

NonStop Entertainment presenterar

# THE TRIP TO SPAIN

en film av Michael Winterbottom

**Svensk biopremiär 11 augusti**



**Steve Coogan** och **Rob Brydon**s tredje roadtrip går till Spanien och bjuder på en mat-, prat- och imitationsodyssé i **Don Quijotes** fotspår. Konceptet är välbekant: som fiktionaliseringar av sig själva tar de sig mellan idylliska byar som står i skarp kontrast mot deras övertaggade showbiz-fixerade egon. Samtalsämnen som avhandlas sträcker sig från **Mick Jagger**s föräldraskap till morena och Coogans **Philomena**-succé. Och den som saknat The Trip-klassiker som **Michael Cane**, **Al Pacino** och **Woody Allen** kommer inte bli besviken. Regi: **Michael Winterbottom** **Svensk biopremiär 11 augusti 2017**

Regissör: Michael Winterbottom

Medverkande: Steve Coogan, Rob Brydon, Claire Keelan, Rebecca Johnson

Språk: engelska

Längd: 115 minuter

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**Trip** (noun) *A journey or excursion, especially for pleasure.*

## 1. The concept

The seeds for the first Trip were sown back in 2005, on the set of Michael Winterbottom's 13<sup>th</sup> feature film *Tristram Shandy: A Cock And Bull Story*. Inspired by Laurence Sterne's 18th century novel *The Life and Opinions of Tristram Shandy*, a book deemed unfilmable due to its extended comic digressions, Winterbottom's film was a pairing of two actors that the director had previously worked with: Steve Coogan and Rob Brydon. Both appeared in Winterbottom's 2002 film *24 Hour People*, a biography of Manchester's post-punk music scene, in which Coogan played the lead and Brydon – a TV star after the success of early 2000s BBC comedy series *Marion & Geoff* – had a cameo.

One fateful day it began to rain, and so Winterbottom put the two actors in the make-up truck and asked them to improvise a conversation. Recalls Brydon, "My memory of that shoot is that I was probably trying a bit harder than I would now. I mean, I'm more naturally more inclined to entertain than Steve is. I take more pleasure in making people smile than he does. And what happened that day was that Michael told us, 'Just talk.' Now, Steve and I can do that very easily, so in we went, and we did it. We ended up at the beginning of the film and it became a very popular part of it."

Two years later, Winterbottom took the two for lunch, and he told them about his idea for a project that would later become *The Trip*. "And initially we both said no," says Brydon. "I thought, 'We'll never get enough good stuff.' Thankfully I was wrong."

Coogan agreed with Brydon's original misgivings. "I thought what we did was quite funny," he says, "but I didn't think it would stretch to a whole film. But Michael kept pushing it, even though we really didn't think that was the case. So it's really Michael who's responsible for it. Of all the things I do, *The Trip* is the thing I'm least in the driving seat for, really. With all the other projects I'm involved with, I'm usually there from the conception of it, but with this, Rob and I are simply wheeled out by Michael, prodded with a stick and made to perform, as it were. It was Michael's conviction that it would work."

Says Winterbottom, "In *Tristram Shandy* it seemed to me that the scenes with Steve and Rob improvising – especially in the opening – felt like they were funniest bits and the most enjoyable bits to do. And certainly the easiest bits, from my point of view, because I didn't have to do anything except watch them."

Further inspiration came from *Tristram Shandy*'s author, who gave Winterbottom the idea he needed to bring the two back together. "After *Tristram Shandy*," he explains, "Sterne wrote another book, called *A Sentimental Journey Through France and Italy*, which was mocking travel writing. In the 18th century there were a lot of books about travelling and people going on a grand tour. He was mocking that, and making fun of it, but in a very enjoyable way. So I felt that it would be in the spirit of Sterne to do a mock travel piece with Steve and Rob."

## 2. Planning the trip

Is it a process that requires a lot of research? "Yes," says Coogan. "Michael does a lot of research for us, and then we do our homework, to make sure we're clued up and can talk about these subjects with at least a little bit of knowledge. We read lots and lots of stuff about the areas we're going to touch on, so for this we'd read about the Spanish Civil War, gen up on George Orwell and his relationship with Spain, and generally do our history homework." In addition to Laurie Lee's book, this also involved reading Miguel de Cervantes' 17<sup>th</sup>-century novel *Don Quixote*, which, as producer Josh Hyams dryly notes, is "essentially a comedy about two middle-aged men bumbling through Spain".

Essentially, says Coogan, the heavy lifting is done by the director and his team. "We read a lot of literature and a bit of history and that's it," he says. "Michael literally does the journey himself, with his producer Melissa Parmenter. They go and explore, eat at all the restaurants, and basically do it all ahead of us, without cameras, then come back and say, 'This is the route.'"

After that, the project is discussed – fittingly – over a series of lunches. Says Brydon, "Myself, Steve, Michael, Melissa and Josh get together. We reconvene the team, we talk, and things come up. Although, more often than not, the stuff that we come up with, in the end, might not go in. For example, on *The Trip To Spain*, we had a few ideas that we thought would be funny to do, but I don't really remember them actually happening in the end. Because when we get to the location, stuff just happens on the day and we follow that thread instead."

"I tend to be the note-taker," says producer Josh Hyams, "and I'll put down areas that we found funny and things that can go into the general well of stuff that we can slot in at various places. Eventually we end up with a 60-page document, so at the very least there's a skeleton document, because it all has to be planned."

The key element, however, is to determine how Steve and Rob's characters will unfold. Says Coogan, "We decide what's going to be happening in our character's personal lives – Michael makes some suggestions about that, and then we might throw in a few of our own. From there we have a literal roadmap and we also have a metaphorical roadmap of our characters' lives, so we adhere to that as best we can, with the freedom to go off on little diversions, in terms of improvisation. We can mine whatever seems to be the richest and not be hostage to an overly complex construct. That template worked in the first two films, and we did the same for *Spain*. We've got it down to a pretty approximate art."

### 3. On the road

This 60-page outline is the closest thing that each Trip film will ever see to a script. "It's been the same with all of them," Winterbottom confirms. "It explains who's in each scene and where we are – and then you go heavy on the underlying historical subjects or cultural subjects they're going to be talking about. In the first film it was Wordsworth and Coleridge, in the second one it was Byron and Shelley, and in *The Trip To Spain* it's Don Quixote, George Orwell, Laurie Lee, the Spanish Civil War, the Spanish Inquisition... Those 60 pages are most detailed in those areas, because those are the areas that Steve and Rob know the least about. But, by the same token, those pages also very sketchy on other areas, like 1970s music, because Steve and Rob can do that themselves."

For each film in the Trip series, every meal has become something of a ritual for the cast and crew. "To be honest, every film is essentially the same," says Winterbottom. "It occurred to me from the beginning – one of the things I liked about this idea is that the structure is very repetitive. There's always a meal, and over a meal you can talk about anything, but the shape of the story is always the same: the drive to the restaurant, the starter, the main course, the dessert, the coffee and the bill. I liked that repetitive structure. I mean, we use Michael Nyman's music, and his work has that same repetitive quality. So, deliberately, for the second and third instalments, we have the same structure, even down to the two women – Emma and Yolanda – arriving at the same point in the story."

Though the team make it look – and sound – effortless, each scene requires a great deal of skill. Recalls Claire Keelan, who plays Steve's PA Emma, "I only had one lunch in the first film, and I remember thinking, 'What an earth is going on here?' We sat around for hours and had to remember little bits of conversation that Michael had liked and certain threads that he wanted to go down. And I was really nervous, thinking, 'How will all this cut together – it's just hours and hours of chatting.' That's when I realised what a genius editor Michael is. He edits as he goes along. He knows exactly what he needs and exactly what he wants – he has a picture in his head. It seems chaotic, but it comes together beautifully. He knows exactly what's funny about Steve and Rob and their dynamic."

Producer Josh Hyams praises their virtuosity in these scenes. "It's a formula but it's also a tightrope for them," he explains. "You never know, when the camera's turning, if they're going to come up with any funny stuff. We meet in advance and discuss what they're going to be talking about, how their characters are going to evolve, but it's still a difficult trick to pull off. It's never completely certain for that reason – some of the funniest lines are to some extent off the cuff, and we refine them over the course of the meal. It doesn't need to be hilarious, there's always something interesting in the way the conversation goes. They talk about their lives, their families, worries about work – things everybody can relate to."

An integral part of the series' success is, says Hyams, Winterbottom's hands-off style. "He just leaves them to it, to a certain extent," he says. "We're shooting with more than one camera, which gives us the possibility of cutting around the moments that don't work – we can cut to the kitchen, for example. It seems a shame to spoil the trick of it, but there are ways of getting to the bits of the conversation that do work and that are funny. It's a lot of responsibility for the two of them, to continually come up with good stuff – some of it we've discussed before, but a lot is freshly minted. It's quite an exciting way to work for them."

The cast can confirm that there is a sharp mind behind in this seemingly unorthodox style. Says Keelan, "When you get Steve and Rob riffing, it's amazing, and Michael really knows how to handle them. He knows when to step in and take a different direction and when to just let it run and run and run. And somehow he edits it all together, with no continuity, no scripts – nothing that you would ever have in a normal film or TV series. He's unbelievably pragmatic as a filmmaker and just knows what's needed when. It's not traditional at all, but you always feel, as an actor, that you've got what you need from him to go forward."

### 4. Fact or fiction?

As Brydon and Coogan freely admit, the pair originally had misgivings about the project. Says producer Josh Hyams, "In the past, Rob and Steve have always needed some sort of persuasion. For the first one, they said, 'Is it going to work?' For the second one they said, 'Can it work again?' But after *The Trip To Italy* went so well, they were totally receptive to the third one. Everyone knows what it involves now – they like the way it's shot and it's not a massive time commitment for either of them, because it's just four or five weeks."

The two are also now accustomed to the fact that, although they play themselves, their lives in *The Trip* are heavily fictionalised – their families and loved ones are played by actors. The jumbling of reality and fantasy – Coogan does not have a son in real life but does have a PA named Emma – is an approach that Winterbottom often uses in his films, notably *On The Road*, in which he embedded two actors in the road crew on tour with UK indie band Wolf Alice. "With Steve and Rob," he says, "the idea was that it would be simpler to play themselves, and in the beginning they were quite resistant to that idea. At one point they said, 'Well, why don't we do that but simply as fictional characters?'"

He continues, "The original plan was to insert various fictional things into the story, all of which are based on who they are. The idea was to say that this is the sort of person Steve is and this is the sort of person that Rob is, then just push those aspects a little bit more and give them a little bit of shape."

In the first film, Steve portrayed himself as a slightly selfish and patronising Casanova, with Rob as his unpretentious, domesticated wingman. “For the second one,” says Winterbottom, “in order for it not to be exactly the same as the first, we flipped it – we made Steve want to be slightly more like Rob and made Rob want to be slightly more like Steve. But, for me, the third one has gone back more to the original idea, which is to take who they are and exaggerate it a little bit more. Pretend they’ve read a little bit more than they really have, pretend they’re a little bit more interested in food than they really are, and pretend that they’re a little bit more interested in other countries than they really are.”

The Trip To Italy pushed things even further in the fictional department, with Rob having a fling. “We thought, ‘OK, so Rob wants to be a bit more like Steve – maybe he can have an affair,’” says Winterbottom.

Brydon, however, was quite comfortable with the idea. “Ultimately, we can veto anything that we don’t want to do,” he says. “Generally we are pretty easy-going about the things that Michael has us doing. The characters we’re playing are just exaggerations of our true characters, which means that Steve is a little more pompous and self-absorbed than he is in real life, and I am a little more affable and easy-going than I am in real life. We just take the truth and push it a bit until it serves the purpose of being funny or providing conflict.”

“There are also times when we are just being ourselves,” he continues. “There’s nothing added on. But, generally, when Steve and I get together, I don’t think there is a single impression performed. It would seem ludicrous to do that and some of the things we talk about, we would not do. I certainly would not start playing ‘guess the bill’ at the end of the meal, knowing that was irritating him. That would never happen. It’s all heightened to entertain.”

For Coogan, the Trip films are a chance to play with his public persona, although he stresses that the films speak for themselves and that the audience doesn’t necessarily have to be in the joke. “The thing is,” he says, “it needs to work even if you don’t know who I am at all. People should be able to watch The Trip without having to know who I am. In America, for example, audiences are not that familiar with me and they’re certainly less familiar with Rob, but they can enjoy it just by taking it at face value. It’s a satire of ourselves, which is not an especially original idea. It’s been done before by Larry David in Curb Your Enthusiasm – satirising yourself in a fictional way isn’t a particularly original idea, so that can’t be the backbone of it. It has to resonate on a more universal level, so that people can identify with it. And lots of people do identify with it. They identify with the conversations and the personal struggles, and the extended mid-life crisis that Rob and I are exploring.”

“As regards me satirising myself,” he continues, “I quite enjoy it, actually. They leave me alone now, but at least ten years ago the tabloids decided I was fair game. So it’s quite nice to play with that tabloid image and turn it into something creative, which what I did in the first Trip. It’s counterintuitive, and I think that’s what engages people. They think, ‘Why’s he doing this? Why would he want to make himself seem so unpleasant?’ That slightly wrong-foots people in a way that I find quite empowering. People who live in the public eye constantly want to conceal their flaws. They don’t want to acknowledge any kind of weakness, because they think it makes them stronger – whereas, counterintuitively, if you acknowledge your flaws and failings, it actually empowers you, and you turn that weakness into art. Which is very satisfying.”

Nevertheless, Coogan agrees with Brydon in saying that sometimes the duo are simply being themselves. “There’s a modicum of truth in The Trip,” he says, “although it’s writ very large. We turn the volume up and exaggerate ourselves – neither Rob nor I are quite the way we portray ourselves in The Trip. We’re much less interesting and probably slightly more pleasant.”

## 5. The impressions

When the first Trip premiered, one of the most talked-about aspects of the film was the amount of time devoted to celebrity impressions. Not only would Rob and Steve compete to give, for example, the best impression of Michael Caine, they would also differentiate between the actor’s voice at various points in his career. Says producer Josh Hyams, “It’s great to hear Steve break down a voice – you can see his talent. There’s a specificity there, whereas Rob sees himself more as a cartoonist, like Gerald Scarfe. Steve really likes to be more forensic, and because of that it takes lot of work to put an impression together.”

The impressions were encouraged by Winterbottom, initially against the wishes of his actors. Says Brydon, “I remember Michael, on the first film, saying, ‘Do more impressions! Do more impressions!’ He loved them. And you know, Michael has a reputation as being rather edgy. I hesitate to say avant-garde, but he is out there, isn’t he? And my abiding memory of him from the first Trip was him, as he walked back to the monitor, saying to me, ‘Do Basil Brush!’” [*Basil Brush: a puppet fox that had its own children’s TV show in the ’70s.*] It’s not something you expect to hear from Michael Winterbottom – ‘Do more Basil Brush!’ Steve and I would sometimes sit there and raise our eyes to the ceiling...”

For Coogan, the impressions were a reminder of his early days in showbusiness, providing voices for the satirical TV show Spitting Image in the ’80s. “I started out doing impressions,” he says, “and I just kind of hated it. I was so aware that it was a kind of a low-rent, lo-fi talent. It’s fun, but it’s just a trick. So I ran as far away from it as I could, 25 years ago. But as you get older, you get more secure, and I quite like doing it again. It’s something I might occasionally do privately, but I don’t do it often, and when Rob and I do it I really have to trawl through my back catalogue, which pretty much ends about 20 years ago.

I'm really not that interested in learning how to 'do' new people. I'm really not interested in impressions – that's the bottom line."

Brydon shares Coogan's opinion. "Impressions are a trick," he says. "It's a bit like keepy-uppies," he says, referring to the old footballer's trick of keeping a ball in the air. "Some people can do keepy-uppies, and if somebody can do keepy-uppies, other people like watch them do it, because they can't do it themselves. And they look at it, but the person that is doing the keepy-uppies, has been doing keepy-uppies for a long time. They don't understand why people would want to watch them. There is a comparison to be drawn there with the impressions."

For the third series, the pair expanded their roster to include Mick Jagger, David Bowie and Barry Gibb. "On this one," says Winterbottom, "there was a feeling of, 'Let's not do Michael Caine again.' There's a tiny bit, but we felt that after two films we'd kind of milked Michael Caine for all he was worth. By coincidence, in *The Trip To Spain* there are a lot of impressions of people connected with music, which I think was genuinely random, really. And in this one there seem to be a lot of impressions of people who've just died, which, given that the two characters are getting older, is a natural consequence."

Nevertheless, as Claire Keelan notes, the quality of the impressions should not be understated. "It isn't just two blokes doing impressions," she says, "it's two blokes doing really *excellent* impressions and adopting the personas of the people they're doing impressions of, and taking aspects of their personalities and ripping the hell out of them as they do it – then ripping the hell out of each other too. It's like *Crouching Tiger, Hidden Dragon* [*Ang Lee's 2002 Oscar-winning martial arts film*], but with impressions. What's not enjoyable about that? It's better than them ripping their shirts off and beating their chests."

## 6. Taking stock

For Winterbottom, even though *The Trip To Spain* is, like its predecessors, about two well-known and well-to-do men having a very upscale adventure, the film is nevertheless grounded in reality. "The idea is that it echoes the real world," he says. "If two ordinary people go on holiday, this is probably what it would be like. It's deliberately very repetitive. I like the idea that it's exactly structured each time, and what you have is variations on it."

The time, he notes, the passing of time is felt more acutely than ever, especially in the scene in which Steve's young son reveals that he is about to become a father. "It was always deliberate, this idea of melancholy," says the director. "

"I'm eight years older than I was when we made the first one, and obviously we're playing with the idea of children and family versus career. Time passes, and that interests me. The starting point was that, normally when you do a film, you pick a subject: you do a film about war journalists in Sarajevo, or you do a film about three guys in Guantanamo, and that is the subject. With *The Trip*, because it's a series of conversations, you can get them to talk about anything you want. And as they get older, their perspectives shift."

Rob Brydon feels the same way. "For me," he says, "The Trip is about ageing, mortality and staring mortality into the face. And also, being aware that we are still comparatively young. I always think that any concerns I have about mortality now, should I live to be 70 or 80 I'll be thinking, 'Why were you wasting your time worrying about that, at that age? It's all relative, isn't it?'"

Nevertheless *The Trip* films have attracted a loyal following. "It's its own thing," says Steve Coogan. "It's not like reality television – it's not like that, because there's a creative element – and neither is it completely artificial. I think there's a tension to it that's attractive, and people like that. It works because it's like spending half an hour in the company of reasonably entertaining people. Sometimes we try to grapple with serious things and sometimes we're very trivial. And now we're good at it, we're secure enough to be thrown into it and not be stressed or anxious about whether we're being funny, or interesting, or not. We almost don't care. We don't try to be cool. And it probably gives a voice to a certain generation. We're the last of the baby-boomers, you might say."

So could there be a fourth *Trip*? Producer Josh Hyams doesn't see why not. "As long as Michael, Steve and Rob still enjoy each other's company," he says, "I wouldn't rule it out. But they have to have lived a bit – we couldn't do another one next year. It's only interesting if they've aged a bit and grown a bit, and have new and different things to talk about."

And Michael Winterbottom? "After the first one, we said 'Definitely no more,' and after the second one, we said 'Definitely no more.'"

And after the third? He grins. "It's still no more after the third one."

## ABOUT STEVE COOGAN / STEVE

Steve 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, *Spitting Image*.

In 1992 Steve won the Perrier Award for his show at the Edinburgh Fringe Festival. Whilst appearing on various shows at BBC Radio 4, the now infamous 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 documentary special, *Scissored Isle* for Sky in late May. Alan Partridge's second book, *Alan Partridge: Nomad* was released in October 2016.

Other TV appearances include *Saxondale* in 2006, *Curb Your Enthusiasm* in 2007, *The Simpsons* in 2012, *Happyish* in 2015 and *The Trip* in 2010. Steve won the BAFTA for Best Male Comedy Performance in 2011 for his performance in *The Trip*, which he will be shooting the second series of later this year. For his work in TV and Film, Steve has won six BAFTA awards and seven British Comedy Awards.

Steve'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*.

In *Philomena*, which was directed by Stephen Frears, Steve starred alongside Judi Dench. He also co-wrote the screenplay with Jeff Pope and in 2014 the film collected the BAFTA for Best Adapted Screenplay as well as two further BAFTA nominations and four Academy Award nominations.

In 2017, there will be the release of Oren Moverman's adaptation of *The Dinner* starring alongside Richard Gere, Laura Linney and Rebecca Hall as well as *Ideal Home* alongside Paul Rudd.

In addition to his acting career, in 1999 Steve set up Baby Cow Productions, who recently welcomed new CEO Christine Langan (previously Head of BBC Films). Baby Cow have produced several award winning programmes including *Alan Partridge*, *The Mighty Boosh*, *Gavin and Stacey* and more recently, *Hunderby*, *Moone Boy* and *Hebburn*. Through these shows, Baby Cow had a prominent role in bringing the now much-loved Julia Davis, Rob Brydon and James Corden to a wider audience.

## ABOUT ROB BRYDON / ROB

Theatre includes: *The Painkiller* (Lyric Belfast), *A Chorus Of Disapproval* (The Harold Pinter Theatre), *Rob Brydon Live* (The Apollo), *Future Conditional* (The Old Vic). He completed a successful tour of his own solo show *Rob Brydon: Live* and has recently commenced on a new UK tour *I Am Standing Up*.

Television includes: *Marion & Geoff*, *Human Remains*, *The Keith Barret Show*, *Director's Commentary*, *Cruise Of The Gods*, *Supernova*, *The Way We Live Now*, *Kenneth Tynan: In Praise Of Hardcore*, *Oliver Twist*, *Heroes and Villains: Napoleon*, *I'm Alan Partridge*, *Little Britain*, *Rob Brydon's Annually Retentive*, *Live At The Apollo*, *Q.I.*, *Gavin And Stacey*, *Best Of Men*, *The Rob Brydon Show*, *The Guess List*, *Gangsta Granny*, *Would I Lie To You?*, *The Trip*, *This Is Jinsy*, *The Trip To Italy*, *Michael McIntyre's Comedy Roadshow*, *The One Ronnie*, *Neil Diamond: One Night Only* and *The Brink*.

Films include: *First Knight*, *Lock, Stock and Two Smoking Barrels*, *24 Hour Party People*, *A Cock and Bull Story*, *Mirror Mask*, *Cinderella*, *The Huntsman: Winter's War*, *Alice Through The Looking Glass* and *Holmes and Watson*.

Rob works extensively as a voice artist; his credits include *The Legends Of Treasure Island*, *Body Beautiful*, *The Gruffalo's Child*, *Room On The Broom* and *Stick Man*. On radio he is a frequent guest on Radio 4's *I'm Sorry I Haven't a Clue* and has hosted a variety of shows for BBC Radio 2. He has hosted *The LA BAFTA Britannia Awards*, *The Royal Television Society Awards*, *The Empire Film Awards*, *The Evening Standard Theatre Awards* and *The GQ Men Of The Year Awards*. Rob has won five British Comedy Awards, a GQ Man Of The Year Award, a Royal Television Society Award and two South Bank Awards. In 2013 he was awarded an M.B.E.

## CAST LIST

|                 |                   |
|-----------------|-------------------|
| STEVE COOGAN    | STEVE             |
| ROB BRYDON      | ROB               |
| REBECCA JOHNSON | SALLY             |
| CLAIRE KEELAN   | EMMA              |
| MARTA BARRIO    | YOLANDA           |
| MARGO STILLEY   | MISCHA            |
| KYLE SOLLER     | JONATHON          |
| JUSTIN EDWARDS  | GREG              |
| KERRY SHALE     | MATT              |
| TOM CLEGG       | BUSKER            |
| TIM LEACH       | JOE (STEVE'S SON) |

## **ABOUT THE CREW**

### **MICHAEL WINTERBOTTOM / DIRECTOR**

Born in Blackburn, Lancashire, Michael Winterbottom studied English at Oxford before studying film in Bristol and London. Between 1988 and 1995 his TV work included *The Magic Lantern*, a documentary based on Ingmar Bergman's autobiography, which won the Best Documentary Prize at Valladolid Film Festival; *Forget About Me*; *Under the Sun*, which was shown at the Turin and London Film Festivals; *Cracker*; *Family*, a four-part BBC serial, written by Roddy Doyle (winner of the Prix Europa and two BAFTAs) that was shown at the Telluride and Toronto International Film Festivals; and *Go Now*, which won the Prix Europa and was BAFTA nominated. His first feature – *Butterfly Kiss*, starring Amanda Plummer and Saskia Reeves – was selected for competition at the Berlin Film Festival in 1995.

Since then, Winterbottom has had six more films in competition in Berlin, winning the Golden Bear award for best film in 2003 for *In This World* (which also won a BAFTA and two BIFAS) and the Silver Bear award for directing for *The Road To Guantanamo* in 2006. *Welcome To Sarajevo* (1997), *Wonderland* (1999) and *24 Hour Party People* (2002) were all nominated for the Palme d'Or at the Cannes Film Festival. In 2007 *A Mighty Heart* screened Out Of Competition at Cannes, and star Angelina Jolie was nominated Best Actress at that year's Golden Globes and Independent Spirit awards.

Beginning with *9 Songs* in 2004, the Sundance Film Festival has screened many of Winterbottom's films, including *The Killer Inside Me* (2010) and *The Look Of Love* (2013), while 2011's *Trishna* debuted at Toronto. In 2012, Winterbottom was awarded an Honorary Doctorate from the University of Bristol, and in 2013 he was the Humanitas visiting Professor in Film and Television at the University of Oxford.

### **JAMES CLARKE / DIRECTOR OF PHOTOGRAPHY**

James has 20 years experience in the TV/Film industry coming from an Observational Documentary background. Has worked as DOP and cameraman on many mainstream television programmes including "Master Chef", "Derren Brown", "The Apprentice" and "The Taste" to name a few. James first worked with Michael Winterbottom on "The Trip" due to his experience filming food in a documentary style. Since then James has worked on other Winterbottom films as DOP for the last year and a half of the shooting of "Everyday" and as cameraman on "The Look of Love". He is currently camera operating on the UK filming of Michael's most recent film "The Face Of An Angel".

### **MAGS ARNOLD/ EDITOR**

Mags Arnold entered the film industry in 1993 as a trainee sound editor, crossing over to picture editing as second assistant editor in 1994. In 2000, after numerous short films edited after hours on borrowed feature film equipment, she was offered her first feature film as editor: *My Little Eye*. It was shot entirely on Sony DV cam, with 30% of its material captured on a domestic DV camera, the kind used for home movies. It was also the first studio picture in the UK to be cut on Final Cut Pro. Critically acclaimed, *My Little Eye* has since become a horror classic, described by one critic as the scariest film since *The Exorcist*.

*The Trip to Italy* is the sixth time that Mags has cut for Michael Winterbottom, having previously worked with him on *The Killer Inside Me*, *The Trip*, *Trishna*, *The Look Of Love* and *Everyday*. She lives in London with her husband and two daughters.

### **PAUL MONAGHAN / EDITOR**

Paul first worked with Revolution Films in 2001/02 as an Assistant Director & Production Assistant on *24 Hour Party People* and *In This World*.

He began working as an Assistant Editor on Terry Gilliam's *The Brothers Grimm* in 2003 and went on to work on Nick Broomfield's *Ghosts*, Richard Attenborough's *Closing The Ring* and *A Mighty Heart* for Michael Winterbottom.

Genova was his first feature film as an editor and he has gone on to work with Michael Winterbottom again on *The Shock Doctrine* and *The Killer Inside Me*. He also edited *Moving to Mars* for director, Mat Whitecross in 2008.

### **MARC RICHARDSON/EDITOR**

Marc Richardson has been working as an editor since 2008. He started as a trainee on his first feature, *Agora* (2009, Dir. Alejandro Amenábar). Marc first began working with Michael Winterbottom on *The Trip* (2010, Dir. Michael Winterbottom) as an assistant editor and has since worked on a further five projects with him. The latest of which *The Trip To Italy* (2014) as one of three editors, along with Paul Monaghan and Mags Arnold. He is currently in Italy editing *The Face Of An Angel* (2014, Dir. Michael Winterbottom).