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# *INTIMATE RELATIONS*

A Film by PHILIP GOODHEW

PRELIMINARY PRODUCTION NOTES NOT FOR PUBLICATION

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## *Intimate Relations*

### Cast

Marjorie .....	Julie Walters
Harold .....	Rupert Graves
Stanley .....	Matthew Walker
Joyce.....	Laura Sadler
Deirdre.....	Holly Aird
Maurice.....	Les Dennis
Iris.....	Elizabeth McKechnie
George.....	James Aidan
Mr. Pugh.....	Michael Bertenshaw
Mrs. Fox-Davies.....	Judy Clifton
Deirdre's Baby.....	Christopher Cook
Pauline.....	Candace Hallinan
Hotel Receptionist.....	Charles Hart
Car Vendor.....	George Hart
Pamela.....	Amanda Holden
Bobby.....	Nicholas Hoult
Jean.....	Annie Keller
Enid.....	Elsie Kelly
Princess.....	Max
Mr. Jarvis.....	Gary Meredith
Mrs. Latimer.....	Sarah-Jane McKechnie
Valerie.....	Lucy Rivers
Mrs. Clitherow.....	Sonya Sadler
Girl at Swimming Pool.....	Leanne Summers

HANDMADE FILMS

Presents a

BOXER FILMS and PARAGON ENTERTAINMENT CORPORATION

Production of a film by

PHILIP GOODHEW

## *Intimate Relations*

JULIE WALTERS RUPERT GRAVES MATTHEW WALKER  
and introducing LAURA SADLER with HOLLY AIRD, LES DENNIS  
and ELIZABETH McKECHNIE

Original Music LAWRENCE SHRAGGE

Production Design CAROLINE GREVILLE-MORRIS

Director of Photography ANDRES GARRETON

Editor PIA DI CIAULA

Line Producers SIMON HARDY and SIMON SCOTLAND

Executive Producer GARETH JONES

Produced by ANGELA HART, LISA HOPE AND JON SLAN

Written and Directed by PHILIP GOODHEW



## Crew

Writer/Director.....Philip Goodhew  
Producers.....Angela Hart, Lisa Hope, Jon Slan  
Executive Producer.....Gareth Jones  
Screenplay.....Philip Goodhew  
Line Producers.....Simon Hardy  
.....Simon Scotland  
Original Music Composed by.....Lawrence Shragge  
Production Designer.....Caroline Greville-Morris  
Director of Photography.....Andres Garreton  
Editor.....Pia Di Ciaula  
First Assistant Director.....Neil Grigson  
Second Assistant Director.....Matthew Scudamore  
Third Assistant Director.....James Lingard  
Script Supervisor.....Renee Glynne  
Production Co-ordinator.....Ananda Coulier  
Chief Chaperone.....Sonya Sadler  
Canadian Casting by.....Susan Forrest  
UK Casting by.....Maximillian Boxer  
First Assistant Camera.....Roberto W. Contreras D.  
Second Assistant Camera.....Torquil Fleming-Boyd  
Third Assistant Camera.....Maxine Blake  
Camera Trainee.....Zachary Nicholson  
Underwater Camera.....Adam Rodgers  
Underwater Assistant.....Tessa Brown  
Sound Mixer.....Keith Tunney  
Boom Operator.....Jeremy Lishman  
FT2 Trainee.....Tasim Persaud  
Make-Up Supervisor.....Victoria Wright  
Hairdresser.....Helen Lennox  
Costume Designer.....John Hibbs  
Wardrobe Supervisor.....Sunita Singh  
Wardrobe Assistant.....Sue Callan  
Key Grip.....Rick Griffiths  
Grip.....Doug E. Newton  
Location Manager.....Adam Bohling  
Location Assistant.....Tom Horovitch



Art Director (Studio).....Annie Gregson  
 Art Director (Location) .....Moving Jim  
 Art Department Manager.....Louise Grant  
 Set Decorator.....David Rosen  
 Stand By Carpenter.....Enio De Jesus  
 Properties Buyer.....Amy Denebeim  
 Properties Master.....Ian Chater  
 Art Department Assistant.....Rod Cumberbatch  
 Camera Equipment.....Sammy's Samuelson Film Service London Ltd.  
 Lighting Equipment.....Arri Bell Lighting  
 Chapman Dolly provided by.....Video Film & Grip Company Limited  
 Grip & Crane Equipment.....Movie Plant Bristol  
 Sound Equipment.....Richmond Film Services  
 Period Vehicles and Low Loader.....Central Film Facilities  
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 Catering by.....Eat to the Beat  
 Communications.....Foxtrot Productions  
 Completion Bond.....Motion Picture Guarantors  
 Insurance arranged by.....Ruben Winkler Entertainment Insurance

"Come On-A My House"  
 (Bagdasarian/Saroyan)  
 Performed by Rosemary Clooney  
 Courtesy of Columbia Records  
 By Arrangement with Sony Music Licensing  
 Used by Permission Monarch Music Corp.

"This Ole House"  
 (Hamblen)  
 Performed by Rosemary Clooney  
 Courtesy of Columbia Records  
 By Arrangement with Sony Music Licensing  
 Used by Permission Hamblen Music Company Inc.

"Mangos"  
 (Libbey/Wayne)  
 Performed by Rosemary Clooney  
 Courtesy of Columbia Records  
 By Arrangement with Sony Music Licensing  
 Used by Permission Polygram International Publishing Inc.  
 Music Sales Corporation Holly Hill Music Publishers

## ***Intimate Relations***

***"Marjorie is the instigator of everything. It's her world we're in and it's her house that she rules..."***

Based on a true story that shocked a nation, "Intimate Relations" is writer/director Philip Goodhew's deliciously wicked comedy about the lengths one will go in the name of passion. Goodhew, whose flair for the perverse is reminiscent of directors David Lynch and John Waters, combines facts, a bit of fiction and a bit of camp.

It is 1954. The Beasleys (Matthew Walker and Julie Walters) live in apparent bliss in a small provincial town. Whilst Stanley's reputation is founded on his valiant service on the battlefields of the First World War, Marjorie's prestige is credited to her expert skills on the home front. A "model" housewife, doyenne of the duster and champion of the domestic chore, Marjorie would rather die than to be thought of as brazen. However, behind the lace curtains of her immaculate home, the seeds of discontent have been sown.

Marjorie, in her early fifties, lives a neat, tidy, blameless life with Stanley, a machine operator who lost his leg in the First World War, her youngest daughter ("her late blessing") Joyce (Laura Sadler), and a male dog named "Princess Margaret." It is when she decides the family should take in a lodger, that Harold Guppy (Rupert Graves) arrives and the layers of pretense begin to unravel.

Marjorie makes it her business to seduce the vulnerable young man while maintaining the illusion of herself as the upholder of traditional family values. Though she takes great pains to keep the seduction a secret, fourteen-year-old Joyce, a precocious girl with a penchant for morbid stories, discovers the affair.

Harold has hoped that life in the Beasley home would help to heal the scars of an unhappy childhood. However, he soon finds himself trapped by tea and sympathy in an atmosphere of blackmail and deceit, the victim of mother and daughter.



Stanley pathetically turns a blind eye to all these events until forced by his older daughter to confront Harold. A fight ensues and in an attempt to save face, Marjorie reluctantly asks Harold to leave the house.

Harold enjoys his new found freedom, however, it is not long before he finds himself stalked by Marjorie again.

A story like this could only end in murder. But whose?

\* \* \* \*

*"The situation is so preposterous that it's funny..."*

Goodhew, a well-established actor, theater director and producer had long wanted to write and ultimately direct his own features. "I wanted to write a true story," he says in explaining how he found the story behind "Intimate Relations," "because I knew that when I showed it to people and they said it was unbelievable, I could point out that it really was true."

When Goodhew first found a brief mention of this particular case of a triangle between a mother, her daughter, the lodger and a husband who slept in the spare room, he suspected there was more to the story than the picture painted of this evil lodger ruining the lives of poor innocent people.

Delving deeper, Goodhew discovered the original news reports on the court case. "It was such an extraordinary story that I decided to write the script around it," he says. "Ninety-nine percent of the facts are accurate. I changed all the names and combined some of the events, but the language is spot-on. The coyness in the newspapers of never mentioning sex is where the title comes from: sex was always termed 'intimate relations.' I wanted to use the story to say something about certain English attitudes. I was fascinated by the use of the wrong words and catch-phrases to hide emotions, the pride in the clichés like 'the less we know, the better we are,' the single-minded wish of people then to completely deny the truth."

Walters has always been fascinated by the '50s and how people conducted themselves. "You certainly didn't discuss your feelings or say anything negative. There must have been a lot of boiling cauldrons around then," Walters says.



"There was a duty of purpose," Goodhew says. "People were making the best of everything and persuading themselves their life was something that it wasn't, and yet they had no food. Everyone was being desperately optimistic, but it's also a denial of the truth and not being able to cope with it. The people in the film take that to an extreme."

Graves, who co-starred with Goodhew in Jack Gold's film "Good and Bad Games," portrays the confused and complicated Harold. "Harold can't say 'no,'" says Graves. "When this woman offers to do everything for him -- to be his mother -- he doesn't have the vocabulary to say 'no' because he's looking for the home he's never had. With Harold, it's more to do with not knowing how to behave and always thinking he's wrong. Harold has been institutionalized all his life and consequently can't make decisions for himself. Anybody who is insecure like that doesn't act freely. It's delightful to him. The situation is so preposterous that it's funny."

*"What are you doing with the lodger, Mummy..."*

"There is this side to Harold which is mad. His character is one that never takes responsibility for anything," explains Goodhew. "He's quite sympathetic, quite sweet, but his big flaw in life is that he goes up to people and asks them to be responsible for him -- though I have great compassion for Marjorie, even though I think she is totally awful."

"Marjorie is a woman who you would never, in your wildest dreams, expect to be having the kind of affair she is having with this lodger," Walters says. "Marjorie is puzzling and very interesting and goes through this sociopathic behavior to get what she wants. She has absolutely no sympathy for anybody else at all."

"Marjorie married slightly beneath her, but she comes from a generation which is lucky to be married at all because so many men were killed in World War One," Goodhew explains. "She got herself a war hero who's never grown up, he just lives it. What attracted her in the first place now repels her. But she's at a stage where she's looking at her husband, who is a few years older than her and diving into old age. She has to live with

him because what would the neighbors say if she left? What would she say? It's that belief system that she's clung to and she can't just throw it away because what would her life have meant? Once she starts to go wrong she goes completely wrong. It has to be a secret, and I think it drives her mad."

To Goodhew, Marjorie's daughter Joyce is the most tragic character because she is the one with no choice. "Joyce is manipulative and quite dark, but all that comes from total naiveté and innocence because she's somebody asking for information: 'What are you doing with the lodger, Mummy.' When she climbs into bed with Marjorie and Harold she thinks they're having a slumber party. They can't talk to her about what they're doing, because she'll ask why and they don't know how to talk about sex. They have no words, so they allow her to stay."

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"Intimate Relations" is a Fox Searchlight Pictures presentation of a Boxer Films and Paragon Entertainment Corporation Production in association with HandMade Films. The film marks writer/director Philp Goodhew's directorial feature debut after a successful career as actor, director and producer in theater and television. "Intimate Relations" stars Julie Walters (Oscar nominee and BAFTA Award Winner for Best Actress in "Educating Rita"), Rupert Graves (who won the award for Best Actor at the 1996 Montreal Film Festival for his portrayal of Harold Guppy), Matthew Walker ("Little Women"), comedian Les Dennis (Britain's Central TV "Family Fortunes"), Holly Aird (Central TV's "Soldier, Soldier") and fourteen-year-old newcomer Laura Sadler as Joyce. The film is produced by Angela Hart, Lisa Hope and Jon Slan with Andres Garreton serving as director of photography.

\* \* \* \*



## *Intimate Relations*

### **A Double Murder That Shocked The Nation -- The Real Story Behind Harold Guppy**

The story of "Harold Guppy" is based on the real life of a young man and the family he lodged with in Poole, Dorset, a small provincial town in the south of England. In 1956, after two years of living in the same household, "Joyce Beasley" and her mother "Marjorie Beasley," were found axed to death in a New Forest woodland glade and a bloodstained "Harold Guppy" was arrested at the scene.

The 33-year-old "Harold" was charged with the murders, but when he stood trial, he pleaded not guilty to the double killing and always claimed it was "Joyce" who hit her mother with the axe. He was subsequently convicted of "Marjorie's" death and the judge ordered the case of "Mrs. Beasley" to remain on file.

Still in the days of the death penalty, "Harold" was destined to hang, but dramatically he was spared the noose two hours before execution. He was judged to have paranoid schizophrenia and moved to Broadmoor, a top security hospital. He spent the next fifteen years in secure hospitals.

After his release with parole in 1971, "Harold" married and raised six children. According to his wife, "Harold" admitted to her that he carried out the double killings due to feeling trapped. He killed "Joyce" after her mother because she was a witness and could not be trusted to keep quiet. Only eleven years after his release, "Harold" was convicted of a knifing and theft and was sent to jail once more. Released on parole in 1993, he was convicted last year of indecently assaulting two schoolgirls, age 12 and 13.

After a lifetime spent in and out of prison and secure hospitals, "Harold," now 74, is once again behind bars for this latest offense. The judge at last year's trial told "Harold" he may spend the rest of his life in jail.

## *Intimate Relations*

### About the Production

Set in a small provincial market town at the end of 1954, "Intimate Relations" is a barometer of a time, a decade after the end of World War II, when the world appeared to have been going through an identity crisis, while there was simultaneous optimism in the hope of a new world order. The Labour Government was speedy in creating the Welfare State and put great effort into providing more and better education and housing (32 new towns were built outside the big cities devastated by bombing). The Festival of Britain in 1951 displayed the achievements of British science and technology in new buildings on London's South Bank and there was another Elizabeth on the throne, whose coronation was watched by 25 million Britons on television. Roger Bannister broke the four-minute mile, Hillary and Tenzing conquered Everest and Kingsley Amis wrote Lucky Jim.

Paying for the war had put Britain deep into debt; even with American aid, recovery was painfully slow. The country was still in a period of "austerity" with continued rationing, government controls over business, shortages and fuel crises. Often families shared houses and had outside toilets: 37% of the population had no fixed bath and Britons had to line up for everything. It was the end of the old British Empire and many people regretted the change and hoped for a closer Commonwealth union to keep Britain among the great powers. Princess Margaret paid heed to that union by refusing to marry Captain Peter Townsend because of her "duty to the Commonwealth."

\* \* \* \*

After Goodhew had completed his research on the time, the case and written the script he sent it to Julie Walters, who telephoned him



immediately. "It's something I never do," Walters says, "but I thought it was a wonderful script and incredible because it's all true. The only problem I had was whether I could play such a monster."

"Marjorie is the instigator of everything. It's her world we're in and it's her house that she rules," explains production designer, Caroline Greville-Morris. "She is a bit of a snob and wanted something a bit better, but not ostentatious because she wanted to fit in. I felt it was necessary to get inside her head. What would she do? Marjorie did something to everything. Some of the rooms are kind of dark and dreary because the neighbors don't see them, but rooms people would see get her attention. She would have a brown three-piece suit, but she has bright curtains and things around the fire-grate to cheer it up a bit."

"I read masses of homemaker books," Greville-Morris continues. "The Good Housekeeping book was like a bible teaching women how to clean things with vinegar, how to use the leftovers in cooking, making lampshades out of old dresses, how to structure the week: Monday was washing day, Tuesday was for mending, etc. There was not a free second in the day."

Costume designer John Hibbs was 13 in 1954, and remembered a fair amount about the period. He discussed the costumes with the director and the actors to get a thumbnail sketch of how each saw the way they looked. "Marjorie starts off fairly drab and changes slowly as she starts to get involved with Harold, but she mustn't be seen to be altering her appearance because the neighbors will suspect something," Hibbs says.

"Marjorie is totally respectable," Goodhew adds. "At the end, when she's trying to win Harold back she takes off this rather nasty raincoat and is wearing this very girlish fancy dress which makes her suddenly slightly too young. Mutton dressed as lamb."

Marjorie's glasses are also important. They're a mask she uses against the world, a mask against herself.

"Harold's boots are quite big and chunky and slightly military, and he doesn't have a lot of money so they're practical," says Goodhew. "They make him walk awkwardly which is important. His clothes are too small for him which makes him quite child-like, and they are cheap because you could only



get what you could then. He's very much a rough sailor, but gradually Marjorie tries to smarten him up and he begins wearing Fair Isle sweaters that she's knitted him and jackets that she's found."

Make-up supervisor, Tori Wright and hairdresser, Helen Lennox worked very closely together with Goodhew and with each actor. "The hair is the most important thing in the '50s," Lennox says. "The head is much smaller and coiffured. Women just after the war would have their hair set once a week, and grew it long to wear under hats, the hair squashed into pin curls or small French pleats." "The faces are very pale, no blusher then," adds Wright. "Natural skin, lips and eyebrows had the color. Men were clean shaven with Brylcreemed or gelled short hair -- the hair was not as short as when they were in the Army -- a little longer and more attractive."

"The '50s was such a feminine period," Hibbs says. "The dresses were all quite long and terribly elegant. Women always wore hats, gloves, and the hour-glass figure was in. Women are not built like that. We had great fun with the period underwear because the female cast had to wear underwear to achieve the right shape."

Dressed in the rather unflattering clothes of the period, almost never without the regulation hats and pearls and protected against the world by her severe specs, Walters looks twice her age as Marjorie Beasley. Her only regret is that here she is having an affair with someone so young and handsome as Rupert Graves "when I look so unattractive and about 95," she says.

\* \* \* \*

It was Goodhew who suggested shooting the location work in Abergavenny, South Wales. "I knew I wanted the '50s, somewhere which could be the Yorkshire moors without going to Yorkshire. It had to be a place which was slightly allegorical without being specific. I know Abergavenny like the back of my hand because my mother's family have always lived there. It is a place that never changed."

"We've put a bit of magic into Abergavenny," says production designer, Caroline Greville-Morris. "People came up to us on location and gave us props. The market traders brought along their own homemade jams

and breads to make the stalls look more authentic when we shot the market scenes."

After three weeks, the crew moved to the Three Mills Island Studios in London's East End, which is on the site of an old brewery, to shoot all the interiors. The last day was spent at the beautiful Art Deco swimming pool situated in the basement of the nurses' home of University College Hospital in Gower Street, Bloomsbury, central London. The 1920s building was originally built as the staff hostel for the Bourne & Hollingsworth Oxford Street store.

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## *Intimate Relations*

### About the Cast

#### **JULIE WALTERS (Marjorie Beasley)**

The role of Marjorie Beasley, the fussy model housewife transformed into unexpected seductress, could well have been created especially for Julie Walters.

Walters has been described as "a living National Treasure" in her native England. Whether it is her appearances as Rita in Willy Russell's "Educating Rita" (for which she won a BAFTA, a Golden Globe, a Variety Club Award and an Oscar nomination) or Mrs. Overall, the shambling old woman in Acorn Antiques on "Victoria Wood: As Seen on Television," Walters is known as a deft comedic actress.

Walters did not, however, begin her career as an actress. At 19, to please her mother, she trained as a nurse at Queen Elizabeth Hospital in her native Birmingham, but her desire to act became so strong that she left home to study drama at Manchester Poly. She later joined the Liverpool Everyman in 1974, where she first worked with writer Alan Bleasdale. Her career took off when she starred with Richard Beckinsale in the Everyman production of Alan Ayckbourn's "Funny Peculiar," which transferred to the West End for sixteen months.

Walters' starring film roles include Terry Jones' "Personal Services" (BAFTA nomination), Stephen Frears' "Prick Up Your Ears," Lewis Gilbert's "Stepping Out" with Liza Minelli (BAFTA nomination Best Supporting Actress) and Nancy Meckler's "Sister My Sister."

London's West End theater roles include Sam Shepard's "Fool for Love" (Oliver nomination for Best Actress), Sharman McDonald's "When I Was a Girl I Used to Scream and Shout," Terence McNally's "Frankie and Johnie" at the Clair de Lune and Tennessee Williams' "The Rose Tattoo" directed by Peter Hall.



Television roles include Alan Bleasdale's "Boys from the Black Stuff" (BAFTA nomination Best Television Actress), "GBH" and "Jake's Progress"; Alan Bennett's "Intensive Care," "Talking Heads," and "Say Something Funny" (BAFTA nomination for Best Actress), Victoria Wood's "Pat and Margaret" and "Julie Walters and Friends" which included Victoria Wood, Alan Bleasdale, Alan Bennett and Willy Russell (BAFTA nomination for Best Light Entertainment Program).

### **RUPERT GRAVES (Harold Guppy)**

Rupert Graves first met writer/director Philip Goodhew twelve years ago when they were acting in Jack Gold's "Good and Bad Games" for Britain's Channel 4.

Graves grew up in Weston-super-Mare. He left school at 15, became a circus clown through the Job Center, later working at Butlin's in Skegness. He moved to London, worked various small jobs on stage and landed the role of Freddie Honeychurch in Merchant Ivory's "A Room With A View."

Graves' other film roles include Merchant Ivory's "Maurice," Charles Sturridge's "A Handful of Dust" and "Where Angels Fear to Tread," Louis Malle's "Damage," Nick Hytner's "The Madness of King George," Scott Mitchell's "Innocent Sleep," and Richard Spence's "Different for Girls."

He has become well-known to Britain's National Theatre audiences in "'Tis A Pity She's A Whore," "A Midsummer Night's Dream" and Simon Callow's stage adaptation of the French cinema classic, "Les Enfants du Paradis," in which he played the lead Baptista. Graves was a part of a Drama Academy tour of the U.S. in "Candide," "Torch Song Trilogy" at the London West End's Albany Theatre, Theatre Clwyd's "Amadeus," "A Madhouse in Goa," which transferred to the West End Apollo Theatre from the Lyric Hammersmith, and "Design for Living" at the Gielgud Theatre.

Graves' television appearances include "A Life of Puccini" (Britain's Channel 4), "Fortunes of War" (BBC Television), "Una Questione Privata" (TVN Roma), "Inspector Morse VI," "Ferdinand Fairfax's Royal Celebration" (BBC Screen One), Paul Greengrass' "Open Fire" and Mike Barker's "The Tenant of Wildfell Hall."



Graves won the Best Actor Award at the 1996 Montreal Film Festival for his performance in "Intimate Relations."

#### **MATTHEW WALKER (Stanley)**

When Matthew Walker read the script of "Intimate Relations" he felt destined to play the role of Marjorie's husband, Stanley Beasley, who lost a leg at Ypres during the First World War. "There were uncanny parallels between the script and my own life," Walker says. "My father was disabled during action in the First World War; there is a mention of Ashby de La Zouch which is the town where my mother was born, and the characters are very similar to the claustrophobic people I grew up around in the Midlands of the 1950s."

Walker was brought up in Nottinghamshire before emigrating to Canada when he was 23. He arrived in Montreal in 1965, hitchhiked across to the West Coast working on labor camps and in construction along the way. After gaining a BA in Theater at the University of British Columbia, he decided to settle in Vancouver and has lived and worked there ever since.

Best-known as the genial Mr. March in Gillian Armstrong's critically-acclaimed "Little Women," Walker's other films include leading roles in Mark Rydell's "Intersection," Jon Turtleaub's "Cool Running," Peter Hyams' "Stay Tuned" and "We're No Angels" directed by Neil Jordan.

Television movies include "Murder on the Iditarod Trail," "One More Mountain," "Spoils of War," "Call of the Wild," and Disney's "Davey Crockett." He is also well-known in such television series as "The X-Files," "The Marshall," "Highlander," "Bill and Ted's Excellent Adventure" and "Glory Days."

#### **LAURA SADLER (Joyce Beasley)**

At only 14, Laura Sadler gives an insightful performance as Joyce. "Joyce's mother hasn't told her anything so she is a complete innocent," Sadler says. "She wants to do what her mother is doing because she thinks if her 'Mum' can do it then she can as well."



Sadler began dancing when she was three and has been working steadily since. It was when she was featured in "6 Characters in Search of An Author" at the National Theatre that she began to get noticed, particularly when Dustin Hoffman came backstage asking to meet her.

Two years ago she won a scholarship to study at the Sylvia Young Theatre School in London's Marylebone Road, and is on set whenever she isn't writing English and History essays.

Sadler's other films include "Coming Home, Jane Eyre" and the lead role of Laura in "The Sahara Project." She has appeared on television in "Inspector Morse" and as Gaby Goggle in "Simply the Best," a drama about five days in the life of a family.

Sadler appeared in "Mr. Blobby's Pop Video" and toured in the "Roland Rat Road Shows" as Reggie, Roland's younger brother. She has appeared in countless commercials including Birds Eye, McDonalds, Fisher Price, British Telecom and in pantomime at the Theatre Royal Windsor.

#### **HOLLY AIRD (Deirdre)**

Holly Aird plays Deirdre, the Beasley's eldest married daughter.

Aird has starred in the films, "The Happy Valley," a 90-minute BBC special opposite Denholm Elliot and "Secrets." Aird's television successes include "Soldier, Soldier," "Rules of Engagement," "Circle of Deceit," "Kavenagh Q.C.," "Inspector Morse," "They Do It With Mirrors," "Double First," "Affairs of the Heart," "The Flame Trees of Thika" and "Dressing for Breakfast."

Aird's stage performances include "Peaches" at London's Royal Court, "Paddywack" at the Cockpit Theatre, touring in the Chichester Festival Theatre's production of "Ring Round the Moon" and the National Theatre Production's "Brighton Beach Memoirs" at the Aldwych Theatre.

A regular performer in BBC Radio Drama, Aird has appeared in "The Martin Prize," "The Judas Kiss," "The Eagle Has Landed" and "The Ambridge Chronicles" to name a few.



## **LES DENNIS (Maurice Guppy)**

Les Dennis, who stars in his first film role as Harold's conventional older brother Maurice, is one of the most popular entertainers on British television.

He has hosted Central Television's "Family Fortunes" for the past eight years and with 14 million viewers each week it has become one of Britain's top television game shows. He has also had his own successful BBC Television series, "The Les Dennis Laughter Show," and has made numerous guest appearances on stage and television with Russ Abbot, and starred in the award-winning stage musical "Me and My Girl" as Bill Snibson in London's West End Adelphi Theatre.

Born with an uncanny talent for impersonation, Dennis began performing in Liverpool's working men's clubs, Butlins' holiday camps and talent shows while he was still at school. Introducing comedy into his act he became very popular on the major British cabaret club circuit and was spotted by producer Les Cocks for the television talent series, "New Faces," which was to launch his career.

Dennis teamed up with Dustin Gee after they played Cinderella's Ugly Sisters in the 1982-1983 pantomime season at the Alhambra Theatre, Bradford. They starred in three successful series of their own "Laughter Show," "Go For It" and in 1984 they were chosen to appear in the "Royal Variety Show."

In 1987, Dennis landed his first highly-successful series for BBC television, "Les Dennis Laughter Show." In the same year, he began hosting "Family Fortunes" and remained a vital part of the top-rating comedy show, "The Russ Abbot Show." Other television highlights include appearances on "Wogan," "Live From the London Palladium," "A Royal Night of One Hundred Stars" and "Des O'Connor Tonight."

He has appeared annually in pantomime all over the UK since the beginning of his career, and recently starred as Buttons in "Cinderella" at the Pier Theatre, Bournemouth with his wife, Amanda Holden, who plays Pamela in "Intimate Relations."



## **ELIZABETH McKECHNIE (Iris Guppy)**

Elizabeth McKechnie had known about "Intimate Relations" for some time as she and Philip Goodhew have been friends since studying drama together at Manchester University.

She jumped at the chance to play the role of Iris, who "doesn't want anything to sully her life," McKechnie says. "She's been brought up not to question anything and if she did, it would throw her whole life entirely. She is held in like her corset."

McKechnie always wanted to be an actress but not knowing how to go about it started her professional life as the administrator in the Victorian Picture Department at Sotheby's in London. After receiving a BA Honors Degree in Drama at Manchester University, McKechnie worked in repertory throughout the country in leading roles including Titania/Hippolyta in "A Midsummer Night's Dream," Julia in "The Rivals," Gwendolyn Pigeon in "The Odd Couple" and Jane in "One for the Road."

McKechnie starred opposite Richard E. Grant in the film "In the Cold Light of Day," and has been featured on television programs such as "Drop the Dead Donkey," "Harry Enfield's Television Programme," "The Bill," "Hair Soup" and "Rory Bremner."

\* \* \* \*

## *Intimate Relations*

### About the Filmmakers

#### **PHILIP GOODHEW (Writer / Director)**

Philip Goodhew, a well-established actor, theater director and producer, had long wanted to write and ultimately direct his own features.

Brought up in Chester, Goodhew obtained a BA Honors Degree in Drama at Manchester University where he was a student with actress Elizabeth McKechnie (who plays Iris Guppy).

He made his acting debut at the Royal Exchange Theatre in Manchester, after being spotted by the casting director in a student production of "The Comedy of Errors." Goodhew later appeared in London with Kenneth Branagh in "The Gamblers" and Tom Courtney in "The Misanthrope." He played a major role in the award-winning West End play, "Another Country" with Rupert Everett and Kenneth Branagh, and subsequently with Daniel Day Lewis.

On the fringe, Goodhew adapted and directed "Madame Bovary" and "Notes From the Underground," as well as many established plays including "The Seagull," "The Cherry Orchard" and "Ghosts." He produced "The Young Idea" at the Yvonne Arnaud Theatre and "Guildford" starring Honor Blackman and Una Stubbs, which was the first major revival of Noel Coward's early play since 1932.

Goodhew has had leading roles in Jack Gold's film "Good And Bad Games" with Rupert Graves, "Juliet Brave," "Collectors," "Boots and Saddles," "Old Boys" and a two-year starring role as the wicked Daniel Freeman in "Crossroads."

After working for Milestone Pictures, an industrial film production company, Goodhew attended the NYFA in 1994, where he wrote and directed several shorts including "Requiem," "Frogs" and "Strange Dreams." He formed Boxer Films in March 1995 with producer Angela Hart in order to begin producing and directing his own material.



## **ANGELA HART and LISA HOPE (Producers)**

First-time producers Angela Hart and Lisa Hope joined writer/director Philip Goodhew to form Boxer Films in March 1995 and begin working on "Intimate Relations."

They are possibly unique in the film business in the fact that they had the two main actors, Julie Walters and Rupert Graves committed to the project, the crew in place and the locations fixed before they had fully funded the film. "When we came to HandMade Films we had a complete project," they say. "All we needed was the money."

Angela Hart graduated from London University with a BA Honors Degree in French. After living abroad in Switzerland where she studied the History of Art and in the U.S. where she worked as an assistant to a film producer, Hart returned to England to run Hans Zimmer's London-based recording studio. Following this, she managed record producers and recording artists. Returning to the U.S., Hart studied film production and wrote, produced and edited four student shorts. At this time she met and formed a partnership with Lisa Hope to produce corporate and commercial films.

Lisa Hope, an American, moved to England seven years ago to complete her MA and PhD in Classical Archaeology. Returning to the U.S., Hope began producing shorts and documentaries and joined Angela Hart in the commercial sphere. This eventually led them back to England to establish Boxer Films with Goodhew.

## **JON SLAN (Producer)**

Jon Slan, chairman and chief executive officer of Paragon Entertainment Corporation, is responsible for the acquisition of HandMade Films in August 1994, to begin theatrical production in Europe and North America. "Intimate Relations" and Curtis Radclyffe's "Sweet Angel Mine" are the first two films that have completed production under the Paragon/HandMade banner, with Slan acting as producer and HandMade's Gareth Jones as executive producer.



Toronto-born Slan received his doctorate in English Literature at the University of Toronto, where he subsequently became a lecturer. After also lecturing at Western Ontario University, he left the world of academia to become a freelance writer, documentary producer and a director of short films. Slan formed his first production company, Jon Slan Enterprises, in 1974 by raising capital independently, as well as by producing a number of advertiser-sponsored films.

In 1977, Slan formed Paragon Motion Pictures and produced a number of films including "Highballin'" starring Peter Fonda and "Threshold" with Donald Sutherland and Jeff Goldblum. He formed a partnership with Charles Allard to found Superchannel, one of Canada's first and most profitable pay-television networks.

Slan sold his interests in Superchannel in 1986 to refinance Paragon Entertainment Corporation, which has become one of North America's fastest growing independent production companies. Kevin Costner's "Wyatt Earp," which Paragon co-developed with Slan acting as executive producer, marked the company's re-entry into the film market, which was consolidated by the acquisition of HandMade Films in August 1994.

Slan's other production credits include Emmy Award-winning children's series "Lamb Chop's Play-Along," the syndicated vampire-cop drama series "Forever Knight" and "Kratts's Creatures," a wildlife documentary series for children on PBS.

#### **GARETH JONES (Executive Producer)**

As vice president of HandMade Films, Jones is responsible for the development, production and sales activities of HandMade's feature film operation. He works closely with potential partners and producers in the UK, U.S. and worldwide to develop, produce and finance films. He also deals with all aspects of financing and oversees the day-to-day production of HandMade's features as well as the sales and distribution of such films. He has been with the company since 1984 and is a qualified UK attorney.



## **SIMON SCOTLAND and SIMON HARDY (Line Producers)**

It was a fortuitous telephone call from producer Angela Hart, which led Simon Scotland and Simon Hardy to agree to line produce "Intimate Relations." As it happened, they were between films, but they did have initial reservations. Very short notice was one: the film was starting shooting the following week in South Wales, and it was not their usual type of film. However, there was something about the way the script was written which made them laugh, and they found they simply couldn't refuse.

Simon Hardy trained as an architect, and took various jobs including that of a used car salesman before he fell into the film industry in 1987. He accepted a job as a runner on the film, "Pascali's Island." From there he has worked on everything from music videos and commercials to features.

Simon Scotland graduated from Warwick University in 1986 with a degree in Computer Science and began working for Jaguar Cars. However, after a year, fellow Warwick graduate Vadim Jean ("Leon the Pig Farmer," "Beyond Bedlam," "Clockwork Mice") received a grant to make a short film and roped Scotland to be the sound engineer. Each of them spent ridiculous hours making fourteen minutes of drama over a week in Newcastle, and that's where it all began.

Scotland, then left his job at Jaguar to join Vadim Jean making corporate videos and televising judo for "Eurosport," but they wanted to make films. They decided to finance a film themselves and began making "Leon the Pig Farmer" in 1992 with Gary Sinyor ("Solitaire for Two") on a low budget. Ever since the film has taken on mythical qualities in the history of the British film industry and has inspired many new filmmakers to take a chance. It was also on "Leon" that the Simons first met as Scotland was the associate producer, Hardy the production manager.

Since "Leon," the two Simons have been in partnership together in their joint capacity as line producers, and have worked on the Oscar-nominated "Before the Rain" and "Clockwork Mice and Proteus."

## **ANDRES GARRETON (Director of Photography)**

Director of photography Andres Garreton was working on a film in Los Angeles when producer Lisa Hope telephoned him to invite him to shoot "Intimate Relations." After reading the script, he immediately agreed and first traveled to England in May 1995 for pre-production and scouting for locations with Goodhew, Hart and Hope. At that time he worked out his lighting plan, discovering a fascination for Britain's softer, longer, drawn-out light.

Born in Chile at the foot of the Andes, Garreton has Greek, Italian, Spanish and Scottish roots: the family name was originally Garretson. His grandfather ran a hotel which catered to English tourists from the Queen Elizabeth liner, and his father is an architect and artist.

By the time Garreton was 19, the whole political climate of Chile had changed and in the oppressive days of the military coup he was imprisoned several times for what were youthful minor infringements. Garreton left for Iowa State University to train as a farmer. His agronomic education lasted all of two days -- he was drawn to the film program, and almost immediately began to make films.

Graduating four years later he was on his way to work in Los Angeles, but his car broke down in Seattle and that's where he has lived for the past ten years working on commercials. He eventually made his way to Los Angeles to work in features a few years ago.

Garreton has been involved in numerous short films, television features, documentaries, commercials and promotions with "Intimate Relations" being his first feature as director of photography. His other features include "The Gifted" directed by Larry Simione and "No Deposit No Return" directed by Derek Craven.



## **CAROLINE GREVILLE-MORRIS (Production Designer)**

When production designer, Caroline Greville-Morris first met writer/director Philip Goodhew they were immediately on the same wavelength. They didn't want "Intimate Relations" to be a brown period piece.

Greville-Morris received a degree in Graphic Design at the Middlesex Poly in 1979. She was going on to film school but decided to take a variety of jobs instead: a stall in London's Camden Market, a journalist, a photographer and a freelance illustrator. At the end of those three years she became an extra to see how a film crew worked, pestering producers until she was employed as an art director.

She has worked as art director and production designer on more than 500 music videos, numerous commercials and five films of various lengths. She was production designer on her first feature film, Benji Fry's "E=mc2," and has two upcoming films, Sasha Damianovsky's "A Name for Madness" and Justin Hardy's "Proper Little Madames."

## **JOHN HIBBS (Costume Designer)**

Costume designer John Hibbs first heard about "Intimate Relations" from Caroline Greville-Morris. They have worked together before and Greville-Morris' mother, Joan Martyr, makes costumes for Hibbs.

At his father's suggestion to get a decent profession behind him, Hibbs began his career as a teacher in English and Drama at the Junior High level and supplemented his income as an electrician in the theater. On one occasion Britain's Royal Ballet was on tour and because they had their own electricians they asked Hibbs if he could help dress instead. This led to a new career, and eventually Hibbs working up to head dresser in the theater. He designed clothes for Diana Dors over a five year period for Britain's Southern Television and came to London in 1971 as wardrobe master for LWT. He

regularly works with television director Tony Palmer on features including "Testimony" for Channel 4, "Hindemith" television film for "The South Bank Show," "The Children and England," and "My England" a music drama on Purcell for Channel 4.

#### **PIA DI CIAULA (Editor)**

An experienced editor, "Intimate Relations" is Di Ciaula's first feature film. In 1982, she received her Bachelor of Applied Arts from Ryerson Polytechnical Institute and her CSC Certificate on a Camera Assistant Course in 1984. She is also a member of the Directors Guild of Canada.

Di Ciaula was associate picture editor on the film "Iron Eagle II" in 1988 before becoming full film picture editor on "Live Wires," a pilot for a half hour action television series. She has worked on countless television series in both film, tape and digital including movie-of-the-weeks "Another Woman," "Crusaders -- The Margaret Sanger Story," "Dancing in the Dark," "Falling For You," "Deadly Love" and "Secret Abduction."

#### **HANDMADE FILMS (Company Profile)**

HandMade Films was founded in 1978 as an independent feature film production company by George Harrison and Denis O'Brien. Since the first film, "Life of Brian," released worldwide in 1979, HandMade has continued down an auspicious path and was the most prolific independent film producer of the 1980s.

In August 1994, Paragon Entertainment Corporation acquired HandMade Films together with its catalogue of 23 feature films.

Paragon Entertainment Corporation is a publicly quoted company listed on the Toronto Stock Exchange and is primarily a television production and distribution company which has had some feature film involvement. The head office is in Toronto with a development and production office in Los Angeles.



HandMade's reputation has been built on producing films which are sold into the international film marketplace. These films have been eclectic and quirky with an underlying commercial base.

The policy of the company has been to encourage and nurture fresh and exciting pockets of creative talent, whether they be producers, directors, writers or actors. With this in mind Paragon revitalized the production and sales activities and HandMade Films with its staff of Gareth Jones (Vice President), Hilary Davis (Executive, Sales and Marketing) and Jan Roldanus (Development Executive).

HandMade Films has produced "Intimate Relations" and "Sweet Angel Mine" which were developed, produced and delivered within 18 months of HandMade's rebirth. HandMade intends to produce three or four feature films per year.

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