audience's eyes and ears, but he sees it now in retrospect. "I don't think Michael ever said that to me, or if he did I must have forgotten," he says, "but it's flattering to hear. I suppose we do see a lot of the story through Nick's eyes, and I think it's clever that he's written not as a nasty man, but as someone who's as morally ambiguous as we all are. We can sit in judgement on this economic system, but we also have to participate in it, and Nick taking the money to write the book is an example of that. You can see why he does it and you don't dislike him for doing it, but he dislikes himself for doing it. So I think that's a good, morally ambiguous way in, rather than seeing the film through the eyes of a virtue-signalling, perfect person."

Coogan was impressed by Mitchell's performance. "David is fantastic," his co-star enthuses. "He plays a kind of compromised conscience – he's a person who is really quite ethical but who has his morality compromised and feels bad about it. He represents a certain kind of complicity – and by that I mean that his character is the person who should know better."

The casting of Shirley Henderson as McCreadie's mother Margaret was also quite unusual, as Winterbottom agrees. "Shirley is certainly not obvious casting to play McCreadie's mother," he says. "I've worked with Shirley before where's she played Steve's wife – but here she plays the mother of the younger Richard as well as the older Richard, so she had a 40-year age span to straddle. I love working with her, and a lot of that character is really just Shirley coming in and inventing stuff, but we did a lot of reading around the careers of successful men, especially successful men in the retail fashion business, and it seems that, often, a strong mother was a factor that connected them. I wanted that idea of Margaret as a tougher, matriarchal version of Richard, someone who is all family, about getting on, about making money. Richard is made in her image, in a way."

For the part of Samantha, McCreadie's ex-wife, Winterbottom went to Isla Fisher, a Scottish-Australian actress known for dramatic roles and comedies alike. "I'd met her in LA," he says, "and I came away thinking that it would be great fun to work with her. She has the right sort of energy and humor, and I thought she and Steve would work well together – I could imagine them having been together, having something that connects them, but at the same time you could imagine them having fierce arguments as well. Again, I wanted her to be as strong as possible. Like the mother, I wanted Samantha, the ex-wife, also to be strong – at least as strong as, if not stronger than, the Richard character."

"I've loved Michael's work since *Welcome To Sarajevo*," says Fisher. "He emailed me about the role, then he sent me the script and he explained that, even though it was quite a small role, he felt Samantha was integral to the story." She said yes immediately. "I felt it was really important to be part of a story that satirises a broken system and the way it can be manipulated for private greed. Satire helps us to understand these complex systems. And it was a wonderful opportunity to work with Steve Coogan, who I've been a fan of since *Alan Partridge*."

Like *Winterbottom*, Fisher saw this as the story of two equals. "Samantha and Richard are divorced," she says, "but we're one of those couples that probably should have stayed married. We have a great relationship." Partly because they are cut from the same cloth, so to speak. "[Like Richard] Samantha is very blasé about her wealth," she says. "She's the kind of person who's proud of being greedy, who sees nothing wrong with being able to exploit a system and enjoys very much the spoils of luxury. She's essentially a deeply unlikable character."

For this reason, it was important to Fisher that Samantha should hold her own in Richard's world – which likely explains their attraction in the first place. "I did a little bit of research," she says, "and it seemed to me that not all wives of billionaires live in the shadow of their husband's success – some of them have thriving careers of their own and bring in a hefty fortune themselves. So I decided that, even though she's the kind of girl who likes to sit on a beach on a private island, Samantha's also someone who's very bright, who enjoys the sport of making money, who's interested in numbers and being rich. So that made her, to me, a much more interesting character than just being the trophy wife."

Physically, Fisher didn't have to try too hard to find Samantha's look. "There's a great TV show in Britain called *Billionaire Wives*," she says. "I just tried to give Samantha as much of a plastic look as possible. I wanted to make it look as though she's had plastic surgery, even though I obviously haven't. So I drew over my lips to make them look like they'd been injected with something, and then I tried to slim my nose, so that it would look like I'd had a nose job. I also wore a hairpiece, because I figured that she's somebody who spends a lot of time in a salon, continually polishing her look – because she's more interested in the exterior and how she appears than she is with what's going on inside."

Coogan is full of praise for Fisher. "I loved working with Isla," he says. "She's great company, she's funny and she's provocative – in the very best way. She's really energetic, she's great to work with, and she kept me on my toes. It's very interesting, because it's not like she's the long-suffering ex-wife. She loves Richard, even though they've broken up, and he loves her. That's a very human quality. The last tsar of Russia and the tsarina loved each other intensely, but they were profoundly flawed characters and, whether they loved each other or not, they still lacked a love of humanity. I think the same thing is true about Richard McCreadie and his wife – they lack empathy with ordinary people. But Samantha is a very believable, real character – and actually, on a personal level, really quite likeable. That's one thing I've noticed when I've interacted with super-rich people – they can be great fun. But just because someone's fun, it

doesn't mean they're not nefarious or even wicked." He pauses. "And I don't mean 'wicked' as in 'wickedly cool', I mean literally wicked."

Fisher, after being a fan of Alan Partridge for many years, felt that Coogan more than lived up to her expectations. "I really enjoyed working with Steve," she says. "He's a really strong actor with really great instincts. Sometimes you'll be in a scene with another actor and there'll be this slight distance, like you're observing each other's performances. But I never felt like that with Steve. He's very good at keeping you relaxed. I mean, sometimes, at the start of the day, Michael would give me a page of dialogue that he'd just written, and I was so nervous that I wouldn't be able to remember it. But Steve was great. He'd say, 'No, you've got this.' He's very supportive – and, obviously, very funny."

Presenting a more human side to McCreadie's empire is Amanda, played by Dinita Gohil. "Amanda is part of Richard McCreadie's team," explains Gohil. "She's basically his PA, his right-hand woman, and she's involved in the party planning. She used to work for McCreadie back in one of his shops, so she started off in retail and has found herself working in the hospitality side of things for this big party that he's having. Amanda is really hard-working, and, initially, she seems quite unassuming, but she surprises us, because, actually there's a lot more that's gone on in her life than we initially realized."

This involves the revelation that Amanda has family involved in the overseas rag trade. "I did research into the sweatshop trade and industry in Sri Lanka and Bangladesh," she recalls. "Because as we learn more about my character's family, we find out that Amanda's mother used to work in a sweatshop in Bangladesh, and that there was a fire there – much like, for example, the Rana Plaza fire, which was a particularly devastating fire that happened in Bangladesh in 2013, at a garment factory there. And so I looked into that, and I watched various documentaries about the more sinister side of the retail industry in these 'dark factories', as they're called. Which not only exist in developing countries but also exist in places in England, like Leicester, now."

Winterbottom praises Gohil for pulling off what he considers possibly the most difficult role in the film. "One aspect of this film that was always going to be technically challenging was how to somehow bring all these different strands together," he notes. "We wanted to look at Richard's early school days, then his early business career, then how he amassed a fortune and then how he avoided paying tax on that fortune, and how he managed to buy huge businesses when he didn't have that much cash himself. The first mechanism to hold it together was originally the Select Committee investigation and the aftermath of that – holding a big party to salvage his reputation. We thought of the party as being the present tense, and from there we could go backwards and forwards to look at all these different aspects of McCreadie's career."

"But then," he continues, "we also needed a character that would draw these strands together. We thought, 'OK, how do we make a connection between the women who are making clothes for McCreadie's business empire in Sri Lanka, who are getting paid \$4 a day, and the lavish party that McCreadie, who's made

his billions from those clothes, is throwing in Mykonos?' So the main character that does that is Amanda, because her mother was a worker in Sri Lanka and her uncle works in the garment trade in Leicester. She used to work for McCreadie's retail empire, and now she works for the company that's putting on the party. She crosses all the different strands of the film, and Dinita does it really well."

Unifying these strands was David Mitchell as Nick, who ties them together as Richard McCreadie's official biographer. "I had a few scenes with Steve, quite a few with Dinita, one with Shirley, and one with Isla," he recalls. "And, because of the nature of my role, I had quite a few one-on-one 'listening' scenes with most of the other major characters, and in very different ways they were all brilliant. I mean, Steve's transformative power as a comic actor is to the fore, Dinita is very real and centred, and Isla is one of the most fun and charismatic people to do a scene with that I've ever worked with. So they were all great in different ways, but they were held together in the same style by Michael's watchful eye."

4. The Shoot

For Steve Coogan, after working on so many previous projects with Michael Winterbottom, Greed was a case of business as usual. For the newcomers, however, it was something of a baptism of fire. "It was certainly a very unusual experience," says Isla Fisher. "Michael told me that he was going to allow for a lot of improvisation, and that the set would be run in a pretty loose way – like, there would be cameras filming when you weren't really necessarily aware that it was going to be your close-up – and it was going to be a little more avant-garde than perhaps I was used to. He said he was going to move around continuously, and that the film might not quite follow the storyline as it was written in the script. For me, it felt like joining a punk rock band. I thought it would be fun."

The first scenes to be shot were in Mykonos, Greece, where Richard McCreadie is building a wooden Roman amphitheatre for the amusement of his guests, who are flying in from all over the world. "We were there for a month, or something like that," recalls Coogan, "and we shot all the party scenes first."

According to Coogan, McCreadie's party was always intended to be Roman-themed. "It's actually quite similar to the kind of parties that people like Philip Green have always thrown," he explains. "These ostentatious displays of wealth. In fact, in a way, you might say that someone like Philip Green is being more honest than other people who try to present themselves as a more touchy-feely version of capitalism – the Richard Branson, approach to capitalism. Having a woolly jumper and a beard makes him seem very friendly, but, really, it's the same thing, just different clothes. So the decadence of the Roman Empire seemed to be a good metaphor for the decadence of the modern age. And that parallel is drawn – unwittingly – by the character of Richard McCreadie."

The party scene was David Mitchell's introduction to Winterbottom's shooting environment. "Mykonos is a strange place," he muses. "We were there at the end of the season, so it might look sunny, but in fact it's really windy and a little bit chilly. It's a very barren island, really. But at the same time it's very cool and

quite pricey, so it was an odd juxtaposition. Stephen Fry was on the same flight as me, which in itself made things a bit surreal. I love Stephen, but when someone incredibly famous like that is on your plane, it's a bit like a dream, you know? I mean like a literal dream after a heavy meal where people off the telly keep turning up in your actual experiences. Him and Fatboy Slim were on the same flight as me, and we were taken in a little minibus to this very cool hotel complex. The next day we were shooting an enormous party, and we did that for two days. So it was in at the deep end – disorientating, but fun.”

As the party draws nearer, McCreadie and his son trade quotes from the 2000 Ridley Scott film *Gladiator*, about a Roman general who wreaks his revenge on the corrupt emperor who sold him into slavery. “I think that was my fault,” laughs Winterbottom. “I’ve watched *Gladiator* with my son many, many times. Originally it was just this grandiose thing a billionaire would want to do, but once we’d got that I thought it would be quite a nice thing for McCreadie to watch with his son – it’s something that should bond them together but doesn’t. Part of the point of having David Mitchell playing the role of Nick, the biographer, was so that he could bring some other, more obviously classical references in – we have references to Oedipus and so on – and there are lots of Greek tragedies that tell of a rise and fall, which is obviously the theme of our story.”

The *Gladiator* reference resonated with Coogan. “It’s a very good metaphor,” he notes, “because it’s celebrating the idea of someone who can only measure success in a very macho, aggressive, testosterone-fuelled way. It’s a very Donald Trump-like rationale, really – it’s a very unambiguous, unsophisticated, but very popular way of thinking about success.”

This also explains the reasoning for McCreadie hosting what he thinks is the most extravagant party of the season. Explains Winterbottom, “One theme of the film is the gap between the lives of the women making clothes for McCreadie’s brands and the lifestyle that can be bought by the billions of profits from their labor. So it had to be a lavish party, and we felt that a Roman-themed party, with McCreadie cast as a Roman emperor, would be something that would appeal to him, and that building an amphitheatre felt like something he would do. It’s fair to say that it was modelled on real parties that billionaires have thrown, and, to be honest, ours was a rather more modest affair. Mainly because they spend more on one night for a party than we spent on the whole film.”

Coogan, a veteran of many Winterbottom productions, confirms that Greed was a strictly no-frills production. “There’s always a great camaraderie on Michael’s films,” he says. “He always manages to conjure that up. Sometimes it’s a bit chaotic, but it’s a controlled chaos, I would say. He shoots quickly, works very fast, but he always ends the shoot at a civilized hour. That’s a way of working I really like. Lots of other people like it too, because you’re able to get stuck into the material. There’s very little downtime. There are no trailers, none of the creature comforts that you traditionally get on a movie set. He likes things to feel real, and therefore often there’s nowhere safe to stand, because the camera might point in 360 degrees of direction. Sometimes if there’s a big, wide crowd

scene, you might not even be sure where the camera is, but you get into it. It's quite immersive, I suppose, is how you describe Michael's style of filmmaking."

For first-timer Gohil, it was a fascinating introduction into the director's world. "It was an incredibly unique experience," she remembers, and a really rewarding one for me, as an actor. It's not the conventional, 'OK, we're doing a two-shot now, and then we're doing a close-up.' Obviously, he does have those shots as well. But, equally, you're constantly being filmed in the background of scenes, so you continue to improvise and keep things alive, which is really fun for an actor and also really freeing. He'll allow scenes to just roll on, and the actors get to improvise. But how much of that actually gets into the film is another matter..."

Gohil also found out the depths of Winterbottom's insistence on realism. "My character is on the organizational side of things," she says, "so I had a headset, which was connected to a similar headset worn by Sarah Solemani, who's playing my boss [Melanie], and we were actually able to talk to each other through these headsets. Now, this party was full of extras, and lots of people wandering around, so we were actually having to manage it, like you really would manage a party: getting people to sit down in the right places, making sure food was coming out. So it felt really authentic. It was really fun. Quite chaotic as well, I suppose, but I guess probably quite true to life, really."

"It was very much like you were at a party," notes Mitchell, "and somewhere there was a camera. Initially the wine in the glasses was real, which could have got nasty, but that was only the case for about an hour. From my point of view, it felt quite chaotic. I only had the odd bit of dialogue – I mainly just had to be there, and that was pretty much true of everyone. So I'd be chatting to Stephen Fry or some other member of the cast, and every so often I'd get a sense that the camera was on me, and I'd try not to look self-conscious. But it wasn't hard – you could actually feel the atmosphere that you see in the film, that sort of opulence and amorality. It felt very disconnected from reality, which I think is the perfect juxtaposition to the very real scenes that you see in the factories in Sri Lanka."

Fisher says she was able to get up to speed very quickly. "Your microphone stays on the whole time," she says, "and you learn very early on just to watch Michael, wherever he's going. He's usually got a headset on, and he's carrying a hands-free monitor so that he can see what's being shot, and you basically just watch him, because sometimes it's hard to see where the cameras are. If you miss your cue, he'll give you a look, and then you'll know to either say your line or try a new line." She laughs. "There was a lot of telepathy, I would say."

For both Mitchell and Fisher, Winterbottom's low-key approach was refreshing. Says Mitchell, "We'd get a decent take of what was in the script, then we'd talk afterwards and re-express it in different ways, which meant we had the time and space to improvise around the basic story structure, to be funny and add jokes, some of which were usable and many of which were just funny at the time – or sometimes not even then, in some cases."

It helped, of course, that Mitchell was taking his cue from the other performers. “Mostly I’m just watching and listening,” he says, “so occasionally I’d chip in with something shy or lame. That’s my character’s way – he feels a little bit out of it and he tries to be witty, but he’s also a bit of a nerd. So that’s what he contributes vocally, but mainly he’s watching and absorbing and becoming troubled by it, because throughout the film he sees it all. So my acting challenge was to have a good reactive face without overdoing it – but also without just looking vacant.”

Likewise, Fisher enjoyed that little bit of extra time and space. “What Michael does really well,” she says, “is he creates a feeling of honesty and intimacy – and he succeeds in creating that mood by keeping things so loose in the way he shoots and allowing you to step away from the script. It really feels like it’s not really simulated at times, which is interesting to experience. Because if you have a very controlling director, or a director that tries to over-direct you, it can feel like you’re just trying to please them – they’re letting you know what’s working and what’s not. But the less instructional your director is, sometimes the easier it is for you to take responsibility for your character, to really inhabit the emotional landscape of it and actually bring forth something creative and unique.”

“Michael does a great job,” she continues, “of stripping away the kind of ego that can sometimes surround a film shoot – when you have your own car, and your own hair and makeup people, you can get sort of sequestered away from the other artists and find yourself in a bubble. But we were all getting dressed in front of each, or getting hair and makeup done together, in the same small room. It was a nice feeling – like a kind of acting camp, really. An improv acting camp.”

For Mitchell, this is exactly why the party scenes work. “There were definitely times when I thought, ‘I think I was in shot then,’ and I certainly wasn’t doing anything – consciously – appropriate. But that party does look real, and if we’d all been told, ‘OK, now look like you’re at a party,’ I don’t think that would have improved things. So what can I say? The system worked. Michael did it in two days, and it looks great. It’s the sort of thing that a less astute filmmaker, and/or one with a less limited budget, could have easily spent three weeks doing.”

5. The Fame Game

As the guests start filing in for the festivities, we see that McCreadie is suddenly concerned by the arrival of some Syrian refugees in the coastline where his Roman amphitheatre is being built. In fact, McCreadie is not concerned at all by their plight. Instead, he worries that the great and good will have their evening spoiled by the temporary camp that’s been set up next door.

McCreadie’s frantic obsession with pandering to his celebrity guests offered a rich seam of satire for *Winterbottom*. “One of the themes of the film is the way business billionaires like McCreadie use celebrities to try to make themselves glamorous,” he says, “and part of the narrative of the film is that he is trying to get these celebrities, who’ve always come to his parties in the past, to come to his latest party. Because, having had his businesses investigated, and, having been criticized in the press, he’s trying to restore his reputation, so he thinks that

getting all these celebrities to come along will restore his image and his brand. Which means part of the narrative is: is that strategy going to work? And will it help him reinvent himself as king of the high street?"

Winterbottom sees this relationship as symbiotic. "One aspect of the world of fashion that McCreadie embodies is the way it uses celebrity and fame to make their world seem glamorous – hence the use of celebrities to endorse lines of fashion in their shops. People can buy a £10 dress and somehow feel connected to Kate Moss or Beyoncé. It's a way of making your business grow. And equally connected to that is the fact that rich people like to be seen with glamorous people, so the party is really a kind of marketing exercise, in the hope that McCreadie's brand will become successful again, which is a way a lot of big businesses work these days. Let's face it, celebrities, by their very nature, have plenty of money, but they're quite happy to get paid to add a little glamor to clothes being made by people with very little money. They'll still fly off to a free party on someone's yacht, even though they've got \$50m in the bank."

This is hinted at in the film, where Pixie Lott generously performs as herself at a (relatively) star-studded party. "We got a few people in to make cameos," says Winterbottom. "We had people like Fatboy Slim, Colin Firth, Keira Knightley, Chris Martin and Stephen Fry. But, strangely, famous celebrities, on the whole, would rather go to a billionaire's party than a low-budget British film set." He laughs. "The people we have in the film understood that our film is not a very positive image of someone like Richard McCreadie – they're people who are happy to make fun of themselves and don't mind sending themselves up."

Aside from the bona fide celebrities, there is also a joke about the use of star lookalikes to pad out the A-list guest quota. "The party on Mykonos was very surreal," says Isla Fisher. "It was surreal anyway to be doing a night shoot with a bunch of people wearing togas, in the sand. But it was also surreal because as well as the actors we had these amazingly fun guest cameos – people like Stephen Fry, Fatboy Slim and Pixie Lott – and we were all very excited by that. But interspersed between them were these doubles, so you'd be at craft services, getting a cup of tea at 3am, and you'd think, 'Oh, there's Kylie Minogue.' And because you'd just seen Pixie Lott and Fatboy Slim, it seemed totally possible."

To Coogan, the use of celebrities as mascots has become something of a human shield for the super-wealthy. "Celebrities," he says, "help put an acceptable face on things that would otherwise be unacceptable. Lots of people like celebrities, and so if you attach a celebrity to something, it makes it much more palatable, doesn't it? It's all about what they call – a word I hate – the 'optics' of the operation, and we were trying to expose the guts of that. For example, we have Fatboy Slim playing the DJ that McCreadie has hired for his party, and Stephen Fry plays himself, as a celebrity hired by him. The irony is, of course, that they played themselves as if they were prostituting themselves for a rich person. But the reality is, they were doing it for a pittance, because they like Michael. Which is very noble of them, to send themselves up in that way."

Will everyone necessarily see those layers of irony? “Well, some people will and some people won’t,” says Coogan, “but that doesn’t really bother Michael. He makes loads of films and loads of people don’t get them. But I love working with him, and I love the films he makes. He tends to make films that are always different, and they always have a point to make, of some sort. Not many people make films like that these days – films that have a strong voice and are not ambiguous. There’s a definite point of view, and it’s provocative. Some people will love it, some people will hate it, and, hopefully, a few people will be provoked into thinking about stuff that they ordinarily wouldn’t think about.”

6. The Sweatshops Of Sri Lanka

Not long after the shoot in Mykonos, Winterbottom, Coogan, Mitchell and Jamie Blackley – who plays the young Richard McCreadie, flew to Sri Lanka. “I was in Sri Lanka for one day,” says Mitchell, “and we shot in the place – well, a sort of slum, really – where the workers in the garment factory lived, which was exactly what it looks like in the film. It might look picturesque to western eyes, but it’s a pretty grim place to live – there’s no plumbing and very little space. And we shot in the factories too, which were fine, actually. That was a surprise. They didn’t feel Dickensian, but the living conditions really did. And obviously that’s all about the rate of pay, which is dictated by market forces unrestrained by governments. Sri Lanka is one of the best places in the context of that – you get a lot more for doing the same work there than you would get in Bangladesh, for example. But it’s still not the way we in the west expect people to be treated.”

Sri Lanka is also where the two McCreadies first swapped notes. “We hung out a bit, to make a connection,” says Coogan, “but we’d already shot a lot of my stuff first, so he watched me rather than the other way around. We knew it could be problematic – it’s always a risk to change actors when you’re doing inter-generational flashbacks of someone when he was a younger man – so that was important. But the template was established, and Jamie followed it very well.”

The hard bargaining that both McCreadies do in Sri Lanka was based very closely on the kind of deals that happen there. “We didn’t want to be accused of exaggerating,” says Coogan. “There’s a certain amount of conjecture and invention,” he concedes, “but the invention is along the lines of what’s real. We shot in real garment factories. We showed the real places where these people live, just like the scenes with refugees [in Mykonos] – those are real Syrian refugees. We tried to be as truthful as possible. The film is a polemic piece. Although there are comic moments in it, it’s not a comedy. Michael is quite keen for it not to be framed as a comedy, because it’s misleading to do that.”

Again, the team were keen to maintain a sense of authenticity. “We were trying to keep it rooted in a sort of reality,” says Coogan. “We used actors who work in these kinds of factory to play themselves. They were really cooperative, they were happy to play along, and they were happy for us to share where they lived. They were completely at ease with being themselves. Michael didn’t have to give them much direction at all, they just played themselves.”

Adds Mitchell: “The people in the scene with me there were actors for the day, if you like, but their lives were the same lives as the characters they were playing. They were very excited to be doing something different, and I think they enjoyed it. They were nice days for them, in that regard. We provided a bit of novelty.”

The scenes in Sri Lanka make a stark contrast with the hedonistic sunshine lifestyle that Richard McCreadie leads. “They do,” Coogan agrees, “and I like those kinds of contrasts within the film. One day we were shooting on a super-yacht that cost us £75,000 a day to rent and then the next day we were shooting in a garment factory, where people are paid \$4 a day to work. That’s how much they’re literally paid, and that’s in a licensed garment factory – that’s not in an off-the-grid sweatshop. That’s one of the decent ones. You don’t often get those kinds of scenes in the same film, I don’t think. Which is part of the strength of the movie, I think – that we show that. People don’t like to think about that stuff.”

In these scenes, the accent on reality was just as important to Coogan as it was to his director. “Showing that reality and having that authenticity,” he says, “stops people saying, ‘Oh, it’s not like that,’ or, ‘They exaggerated that.’ We can say, ‘No, we were there, and this is what it’s like.’ What we want to do is have people talk about this stuff. I mean, people are aware of it, that’s undeniable. But the people who make money from cheap clothing and the consumers who buy it don’t want to think about where it comes from. What we want to do is make people think about it. We’re saying, ‘OK, if you’re happy to buy that stuff and you know that people were screwed into the ground to get those prices down to nothing, go ahead. But, don’t pretend it doesn’t happen.’”

This, for *Winterbottom*, is perhaps the meat of the film. “It’s not a documentary,” he says. “We’re not trying to expose something you don’t already know, we’re just showing you how the world works. Richard McCreadie isn’t necessarily the bad guy, he’s just a larger-than-life example of what everyone does, which is making clothes as cheaply as possible and selling them for as much as possible, and one way to do that is to make the clothes in Cambodia or Bangladesh, But we chose Sri Lanka because it’s one of the best countries, in terms of manufacturing – I didn’t want to show the worst conditions. Sri Lanka is at the top end of large-volume clothes manufacture for the west, and all the managers there told us that they were being constantly undercut by countries willing to be paid less. So the factory owners aren’t the bad guys either – it’s the system.”

And the system isn’t likely to change any time soon.

“Prices are constantly driven down,” says Winterbottom, “and the only way to change that is to make rules and regulations that make a fairer system. People are just trying to get by, trying to survive, and yet they’re seeing the profits from their labor being siphoned off into billionaires’ bank accounts, where it gets parked in offshore tax havens while they have their lavish parties. Even people in the fashion industry would like the system to change, but, for now, they all work within the system. And they have to – because that’s how the system works.”

7. The End Of An Era?

Although *Greed* begins with a somewhat light, irreverent tone, Winterbottom's film takes a darker turn in the final third, when Richard McCreadie suddenly starts to become accountable to the people around him. "I like that," says Coogan. "There's a morality tale aspect to it, in a way that hasn't happened – well, so far – in reality. It's wish fulfilment: you reap what you sow, what goes around comes around – call it what you like."

"What happens in this film is dark and surprising," says David Mitchell, "which is all the more important when the primary aim is to be satirical and say something about the world we live in. It's surprising, it's shocking, it's nasty, but you don't see it coming and you didn't know it was going to happen before it happened."

Nevertheless, Coogan says he doesn't necessarily believe in karma. "Some people don't reap what they sow," he says. "That's the important thing about injustice in the world: some people behave terribly, and appallingly, and they get away with it because they've got good PR. The thing is, success breeds success. It doesn't matter how much of a bastard you are, if you've got lots of money you can make it seem like you're not a bastard, even though you are. You can control how the argument is framed, and everything that goes to make you seem great and have great branding. PR helps accentuate all the positive stuff you do, and turn the volume down on all the terrible stuff you do. There are a lot of people like that out there. People who are quite visible, but who manage their own image very well, because they have good PR. They have a support network of people around them who can present them in exactly the way they want to be presented."

But, to its makers, *Greed* isn't just a film about the exploitation of Third World labor – there are just as many victims of this ruthless brand of capitalism to be found working on the high streets of major cities, especially in the UK. "Yes," says Coogan, "there are all those zero-hours contracts to think about. But I feel that there are so many other issues, even beyond the whole Brexit thing, that are obfuscating more important things that need to be talked about. There are lots of issues being discussed, quite rightly. But the biggest issue confronting society is the one that is least talked about, and that is the disparity between the rich and the poor. It's the elephant in the room. When the super-rich get together and discuss how they can solve the ills of the world, they present themselves as wanting to help mankind. But in actual fact they are partly responsible for the very injustices that they are claiming to want to help resolve. But one of the things that all these people never want to talk about, the last taboo, is taxation."

"No one wants to talk about that," he continues. "Everyone will throw a few sovereigns at a worthy cause, for..." he grimaces "... the 'optics'. But no one will really make a commitment. These people squirrel away vast, vast reserves in offshore tax havens, and then they throw a few coins at those they regard as being needy. Everyone thinks they're really generous people, but it's a smokescreen. This film, I think, exposes that. Corporations do it. Big petrol chemical companies will build a couple of schools in some African country and

then say, 'Look how nice we are, look how kind we are,' then maybe throw a few coins at some environmental thing. But it's all bullshit."

"This story is so important," says Isla Fisher. "It's about the human cost of fashion, and we need to make more informed choices when we buy our next pair of shoes. As a woman, I feel that we have a lot to worry about. We *have* to worry about where our little black dress came from, so I feel that we should just make it easy for women by getting the ethics right at the source. You don't want your shopping sprees to be moral decisions, and they shouldn't have to be. You should be able to go shopping while knowing about the conditions that the people who made your garment are working under, how much they're being paid, and how ethical the clothes are themselves. I really feel that it is an important story to tell. And there does seem to be a kind of movement these days towards seeing being wealthy as something to be celebrated – as if being on the Forbes Rich List is a virtue in and of itself, despite how you got there."

Dinita Gohil sees some of those same themes. "It's a film with a strong political undercurrent," she says. "Like a lot of Michael's work, it uses comedy as a vehicle, this time to expose the dark side of the retail industry in an incredibly clever way. What's brilliant about the film is it works on so many levels. It definitely is something that people will enjoy and find really funny. But hopefully also it will expose this darker side of the retail industry – and hopefully that will trigger a conversation amongst people and get people talking."

But how will that conversation change things? "This is dangerous territory for me, as a comedian," says Mitchell. "I'm not an activist. But I do think that people understanding more fully the nature of the economic system they're in can only be a good thing. Our governments in the west have become increasingly poor at making corporate power act in society's interests, and we have been sold a line by too many governments that regulating them is impossible, that corporate power is greater than governmental power. And that's horseshit. You only have to look at the credit crunch. The corporate power was totally enfeebled by an economic accident, and it took governmental power to save them."

"Governments have a nature of power that corporations don't," he adds, "and if those governments are acting democratically, they should be able to control the corporations and make them behave socially responsibly. They have that power, but only if we, as citizens, are more vigilant in who we vote for and why. It's not going to be a quick fix or an easy change, but the more people are informed about what corporations do, and that they're not all about the charities that they give to or any of that bullshit – what they're doing is avoiding tax and paying a pittance to people in slum conditions – then maybe the political messages that say, 'We would like to change that,' will gain more traction."

For Michael Winterbottom, those messages can be very far-reaching. "It's a way of looking at a lot of things that have shaped the last 30 years in a way that I think is wrong," he says. "Thatcherism, free-market capitalism and the whole '80s Wall Street ethos of 'Greed is good' – I think we're still living in the shadow of that era. We'll all happily go along to the shops and buy a £10 T-shirt or a £5 T-

shirt knowing perfectly well that the people making those shirts – whether it's in Sri Lanka, or Vietnam, or Cambodia – aren't being paid very much, but we just see that as being one of the benefits of the free market. I think we've come to the stage, after 30 years of that kind of capitalism, where there are more and more people who would like to see a fairer world, a greener world. We throw away a huge amount of clothes because we can buy them again so cheaply. That era is coming to an end, I think, and this film is definitely looking back at the end of an era. But is it the fall of the whole empire? Or just Richard McCreadie's empire?"

And for Coogan, the film is a chance to ask some important questions. "There can be a public debate about whatever we want," he says. "About waste, and about whether the fashion industry is going to address these issues. The fashion industry does a lot for AIDS charities and all the rest of it. But if you ask them how much they exploit people in the developing world, they'll suddenly go all tongue-tied, because that's their Achilles heel. I'm hoping this film will open up a discussion about how we want to live our lives, and how much we need to consume. There have been certain successes in that area. I mean, we all know plastic bags are bad now, and that plastic straws are bad. Well, let's broaden out that discussion and talk about the voracious consumption in the clothing industry. We talk about waste, which is a good thing, environmentally, but we don't talk about exploitation. And even if we do, it's marginalized. Rich people are happy to talk about how green they are, but they're not happy to talk about how much they pay their most poorly paid employees."

It's perhaps fitting, then, that Richard McCreadie's fate turns out to be in the hands of someone who has had enough of that status quo and reacts to him on a visceral level, bringing the film to its surprising but poetic end. "What that character does is a revolutionary act," says Coogan. "The idea is that we don't have to accept conventional ways of thinking – perhaps we need to be more radical about how we address these things. The media always says, 'Being radical? Oh no, that's for lunatics. What we have to do is carry on as we are and just change things a tiny little bit, and then everything will be fine.' What our film says is, 'No, that's not good enough. You have to unleash the lions.'"

GREED BIOGRAPHIES

CAST

STEVE COOGAN – “Sir Richard McCreadie”

Steve Coogan was born and raised in Manchester where he trained as an actor at the Manchester Polytechnic School of Theatre. Shortly after Drama School, Steve landed his first job as an impersonator and comic on the satirical TV series, SPITTING IMAGE.

In 1992 Coogan won the Perrier Award for his show at the Edinburgh Fringe Festival. Whilst appearing on various shows on BBC Radio 4, the iconic British institution that is Alan Partridge was born. The character moved from radio to TV and over the years has picked up a number of BAFTAs and British Comedy Awards. Steve took the character on two nationwide sell out tours. The latest series of MID MORNING MATTERS aired on Sky Atlantic in February 2016 with critical acclaim and was followed by mockumentary special, SCISSORED ISLE for Sky in late May. Alan Partridge’s second book, *Alan Partridge: Nomad* was released in October 2016. Earlier this year, THIS TIME WITH ALAN PARTRIDGE aired on BBC One to rave reviews.

Other TV appearances include SAXONDALE in 2006, CURB YOUR ENTHUSIASM in 2007, THE SIMPSONS in 2012, HAPPYISH in 2015 and THE TRIP in 2010, 2014 and 2017. Coogan won the BAFTA for Best Male Comedy Performance in 2011 for his performance in THE TRIP, and the third series aired on Sky Atlantic in May 2017 to much critical acclaim. Coogan recently finished filming the next instalment in the series, THE TRIP TO GREECE, with Rob Brydon.

For his work in TV and Film, Coogan has won seven BAFTA Awards and seven British Comedy Awards. Most recently, he won the BAFTA for Male Performance in a Comedy Programme for ALAN PARTRIDGE’S SCISSORED ISLE in 2017. This year, he was nominated for a BAFTA Film Award for Best Actor for his role in the critically acclaimed STAN & OLLIE, starring opposite John C. Reilly.

Coogan’s film career includes five films with Michael Winterbottom and performances in THE PAROLE OFFICER, 24 HOUR PARTY PEOPLE, A COCK AND BULL STORY, NIGHT AT THE MUSEUM, TROPIC THUNDER, IN THE LOOP, THE LOOK OF LOVE, ALAN PARTRIDGE: ALPHA PAPA, DESPICABLE ME 2 and 3 and PHILOMENA.

PHILOMENA, in which Coogan starred alongside Judi Dench, received worldwide critical acclaim upon its release. He was further recognised for his role as producer and co-writer alongside Jeff Pope, winning the BAFTA Award for Best Adapted Screenplay in addition to being nominated for Best British Film and Best Film. The film was also nominated for four Academy Awards, including Best Film and Best Adapted Screenplay.

Other film credits include THE DINNER alongside Richard Gere, Laura Linney and Rebecca Hall, MINDHORN and RULES DON'T APPLY.

His upcoming films include voicing a role in the animated film THE ADVENTURES OF DRUNKY co-starring Sam Rockwell, Jeffrey Tambor and Nina Arianda and HOT AIR, opposite Neve Campbell and Skylar Austin.

In addition to his acting career, in 1999 Coogan set up Baby Cow Productions. Baby Cow have produced several award winning programmes including ALAN PARTRIDGE, THE MIGHTY BOOSH, THE TRIP, GAVIN & STACEY and RED DWARF. Their recent productions include Channel 4's HIGH AND DRY from writer/actor Marc Wootton and CAMPING, the HBO eight-part series from GIRLS creators Lena Dunham and Jenni Konner starring Jennifer Garner and David Tennant.

ISLA FISHER – “Samantha”

Isla Fisher has recently wrapped the film BLITHE SPIRIT directed by Edward Hall and co-stars Dan Stevens, Leslie Mann and Dame Judi Dench.

Fisher was last seen in Harmony Korine's film THE BEACH BUM with Matthew McConaughey, Snoop Dogg, and Zac Efron. Prior to that she was seen in Warner Brothers' 2018 comedy TAG alongside Jon Hamm, Rashida Jones, Ed Helms, and Annabelle Wallis.

In 2016, Fisher appeared in Tom Ford's critically acclaimed NOCTURNAL ANIMALS alongside Amy Adams and Jake Gyllenhaal. Earlier that year, she starred in Fox's comedy KEEPING UP WITH THE JONESES, directed by Greg Mottola, alongside Jon Hamm, Zach Galifianakis, and Gal Gadot.

Fisher is most widely recognized for her critically-acclaimed performance as Vince Vaughn's off-kilter love interest in the blockbuster THE WEDDING CRASHERS. Other film credits include: Gore Verbinski's award-winning animated feature RANGO with Johnny Depp; John Landis's BURKE AND HARE with Simon Pegg and Andy Serkis; CONFESSIONS OF A SHOPAHOLIC (based on the best-selling book series by Sophie Kinsella); romantic comedy DEFINITELY, MAYBE with co-star Ryan Reynolds; writer/director Scott Frank's critically acclaimed thriller THE LOOKOUT starring Joseph Gordon-Levitt and Jeff Daniels; animated flick HORTON HEARS A WHO with Jim Carrey and Steve Carrell; HOT ROD with Andy Samberg; WEDDING DAZE with Jason Biggs; David O. Russell's I HEART HUCKABEES; SCOOBY-DOO; BACHELORETTE opposite Kirsten Dunst and Lizzy Caplan; THE GREAT GATSBY as the supporting role Myrtle Wilson; NOW YOU SEE ME opposite Mark Ruffalo, Jesse Eisenberg, Woody Harrelson, Melanie Laurent and Morgan Freeman; RISE OF THE GUARDIANS as the voice of the Tooth Fairy; THE BROTHERS GRIMSBY alongside her husband Sascha Baron Cohen, Rebel Wilson, and Penelope Cruz; and the scripted/improvisation TV series PILOT SEASON with comedic actors David Cross, Andy Dick, and Sarah Silverman.

In June 2016, Fisher made her debut as a children's author with MARGE IN CHARGE. Fisher has been making up stories at bedtime for her children every night since they were born, which is how MARGE IN CHARGE began.

Born in the Middle Eastern country of Oman, Fisher's family moved to the small city of Perth in Western Australia when she was a young girl. At the age of nine, Fisher was already appearing in commercials broadcast on Australian television. She then became best known for her role as 'Shannon Reed' in the popular soap HOME & AWAY, which also helped launch the careers of Guy Pearce, Naomi Watts, and Heath Ledger. While working on the set of HOME & AWAY, she also found the time to write and release two best-selling teen-themed novels.

Fisher lives in Los Angeles and London with her family.

SHIRLEY HENDERSON - "Margaret"

Shirley Henderson is a multi-award winning actress, whose film and television career has made her a household name throughout the UK. 2018 also saw her return to the stage, where she won an Olivier Award in 2018 for Leading Actress in a Musical for her critically acclaimed performance in Conor McPherson's GIRL FROM THE NORTH COUNTRY.

Henderson has a well-established film career spanning over two decades. She is perhaps most well known as 'Moaning Myrtle' in the HARRY POTTER franchise and for her role as Bridget Jones' chardonnay-swilling sidekick, 'Jude' in the BRIDGET JONES franchise alongside Renee Zellweger. Shirley starred alongside James McAvoy in FILTH, where she was nominated for the BIFA's Best Supporting Actress award and won multiple awards for Juliet McKoen's FROZEN. She has worked with the world's top filmmakers, with credits including Danny Boyle's TRAINSPOTTING, Michael Winterbottom's 24 HOUR PARTY PEOPLE, Shane Meadows ONCE UPON A TIME IN THE MIDLANDS and Lone Sherfig's WILBUR (WANTS TO KILL HIMSELF) to name but a few. Her most recent role playing 'Lucielle Hardy' in Jon S Baird's STAN AND OLLIE closed the 2018 BFI London Film Festival and she has recently wrapped filming an exciting role in the new STAR WARS, directed by JJ Abrams.

Henderson has also starred in many television dramas, most notably the critically acclaimed second series of Sally Wainwright's HAPPY VALLEY for the BBC. She won the Scottish BAFTA award for Best Actress in Channel 4's SOUTHCLIFFE and played a lead role in the critically acclaimed JAMAICA INN for the BBC.

DAVID MITCHELL - "Nick"

David Mitchell grew up in Oxford. He was miserable at a Dickensian primary school but happy at Cambridge, where he was president of Footlights and met his comedy partner Robert Webb. Together they have starred in the BAFTA - winning series THAT MITCHELL AND WEBB LOOK and PEEP SHOW.

Mitchell has been a team captain on BBC One's ever popular WOULD I LIE TO YOU for ten series, he presented Channel 4's 10 O' CLOCK LIVE, hosts THE UNBELIVABLE TRUTH and has appeared on pretty much every British TV or radio panel show. In 2016, Mitchell began his role as William Shakespeare in Ben Elton's six-part comedy series UPSTART CROW for The BBC which subsequently ran for a further 2 series and specials. He will reprise his role as The Bard to make his West End debut in UPSTART CROW, which will run at The Gielgud Theatre from February.

Following the critical success of his memoir BACK STORY, his latest book, DISHONESTY IS THE SECOND BEST POLICY: AND OTHER RULES TO LIVE BY, has just been released.

Mitchell will be returning to Channel 4 next year for series 2 of the comedy BACK.

ASA BUTTERFIELD – “Finn”

Asa Butterfield is a young British actor who has established an impressive film and TV portfolio. In 2006, Butterfield made his on-screen debut aged 8 in AFTER THOMAS, the following year he featured in the comedy film SON OF RAMBOW alongside Will Poulter. The following year, he made his breakout performance, playing the lead in the film adaptation of the John Baynes novel of the same name BOY IN THE STRIPED PYJAMAS for which he was nominated for an Independent Film Award. In the title role, Butterfield starred in the Martin Scorsese directed 2011 adventure drama film HUGO. HUGO received critical acclaim and received 11 academy award nominations (including best picture), winning five, it was also nominated for eight BAFTAs, winning two and was nominated for three Golden Globe Awards.

Butterfield most recently starred as the lead in the worldwide phenomenon, SEX EDUCATION, the coming of age comedy for Netflix. The shows viewing figures reached an impressive 40 million in the first month and it has now been recommissioned for a second series due for release early 2020.

Set for release later this year, Asa will star in the animated film WATCH THE SKIES. The family film follows the intergalactic exploits of 'St'aar' (Butterfield), an alien teenager who runs away from his galaxy on a small star ship and ends up stranded on Earth.

With a limited release in October of 2018, he starred alongside Sophie Turner in the romantic comedy TIME FREAK. Earlier in the same year, he played the lead alongside an exciting cast that included Maisie Williams and Nina Dobrev in THEN CAME YOU, the plot follows a hypochondriac working as an airport baggage handler who is forced to confront his fears when a British teenager with a terminal illness enlists him to help her carry out her eccentric bucket list. An illustrious British boarding school becomes a bloody battleground when a mysterious sinkhole appears at a nearby fracking site unleashing unspeakable horror in SLAUGHTERHOUSE RULEZ. Butterfield played 'Willoughby Blake'

alongside an all-star cast that includes Margot Robbie, Nick Frost and Simon Pegg.

The 2017 War Drama JOURNEY'S END saw Butterfield play the character '2nd Lieutenant Raleigh', he starred alongside Stephen Graham and Sam Claflin. Set in a dugout in Aisne in 1918, JOURNEY'S END follows the story of a group of British officers, led by the mentally disintegrating young officer 'Stanhope', as they await their fate.

2017 proved a busy year, with Butterfield playing the lead in A BRILLIANT YOUNG MIND a socially awkward teenage math prodigy finds new confidence and new friendships when he lands a spot on the British squad at the International Mathematics Olympiad. In the same year, he starred in the out of this world THE SPACE BETWEEN US as 'Gardner Elliott', where the first human born on Mars travels to Earth.

In ENDERS GAME, Butterfield starred as 'Ender Wiggin' who is recruited by the International Military to lead the fight against the Formics, an insectoid alien race who had previously tried to invade Earth and had inflicted heavy losses on humankind. He starred alongside Harrison Ford, Ben Kingsley and Viola Davis.

The Tim Burton directed fantasy adventure drama MS PEREGRINE'S HOME FOR PECULIAR CHILDREN saw Butterfield as 'Jacob' alongside Samuel L Jackson and Judi Dench. When 'Jacob' discovers clues to a mystery that stretches across time, he finds Miss Peregrine's Home for Peculiar Children. But the danger deepens after he gets to know the residents and learns about their special powers.

In 2010, Butterfield starred in the adventure film NANNY MCPHEE RETURNS a sequel to the hugely successful 2005 film NANNY MCPHEE. It was adapted by Emma Thompson from Christianna Brand's Nurse Matilda books.

His extensive film and TV credits also include: RIGHT PLACE WRONG TIM (SHORT), THUNDERBIRDS ARE GO, THE HOUSE OF TOMORROW, 10,000 SAINTS, THE WOLF MAN, MERLIN, ASHES TO ASHES, AFTER THOMAS.

SOPHIE COOKSON - "Lily"

Screen International 'Star of Tomorrow' Sophie Cookson was still at drama school when she was cast in her first lead and she continues to establish herself as an international acting talent to watch with each carefully chosen role.

In September, Cookson will start filming action thriller INFINITE opposite Mark Wahlberg. Based on D. Eric Maikranz's novel "The Reincarnationist Papers," which centers on the "Cognomina", a secret society of people who possess total recall of their past lives, the feature follows a troubled young man haunted by memories of two past lives. Ian Shorr is adapting the story for the screen and the Paramount film is slated for release on 7th August 2020.

Cookson will next be seen in *THE TRIAL OF CHRISTINE KEELER* in which she plays the title character. Written by BAFTA award-winning novelist and screenwriter Amanda Coe and directed by Andrea Harkin, the six-part series looks at the events that led to the infamous “Profumo Affair” centering on 19-year-old ‘Christine’, a young woman whom the powerful, male-dominated establishment sought to silence and exploit. Cookson leads a cast including Ellie Bamber, Emilia Fox, Ben Miles and James Norton and the drama will be broadcast on BBC One in early 2020. Keshet International are handling international distribution.

Earlier this year, she starred in Trevor Nunn’s *RED JOAN* as the young Judi Dench. Lindsay Shapiro wrote the script, an adaptation of Jennie Rooney’s novel, which took its inspiration from the true story of a woman unmasked at the age of 87 as the KGB’s longest-serving British spy. Cookson portrays the young ‘Joan’ as a student at Cambridge University who falls in love with a committed communist. The feature had its premiere at the Toronto Film Festival in 2018 and was released the following April in the UK and US.

In May 2018, Cookson made her on stage debut in *KILLER JOE* starring opposite Orlando Bloom in the West End revival of the gut-twisting, blackly comic thriller which focuses on the ‘Smith’ family who hatch a get-rich-quick scheme to murder their estranged matriarch for insurance money. Tracy Letts’ play was directed by Simon Evans and was staged at The Trafalgar Studios. The critics singled out her performance with *The Times* raving, “Cookson... steals the show as his... damaged sister Dottie”, and *Radio Times* wrote, “The play really belongs to... Cookson”.

Cookson starred in Netflix’s psychological thriller series *GYPSY* in June 2017. She played ‘Sidney’, opposite Naomi Watts and Billy Crudup, in the psychological thriller from Universal Television, Working Title and writer Lisa Rubin. Sam Taylor-Johnson directed the first two episodes of the ten-episode drama, which premiered globally on Netflix on 30th June, and the series follows the journey of ‘Jean Holloway’, a therapist who begins to develop dangerous and intimate relationships with the people in her patients’ lives.

In September 2017, Cookson reprised the role of ‘Roxy’ in the second installment of Matthew Vaughn’s hit *KINGSMAN* franchise, *KINGSMAN: THE GOLDEN CIRCLE*. The first film, *KINGSMAN: THE SECRET SERVICE* was released in January 2015 and went on to make £319,000,000 worldwide. She starred alongside Samuel Jackson, Michael Caine, and Colin Firth, with Taron Egerton playing ‘Eggy’. Vaughn and Jane Goldman wrote the screenplay, based on the comic book by Matt Millar and Dave Gibbons. The second film added Channing Tatum, Julianne Moore, Jeff Bridges, Halle Berry, and Elton John to its cast, and was released internationally on 22nd September 2017.

In April 2016, Cookson appeared in *THE HUNTSMAN: WINTER’S WAR* and other notable screen credits include: *CRUCIFIXION*, *EMPEROR*, *ASHES IN THE SNOW* and she made her screen debut in 2013, starring as ‘Grace Mohune’ in SKY1’s popular two-part drama *MOONFLEET*, with Aneurin Barnard and Ray Winstone.

Cookson studied at The Oxford School of Drama.

DINITA GOHIL - "Amanda"

Dinita Gohil is a British actress who recently made her Royal Shakespeare Company debut playing Viola in TWELFTH NIGHT and Isabel in A CHRISTMAS CAROL.

Gohil last appeared on the big screen in Universal Pictures' crime drama THE SNOWMAN directed by Tomas Alfredson and starring Michael Fassbender, Val Kilmer and J. K. Simmons as well as THE INFILTRATOR co-starring Bryan Cranston, Diane Kruger and John Leguizamo.

Her recent television credits include a guest role in the BBC's critically acclaimed drama series MOTHERFATHERSON opposite Richard Gere, CLINK and the BBC's THE BOY WITH THE TOPKNOT, adapted from the memoir of journalist Sathnam Sanghera.

Other television credits include: MOVING ON, YEAR MILLION, NEW BLOOD and CALL THE MIDWIFE.

Gohil studied at the Guildhall School of Music & Drama.

JAMIE BLACKLEY- "Young Richard McCreadie"

Jamie Blackley's first major performance was in the London stage production of SPRING AWAKENING playing the role of 'Hanschen.' He then went on to star opposite Kate Bosworth in Kat Coiro's film AND WHILE WE WERE HERE. He next appeared in SNOW WHITE AND THE HUNTSMAN and then went on to play the lead in U WANT ME 2 KILL HIM? directed by Andrew Douglas and produced by Bryan Singer for which he won 'Best Actor' Award at the Edinburgh Film Festival. In 2015 he starred alongside Chloe Moretz in IF I STAY which won best movie at the Teen Choice Awards, and following that in the Woody Allen film IRRATIONAL MAN which was released to great acclaim and the ITV series THE HALCYON starring alongside Hermione Corfield. Blackley can most recently be seen in Channel 4/Netflix drama TRAITORS opposite Keeley Hawes and Michael Stuhlbarg. Jamie is currently shooting on the 4th season of THE LAST KINGDOM.

SHANINA SHAIK - "Naomi"

Shanina Shaik was born on February 11, 1991 in Melbourne, Australia. Her mother's Lithuanian/Australian heritage fused with her father's Pakistani/Saudi Arabia roots are key elements for Shaik's unique multicultural look and universal outlook on life.

Shaik had an early start in the industry at age eight. Deciding to prioritize her education, in 2008, she entered Australia's "Make Me A Super Model". Her presence and popularity on the show quickly gained attention and she was flown

to New York City where she signed her first modeling contract.

Her versatility in both commercial and high fashion work has continued to gain her notoriety around the world. Shaik's synergy of natural beauty, a down to earth attitude and incredible work ethic continue to propel her to the forefront of fashion's elite.

Shaik made her New York Fashion Week debut in 2009 and since then has starred in ad campaigns and commercials for some of the world's biggest designers and brands including Chanel, Tom Ford, Stella McCartney, Vivienne Westwood, Oscar de la Renta, Roberto Cavalli, Jason Wu and Victoria's Secret. Shaik also walked the prestigious Victoria's Secret Fashion Show runway in 2011, 2012, 2014 and 2015. She has covered magazines, including Vogue India; InStyle Australia; Harper's Bazaar Australia, Singapore and Arabia; Women's Health Australia and United Kingdom; CLEO Australia; Women's Fitness Australia and Lurve. Shaik has also worked with renowned international photographers such as David Sims, Peter Lindbergh and Terry Richardson and graced the pages of Vogue, W, Elle, Marie Claire, Cosmopolitan, Interview and Harper's Bazaar. Shaik had her acting debut in the much-anticipated blockbuster film, THE MUMMY, starring Tom Cruise.

Despite her confidence on the runway, Shaik was bullied at the age of 14, which led her to suffer from depression and low self-esteem in her teens. She now uses the experience for good by working with youth suicide prevention charities, such as Youth Focus and being an anti-bullying advocate. She aims to someday mentor children and help them in overcoming difficult issues.

Off-duty, Shaik enjoys walks with her dog Choppa, kickboxing and indulging in chocolate chip cookie dough with chocolate ice cream, while cheering on her favorite sports teams, Brooklyn Nets and New York Knicks.

TIM KEY - "Sam"

Tim Key is an actor, writer, and performance poet. He has won the Edinburgh Comedy Award and been nominated three times for the Barry and once for the Malcolm Hardee Award for Comic Originality. On screen he plays Sidekick Simon in the Alan Partridge franchise and has appeared in THE DOUBLE, INSIDE NUMBER 9 and PEEP SHOW. More recently he has been seen in PLS LIKE and THE END OF THE F***ING WORLD. Key's radio show TIM KEY'S LATE NIGHT POETRY PROGRAMME has run for years on BBC Radio 4, with a fifth series recording in Autumn. He recently starred in ART at The Old Vic and continues to write and perform his own five-star live shows. Most recently he made the critically acclaimed MEGADATE which he performed at The Old Vic before adapting it into a BAFTA nominated BBC1 short, with the subtly different title: WONDERDATE.

SARAH SOLEMANI – “Melanie”

Sarah Solemani is a British actress, writer and activist. She is best known for playing Renee Zellweger’s best friend ‘Miranda’ in Working Title’s BRIDGET JONES’S BABY (for which she was nominated for an Evening Standard Best Actress Award) and her starring role in the BAFTA winning sitcom HIM & HER.

She also appeared in HOW TO BUILD A GIRL.

Solemani also wrote and co-produced episodes of the Emmy award winning series BARRY, starring Bill Hader and Henry Winkler.

ASIM CHAUDHRY – “Frank”

Asim Chaudhry is an award-winning actor and writer who is best known for co-creating PEOPLE JUST DO NOTHING. The mockumentary has gained a global fanbase, receiving critical acclaim and numerous awards, including the BAFTA for Best Scripted Comedy in 2017. Chaudhry, who also stars in the show as ‘Chabuddy G’, received a BAFTA nomination for Best Male Comedy Performance and a win at the RTS Awards for Best Comedy Performance.

In 2018, Chaudhry starred in BANDERSNATCH, the interactive BLACK MIRROR film for Netflix. He also starred alongside Stephen Merchant in the BBC Christmas film CLICK AND COLLECT, as well as in Ben Wheatley’s HAPPY NEW YEAR, COLIN BURSTEAD. Other acting credits include LUCKY MAN SHERLOCK, THE AGENCY, HIGH AND DRY and Emmy Award-winning HOFF THE RECORD (which he co-wrote and starred in).

He is also building his credits as a director following the success of his short films LOVEPOOL and EID MUBARAK.

In 2018, Chaudhry was a contestant on the award-winning Dave comedy show TASKMASTER.

OLLIE LOCKE – “Fabian”

Ollie Locke is an actor and writer who first came to fame as an original cast member of Channel 4’s BAFTA award winning show MADE IN CHELSEA.

Locke can be seen on the last series of the award-winning PLEBS, playing an east London hipster, in Ancient Rome.

His debut book LAID IN CHELSEA, an autobiographical comedy on the trials and tribulations of puberty and adolescence, saw him ranked as number three in the Sunday Times Best Sellers lists. He frequently writes for The Huffington Post. In November 2018 he published the first of a trilogy of magical fairytale novels, THE ISLANDS OF FANDYE, which ranked number 2 on the Amazon’s Children’s Fantasy charts worldwide.

Locke trained at the Cambridge School of Visual and Performing Arts, in association with RADA.

PEARL MACKIE – “Cathy”

Pearl Mackie is perhaps best known for her starring role as ‘Bill Potts’ opposite Peter Capaldi in the BBC’s beloved sci-fi series DOCTOR WHO. The tenth series also starred Matt Lucas and Michelle Gomez, and Pearl received international commercial and critical acclaim.

Most recently Mackie shot survival thriller feature HORIZON LINE for STX Films and SF Studios opposite Allison Williams – she also starred in an independent dystopian feature THE DEAL, directed by Orsi Nagypal.

Last year on the stage, Mackie made her West End debut in THE BIRTHDAY PARTY alongside Zoe Wanamaker, Stephen Mangan and Toby Jones, directed by Ian Rickson to stellar reviews. She also shot short film ORIGAMI, written by BAFTA New Talent Hotlist writer Sumerah Srivastav which she stars in alongside Nicholas Pinnock, the film is currently in post-production.

In voice, Mackie can be heard playing the title role in BBC Radio 4’s innovative 27-part podcast FOREST 404, an immersive sci-fi series set in the 24th century where forests have been erased from history. She starred in the National Theatre’s Olivier and Tony award-winning production of THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME. Mackie appeared in A MAD WORLD, MY MASTERS with the Royal Shakespeare Company, she also played ‘Nina’ in Theatre503’s play ONLY HUMAN and co-starred in the European premiere of Aurin Squire’s OBAMA-ODOLOGY at the Finborough Theatre. Alongside Martin Freeman, Michael Socha and Maxine Peake, she featured in the comedy film SVENGALI directed by John Hardwick. Further theatre credits include: HELLO KIND WORLD; CRYSTAL SPRINGS; HOME; THE CRUCIBLE; and THE COMEDY OF ERRORS.

Mackie trained at Bristol Old Vic.

IONNY SWEET – “Jules”

Jonny Sweet is an actor and writer who has written, created and starred in TV series such as BBC 3’s TOGETHER and Sky 1’s CHICKENS.

He has also appeared in a number of British television series such as E4’s THE INBETWEENERS; ITV2’s PLEBS; Channel 4’s LOADED; BAFTA winning HIM & HER; and Channel 4’s BABYLON.

As well as appearing in popular television series, Sweet has featured at Edinburgh Fringe Festival, both with The Inbetweeners’ Joe Thomas, and as a solo stand-up comic, winning the best newcomer award for his routine About Arthur in 2009. Further experience on stage includes a role in PARTY directed by

Philip Breen which was on stage at the Arts Theatre in London as well as Edinburgh Fringe Festival.

In addition, Sweet appeared in JOHNNY ENGLISH 3 (JOHNNY ENGLISH STRIKES AGAIN).

CREW

MICHAEL WINTERBOTTOM, WRITER/DIRECTOR

Born in Blackburn, Lancashire, one of the first productions Michael Winterbottom directed was FAMILY (Winner Prix Europa, nominated for BAFTA Best TV Drama Serial, Official Selection – Toronto Film Festival 1994), written by Roddy Doyle. His films include BUTTERFLY KISS (Official Competition – Berlin Film Festival 1995); JUDE (Director's Fortnight – Cannes Film Festival 1996, Winner of Michael Powell Award – EIFF); WELCOME TO SARAJEVO (Official Selection – Cannes Film Festival 1998); I WANT YOU (In Competition – Berlin Film Festival 1998); WONDERLAND (In Competition – Cannes Film Festival, Winner of Best British Film – British Independent Film Awards 1999); THE CLAIM (In Competition – Berlin Film Festival); 24 HOUR PARTY PEOPLE (In Competition – Cannes Film Festival 2002), IN THIS WORLD (Winner Golden Bear – Berlin International Film Festival 2003); CODE 46 (In Competition – Venice Film Festival 2003); 9 SONGS (Best Cinematography – San Sebastian Film Festival 2004); A COCK AND BULL STORY (Toronto Film Festival 2005); ROAD TO GUANTANAMO (Silver Bear Best Director – Berlin Film Festival 06); A MIGHTY HEART (Official Selection – Cannes Film Festival 2007); GENOVA (Best Director – San Sebastian Film Festival, 2008); THE SHOCK DOCTRINE (Sundance Film Festival 2009); and THE KILLER INSIDE ME (In Competition – Berlin Film Festival 2010), THE TRIP (Toronto Film Festival 2010), TRISHNA (Toronto Film Festival 2011), EVERYDAY (Telluride Film Festival 2012), THE LOOK OF LOVE (Sundance Film Festival 2013), THE TRIP TO ITALY (Sundance Film Festival 2014), THE FACE OF AN ANGEL (Toronto Film Festival 2015), THE EMPEROR'S NEW CLOTHES (Tribeca Film Festival 2015). 2017 saw the release of third in the series THE TRIP TO SPAIN (Tribeca Film Festival) and ON THE ROAD (BFI London Film Festival), THE WEDDING GUEST (Toronto Film Festival 2018).

Winterbottom has also been Humanitas Visiting Professor in Film and Television at Oxford University.

He received an honorary Doctorate of Letters from Bristol University.

DAMIAN JONES, PRODUCER

Damian Jones is one of Britain's most prolific independent film producers. A career that spans over forty feature films, he has collaborated with prestige directing talent and cast to create critical and commercial films including the Oscar winning THE IRON LADY directed by Phyllida Lloyd, LADY IN THE

VAN directed by Nick Hytner, BELLE directed by Amma Asante, WELCOME TO SARAJEVO directed by Michael Winterbottom, MILLIONS directed by Danny Boyle, GOODBYE CHRISTOPHER ROBIN directed by Simon Curtis, SEX, DRUGS, ROCK & ROLL directed by Matt Whitecross, THE HISTORY BOYS directed by Nick Hytner, DAD'S ARMY directed by Oliver Parker, KIDULthood & ADULTHOOD directed by Noel Clarke and ABSOLUTELY FABULOUS THE MOVIE directed by Mandie Fletcher. Other film credits include M.J.Delaney's POWDER ROOM, Gregg Araki's SPLENDOR, Regan Hall's FAST GIRLS, and Vondie Curtis-Hall's GRIDLOCK'D. Most recent productions and releases include Argyris Papadimitropoulos's MONDAY, Romola Garai's AMULET and Rapman's BLUE STORY.

He is currently shooting Josie Rourke and Catherine Tate's THIS NAN'S LIFE.

MELISSA PARMENTER, PRODUCER

Known primarily for her extensive work as a Producer in the film industry, Melissa Parmenter began her close collaboration with director Michael Winterbottom over fifteen years ago, serving as associate producer on his 2014 film 9 SONGS. Since then, she has produced many of Winterbottom's films, including all three entries in the critically acclaimed TRIP trilogy – THE TRIP; THE TRIP TO ITALY and THE TRIP TO SPAIN. Parmenter also produced Winterbottom's Paul Raymond biopic, THE LOOK OF LOVE, starring Steve Coogan, Anna Friel, Imogen Poots and Tamsin Egerton; the prison inmate drama EVERYDAY, starring John Simm and Shirley Henderson; Trishna, an adaptation of Thomas Hardy's "Tess of the D'Urbervilles" set in India, starring Riz Ahmed and Freida Pinto and tabloid murder story THE FACE OF AN ANGEL, starring Daniel Bruhl, Kate Beckinsale and Cara Delevingne.

An accomplished composer and pianist, Parmenter, has also scored a number of films, including Winterbottom's GENOVA, starring Colin Firth and THE KILLER INSIDE ME, with Casey Affleck, Jessica Alba and Kate Hudson. She also wrote the score for Simon Aboud's film COMES A BRIGHT DAY featuring Timothy Spall, Imogen Poots and Craig Roberts. In April 2017, she released a piano EP Scandinavia with Universal Music which showcased on Classic FM and featured on iTunes Top Ten.

GILES NUTTGENS, CINEMATOGRAPHER

Giles Nuttgens began his career shooting documentaries around the world for the BBC. He quickly transitioned into feature films doing two films in India for Film Four International before starting to work intermittently over several years for Lucasfilm ending up as 2nd Unit Director of Photography for the three STAR WARS films directed by George Lucas.

In 2000 he shot his first US feature, THE DEEP END starring Tilda Swinton, for which he won the photography award at the Sundance Film Festival.

With YOUNG ADAM (Ewan McGregor and Tilda Swinton) he started a lasting professional relationship with director David Mackenzie which continues until this day and with whom he worked on HELL OR HIGH WATER, which was Academy Award nominated for Best Film and BAFTA nominated for Cinematography.

His work with David also includes HALLAM FOE with Jamie Bell and PERFECT SENSE with Ewan McGregor.

He continued his connection to India and Asia with the Canadian/Indian director Deepa Mehta photographing her trilogy, FIRE, EARTH and WATER and later HEAVEN ON EARTH and MIDNIGHT'S CHILDREN based on Salman Rushdie's book.

WATER was nominated for an Academy Award for Best Foreign Language Film and won The Canadian Screen Award, the Genie, for Best Cinematography.

Three years ago, he spent 6 months in Anatolia and Detroit shooting GRAIN (BUGDAY) one of the last films on Black and White Kodak 35mm for acclaimed Turkish film maker Semih Kaplanoglu, a story of the search for an uncontaminated grain of wheat in a future dystopian society.

Last year he met Michael Winterbottom and they spent two months traveling through India making THE WEDDING GUEST with Dev Patel and then together later in the same year GREED.

He has just finished ENOLA HOLMES for Legendary pictures, starring Millie Bobby Brown and directed by Harry Bradbeer.

DENIS SCHNEGG, PRODUCTION DESIGNER

Denis Schnegg entered the film industry in 2000 after moving to London from Berlin.

Schnegg has collaborated on 27 feature films as supervising art director and art director with directors such as Alex Garland, Paul Thomas Anderson, Danny Boyle, Mike Leigh, Guy Ritchie, and Terry Gilliam. His work has taken him all across the world, working in countries such as the UK, Germany, South Africa, Namibia, Italy, Belgium, France, and most recently Greece. He is at home in both large scale studio productions and independent location based film-making.

Schnegg was also part of Danny Boyle's creative team behind the London 2012 Olympics Opening Ceremony. His first production design role was on the soon to be released Michael Winterbottom film GREED.

He is bilingual, speaking both English and German fluently.

TARA MCDONALD, HAIR AND MAKE UP DESIGNER

Tara McDonald graduated from Brushstroke, Shepperton Studios in 1996. She has worked consistently over the past 22 years in film and television. McDonald has worked with many highly acclaimed directors such as Pawel Pawlikowski, James Marsh, Ken Loach, Sally Potter, Stephen Poliakoff and Michael Winterbottom.

Born in Ireland, she moved to London in 1992. She began her career working as a makeup assistant at the London Studios on various sports, arts, political and light entertainment shows.

In 2003, McDonald designed her first feature film - the BAFTA award winning MY SUMMER OF LOVE. She has since designed the hair and makeup on numerous high-end television dramas including Poliakoff's CLOSE TO THE ENEMY and most recently SUMMER OF ROCKETS for BBC Two.

Film credits include Working Title's KING OF THIEVES, DAD'S ARMY, SUBMARINE and GINGER & ROSA.

In 2019, she completed filming BLITHE SPIRIT with director Ed Hall and starring Judi Dench, Isla Fisher and Dan Stevens.

ANTHOY UNWIN, COSTUME DESIGNER

Anthony Unwin studied costume design at 'The Royal Central School of Speech & Drama' after-which he moved into print, working at cult magazines: 'The Face', 'Dazed & Confused', 'Pop' & 'Man About Town'. Unwin was later named 'Executive Fashion Director' at Condé Nast title 'LOVE' magazine.

Since returning to his first love, Costume Design, his credits have grown to include, MCMAFIA (BBC/AMC), THE CORRUPTED & series 2 of HANNA (Amazon Studios/Universal).

His creative experience has also seen him work in advertising, music promos & editorial film projects with a wide range of directors & photographers including Jonas Akerlund, Sam Taylor Wood Johnson, David Sims, James Watkins, Ryan Hope, & Alexi Lubomirski.

Unwin's unique design aesthetic merges his passion between fashion & costume, which has enabled him to work alongside Fashion Houses such as Ralph Lauren, Miu Miu, Marc Jacobs, Hugo Boss & Versace.

LIAM HENDRIX HEATH, EDITOR

Born into a family of musicians in London, Liam Hendrix Heath first picked up a trumpet aged nine and was touted a jazz prodigy at ten. Experiencing success throughout his teens - winning a clutch of awards, touring Europe and

performing with some of the world's greatest instrumentalists – his lifelong interest in film soon eclipsed his habit for jazz.

After briefly attending the Guildhall School of Music & Drama, where he directed and edited his first film, NATIONAL DOWN, he entered the film industry, working as an edit assistant on films for Mat Whitecross, Ben & Gabe Turner and Michael Winterbottom. GREED is his first senior editing credit.

MAGS ARNOLD, EDITOR

Mags Arnold made her feature editing debut with the critically acclaimed horror sensation MY LITTLE EYE, directed by Marc Evans, but is perhaps best known for her long standing collaboration with director Michael Winterbottom, including THE KILLER INSIDE ME, THE TRIP, TRISHNA, EVERYDAY, THE LOOK OF LOVE, THE TRIP TO ITALY and THE TRIP TO SPAIN.

Arnold also edited Evans' films TRAUMA AND SNOW CAKE, and feature documentary In PRISON MY WHOLE LIFE. She's recently been doing television drama (TRUST, BIG LITTLE LIES) and is currently editing the series RIVIERA, starring Julia Stiles, for Sky Atlantic.

SARAH CROWE, CASTING DIRECTOR

Sarah Crowe has worked extensively across both television and film, with a particular interest in comedy.

She has a long-standing working relationship with iconic director Armando Iannucci which dates back to his major political sitcom THE THICK OF IT and its spoof documentary TIME TRUMPET. She cast his upcoming film THE PERSONAL HISTORY OF DAVID COPPERFIELD featuring an all-star British cast including Dev Patel, Ben Whishaw, Hugh Laurie, Gwendoline Christie and Daisy May Cooper, amongst others. She previously cast his critically acclaimed film, THE DEATH OF STALIN for which she won the BIFA Award for Best Casting.

She also has worked with Michael Winterbottom before, having cast Sony's THE WEDDING GUEST starring Dev Patel.

Her other film credits include Universal Pictures' JOHNNY ENGLISH STRIKES AGAIN with Rowan Atkinson, ALAN PARTRIDGE: ALPHA PAPA with Steve Coogan and Aardman's ARTHUR CHRISTMAS.

In television, she most recently cast HBO's upcoming space tourism comedy AVENUE 5 set to star Hugh Laurie, Josh Gad and Rebecca Front. Credits on the small screen include Big Talk's MUM, critically acclaimed MOTHERLAND for the BBC and Channel 4's TRAITORS starring Keeley Hawes, Emma Appleton and Michael Stuhlbarg.