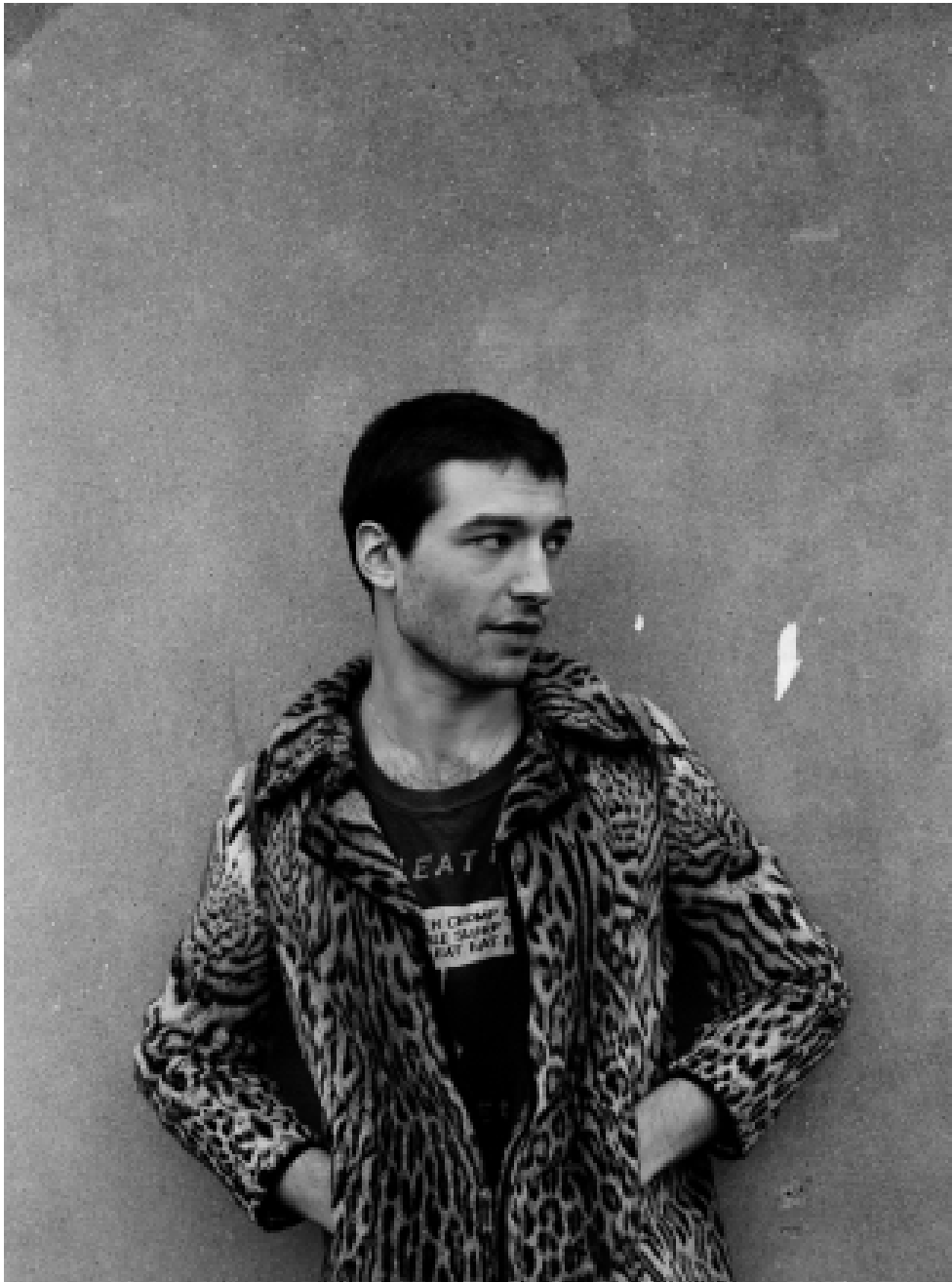


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58 59

GUY BURNET

TEXT BY JORDAN JOSHUA LEWIS

PROFESSIONAL GROOMING BY
STYLING AND GROOMING BY LISA HENRIKSEN
AND SUZUKI & BROWN

Guy Burnet's career as the sly, post-war 'misfit with a kiss', acting as one of Hollywood's most iconic characters, Craig Dean – Burnet's on-screen romance with East Island John Paul gripped the teenage nation. The intense storyline led to Burnet quickly rising to fame as a British cult soap favourite. But after his dramatic final scenes in *Hollyoaks*, he embarked on a stateside journey to pursue bigger dreams and his new life is proving to be a massive hit.

Burnet travelled throughout Europe before moving to Los Angeles which enabled him to perfect his multilingual abilities and when he did settle in LA, it didn't take long before he'd washed his hands of his soap past, bowled from Broadway to the big screen and proved he was a diverse actor. Burnet received rave reviews for his U.S. theatre debut in *Murder in the First* and went on to appeal audiences in thriller *Ways of Passage* alongside Christian Slater and Stephen Dorff.

What does the future hold for one of our favourite London-born actors? He has just wrapped up Zoe Cassavetes dramatic feature *Day Out of Days* with the likes of Melanie Lynskey and Eddie Izzard. Most importantly, coming in February '15 could be Burnet's biggest break with the anticipated action comedy *Misconduct*, the tale paints a story about art dealer Charles Montross, who searches for a stolen painting that's linked to a

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FINN JONES WEARS
JACKET WITH LEATHERS
COLLAR BY B&B

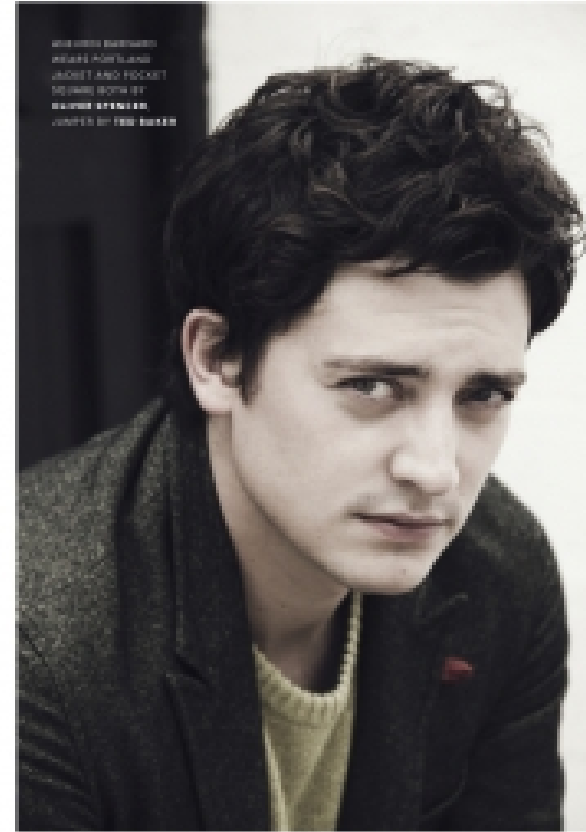
FINN JONES

I've never really been one to look up or mimic - it's hard to draw inspiration from other actors, actors work in illusions - to follow or want to imitate them isn't always best the route. I do however have other inspirational characters in my life, usually they take form as writers, thinkers and musicians. In particular at the moment I love reading and listening to Joseph Campbell. He's a complete revelation and also as an actor his Hera's Journey narrative and work on psychology really help me find substance in what I do.

Always when I encounter a role I bring as much of myself into the character as possible, in result of that the lines do start to blur all what's who. Not in a massive way, just subtly - certain unconscious traits. Playing a character such as Lancelotti for five years, certainly rubs off on you.

HAIR BY ANDREW GIBBS

FEATURE



ANEURIN BARNARD WEARS
JACKET AND POCKET
SWEATER BOTH BY
BURTON STEVENSON
COURTESY BY TOM BAKER

ANEURIN BARNARD

Memories and past events have made me who I am today. Top of the list is I have a wonderful family - they have always been there for me through thick and thin, kept me grounded and drove me on. They are the reason I am where I am today. They never pushed me, only ever supported me, and I am their greatest fan! Outside of acting my ambitions are to have a family of my own. Have a family home. Travel with my loved ones. Of course experience as much as the world can offer. But ultimately a simple life surrounded by my loved ones.

Very simply, my favourite movie is 'treat others as you wish to be treated'. I strongly believe in respect.

THE BROTHERS STRUM, BEST FRIENDS
THE BEYOND HARBOR (2016)

FEATURE

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MATTHEW BEARD

I've played a few real people and it's always daunting. On the one hand your back-story and character details are all there fleshed out and waiting for you, but on the other you have a responsibility to that a story and details and always risk upsetting the real person or their family if you stray away from them.

Normally I only do stuff that impacts me personally. I'm not professional enough to treat it as just a job - I have to care. When I turned the last page of *The Imitation Game* I was so moved and angered by what had happened to Alan Turing that pit of the stomach feeling stayed with me every day on set. In a US TV show called *Rogue* I played an American psychopathic murderer from a mafia family with a huge goatee, bright red socks and an addiction to lip balms. I think that was the closest I've been to myself. Take care that what you will.

**THE IMITATION GAME (ON THEATRE NEWS)
GETTING GREAT! (ON MARCH 15TH 2015)**



STYLING: AGA DOBOSZ
HAIR: ANDREW HARRIS
MAKEUP: AGA DOBOSZ
PHOTOGRAPHY: JAMES WILSON

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STYLING: AGA DOBOSZ
HAIR: ANDREW HARRIS
MAKEUP: AGA DOBOSZ
PHOTOGRAPHY: JAMES WILSON

DIARMAID HURTAGH

There's always an element of pressure when you take on a role where the character is already known from successful books or folklore but largely I feel very assured. It's just that thing of trust in the material, we're all there because of the strength of the base material. As an actor you are hired to interpret a character in a certain way but most importantly you are hired to deliver it in a way that people will enjoy. There has to always be a freedom for inspiration, to let loose, to deliver something the way the actor sees it and a way that is interesting to you.

The film system that used to exist for aspiring actors - theatre to TV to film - has all gone to the wayside now. It's a far more malleable experience now. I still think theatre will always be the real grounding of an actor. It's the place where actors really get their teeth. I was lucky enough that the drama school I went to had a focus on stage craft. Whilst screen craft is an artistic in itself, I think with a beginning in theatre an actor is far better equipped with the emotional questions, the staging questions, and added confidence the stage and a live audience brings.

**THE SUPERHEROES (ON)
GONE BY (ON THE 15TH)**

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PROFILE

INTERVIEW AND TEXT BY TOM SPRATT

PHOTOGRAPHY: JESSIE CHANG
STYLING: JOYCE CHEN
HAIR: AGA DOBOSZ | MAKEUP: AGA DOBOSZ & SONIA
STYLING ASSISTANT: KANG CHENG

ED SPELERS

If I were asked to play any film character from the past I would struggle to answer. Historically there have been some amazing performances portrayed on screen that I've been blown away by. But to single one of those out, and then to say what I would do differently, is almost sacrilege. There are of course performances you see and say to yourself 'that is a dream role', for example, Paddy Considine's Richard in *Dead Man's Shoes*, De Niro's Jake La Motta in *Raging Bull* or Paul Newman's Luke in *Cool Hand Luke*, are all spectacular roles. But to say you would want to play them, or write, do them differently would be wrong on so many levels. It's like admiring an artist's painting and wanting to break the canvas and do it yourself and fail miserably.

In terms of the inspiration behind my career, Paul Newman is someone I admire hugely. He is magical, charming and captivating on screen. Everything from *Cat on a Hot Tin Roof* to *Road to Perdition* in his later years is phenomenal. But I think you have to make your own journey in this industry and while I strongly believe you can admire other people's work I don't think it's right to want to mimic someone's career. No two people are the same so you can only concentrate on yourself as an actor and learn to improve your own skill set.

WOLF HALL, BEECH LANEWAY 1015
REMARKS (2016)

FEATURES



ED SPELERS WEARS
WOLF HALL, BEECH LANEWAY 1015
REMARKS (2016)
BY TOM SPRATT

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JAMIE CAMPBELL BOWER BY LONDON PHOTOGRAPHER FREDERAZZIO

PHOTOGRAPH BY FREDERAZZIO

STYLING: JAMES HAYES

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JAMIE CAMPBELL BOWER

INTERVIEW AND WORDS BY PAUL CRAIG

Jamie Campbell Bower as you know him does not exist, not to say this some abstract or corporate creation, but the public persona of the teen-heartthrob actor-actress, whether typified by the pining eyes gazing out from the poster for his latest release 'The Mortal Instruments' or discovered through the songs of his band 'The Darling Buds', is defined by the public yet private figure he presents in the flesh. The key to public insight into a celebrity's life as we want to believe it are illuminated by a celebrity's projects and performances. Growing music, theatre, and acting, it is apparent that for Jamie these are indicative of a way of life, but not of an identity. Despite the range of his career, the spread of interests and passions, there is no ambiguity concerning the pursuits that shaped who he is at this moment in time. To trace the outline of his interests, the actor, the musician, Jamie's society like so many others, can only begin to be comprehended through studying his past. The compounded experiences that define the artist as a youngster.

Jamie's interest in music and acting arose progressively. Pioneering his current role in both the film and music industries, he describes an innate interest in drama and music, a yearning to be involved in any capacity with the arts that culminated in his involvement in musical theatre. Besides his basic interest however, what undoubtedly helped foster these passions and shape his sensibilities was his upbringing. "I was born in Hammanworth, my parents both worked in the music industry, still do. My Mum was A&P for Sony and Sony BMG and my Dad worked for the Country Music Association for a bit and Gibson Records as well, so I sort of grew up in an environment where there was lots of different styles of music. Lots of classical music, lots of 'Guns n' Roses. Really sort of diverse musical background that I think was very beneficial for me because it kind of helped me have an understanding of everything. It's really good to have an appreciation of many different styles of things I think, and not sort of shut yourself off to anything. That's definitely what my childhood gave me."

Jamie's appreciation of music, film, and theatre ultimately culminated several years ago throughout the mid-to-late 2000's and the creation of his band 'The Darling Buds'. Tailoring the catalyst for his success, culminating this August with his starring role as Jace in 'The Mortal Instruments', was the integration of acting, music, and theatre

for Jamie in Tim Burton's 'Sweeney Todd' (talking about the contrasting nature of the mediums of film, musical, and theatrical performance Jamie explains: "I think what's interesting with acting is you're saying somebody else's words and you're playing a character, whereas for the with music there's much more vulnerability there because I'm inserting my own thoughts and my own emotions and sort of laying myself bare for everyone to see, and that's really quite scary but I quite like that. I did a lot of stage work in my youth acting with, and there's nothing quite like it - I mean I love film I love working in film, but there's nothing quite like that theatrical energy and that buzz you get from feeding off each other in a live performance, and for me music offers that even more than theatre."

Jamie's musical inclinations, though less cognizant with the public in comparison with his acting, is nevertheless a vital feature in his life. Beyond the stage provided by live performances with 'The Darling Buds', the basic act of singing itself is, like acting, clearly a source of catharsis. "Music for me is a vital part of my life, without singing I think I'd probably lose my mind, like genuinely. I have to sing in the mornings in the shower because if I don't sing in the morning I feel like something is trapped up inside of me it's become it's really bizarre that to be true it really helps release the stresses. The band has kind of taken a backseat in recent years and all of a sudden I started thinking why? Why is it taking a backseat? It's really like it to take more of a front seat. I'm taking my guitar with me when we go on press tour from the summer through to September and I'm going to play in every place that we go to, and do like three secret shows. It'll be fun, it'll be a way to break up the repetitiveness instead of just being stuck in rooms, watching TV and going to bed."

Peering beyond the music and the acting, behind the mask of performance, Jamie delineates the attitudes that sustain him through the circumstances of his life and career. The moral compass that has guided him to the point in his life where he is able to pursue both music and acting, able to reflect upon the significance of the choices that he before him. "I'd say the number one thing in life is family, it's the number one thing and no matter how much this is existing no matter how much glamour and having money people serve them at the end of the day you have to be prepared to put your hands up and go, 'I'm done, this is affecting my relationship' and that will bring you peace, that brings you an inner peace. Knowing that this isn't

is knowing that this job isn't everything, that is the main thing for me. I have no problem in saying I've seen the dark depths of myself and I've seen and felt and done things that ultimately weren't very good for me but it took me going to those places and finding where those places within me to really appreciate when I am now, today. Not even yesterday but today, this moment right now, and its working, and I have to work through those things eventually, I have to work through sadness I have to work through positivity but its just again of what makes me human and I'd rather feel those things than not feel them, its part of who I am. But to see the darkness that dwells within me, allows me to see the light that dwells within everyone else and the world."

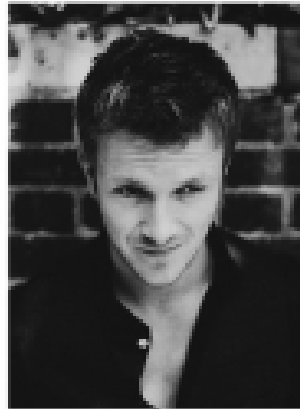
Despite success arising at such a tender age, Jamie's sensibilities about his life and career are more indicative of an individual trying to recognize a feeling, youth rather than someone stepping upon the threshold of it. The beliefs he embraces are defined by an overriding dynamic quality, a showcase for the actor, the musician, and the human being identified neither by a single long live performance, bypassed indeed by the stream of choices, passions and motivations that form the amalgamation of his character. "I'm changing every day and trying to grow and be a better man and try to be a better person everyday and understand what it is that drives me every single day. And that comes from my responsibility with people around me and that also comes from a fundamental core belief in who I am. Never do the same thing everyday. That's one of the best things about the job, we get to do something different everyday. Don't ever get into a routine, cause routine will kill you. You won't die quickly but it will slowly eat away at your soul, and it's so detrimental." Talking to Jamie it is clear whether he finds success or failure, the positive or the negative, he will undoubtedly not lead a life of routine, rather his commitment to music, film, and theatre may make his public standing so divergent at his career, it will undoubtedly allow him to avoid any monotonous or repetitive patterns. As Jamie puts it "The unknown is far more exciting."

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CHARLIE BEWLEY

INTERVIEW AND MOODS BY PAUL CRAM



Charlie Bewley defies the convenient biography of the prototypical London actor, rather than detailing his ascent from the shores of a musical, or even name-checking a drama school that changed the course of his career, he instead highlights a path paved by the series of unique experiences that are more akin to stunts within the latter than an actor trail-blazing a path across the world to play them. On top of the death of his father to illuminate the sketch of his past character, Charlie Bewley deconstructs the here, the now, and all things past.

In the context of his entry into the industry, the operative word for Charlie would be unconventional. Looking to him detail his entry story, making the leap from writing a six-season at Winter-Space.com to a role in *Tallgate: Near Moon* is an indicative of his suburban confidence and penchant for reflection as it is of his laissez-faire life philosophy. "I was up at *Winter* for the second time for the six season and I was a taxi driver. I used to do these long journeys out into the mountains, 100 miles from nowhere. It was a very, very fun and adventurous experience. I usually take snowboarders out to 8,000 ski resorts along a road road on six inches of snow in pitch-black stormy weather. I had some great experiences along those roads, and some kind of same to me. It was at that point I would think, 'What are you going to do with your life? What are you going to do?' And it was really coming down on me like a ton of bricks, 'You need to do something,' and it was only then that I really embraced the answer in my head. I just added everything up and getting up it. It just showed me so much freedom and so much time and learning experiences, and so much incredible human exploration. And it was just a matter of you know growing some balls and going and doing it, and that was the hardest bit really. You just go. You're an actor, take the hell out of it."

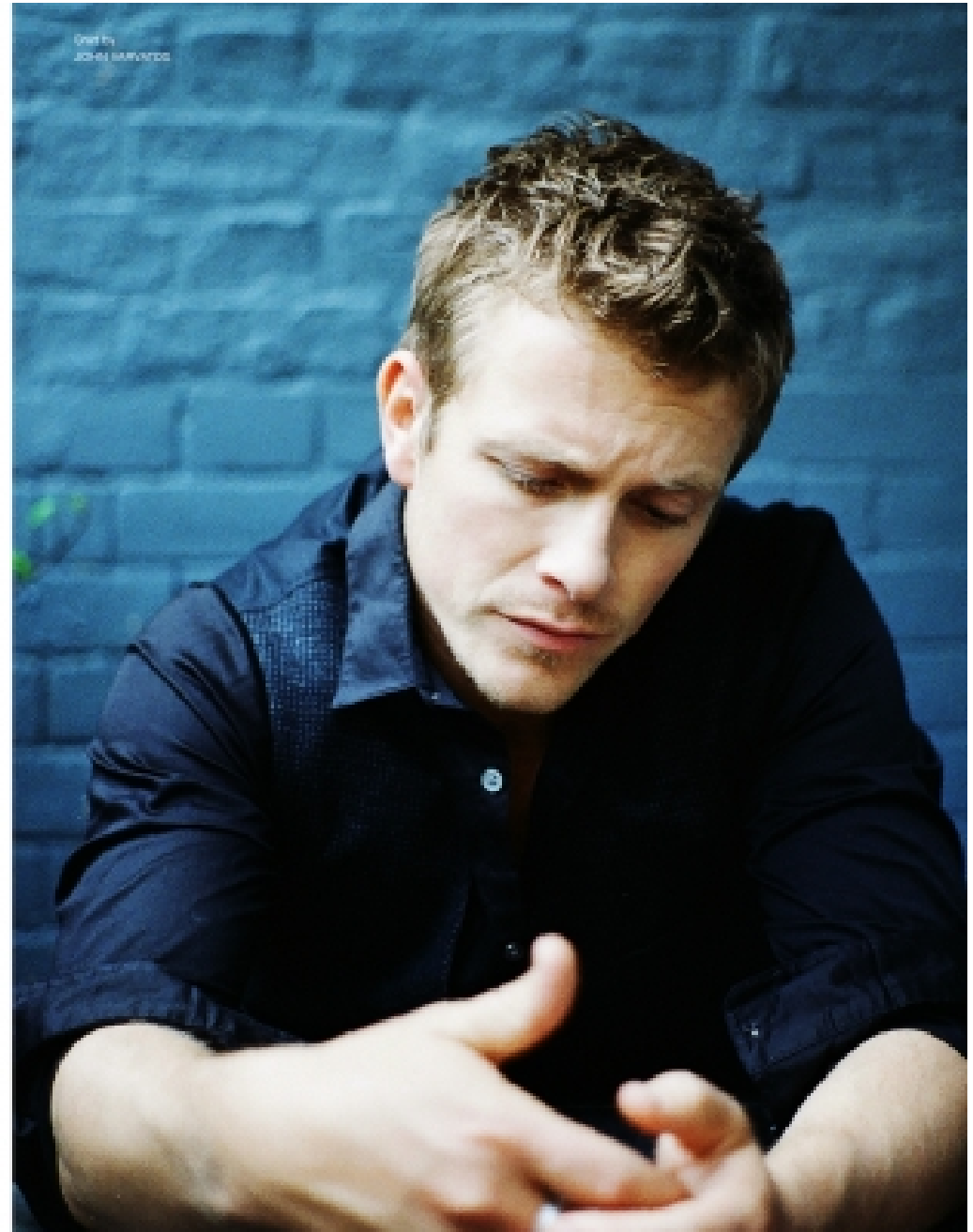
Despite its rich details, the recollection of Charlie's genesis as an actor only sheds light on the beginning, an origin that details a moment of truth but lacks the consequences for such a revelation. However, as Charlie dives into the more recent past, there's a stark incongruence of an actor's experiences begin to surface. His appearances in the sequels following up his supporting role within *Lawless*, that balancing himself between appearances within several films and television roles while going all-in on the inevitable transplant to L.A. As Charlie explains, the move was so much about the work as it was for establishing a means to a means. Approaching the mindset that would allow him to be more confident and responsible to the possibilities rendered. "A lot of work in America and the great thing about it is that it's all character work, none of it is factual, none of it is easy. As soon as you start doing American stuff that's where the fun lies, and that's what I've been missing out on. The idea that American stuff is difficult, you know I'm British I'm never going to be this American character," can be prevalent but when you realize that, when you say, "Fuck this I was born nothing and everything," that I think is a great way of being an actor, and I think since I started this journey what's been part of my ritual, taking those shells of egg, thinking you're something and doing away with them."

The question beckoning for Charlie at this point in his career is how to direct his energy now that he has established himself enough within L.A., within the industry. How to invest the resources of his time and talent between television and film. How to delineate himself within those mediums: leading man? Supporting actor? The answer looks to lie in a myriad of possibilities. Besides his upcoming appearance on the television series *Technic*, Charlie has been busy fulfilling a very different kind of role on his next project which is currently in pre-production, a film called *Thunder Road* for which he will have a role and where he is also acting as a producer.

Seeing the breadth of Charlie's journey from a physical, emotional, and a professional perspective, what holds true is the malleability of any path, no matter the origin, the destination, or the vehicle. As the expression goes, 'It's not about the destination, it's about the journey'. Charlie emphasizes, "Those 28 years I had before I was an actor are instrumental, I don't know why, but going never seemed a stretch to me, and I probably make it look a stretch on TV or on film laughs, but trust me, the great thing about my career is that I always knew there's going to be better to come. I think you're born with edges here and there but really I think it's how you experience life and how you follow the path presented to you that makes you great, and this is at least what's happened to me. I've been very organic about the way that I have followed life, I have followed the path of least resistance in a way so far, but now the hard work starts. I know that I always can learn more, there is never an endpoint, and that's what life is, you are never the finished article, you can never rest on your laurels it's just impossible. Otherwise, the day you stop learning is the day you die."

CHARLIE BEWLEY IN LONDON PHOTOGRAPHED BY HARRY CROWDER

Stylist: @mattmillerstyling | Hair: @lucyball | Grooming: @sarahdavis | Makeup: @mattmillerstyling | Location: @london | Model: @cub



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Tweed jacket and shirt shot both by
KARL LAGERFELD

PROFIT! Shetland knitted shirt
tweed jacket and coat both by
RICHARD JAMES

JULIAN MORRIS



With a track record for rival an Olympic runner, British born Julian Morris is creating a buzz in the UK. *Misty Gosselin* talks to him about his North London childhood, his new love of Paul Hamden and his open charity support.

by Misty Gosselin

From his extensive background in acting for American TV shows and films, including *City Heat*, *Severely Flawed*, *ER* and *Philly Love Lane*, you'd never guess that actor - Julian Morris is British born and raised.

Born in the London area of Crouch End, Morris moved to and grew up in North London in Muswell Hill and despite its scathing reviews, describes the 'botanist' upcoming as relaxed - even though he admits "I couldn't wait to leave and search out the rest of the world." A teenage life full of 'rebellion and innocent fun', Morris was equipped with big dreams and even bigger aspirations. With a supportive family behind him guiding him, from the moment he finished school he started pursuing a career in acting, landing his first job in TV series *The Knave* playing 'a kid who made the cutting paper for LSD'. Morris has made movies between the US and the UK and says he comes back to his home of London 'as much as I possibly can'. Revealing that the first thing his dogs do 'see family catch-up with friends and then walk around and explore'.

Taking style cues from the classics groomed from McQueen and the hand-drawn rugged look of John Deere to create a modern day Hollywood heartthrob. Morris tells how he couldn't live without 'My Jack Russell's. The canvas is ripped and the white is more ragged now, but they're

as comfortable as anything I've ever had." When asked if he favours any specific fashion designers he tells us in an honest fashion business, "I stumbled across Paul Hamden in London recently and got a kick out of it."

Despite the fact that Morris admits that his role as Victor in *Cherry + Victor* has been his "biggest departure from my own self," he finds the film "beautiful and tender, despite the intensity of some scenes." However when discussing the topic of similarities between himself and his characters he tells how his technique is to "try to find similarities to myself in all of my roles. Often the first approach to a character is as simple as imagining how I would feel in that given situation." Though one thing he admits that is "fortunate" unlike his characters he "hasn't left nearly as determined as 'them or Victor'."

At the moment Morris has a busy upcoming schedule "I'm soon heading to Romania to film *Dragonheart*" however he lets us in on a little secret "before that, it's *Erin* and *Queen* in an episode of *One (per 4 Time 4) can*, so I have an idea for a *Flump* or *De-seach*."

Between learning songs and skillfully evolving himself into different characters, Morris admits how often he has less time he concentrates on "music, as much as I can of it. And getting

together with friends and throwing a party or two." More importantly though, Morris is an active supporter of several charities, stating how "I support and would like to be more involved with charities covering human rights, free expression and education, Doctors Without Borders, Oxfam and Human Rights Watch and these. I'd encourage anyone to get involved with. I'd certainly like to do more for them."

Only ever been star struck once by Christopher Moltisanti, Morris has an endless list of directors and fellow actors that he hopes to work with. "It's a long list but at the top of the list is: Pedro Almodovar, Alfonso Cuaron, Gaspar Noe, Ang Lee, Ralph Fiennes, Jacques Sussan and Chang-ching Lee. And of course I'd like to see *Maya* (Cecilia), Daniel Day-Lewis and Colin Firth in action."

From humble beginnings to Hollywood, the thirty year old has an impressive list of 1996 accolades on his track record. And when asked what's next for the star he replied "I want to keep doing what excites and challenges me. *Queen* with me." **MG**

HELLO + VICTOR is a cinema now.

JULIAN MORRIS IN LONDON PHOTOGRAPHED BY HENRY CROWDER

Stylist: Richard James / Photographers: Steve Krumholz / Director: Max Gosselin / Editor: Chris Anderson / Music: The Roots / London: Richard James

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HAIR: JAMES WELLS
MAKEUP: JAMES WELLS
STYLING: JAMES WELLS
DRESSING: JAMES WELLS

SAM REID

I am currently shooting a miniseries, *The Astronauts wives club* for ABC in the states with Lena Dunham - who I worked with on *The Hot Chick* last year, I'm playing astronaut John Glenn who is a very different character to the hot chick boys so it's wonderful to be exploring a totally different universe with her again.

I'm playing a real man right now, who is still alive and an important figure for a whole generation of people, at times that can be daunting because you don't want to disappoint the audience - particularly if they have expectations of how this person may have conducted their life, but in the end I think you have to serve the story first and sometimes that means sacrificing the truth for the sake of honouring the narrative. Personally I love history, I've learnt so much being an actor, researching different periods of time, and the way we lived - it's a great way of finding the character, real or fictional.

COVER OF *ESQUIRE*, FEB 2015
THE ASTRONAUTS WIVES CLUB, ABC (2015)
DESPITE THE FALLING SKY (2015)

ROSS ANDERSON

For me it is always important find parallels between my character and myself. The more common ground, the more I can relate to, the better - it makes my character more human. If an audience doesn't care, what's the point? The best villains are the ones who make you care about them in some way, who make you question your own morality. From, my character in *The Silent Storm*, is a young man wanting to break free from society, in search of something more. He's a ball of energy in need of someone to show it, I can totally relate to that.

When I think about sense of style there's a couple that have always appealed to me. I love Marlon Brando's effortlessly cool style. He didn't try too hard. He dressed like a man and just had it. And then further back, when men dressed properly, like gentlemen, and wore great cut suits. Pastime and slippers. Even if they were just ripping out for a pint of milk.

COVER OF *THE LANCET*, NOV 2014
THE SILENT STORM (2015)
DESPITE THE FALLING SKY (2015)



HAIR: JAMES WELLS
MAKEUP: JAMES WELLS
STYLING: JAMES WELLS
DRESSING: JAMES WELLS

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ELLIOTT TITENSOR IN LONDON PHOTOGRAPHED BY JESSIE CRAIG

Styling: Stephanie Ho | Hair: Nicola Stone | Makeup: Bill Greenwood | Hair: Daniela Jones
 Dress: Massimo Osti | Shoes: Prada | Props: Richard H. Brown | Props: Richard H. Brown | Props: Richard H. Brown



ELLIOTT TITENSOR

INTERVIEW AND WORDS BY JORDAN JOSEPH LEWIS

Elliott Tittensor is renowned for his rough and ready role as the misanthropically charming Cal Gallagher in Channel 4's dysfunctional musical, *Leslie Manville*. Here the Manchester actor has landed his coming-of-age coming role as Gary 'The Tinkler' Tinkler in *Spide Island*, the energetic heart-felt picture that started cinema earlier this year. The story follows the personal journey of a northern band that are desperate to attend the era-defining concert to Manchester's best cultural gift, the Stone Roses.

"Coming from Manchester and being a huge Roses fan meant the role was so close to my heart, being offered the job, I put so much energy and love into the film that I hope the fans see this and pick up the emotion because that's who it's for. The film leads up to the Spide Island concert, I know people who were there even my next door neighbour went, so the role had pressure." Tittensor speaks with genuine glee about the gig which launched the 90's and the indie-rock genre and insists all the on screen cast is real. "The film is like being taken on a youthful journey and it shows off a fantastic connection which is how, once the cameras stopped rolling all the cast were still friends, we bonded off each other and there was no difference in energy."

Before this role Elliott was not stranger to teenage fans after he was taken out of school at 13 on the court roll. "He and my hair were spotted by director David Blair and I'd say I missed school but my schooling because of filming, but I was young and you don't know what's going on so you just go along with it, but most of the time I'd sneak off." A few years later and his personality grew. "There came a time when I was started to be more open about life and accepting that everyone is different and then I was offered a part in the gay art film *Project Me* from what I want by Dominic Luciani - I was young and hesitant but it was great

professionally and personally and gave me a large gay fan base which is great." The North is Elliott's neighbourhood but his no means his homeland for his now open career. "Everything I've done so far has been too but I'm pushing now for so many diverse projects," he suggests his career will rise again, showcasing from the shabby up-north characters many of his roles have been followed by.

Away from the spotlight and Elliott leads a deeply rooted in an intimate relationship with Maggie and Rosie and he passionately rates Bob Dylan, Noel Storr and The Beatles as some of his favourite bands. He even had the Beatles' music on hand to introduce me to while he spoke fondly about their history and how American culture influenced the sound. "Beatles influence isn't huge in current popular culture so how did that love come about?" "I don't keep any bands, I just like what I'm attracted to and it's the same with clothes. Don't get me wrong I appreciate fashion and at times like on great stores such as Gaultier but I'm not back and forth interested, my clothes should reflect that."

Elliott's immediate plans are to spend time with his friends and his fan while he is auditioning for potentially the most prestigious roles of his career and he remains proud of these achievements. "Not many people in my area have done anything like this", and so he would put it himself, we have no doubts his career will be top. *Spide Island*, while it released this month on DVD, has the music to turn up Elliott's career best. "It ain't where you're from, it's where you're at."

Styled with assistance by
 MARIANNA MURPHY, guest styling
 MORGAN

LEFT: Hair: Scott and female
 accessories: Daniela Jones | Hair: Daniela Jones
 JOHN KADAVOS

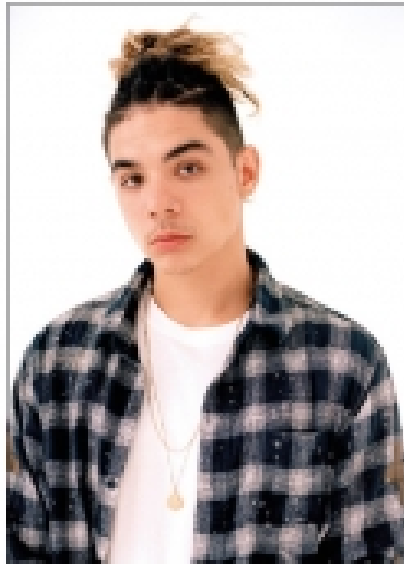
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The art of spotting talent requires a keen, never-fading eye. It demands the ability to pick up on the intangible elements of a talent as well as an exceptional (and often hard to come by) sense of timing. It's a delicate balance, one that requires a keen eye for the future. It's a delicate balance, one that requires a keen eye for the future. It's a delicate balance, one that requires a keen eye for the future. It's a delicate balance, one that requires a keen eye for the future.

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COUNTRY LIFE

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Joseph and Sabine Getty with their daughter, Gene

Joseph is a fund manager and the founder of Getty Capital;
Sabine is a jewelry designer and the founder of her eponymous brand.

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