

# Persmap



# Sightseers

**Een film van Ben Wheatly**

Geschreven door & met in de hoofdrollen: Alice Low & Steve Oram

*Chris (Steve Oram) gaat met zijn geliefde Tina (Alice Lowe) op vakantie met zijn caravan. Tina heeft altijd beschermd onder haar moeders jurk geleefd. Chris wil haar nu tonen wat er voor hem écht toe doet: het trammuseum, het Ribblehead viaduct, het potloodmuseum en het glooiende Engelse landschap dat deze hoogtepunten van elkaar scheidt. Maar het duurt niet lang voordat de droom vervaagt. Fruitvliegjes, luidruchtige tieners, volgeboekte campings, en niet te vergeten Tina's bemoeizuchtige moeder, zorgen ervoor dat Chris zijn vurige gewenste reis in rook ziet opgaan. Deze desillusie maakt in Chris heel wat los.*

Land: Groot-Brittannië - Speelduur: 89 min. - Jaar: 2013 – Genre: Komedie



Release datum: 31 Januari 2013 - Distributie: Cinéart

**Meer informatie:**

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## CAST

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Tina	ALICE LOWE
Carol	EILEEN DAVIES
Chris	STEVE ORAM
Tram Conductor	ROGER MICHAEL
Crich Tourist	TONY WAY
Mr Grant	SEAMUS O'NEILL
Janice	MONICA DOLAN
Ian	JONATHAN ARIS
Chalid Sulinan	AYMEN HAMDOUCHI
Head Shaman	TOM MEETEN
Hiking Shop Assistant	KALI PEACOCK
Richard	KENNETH HADLEY
Joan	STEPHANIE JACOB
Newsreader	CHRISTINE TALBOT
Rambler	RICHARD LUMSDEN
Blond Teenager	DOMINIC APPLEWHITE
Blond Boy's Mother	SARA STEWART
Martin	RICHARD GLOVER
Bride-to-be	RACHEL AUSTIN
Head Hen	GEMMA LISE THORNTON
Hens	ALANA BURNETT LISA-MARIE HOCTOR SUSAN MCARDLE KELLY MUNRO-FAWCETT SAMANTHA STONE
Waitress	LOUISA FARRANT
Runner	GARETH JONES
Radio Voices	SARA DEE
Banjo	SMURF
Poppy	GED

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## CREW

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A Film by BEN WHEATLEY  
Written by ALICE LOWE  
STEVE ORAM  
Additional Material by AMY JUMP  
Produced by NIRA PARK  
CLAIRE JONES  
ANDY STARKE  
Executive Producer MATTHEW JUSTICE  
Executive Producers JENNY BORGARS  
DANNY PERKINS  
Executive Producers KATHERINE BUTLER  
EDGAR WRIGHT  
Co-Producer JAMES BIDDLE  
Associate Producers TAMZIN CARY  
CELIA RICHARDS  
Director of Photography LAURIE ROSE  
Production Designer JANE LEVICK  
Edited by AMY JUMP  
BEN WHEATLEY  
ROBIN HILL  
Sound Design by MARTIN PAVEY  
Music Composed by JIM WILLIAMS  
First Assistant Director JAMES SHARPE  
Costume Designer ROSA DIAS  
Make Up and Hair Designer NADIA STACEY  
Casting by NINA GOLD  
THEO PARK



## PRODUCTION STORY

### Beginnings

Before writer-performers Alice Lowe and Steve Oram hit the road as Tina and Chris in *Sightseers* they spent several years refining the characters, first on stage and then as leads in a TV pilot.

Alice Lowe begins the story, “Steve and I perform live character comedy and we met doing a regular comedy night called ‘Ealing Live’. We were chatting about our Midlands backgrounds and family holidays that we used to go on, and we started talking as these characters.”

Steve says, “We had the characters before the idea, I think; these suburban caravan lovers from Redditch. We just found it funny them talking about mundane things and then disposing of body parts in the same breath. The idea to have them going on holiday and knocking people off whilst visiting tram museums was something that made us laugh.”

Alice continues, “We then performed the characters as a double act, and got interest in the idea as a TV proposal. A lot of the character traits are based on ourselves - except for the murderous notions of course – although I can get tetchy if I don’t get a regular supply of hot tea. We made a TV taster (with director Paul King), which was promptly rejected by all channels for being ‘too dark!’”

Undaunted, Alice and Steve refused to give up on the idea. With a bit of initiative and enterprise, *Sightseers* was back on the road and destined for bigger and better things than TV could offer, “We really believed that we’d made something of a decent quality that was an interesting idea worth taking further, so we put the taster on the internet.” says Alice.

“I sent the link to Edgar (Wright), who I had worked with on *Hot Fuzz* and he immediately spotted its film potential. He told us to send it to (*Shaun of the Dead*) producer Nira Park and Big Talk optioned the script. We were extremely lucky to have had that break and their support. It seemed like our dream partnership to be working with people who had made what many consider the definitive British comedy horror! Edgar has now executive produced *Sightseers* and his involvement has been invaluable.”

*Sightseers* director Ben Wheatley and his long time producers Claire Jones & Andy Starke (Rook Films) are similarly positive about joining forces with a company that has such a brilliant track record, Wheatley says “With Big Talk, you know that there’s a wealth of knowledge there from their other movies so you’ve always got that back stop and it’s really good working with Nira and Edgar.”

### Developing the Characters

With a film deal on the table, it was time to develop the script and find the right director to realize Alice and Steve’s vision. First came an arduous period of research into the minds of serial killing couples...

Alice says, “We sent ourselves borderline insane by watching, reading and absorbing everything about serial killers. I like to think of myself a bit like a police psychologist such as Morgan Freeman in *Kiss the Girls*, nearly driven to the edge by the burden of too much

knowledge. This is possibly an exaggeration, but it is quite weird reading a book about Dennis Nilsen on the tube.

We also went on two research trips around the UK, in character, with a cameraman filming the whole thing. That nearly sent us nuts as well. On one of them, Steve and I actually shared a caravan for the whole trip. This really cemented our interaction as a fictional 'couple' as I now know exactly how annoying he can be."

Steve says, "Film4 gave us some money to go away on a research trip; actually caravanning and visiting tourist sites in the Lake District. My dad planned us a fantastic route taking in lots of the places you see in the finished film – The Tram Museum, Pencil museum, Ribbleshead Viaduct etc - and Alice and I spent the whole week in character as Tina and Chris. From that we developed a feel for what the major scenes might be and where they could happen. We improvised so much stuff I even started dreaming in character. After the research trip we wrote three drafts over about three years, with Katherine Butler and Sam Lavender at Film4 giving us notes after each one."

Having lived the characters for several years, it was time for Alice and Steve to join up with a director who could make the most of their idea on the big screen. Step forward Ben Wheatley, a talented rising star with two highly original and eye catching British features – *Down Terrace* and *Kill List* – already under his belt.

Ben says, "I had a meeting with Big Talk and they said they had a script and the script was *Sightseers*. I knew it had come from Alice and Steve and I pretty much agreed to do it without reading it because I knew them and wanted to work with them. I had worked with Alice and Steve on a pilot for a TV show called 'Wrong Door' and knew them from the comedy scene."

Ben says, "I knew they'd come from an improv background and I really fancied doing something that was quite free and easy. You know you can bend their work out of shape because they always know the backgrounds of the characters. Amy Jump - who is my writing partner and co-editor – gets an additional material credit as she wrote additional scenes and characters and helped with the order of events."

Alice says, "Amy and Ben have a flair for visual touches. The script we initially wrote was quite linear, but Ben encouraged more flashbacks, imagined events, and dream sequences. He is the master of psychological bamboozlement, after all! I really like those additions, as I think it's too easy to make weird rules for yourself when you're writing, which you stop challenging after a time. That's when you need a new perspective."

Steve says, "I love Ben's almost poetic way of putting a film together. You're swept along and engaged on an almost subconscious level in places. Plus, in our original script I think the murders were treated in quite a cursory way, but Ben has taken them to a whole different gruesome level. He has made the whole thing even more uncomfortable and amoral, which I love. There is no shying away from what is actually going on, Ben makes sure you're gonna see it!"

Ben Wheatley's films have a unique naturalism and immediacy. Alice explains Ben's way of working, "Ben's DoP Laurie Rose is absolutely brilliant to work with. There's minimal lighting and set-up and Ben encourages us to walk or move wherever we want and Laurie follows the action. It's a very immediate way of working and I guess it's a bit more like theatre. You rarely snap out of a scene. You work really hard on a Ben Wheatley film, but I love it. It's really

invigorating and intense. At the end of the day, we were very lucky he agreed to do it, because then *Kill List* came out and everything went mental for him.”

### On the Road

It's rare for a film to capture the great British countryside in the way that *Sightseers* does. Beyond the chocolate box visuals of coy costume dramas, the epic wildness of Britain's great outdoors is underused in movies. As Chris and Tina make their murderous journey through the north of England, the increasingly immense and desolate landscapes are analogous to their moods.

For Steve Oram, the film's stunning locations revived memories of childhood holidays, “Sightseeing and British holidays are great and a big part of mine and Alice's childhood. There are very few films that celebrate these tourist locations and we hoped they'd be quite evocative. Some of the places we went were insanely dramatic and beautiful too, such as the Ribbleshead Viaduct and Honister Pass. Why go abroad when you've got the whole of the UK at your fingertips, I say!

*Sightseers* has an almost mystical, magical realist aspect that chimes with the truly ancient history of some of its locations. For Ben, it was a chance to imbue an ostensibly modern comedy with larger ideas of nationhood: “Chris and Tina are looking at Britain. On one level it's almost like they are travelling back across time. They go into caves and stone circles, they visit all these places, and they're encountering this collapse of Britain. It's a very naturalistic film in many ways but then it has these magical elements, psychedelic moments.”

### Caravan Killers

Chris and Tina join a boy/girl lineage of runaway murderers that includes characters from memorable movies such as *Badlands*, *Bonnie and Clyde*, *Breathless* and *Natural Born Killers*. There's something uncomfortably funny and pleasingly amoral about the way they hastily dispatch anyone who crosses them. *Sightseers* doesn't glamorize murder, but it does harvest a lot of uneasy laughs. So what reactions did the filmmakers want to provoke with *Sightseers'* clad kill spree?

Alice says, “I think you could take out the murders and the film would still make sense. The story is really about a couple going on holiday, fighting, nearly splitting up, then getting back together. This is a universal story and was the story that their characters were destined to fulfill. All the people they meet on the way are almost fairytale-like ‘trials’ for their relationship. And the ways they dispense with them are metaphors for how they deal with the outside world and its challenges.”

So should we care about Chris and Tina? Are we with them on their journey or just watching them? Are they anti-heroes or figures of fun to be laughed at?

Alice says, “In some ways the film is a fantasy about what it would be like to have no moral boundaries. And in this way, I guess it's time off from feeling guilty about how much you can despise annoying people that you meet sometimes. Chris and Tina give the audience the passport to that. I like to think there is an interesting tension in *Sightseers* where you laugh, but you *do* feel something. For me it's a tragi-comedy, because there are huge things at stake for all the characters. I don't think anyone gets off scot-free or pops up unscathed at the end.” Steve says, “We definitely wanted the audience to laugh with them. It was essential that they were likeable and sympathetic for the film to work, I think. And it was just as important to

make them truthful and believable, both as individuals and as a couple.”

Of course, films can often be our escape from the real world. Steve Oram sums things up: “Dare I say it, but we all fantasize now and then about knocking someone off who we don’t like. That Chris and Tina actually do it is quite anarchistic and there is fun to be had in that. Good sick fun.”





## BIOGRAPHIES

### Ben Wheatley – Director / Co-editor

Ben Wheatley's debut film *Down Terrace* won numerous awards, including Best Feature at Fantastic Fest, Raindance and Boston, and played major film festivals throughout the world (Moma NYC, Rotterdam, PIFAN, Melbourne, LA). On its release in the US and UK it garnered fantastic reviews across the board.

His second feature *Kill List* was released in 2011 to global critical acclaim and won several awards including the BIFA for Best Supporting Actor (Michael Smiley) and the Empire Award for Best Horror Film.

*Sightseers* premiered in Cannes earlier this year, not only did Smurf win the Palm Dog but the film received a positive reception from critics, Screen International said "A blissful bit of dark, funny and at times very bloody entertainment" and The Times described it as "A cult hit waiting to happen".

Wheatley has a short film in *The ABC's of Death* (in post production) and is currently working on future feature projects including *Freakshift*.

### Steve Oram – Co-writer / 'Chris'

Steve Oram is a regular on the Brit comedy scene with TV shows including 'The Mighty Boosh', 'Tittybangbang' as well as the film *It's All Gone Pete Tong* with Paul Kaye. A comic actor/writer who started out doing character comedy on the live circuit with Edinburgh shows such as solo show 'Denim' and gigging all over the country. In 2008 he appeared in the live UK tour with Steve Coogan playing supporting roles and covering Coogan's changes (with Alice Lowe). He was Henry VIII to Alan Partridge's 'Sir Thomas Moore'!

His writing credits for TV include C4's 'Matthew & Tone'. He moved into film writing with *Sightseers* with long time collaborator Alice Lowe, partly inspired by characters originally performed live together.

Steve has starred in and directed his own film *Connections* which was selected for the Cannes film festival in 2008 and has continued to make shorts under the banner of Lincoln Films. He currently performs a monthly live show called Oram & Meeten's Club Fantastico with Tom Meeten.

### Alice Lowe – Co-writer / 'Tina'

*Sightseers* is Alice's debut as a screenwriter and screen (anti)heroine, although she has long been writing and appearing in television comedy. Originally from the Midlands, Alice began in devised theatre, collaborating with award-winning director Paul King ('The Mighty Boosh', *Bunny and the Bull*), creating plays and characters for fringe theatre. Then she collaborated with comedians Matthew Holness and Richard Ayoade on a stage show centered around spoof horror writer 'Garth Marengi'. This show went on to win the Perrier Award, and eventually became cult hit Channel 4 comedy series 'Garth Marengi's Darkplace', in which Alice starred as psychic doctor 'Liz Asher'. Alice was thrust into the world of comedy.

Since then, Alice has become a familiar face in TV comedies including 'Come Fly With Me', 'Little Britain', 'The Mighty Boosh', 'Star Stories', 'Black Books', 'The I.T. Crowd', to name but a few. She has written for Bafta-winning sketch show 'Harry and Paul', toured nationwide with Steve Coogan, starred and co-written her own sketch show for E4, 'Beehive', and starred in the multi-award winning 'Horrible Histories'. She also appeared in Edgar Wright's hugely successful *Hot Fuzz* as Timothy Dalton's slatternly side-kick. However, her love of film led her into developing *Sightseers* with BigTalk, with Edgar Wright offering to Executive Produce.

Alice has previously written and starred in several award winning short films, creating an internet project, Jackal Films. The films have screened worldwide, and *Sticks and Balls* and *Stiffy* both won the Straight 8 competition two years running and premiered at Cannes. She is now developing her second feature script and making her first foray into film directing.

Alice is due to star in the second series of new Comedy Award nominated Sky Atlantic series, 'This is Jinsy', directed by 'Psychoville's' Matt Lipsey. Her self-penned radio series, surreal sketch show 'Alice's Wonderland' has just broadcast on BBC Radio 4. Alice also remains true to her character comedy roots and still performs regularly live on the London circuit. She is one half of spoof psychedelic folk duo 'Hot Brew' who have an album coming out in 2013.

#### **Nira Park – Producer**

Nira Park founded Big Talk in 1995, through which she produced both series of Simon Pegg and Jessica Hynes' award-winning comedy series 'Spaced', directed by Edgar Wright, all three series of double BAFTA award-winning sitcom 'Black Books', and the comedy drama series 'Free Agents'. Following the success of 'Spaced', Nira went on to develop and produce the hit movie *Shaun of the Dead*, for which she received a Carl Foreman Award nomination at the 2005 BAFTA Awards. Nira was also selected as one of Variety Magazine's Top Ten Producers to Watch.

In 2006, she produced Ringan Ledwidge's debut feature *Gone* for Working Title/Universal and she collaborated again with Simon Pegg and Edgar Wright on their follow up movie, *Hot Fuzz*. As Edgar Wright's producing partner, they teamed up again with *Scott Pilgrim Vs. The World*, starring Michael Cera, which was released internationally in August 2010 to outstanding critical acclaim. She also Executive Produced both series of BBC Three's hit sitcom 'Him & Her', and Channel 4's 'Friday Night Dinner', written and produced by Robert Popper.

In December 2010, Nira was the recipient of 'Producer of the Year' at the UK Women in Film and TV Awards.

2011 saw the release of *Paul*, penned by and starring Simon Pegg and Nick Frost and directed by Greg Mottola for Working Title/Universal. This was followed by *Attack the Block*, Joe Cornish's debut feature. The film has won several awards including all four Audience Awards at Sitges, SXSW, LAFF and Fantasia International Film Festival.

Nira is currently in post-production on psychological horror *In Fear*, directed by Jeremy Lovering for StudioCanal/Film4. Currently shooting is *Cuban Fury*, a dance comedy starring Nick Frost, directed by James Griffiths.

Next up is *World's End*, the third film in Edgar Wright's trilogy of comedies with Simon Pegg and Nick Frost. Nira is producing with Eric Fellner and Tim Bevan of Working Title, and will begin shooting in the UK in October.

### **Andy Starke – Producer**

After ten years in the world of television post-production, and five years as part of psychedelic rock group “Regular Fries” (currently residing in the “where-are-they-now” section), Starke founded Boum Productions with award winning writer and film historian, Pete Tombs. For Boum, Starke has written, produced, directed & edited numerous TV, film and documentary projects.

Boum has received worldwide acclaim for its ground breaking Mondo Macabro DVD label, focusing on “the wild side of world cinema” and dedicated to preserving formally “lost” genre movies from countries not usually associated with “popular” cinema.

In 2007 Boum founded Mondo Macabro Movies to bring original productions to the screen – the first, *Zibahkhana*, directed by Omar Ali Khan, was the first ever modern horror movie to be independently produced in Pakistan, and went on to win multiple awards and play worldwide on the festival circuit, before being sold for distribution in all the major territories.

In 2008 Starke and director Ben Wheatley founded Rook Films – the company’s first original production *Down Terrace*, was directed by Ben Wheatley and has won multiple awards, received fantastic critical acclaim and has been sold in the UK and US.

Rook's second feature *Kill List* (co-produced with Warp X) was again directed by Wheatley and has won multiple awards and received huge critical acclaim around the world. Rook currently has a slate of movies and documentaries in development and Wheatley's third feature, *Sightseers* (co-produced with Big Talk Pictures) will be released in 2012.

### **Claire Jones – Producer**

Claire Jones produced her first feature film, *Kill List*, in 2011 after eight years of producing Ben Wheatley's many commercials and online shorts. Ben Wheatley's *Kill List*, a Warp X/ Rook Films production with Film 4, had its world premiere in SXSW. Selected for a number of festivals and winning multiple awards, including six nominations at the British Independent Film Awards and Best Horror at the Empire Awards, it was released theatrically in the US and the UK to much critical acclaim.

Claire, producing with Rook Films, is currently in development on a slate of feature films with Wheatley. She has just produced her second feature film, *Sightseers*, a black comedy directed by Ben Wheatley (co-produced with Big Talk Pictures), which will have its theatrical release in 2012.

After gaining a law degree and finishing law school, Claire began her career in law. Whilst working in a city law firm she helped out on numerous films, running on weekends for the London Film School.

After discovering her love for film, she moved swiftly into production where she became production manager for various acclaimed directors, including Stephen Frears, John Madden, Shane Meadows and Kirk Jones.

In 2006, at the age of 26, she set up one of the first digital content companies, Tomboy Virals. Over the next few years, Claire created original digital content for the top advertising agencies, winning numerous awards at Cannes Lions, BTAA's and the Webby Awards. Since 2008, filming all over the globe for Blink Productions, she's produced numerous

commercials, music videos and short films including an Emmy nominated short film for Outstanding Online Comedy.

### **Laurie Rose – Director of photography**

Having been to Art School, managed an off-license and cooked in a cafe, Laurie leapt at the chance to be a runner for a Brighton TV production company. Lifelong fascinations with film, music, and taking things apart (and occasionally putting them back together) lead him quickly down a technical road. Initially this was in sound and it then moved onto camerawork, where he gained a broad and varied experience.

From music promos to documentary, from format TV to commercials, Laurie's assimilation of new skills and storytelling techniques has helped shape his response to what he sees and honed a visual style.

Laurie DOP'd Ben Wheatley's first feature film, *Down Terrace* and has subsequently worked on every Wheatley film, including the highly critically acclaimed *Kill List* (where his work was described as “Unflinching” – LA times and “using the realism of the hand-held camera to suck us right into their lives, whilst managing to maintain a lovely cinematic look” – FilmThreat). The two have built a working relationship and a quiet mutual understanding where Laurie is able, not only to respond intuitively to Wheatley's creative working style, but also to clearly convey Wheatley's vision to the screen.

Laurie continues to utilize his Art School aesthetic with his enthusiasm for new technologies and new techniques to bring an innovative, vibrant, and unique approach to British cinema.

### **James Williams – Composer**

James Williams composed the score for Ben Wheatley's *Down Terrace* and *Kill List*, earning him much praise in the press including: “Jim Williams' eminently unsettling score – the film's saturnine heartbeat – pulses underneath (Financial Times); “...Jim Williams' abrasively oppressive score...” (Independent); “Jim Williams' score, incorporating mysterious chants and whistling, backward-played speech, and dragging strings, further cements a mood of dread and anxiety.” (Reuters); “Britain has rarely seemed so eerie, the sound and score playing with an expert handle on tension, tension...release” (Sunday Times).

Jim had a long-term co-writing partnership with composer John Lunn. Their combined composing credits include four series of their Ivor Novello Nominated scores for the BBC's ‘Hotel Babylon’; the feature film *The Gift* for BBC Scotland; ‘Material Girl’ and ‘Harley Street’ series, both for Carnival/ITV; two series of ‘Auf Wiedersehen Pet’ for the BBC; ‘Heartless’ for Ecosse Films; ‘Sorted’ for the BBC; and ‘Lock Stock’ – The Series made by Ska/Ginger for C4.

Jim's other credits include the feature *Under The Greenwood Tree* directed by Nick Laughland for Ecosse Films; the 2009 ‘Minder’ series made by Talkback Thames for Channel Five and the BBC 4 documentary ‘Not Cricket’.

As a songwriter and producer he's collaborated with some of the industry's leading figures including Phil Thornalley of Swamp Productions, Los Angeles producers The Matrix, and with Shaun and Mike Ward co-wrote Kenny Thomas' international hit Thinkin' About Your Love released on Chrysalis Records.

A highly regarded session guitarist and arranger before turning to composing for films and television, he regularly worked with leading record producers Alex Sadkin, Stuart Levine, Bob

Sargeant, Gary Stephenson and others. He played on several M-People tracks including their mega hit *Movin' On Up*, as well as on recordings with Go West, This Mortal Coil, Terry Hall, Breathe, Bros, Brix Smith, Wet Wet Wet, Republica, Claire Grogan, Spear of Destiny, Nick Heyward, Cindy Lauper, Rick Astley, Paul Weller, Beverley Craven and Maxi Priest.

#### **Robin Hill – Co-editor**

Robin Hill has been making films since he was a kid, and with Ben Wheatley since 1992. Professionally an editor in film and television, Robin also co-wrote and starred in Wheatley's debut feature, *Down Terrace*, as well as editing Wheatley's follow-up *Kill List*. Robin's recent projects have included comedy series 'Twenty Twelve' for the BBC and the upcoming albino hunting feature film *White Shadow*.

#### **Eileen Davies – 'Carol'**

Eileen made her first appearance on TV playing the tearful Wardrobe Mistress in the original 'Ready When You Are, Mr McGill', directed by Mike Newell. Since then she has been associated with wide ranging projects including 'Middlemarch', 'Bleak House', 'Body and Soul', 'Foyle's War', and 'Midsomer Murders', as well as comedy appearances in 'Alas Smith and Jones' 'People Like Us' and 'Waiting for God'. Her film work includes *Bright Star* for Jane Campion and she has very much enjoyed the work she has done over the years with Mike Leigh in *Meantime*, *Secrets and Lies*, *Vera Drake* and *Another Year*.

#### **Jonathan Aris – 'Ian'**

Jonathan Aris's film credits include *Bright Star* (directed by Jane Campion), *Gulliver's Travels* (director Rob Letterman), *Flawless* (director Michael Radford), *Birthday Girl* (director Jez Butterworth), *Topsy-Turvy* (director Mike Leigh), *Metroland* (director Philip Saville) and *The Jackal* (directed by Michael Caton Jones). He also plays Anderson in the current 'Sherlock' TV series and his numerous television appearances include the role of Jonathan Miller in Terry Johnson's TV film 'Not Only...But Always', Bryan Wells in Peter Kosminsky's 'The Government Inspector' which won the Royal Television Society Award for Best Single Drama (2005) and the BAFTA for Best Single Drama (2006), Richard Leavis in the TV series 'The Amazing Mrs. Pritchard' and Stanley Soward in the TV film 'Margaret Thatcher: The Long Walk To Finchley' (2007).



### **Richard Glover – ‘Martin’**

After winning the BBC New Comedy Award in 2001, Rich Glover went on to star in Ealing Live and became one third of the sketch group 'Pros from Dover'. An incredibly versatile actor, he has starred in such films as *Learners* (BBC) and *St Trinian's* (Ealing Studios) and a wide variety of television shows from 'The Mighty Boosh' (BBC1) to 'Casualty' (BBC1) and 'Meet the Parents' (Channel 4 / Objective Productions). In radio, Rich has worked alongside Danny Wallace on BBC 6Music and most recently, XFM London.

### **Monica Dolan – ‘Janice’**

Monica Dolan has appeared in films including *Never Let Me Go*, *The Arbor*, *Within The Whirlwind* and *Topsy-Turvy*. She starred as serial killer Rose West in the ITV drama 'Appropriate Adult' in 2011, other previous television credits include 'Agatha Christie's 'Poirot', 'Dalziel and Pascoe', 'Tipping the Velvet', 'Judge John Deed' and 'U Be Dead'. Her stage appearances include 'She Stoops to Conquer' and 'King Lear' and 'The Seagull', both with Ian McKellen.