

TIMESTALKER

A FILM BY ALICE LOWE

TIMESTALKER is a bawdy reincarnation rom-com romp that will take you back to the past, and then into the future. Our heroine, Agnes, is 'an incurable romantic' who keeps falling for the same guy throughout her many lives, only for it to end horribly, over and over again....

BFI and Ffilm Cymru Wales present, in association with Head Gear Films and Metrol Technology, in association with Creative Wales, and in association with HanWay Films, a Popcorn Group co-production, a Western Edge Pictures production, TIMESTALKER.

A film by Alice Lowe

Written & Directed by Alice Lowe

Produced by Vaughan Sivell

Starring Alice Lowe, Jacob Anderson, Aneurin Barnard, Tanya Reynolds and Nick Frost.

Produced by Mark Hopkins, Natan Stoessel and Tom Wood.

Executive Produced by Ty Francis, Franki Goodwin, Mike Rattenbury, Vaughan Sivell, Natan Stoessel, Marie-Gabrielle Stewart, Peter Watson, Natascha Wharton, Bizzy Day, Kiah Simpson, Laura Brook, Charlotte Colbert, Philip Colbert, Phil Hunt, and Compton Ross.

Running Time: 89 Mins



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INTRODUCTION

From the creative team behind PREVENGE comes a romantic comedy about the eternal humiliation that is the search for love, spanning the most romantic epochs of history right into the future.

TIMESTALKER follows hapless heroine Agnes (Lowe) through time as she repeatedly falls for the wrong guy, dies a grim death, gets reincarnated a century later, before meeting him again and starting the cycle anew. It is one story told over many periods, all with the messy thrills and spills that come with daring to follow your heart. Or maybe your loins...

Agnes' only hope in avoiding this violent fate is by finally reaching spiritual enlightenment; but how can she ever wise up when she's destined to be a fool for love? Some lessons are just too hard to learn in one lifetime.



LONG SYNOPSIS

The West of Scotland, 1688. Spinster peasants AGNES and MEG attend the execution of a gorgeous heretic preacher ALEX. SCIPIO, a mysterious travelling artist, sketches the scene as nearby Agnes falls instantly in love with Alex, but in her attempts to save him from his torture and dismemberment, she trips over her dog GEORGE, and impales her head on a poleaxe.

Rural England, 1793. Agnes is now a very wealthy, flamboyant, 'lady of leisure' - the trophy wife of GEORGE, (no longer a dog!) a syphilitic sexual bully. SCIPIO is his frustrated and downtrodden manservant/illegitimate son.

Bored and belittled also, AGNES pours her heart out to MEG, now reincarnated as her servant, telling her that something or someone is missing from her life.

One day, from her carriage, she spots ALEX – now a very dashing but unsuccessful highwayman – as he stands peeing against a tree. It's fate! They make eye contact and once again Agnes is besotted.

Agnes sets out to make sure she is his next victim. When he finally manages to stop her carriage and steal her jewels Agnes tries to steal a kiss, but Alex hits her over the head and escapes into the woods.

Agnes is bereft, and George is livid and he forces to attend a ball in all her finery. She is hardly in the mood but to her amazement Alex is there masquerading as a gentleman thanks to his ill-gotten gains. She accosts him in private and as he tries to reject her again they are discovered by George.

In jealous rage he drags them both back to their mansion. Alex is tied to a chair but to protect her love Agnes attacks George.

The fight is vicious! Agnes even pulls a part of George's syphilitic nose off. George chases her to their bedroom. He grabs a sabre from the wall. As Alex escapes his bonds downstairs, Agnes resigns herself to her fate (again) and George chops her head off.

The Dawn of Time. A caveman called Alex runs through woods, pursued by something in the bushes behind him...

Victorian England, 1847. Agnes is now a prim and ‘seemingly’ proper school teacher, crosses paths with Alex. Again, she is besotted, and chases after him in the street. Alex is about to be run over by a horse carriage driven by Scipio. Agnes dives at Alex to push him to safety and in the process the carriage rolls over her, decapitating her again...

New York, 1980. Rebirth! Agnes is a newly arrived emigre in the Big Apple. “I’m a new woman! A liberated woman.”

She struts down the street with Meg by her side taking in the sights - while George, now an alcoholic tramp, is watching her from afar.

In Agnes’ apartment is a massive poster of Alex, now a New Romantic pop star (Alex Phoenix).

Agnes is not just a fan ... she OBSESSED with him.

Seeking some enlightenment to explain the strange dreams and visions she has of previous lives, Agnes goes to get a tarot card reader. He draws the Death card over and over. He warns her that history repeats itself; often because there's a lesson you have to learn. “Improve yourself” he advises.

Misunderstanding, Agnes gets a perm and takes up Aerobics.

Meg has taken up the cause of feminism and finally reveals to Agnes that she loves her. But Agnes' heart is set on Alex and she tells Meg “I would rather be a slave than a lesbian”.

Agnes continues to follow Alex around New York, when she is discovered by Scipio - who is reincarnated as none other than Alex Phoenix’s long suffering manager.

Agnes pretends to be a pop journalist to get close to him and even though Scipio sees she is just a totally crazed fan he offers Agnes backstage passes to Alex’s next gig, hoping she is crazy enough to do something drastic to Alex and improve his own situation.

Backstage, Agnes can at last confront Alex and tell him about all the past lives they’ve shared together. He has no idea what she’s talking about and realises Agnes is the fan who has been stalking him. She tries to explain her theory to him: that the problem is that she always dies first. What if he died first? She gets a gun out of her bag and Alex starts begging for his life. Scipio steps into the room and encourages Agnes to shoot him. But Agnes meekly asks Alex to sign her album and runs out.

Cut to: The Dawn of Time. Caveman Alex, running, is finally caught by his predator - a prehistoric, animalistic Agnes - who wrestles him to the ground.

Back in 1980, having confronted Alex with her fantasies and been rejected (again!) but this time survived (Yay!) - Agnes finds herself in group-therapy, led by therapist MARION (The original fishwife reincarnated but with the same unpleasant odours) who tells Agnes she was stuck in historical fantasies to “protect herself”. Agnes realises she can ‘wake up’ from her dreams, and finally live her real life. As the session ends, all members clap Agnes for her insights - including a now clean and seemingly rehabilitated George... though clearly still infatuated.

Meg and Agnes reunite in park. Agnes apologises for her harsh rejection and appreciates that Meg has “always” been there for her. And just as Meg thinks this love is going to be realised... Agnes announces she is getting married.. to GEORGE.

Jump to the wedding. All of the characters from Agnes’s lives are guests. Agnes is the blushing bride... well not blushing - “Flash backing” if that’s a word. As she walks down the aisle the flashbacks of her past lives return:

Cabaret Nightclub, 1940. Agnes is dressed in a Cleopatra costume tied to a giant wheel. George is a magician and knife thrower. He aims a knife, but Agnes looks into the crowd, and notices Alex, now a devilishly handsome army officer. They stare at each other, George notices. The homicidal jealousy we have seen before floods over him. Bombs of the blitz drop outside and George does his worst...

Back to the wedding in 1980. Agnes realises she can’t go through with it. She tries to run away. Enraged, George raids the wedding gifts for a weapon to kill her with and finds a set of kitchen knives. He throws a really good quality carving knife, which pins her to the wall and she dies in Meg’s arms, promising to see her in the next life.

The Dawn of Time. Prehistoric Agnes finds a pink heart, hanging in mid-air. She touches it. It’s perfect forgiveness. It’s Love.

Cut to: Agnes in Limbo. She finds Scipio there - working as he has through all of time as some kind of reincarnation cosmic admin assistant. He tells her that was her last life. Agnes can't believe it. She won't believe it... she won't just disappear. She has wasted all her lives chasing a guy that did not want her. She realises she can rebel - she has to fight back. She takes another path and runs away from the light...

Back in 1980 - Agnes has resuscitated. She pulls the knife from her body and runs. She arrives on stage where Alex is performing a gig to a, rightfully, disappointed crowd. Agnes has a plan. She will steal and kiss and they will die together. In front of his last remaining fans - she pulls a gun and shoots him through the back of his head as their lips touch. One kiss. One bullet. She has finally broken the cycle.

The Future. 2117. An apocalyptic bunker room. Meg and Agnes are now together. The pair kiss. "It's time."

They head out followed by George, Scipio and all the other characters from throughout the ages, now joined to make a rebellious army...

They are living in the Mansion Agnes lived in in the 18th century - now a derelict base camp of this dystopia - under attack and surrounded by riot police. Agnes leads the charge against them - only to come face-to-face with Alex, leading the policeman. He sees her, and falls for her instantly. "I love you".

Agnes runs away. Has the cycle ended? Or has it simply reversed...?

Starring Alice Lowe (Agnes), Jacob Anderson (Scipio), Aneurin Barnard (Alex), Tanya Reynolds (Meg) and Nick Frost (George).

DIRECTOR'S STATEMENT

I plan to take the best of cinema tropes; the painterly beauty of costume drama, the surrealism of futuristic fantasy, the exuberance of the 1980s, and the theatricality of swashbuckling adventure, and weave a unique dreamlike narrative. Bejewelled with cheeky humour about men, women, and the eternal conundrum of sexuality.

Highwaymen, Jane Fonda aerobics, a woman who marries her dog, syphilitic cocks, New Romantics, disco-dancing revolutionaries, and giant wigs. A wild technicolour ride through Time. With knickerbockers on.

I wanted to write something that reflected the eternal humiliation that is the search for Love. And the tyranny of the narratives we're taught. Real life can just never match up to it. We make the same mistakes over and over. But weirdly, the answer is always in ourselves. This is a story about what it is to be human, and how that never changes. Whatever era you read about, we still recognise Love, rejection, jealousy, longing.

At the same time, it's about a woman who realises that the power is within her to change things. I hope it's an uplifting joyful crazy funny relatable film. About second chances. And the fact that it's never too late to change.

I was inspired by all these grand romantic epics of old Hollywood, and the beautiful optimistic naivety of them. Alongside the vast timeless wisdom of them! Times are so dark now, who needs more of that?

I was watching sagas like THE LIFE AND DEATH OF COLONEL BLIMP, DR ZHIVAGO, GONE WITH THE WIND enjoying the grandeur and scale. But at the same time I wanted it to be a small personal story, about one person's evolution, and emancipation in a sense. So I decided to spread her story over a few eras.

In a way, it's a paean to the romantic narratives we all absorb. We grow up thinking we're going

to be swept up by a prince on horseback, or be austere asked to dance at a ball, or even meet our sweetheart in The Big Apple in the Empire State building.

But I also wanted to make something poppy and fun. I love the metaphysics of comedies such as BACK TO THE FUTURE and GROUNDHOG DAY. I wondered what would happen to a heroine who just kept coming back, despite drawbacks, such as being decapitated.

Agnes is admirable. But she's also stupid. I wanted to make a heroine who is how I feel. An incurable optimist, a slave to Love. But actually we do see her 'grow up'. And many of the film's themes are about emancipation from tyranny in one way or another. I was fascinated by how we often mistake subjugation for Love. This can be in a kinky way, S&M or whatever. Or just the emotional abuse we often put up with because we think it's Love. Love Equals Feeling Terrible. But hopefully there's a clarion moment when we realise that true love is about giving someone freedom.

Q&A WITH WRITER & DIRECTOR ALICE LOWE

How did *Timestalker* start to develop in your mind?

I really missed the high concept supernatural comedies of the 80s and had been mulling on that area, wondering what a contemporary version would look like. It started as a joke, the idea of someone who would stalk you over time, like a real long standing grudge. The idea went through many literal incarnations as a film, where I wondered, what if you made a modern rom com that's about women and romance over several centuries? That subverted the usual narrative of boy meets girl. Into boy meets girl, runs away from girl, she chases him anyway, she dies horribly and is reincarnated and has to do it all over again. It could either be deemed enduring love, or dangerous criminal obsession. Or both. I also was thinking a lot about mortality and time and getting second chances. And was very inspired by Powell & Pressburger. It's not particularly fashionable to make films about the soul, the ideals of romanticism, from a romantic perspective. It's sort of embarrassing to have romantic ideals these days. But there was something I wanted to salvage from the golden era of screen, but giving it a modern and sometimes violently dark twist. I just fell in love with the idea of this character who is just completely deluded in their everyday life. Who has a kind of 'main character' syndrome. It's me really. The idea of pursuit of something even though it's really really bad for you. Which makes me laugh, because it's a common trope for the romcom heroine, but she doesn't usually end up getting her head sliced off, and I do think it was about time it happened. It's also somewhat a metaphor for independent film. It's this sadomasochistic desire to make films, which also comes from a place of romantic ideals. Which personally I never give up. The joy of writing the different periods and these being a product of a single character's imagination, really allowed me to delve into different film tropes, genres and cliches, which I knew would be so fun to play with. It's a love letter to some of my favourite film worlds, but also a scrapbook glimpse into one person's idiosyncracies. Bringing in everything I love from *DESPERATELY SEEKING SUSAN* to *THE PIANO*. I don't think enough time is devoted in cinema to the female imagination, what happens in a woman's head, fantasy, the female gaze. So for me this was a chance to make a female *BRAZIL* or *FISHER KING*. I love ensemble casts and once I'd decided to have one cast continuous throughout the whole film and the same characters popping up time and time again, I knew it would be an unusual challenge for the cast. But also extremely ambitious as a project. It's a very big visual concept and I wanted to

widen the scope of my filmmaking with kind of a wishlist of the things I wanted to try. Hedonism isn't something you usually associate with female directors but I thought that it's also about time that was allowed. To just have fun with creation. And so many British directors inspired me in that, with lush visual feasts, Peter Greenaway, Derek Jarman, Nicholas Roeg.

How do you think it differs from / and what does it have in common with - your previous work?

Well for a start, in most of my other films I'm killing people. But in this one I'm getting killed. About 6 times. In the past a lot of my work in the film world has been quite rough and ready, low budget, hand held, semi improvised. What you see is what you get. The challenge of this film was that some of the scenes are verging on pastiche (without overloading the parody element), so it was about rising to the challenge of filming things in a more classical style, using painting compositions as inspiration, looking at how to tell stories from a different more idealised perspective. The fantasy element hugely influenced our choice of lenses for example. I hope the visual ambition speaks for itself. It was so fun actually having a production design budget, where we could commission individual pieces. I love design to be as experimental as possible, and prefer, when possible, FX to be in camera, practical FX, etc. So just to be able to build a world was such a delight and privilege. There's a lot of symbolism and colour symbolism within the film, and I wanted to play with the audience expectation. So while we were influenced by say, BARRY LYNDON, I still wanted there to be times where the audience suddenly were jolted into the realisation that they're watching a postmodern film, and that it's not necessarily a reliable narrator! There are strange horror and fantasy sound and music choices that crash into the piece and remind you you're not in Kansas anymore.

In terms of similarities, like my debut PREVENGE we have again collaborated with composers TOYDRUM. Although they have outdone themselves by creating the most incredible string score, which I knew I was asking the earth, but what they have done is extraordinary. I gave them some Lalo Schiffrin and they came back with brilliance. Which then veers and morphs into an electronic sound track as we move through the different eras. This lends it the sci-fi chameleonism I wanted the film to have. Hopefully as Agnes evolves karmically, the audience's feelings also become more complicated as the score goes on. They also produced the most convincing 1980s hit that is SO catchy people will be humming it thinking it's a genuine hit from the era.

I also love colour so I think the bold colour statements we used in PREVENGE are still there, but a little bit away from horror and into stranger territories. When I told Production Designer Felicity Hickson I wanted to use purple a lot she was like, no one uses purple... But to me I wanted to use this supposedly 'female' palette of pastels, pinks and blues. Just to shake things up a bit. I decided that if blue was the colour of heartache and pink the colour of love, purple must be the colour of unrequited passion. So we shift within that palette throughout the film, the colours echoing Agnes' mood. A bit like a mood ring haha. I read an article once about 'bisexual lighting' which is blue and pink. So I thought that was gorgeous coding for Agnes' journey. Like PREVENGE it's also filmed in Wales, which has been such a wonderful experience. The audience's relative lack of familiarity with the locations means we can build something even more unique and otherworldly. And I just love Wales and Welsh crew.

Martin Pavey has also joined us again as Sound Designer and we had an absolute ball with the maximalism of this film. We basically put everything on it and like Coco Chanel had to take some of it off again. But it was so fun creating the inner soundscape of someone's mind. Agnes is completely loopy so her world is so heightened. Everything is vivid. So the soundscape really takes you on a psychological journey through comedy to sadness to mental disintegration. The sound design begins to subtly undermine the fairytale.

Was it challenging to also star in the film?

I don't find it particularly challenging. I'm literally on set all the time, so why not give yourself something to do haha! I think it's more of a demand on cast and crew, but everyone was fantastic. I have been lucky enough to have had the most amazing producers and production team. Sometimes there are special measures and timings you have to take on board because you need an hour in makeup for example. I tried to be as accessible as possible at all times to cast and crew, getting changed on set etc. The production team had worked for so long on this project, everyone knew it back to front. And so the 1st AD built the most incredible schedule which enabled us to film in as few locations with as few changes as possible. I like to be totally immersed in the project as I think personally it speeds things up. I know exactly what I want as a director and actor and it means I can immediately demonstrate what the tone is and people can just join in and you're away!

Having worked with many directors over the years, what kind of director do you think you are?

Ha, I have definitely developed preferred approaches. I would say I'm an actor's director. Because at the end of the day, if the actor isn't on board, you're going to get worse stuff. And I know exactly how vulnerable and difficult it can be to relax as an actor. So at all times I like to incorporate an actor's ideas. I never ask them to go against their instinct. To me an actor's instinct is a gift and why not use it. You then gain people's trust and can ask them to give you alternative performances just for fun. My general instinct as a director is, use what's there! So many people seem to struggle against what's there, the 'wrong' line delivery, wrong lighting, wrong tempo, wrong location, and to my mind they then waste time and effort. I like to discover the virtue of what's in front of me. And watch that blossom! And having said I'm an actor's director, this applies to crew too. When you give trust to people to do their job and pursue their creative instincts, they give you more than you asked for. And the workplace becomes a joyful generous magical place. I have always preferred it when there's no distinction in status between cast and crew and have always longterm working relationships with crew, DoPs, makeup artists, etc. To me, you're all a team working together and what's the point if you're not enjoying yourself. You're asking a lot when you ask people to give you their best, so you have to be respectful and thankful and... make it FUN.

How do you think audiences will respond to the characters in the film?

I think it will be interesting to see how people react to Agnes. I've never been one to be interested in 'likeable' female characters. Agnes is self obsessed, deluded, naive, selfish, single minded, obsessive, and slow to learn. She's a fool. But long standing work as an actress has sort of made me bored of the 'strong female character' trope. For comedy, you need a fool. And I was sick of women not being allowed to be idiots, to be FUNNY essentially. And we don't see say, ELF or DUMB AND DUMBER as an indictment upon the intelligence of all men. And hopefully we can reach the same point with female protagonists. But actually Agnes is PERSISTENT, she never gives up. And that's her one virtue and why Meg falls for her. Eventually Agnes does LEARN. She breaks out of the narrative, realises she doesn't want the guy, she just wants what the guy HAS. And so she's able to break free. To a degree. It's really up to the audience which way they interpret the ending. But it's basically a choice between fantasy and reality depending on which way you lean.

I think people will really fall in love with MEG. For me she's always been the heart of the piece. She's often the audience's perspective in a way. But she is in her own way obsessed and sad, like

everyone in the film! In the film, everyone is at a different level of karmic development and status, but they ALL want more! So no one is particularly happy with their lot. GEORGE's fortunes improve significantly when he's reincarnated as a human after being a dog. But his karmic involvement with Agnes leaves him frustrated and disenfranchised, looking for revenge for the destiny stolen from him. So interesting to see Nick Frost playing this role as we're used to seeing him as quite cuddly. But he brings this brilliant wounded dark quality to George, he's so menacing and unpleasant, completely unlike Nick himself! ALEX, Agnes' love interest like her is self absorbed and obsessed, yet he thinks fortune holds something greater for him than Agnes. He's fame obsessed and wants immortality in any form. Aneurin nailed the rock star persona of Alex so brilliantly, it's too real at times. This man who is so convinced of his own special status, but in many ways is much more cowardly than our heroine Agnes, and is terrified of death. Then there's SCIPIO who karmically is the most advanced character in the film, but yet is still really really pissed off. Because no one in the film REALLY has power in the face of Death. Death is always the boss. I had fun watching Scipio manipulate his way through the film. When I spoke to Jacob (Anderson) about the character he said he saw him as a combo of Puck and Iago, which is just perfect really. Jacob is really mercurial as an actor, often comes across as completely different to how he actually is! So I relished seeing him bring this smooth but seething role to life, such intensity. But it was also great to improvise with him as I don't think he gets cast enough in comedy and he's brilliant.

Were there any particular films or filmmakers who inspired this film?

How long have you got haha?! As I said, this was initially inspired by a combo of 80s high concept comedies and period films. And really looking at 'romance' through the ages and how this applies to film. The beginning is set in Scotland and the 1600s, and I suppose evokes ROB ROY or even folk horror such as WITCHFINDER GENERAL. But once Agnes sees Alex, the film becomes a cosmic ROMANCE. And as such was influenced by A MATTER OF LIFE AND DEATH, COLONEL BLIMP. I'm obsessed with Powell & Pressburgers theatrical symbolic style and wonder where this disappeared with British filmmaking. We then travel to 18th Century Essex and so BARRY LYNDON, TOM JONES, MARIE ANTOINETTE era. I love this era as often elicited in retellings of Cinderella, so it's a proper fairytale section this part of the film for me. Basically Cinderella takes a gothic twist and becomes BLUEBEARD or BEAUTY AND THE BEAST. And the Victorian section is JANE EYRE, but also probably to do with my obsession with

THE PIANO. Jane Campion has always been ahead of the game in terms of creating a world on her own terms. Then the 1980s section is a shameless concoction of WORKING GIRL, GIRLFRIENDS, BACK TO FUTURE, PURPLE RAIN, TOOTSIE, etc. The futuristic section was interesting as really we didn't have a sci fi budget to play with. So my idea was to have a CLOCKWORK ORANGE take on these post apocalyptic warriors, who are dandy revolutionaries who like dancing and wield antique household implements as weapons. Throughout we used the idea of reincarnation production-wise across the board in terms of reusing props, set, costumes and even extras repeated throughout all the eras. I don't know who else has done this, but someone will have. To me that is the joy of being across all departments creatively. That I can make a spur of the moment executive decision. To break the rules. Re use the same location. Enjoy putting in easter eggs for people to spot. Then finally we have what we call 'The Dawning Of Time', which I decided, in the Timestalker universe, where Time is one big circle, could either be far in the future or far in the past. I love the greens of EXCALIBUR and was always transported by its otherworldliness. But also ZARDOS. I wanted to show the past as another planet in a sense. The heart 'obelisk' is a sort of joke about the dawning of Romance in human history (which I wrote way before Barbie was even a sparkle in Greta Gerwig's eye, haha). I imagined that LOVE is this sort of concept outside of the human body, an alien influence that makes us crazy. But also is the source of everything. I love how in MANDY there's a goblin with a crystal and I just like to see this kind of out of the box use of materialising symbolism and visual ideas out of philosophical thinking. Tarot is a manifestation of this in the real world, so tarot is featured in the film. I did a lot of research about karma, Buddhism, Hinduism, reincarnation, karmic wheels, the stages of enlightenment and wondered what it would be like to apply that to one person's narrative. Or even to a woman's journey through time and the pitfalls in every single era.

Can you describe the visual style of Timestalker?

Schizophrenic probably haha! No, the challenge was to tie these kaleidoscopic visions into one unified whole. I'd say the style of the film evolves as it goes on. We start simplistic. Then as we go into modern times the filmmaking becomes more 'modern'. It is a riot of shameless colour. Which to me is Agnes, her moods are all on the surface, she's unashamed about what she's doing, she's an old fashioned heroine in a modern world. Everything is through her perspective, so it's fantastical, dreamy, idealised. So the style is very visually singular and removed from reality. And she's watched a LOT of films and music videos. So music dominates, she is one of those people has an

inner soundtrack. It's a very dreamlike narrative and this took a while to find with Editor and genius CHRIS DICKENS. We had to build a language for the dreamscapes which are all clues to what is happening. They reveal to us that what we are seeing is not reality but the heavily edited fantasies of someone who is living under delusion. To me all films are dreams and I'm inspired by the collage-like intuitive editing of Nicholas Roeg. You piece together the story from the snippets revealed to you. And the surrealness of the film becomes gradually more evident the more woozy and unstable you feel in Agnes' world. Having said all this, it is a comedy. And many of the choices in the film visually are about telling a story in a funny or awkward or economical way!

What does it mean to you for the film to premiere at SXSW?

I have never been to SXSW but I hear it is one of the most fun, most rock and roll, forward thinking, open minded and creatively supportive festivals! I can't wait. One thing a comedy needs is an audience. And I don't feel this film is complete until we get that audience. You hope people will laugh but you can't know until you have a roomful of people. I just think SXSW has the reputation of a fun place so I'm just so stoked to be showing a comedy at this particular festival. I think there needs to be more space and respect within the film industry for comedy. Because it's needed! I'm also looking forward to being in Austin and seeing lots of films.

What's next for you?

I'm developing some very exciting television concepts which I'm not allowed to talk about yet! As well as planning my next film.

MAIN CAST

ALICE LOWE as AGNES

Alice Lowe is a British actress, writer, and director. She made her screenwriting debut with *SIGHTSEERS* (2012), directed by Ben Wheatley, in which she also starred as the hapless Tina. After premiering at Cannes, *SIGHTSEERS* went on to receive many accolades, including Empire's Best British Film, as well as acting and screenplay awards for Alice.

PREVENGE (2016) was Alice's directorial feature debut. She wrote, starred in, and directed it whilst 7-8 months pregnant. The film opened Venice Critics Week and screened at Toronto, LFF, Sitges, Rotterdam, SXSW and AFI before going on general release in the UK and US to critical and audience acclaim. Alice was BIFA nominated for Debut Director.

Alice's other work includes three series of her sketch show *ALICE'S WUNDERLAND* for BBC Radio 4, several short films, TV and Film appearances such as *GARTH MARENGHI'S DARKPLACE*, *PADDINGTON*, *HOT FUZZ*, and *HORRIBLE HISTORIES*. More recently she has starred in BAFTA nominated-UK indie *THE GHOUL*, *ADULT LIFE SKILLS*, and *LOCKE*. *Timestalker* is her sophomore Directorial feature.

JACOB ANDERSON as SCIPIO

Jacob Anderson is a British actor, best known for portraying the warrior Grey Worm in HBO's award winning fantasy series, *GAME OF THRONES*.

Anderson recently starred opposite Jodie Whittaker in *DOCTOR WHO* for BBC and currently stars as Louis De Pointe Du Lac in AMC's hit series *INTERVIEW WITH THE VAMPIRE*. Season two is currently filming and will air in 2024 on AMC and BBC.

As his alter ego Raleigh Ritchie, Jacob has a hugely successful career as a singer/songwriter.

ANEURIN BARNARD as ALEX

Aneurin Barnard is a Welsh actor, known for roles such as ‘Steerforth’ in Armando Iannucci’s THE PERSONAL HISTORY OF DAVID COPPERFIELD; ‘Bobby Willis’ in CILLA, and has been in acclaimed feature films such as Christopher Nolan’s DUNKIRK, and THE GOLDFINCH.

Barnard’s performance as ‘Prince Boris Drubetskoy’ in Andrew Davies’s 2016 television adaptation of Leo Tolstoy’s WAR AND PEACE on BBC One, earned him a BAFTA Cymru Best Actor nomination, and in the same year, he starred opposite Jodie Comer in the BBC drama THIRTEEN.

In 2021, Barnard starred in the BBC One prison drama TIME alongside Sean Bean and Stephen Graham earning him a second BAFTA Cymru Best Actor nomination.

In 2022, Barnard starred as ‘Daniel Solace’ in the Netflix series 1899 and had a role in the final series of BBC’s PEAKY BLINDERS. In 2023, he was seen in the BBC television feature MEN UP, about the first clinical trials for the drug Viagra that took place in Swansea in 1994; and filmed THE WAY written by James Graham and directed by Michael Sheen for BBC.

On stage, Aneurin played the role of ‘Melchior’ in the London premiere of SPRING AWAKENING, and he won a Laurence Olivier Award for his performance.

TANYA REYNOLDS as MEG

Tanya is a leading role in Netflix’s SEX EDUCATION and played ‘Mrs Elton’ to Josh O’Connor’s ‘Mr Elton’ in Working Title and Blueprint Pictures feature film EMMA with Anya Taylor-Joy, Mia Goth and Bill Nighy. Tanya has recently wrapped on THE BABY for Sky and RUMPELSTILTSKIN RETOLD, directed by Richard Jones, and played the lead in Channel 4 comedy drama I HATE YOU. Tanya will soon be seen in THE ACTOR, from director Duke Johnson (ANOMALISA) and exec produced by Charlie Kaufman alongside Gemma Chan, Toby Jones and André Holland. She has also filmed a huge Sony feature HAROLD AND THE PURPLE CRAYON, directed by Carlos Saldanha, a leading role opposite Zachary Levi and Zooey Deschanel. She will soon be one of the leads in the upcoming Netflix series THE DECAMERON, exec produced by Jenji Kohan (ORANGE IS THE NEW BLACK), alongside Zosia Mamet and Tony Hale.

Tanya recently made her stage debut leading in SCENES FOR GIRLS at The Royal Court. Before this she filmed feature film THE INFINITE with Asa Butterfield and Robert Sheehan and can now be seen as one of the leads in BFI feature film FANNY LYE DELIVERED opposite Maxine Peake, Charles Dance and Freddie Fox.

Further credits include roles in Desiree Akhavan's THE BISEXUAL for Hulu, Chino Moya's BFI feature UNDERGODS, OUTLANDER for Starz! and Harry and Jack Williams's RELLIK for BBC. Her first role out of the Oxford School of Drama was a series lead in DELICIOUS for Sky playing Dawn French's daughter.

NICK FROST as GEORGE

Nick is an actor, writer and producer. He started his career in the acclaimed British comedy, Spaced, working alongside best friend, Simon Pegg. The pair went on to star in The Cornetto Trilogy of movies directed by Edgar Wright – Shaun of the Dead, Hot Fuzz and The World's End – before going on to write and star in Paul, the alien adventure comedy that became an international box office hit.

Nick also brought a Thompson Twin to life in Stephen Spielberg and Peter Jackson's The Adventures of Tintin: The Secret of the Unicorn. Nick's many film credits include Richard Curtis' The Boat That Rocked, Joe Cornish's Attack The Block and Stephen Merchant's Fighting With My Family. Recent international TV roles include Into the Badlands (AMC), Why Women Kill (CBS), The Nevers (HBO) and Truth Seekers (Amazon Prime) which he also served as an Executive Producer and lead Writer.

Nick will next be seen in comedy horror Krazy House opposite Alicia Silverstone (recently premiered at Sundance); Svalta, a horror feature written and produced by Nick; UK comedy Seize Them! alongside Aimee Lou Wood; Alice Lowe's next feature Timestalker and finally, Corin Hardy's follow up to 2018's The Nun, Whistle. Nick is currently filming Universal Pictures' live-action adaption of DreamWorks Animation's How to Train Your Dragon. He will play Gobber the Belch, the trusted friend and adviser of Stock (Gerard Butler).

ABOUT THE FILMMAKERS

Alice Lowe - Writer/Director

Alice Lowe made her screenwriting debut with SIGHTSEERS (2012), directed by Ben Wheatley, in which she also starred as the hapless Tina. After premiering at Cannes, SIGHTSEERS went on to receive many accolades, including Empire's Best British Film, as well as acting and screenplay awards for Alice.

PREVENGE (2016) was Alice's stunning directorial feature debut. She wrote, starred in, and directed it whilst 7-8 months pregnant. The film opened Venice Critics' Week and screened at Toronto, LFF, Sitges, Rotterdam, SXSW and AFI before going on general release in the UK and US to critical and audience acclaim. Alice was BIFA nominated for Debut Director.

Alice's other work includes three series of her sketch show ALICE'S WUNDERLAND for BBC Radio 4, several short films, and TV and Film appearances such as GARTH MARENGHI'S DARKPLACE, PADDINGTON, HOT FUZZ, and HORRIBLE HISTORIES.

More recently she has starred in BAFTA nominated - UK indie THE GHOUL, ADULT LIFE SKILLS, and LOCKE.

TIMESTALKER is her sophomore Directorial feature.

Vaughan Sivell - Producer

Vaughan Sivell is a writer, director, producer, Exec Producer and CEO of Western Edge Pictures, which he founded in 2008.

His first feature film, THIRD STAR (Int Sales: Independent), which he wrote and produced, closed the Edinburgh Film Festival in 2010. The script was highly placed on the prestigious Brit-list, and in 2010 it was nominated for a BAFTA Cymru.

He has since established finance company The Gennaker Group, which produced THE CANAL (Dir. Ivan Kavanagh), a thriller-mystery co-production with the Irish Film Board and Ffilm

Cymru Wales. He also directed his debut feature documentary MR CALZAGHE (2015, eOne), about the extraordinary life and career of Welsh-Italian boxer, *Joe Calzaghe*.

In 2016, he produced and exec produced Alice Lowe's first feature, PREVENGE, which opened Venice Critics' Week and screened at Toronto, LFF, Sitges, Rotterdam, SXSW and AFI before going on general release in the UK and US to critical and audience acclaim.

His follow up to this was to direct PISTORIUS, the 4-part docu-series about the Paralympic and Olympic athlete and convicted murderer, set against the political backdrop of Post-Apartheid South Africa. The series was released globally by Amazon in 2018 to great acclaim, and shortlisted for the Grierson Awards 2019.

In 2019, Vaughan produced and exec produced Billie Piper's directorial debut RARE BEASTS, starring Billie Piper alongside David Thewlis, Kerry Fox and Lily James. The film again premiered In Competition at Venice Critics' Week 2019, and screened at the London Film Festival 2019 and SXSW 2020.

From 2020 to 2022, Vaughan produced and exec produced GAZZA, a two-part docu-series for the BBC about football icon Paul Gascoigne, nominated for a Grierson Award and WINNER of the Best Documentary Series at the 2023 Royal Television Society Awards.

Vaughan is now developing his narrative directorial debut, THE PELOTON, a slasher action thriller written by Vaughan and Nick Saltrese (A PRAYER BEFORE DAWN). Alongside his other scripts and continues to run Western Edge Pictures.

Mark Hopkins - Producer

Mark Hopkins is a Producer at Western Edge Pictures. He has over 20 years experience, working on features such as BEETLEJUICE 2, CRUELLA, TINKER, TAILOR, SOLDIER, SPY and both PADDINGTON 1 & 2. Mark produced the BFI and Film Wales backed THE TOLL (directed by Ryan Andrew Hooper, starring Michael Smiley and Iwan Rheon) for Western Edge Pictures, and most recently produced SAVAGE HOUSE (directed by Peter Glanz, starring Richard E Grant and Claire Foy) which will be distributed by Paramount. Mark has also produced a number of award winning short films. THAT NIGHT (directed by Chris Foggin and starring James Corden,

Alexandra Roach) screened at the London Film Festival, and SHIELD 5 (directed by Anthony Wilcox and starring Christian Cooke) won numerous awards at the Raindance Web Fest.

Tom Wood - Producer

Tom Wood is a Producer for Western Edge Pictures, working across the company's film slate. A Screen International Star of Tomorrow 2020, Tom began his career in development before moving into producing for Wellington Films and WEP. Tom has produced multiple short films, including BFI-backed short film SUDDEN LIGHT which was selected in the Official Short Film Competition at Cannes Film Festival 2020, won the Grand Prix at Cork and was nominated for a BIFA for Best Short Film. His latest, Film4-backed SUCH SMALL HANDS by Maria Martinez Bayona and based on the novella by Andrés Barba, was completed in 2021, longlisted for Best Short Film at BIFA 2021 and won multiple awards at festivals around the world including at Fantastic Fest Austin, Strasbourg Festival de films fantastique and Aesthetica.

For Western Edge Pictures, Tom co-produced Billie Piper's RARE BEASTS in 2019, and in 2022, he was a producer on GAZZA, a docu-series about the life and career of Paul Gascoigne commissioned by the BBC.

Tom will produce Vaughan Sivell's narrative directorial debut THE PELOTON.

Natan Stoessel - Producer

Natan Stoessel is an Executive Producer & Producer at Western Edge Pictures, managing WEP's day-to-day business activity and working on the development, production, and post-production of WEP's project slate. For Western Edge Pictures, Natan was on the production team for Billie Piper's RARE BEASTS and FfCW-funded feature film THE TOLL. Natan recently associate produced GAZZA, a docu-series about the life and career of Paul Gascoigne commissioned by the BBC, and winner of the Best Documentary Series at the Royal Television Society Awards 2023.

Jack Cornelius Knott - Line Producer

Jack Knott has come up through independent films in both production and production accounts, his credits as Line Producer include Andrea Arnold's latest film BIRD, AMC+

comedy series DOCUMENTARY NOW! S4, and THE TOLL also produced by Western Edge Pictures.

Dan Jackson – Casting Director

Dan Jackson, member of the CDG and works across film and Television. Dan got his first Casting Director credit in 2012. Casting Director credits include; VIGIL series 1 & 2 for BBC, feature film LIMBO for which Dan received both CDG and BIFA nominations for Best Casting. HIS DARK MATERIALS series 1, 2 & 3 for HBO & BBC for which Dan received a CDG nomination for Best Casting, Other work includes KAREN PIRIE for ITV which won Best Actress at The Scottish BAFTAs, feature films OUTLAW KING and FILTH. Dan also cast Alice Lowe's previous feature PREVENGE.

Ryan Eddleston - Director of Photography

Ryan Eddleston is a Wales based, award winning DOP / Cinematographer for feature films and long form, having previously won the BAFTA Cymru for Best Cinematography for THE POET WHO LOVED THE WAR: IVOR GURNEY. He has since been nominated three further times for his work on AMERICAN INTERIOR in 2014, THE FIGHT in 2019 & GRAV in 2022. More recently, he has shot DOCTOR WHO: TALES OF THE TARDIS for Bad Wolf. He also lensed Dolly Wells' GOOD POSTURE, Jessica Hynes' THE FIGHT, Rhiana Yazzie's A WINTER LOVE, Alice Lowe's PREVENGE and six feature films for Jamie Adams.

Chris Dickens – Editor

Chris Dickens ACE is an Academy Award and BAFTA winning film and television editor that began his filmmaking career as a film and linear editing assistant in television documentaries at Channel 4 and the BBC. His early career saw him collaborate with director Edgar Wright, on BAFTA nominated television series SPACED, and features SHAUN OF THE DEAD and HOT FUZZ. Since then, Chris has had a prolific and successful film editing career, going on to work with director Danny Boyle on SLUMDOG MILLIONAIRE, which earned Chris the Academy Award for Best Achievement in Film Editing and the BAFTA Film Award for Best Editing. Other film credits include *LES MISÉRABLES*, directed by Tom Hooper for which he received nominations for Best Film Editing at the Satellite awards, the Best Editing Critic's Choice award and an Eddie for Best Edited Feature Film - Comedy or Musical, MACBETH with director Justin

Kurzel, MARY QUEEN OF SCOTS directed by Josie Rourke, Elton John biopic ROCKETMAN with director Dexter Fletcher which earned another nomination for Best Film Editing at the Satellite Awards, and Michael Grandage's MY POLICEMAN, all to name a few.

Recently in television, Chris cut Steve McQueen's critically acclaimed SMALL AXE series, which resulted in nominations for Best Editing at the Chicago Film Critics Association Awards and BAFTA TV Craft nomination for Editing: Fiction.

Mátyás Fekete - Editor

Mátyás' upcoming credits are Alice Lowe's BFI and Ffilm Cymry Wales backed *TIMESTALKER* and Sean Ellis' *THE CUT* for Tea Shop Productions, Amazing Owl, and Wonderfilm Media.

In 2022, Mátyás teamed up with auteur and frequent collaborator Peter Strickland to edit *FLUX GOURMET*, for which he received a BIFA nomination for Best Editing. Shortly after, he edited Babak Anvari's feature *I CAME BY*. Prior to that, he then went on to work with Charlotte Colbert on *SHE WILL* for Popcorn Group and collaborated again with director Ruth Paxton on the horror feature *A BANQUET* for Tea Shop Productions and HanWay Films. Previously, he cut the TV movie *LOVE* directed by Alexander Zeldin for Cuba Pictures and BBC Films; *BE STILL MY BEATING HEART* a short film by director Ruth Paxton for Barry Crerar Productions; *LUXOR* with director Zeina Durra; the Hungarian feature *BUDAPEST NOIR* directed by Eva Gardos; and the short *COBBLERS' LOT* by Peter Strickland - part of the anthology film *THE FIELD GUIDE TO EVIL*.

Mátyás first joined forces with Peter Strickland on *KATALIN VARGA*, for which he received a nomination for 'Best Editor' at the Gopo Awards. This sparked the beginning of a long-term collaboration on credits such as *BERBERIAN SOUND STUDIO* (as Assistant Editor to BAFTA and Academy Award winner Chris Dickens); *THE DUKE OF BURGUNDY*, for which he won 'Best Editing' at the Apollo LGBT Film Awards and was nominated for 'Best Editing' at the Argentine Association of Audiovisual Editors; and most recently they reunited in 2018 to edit *IN FABRIC*, for which Matyas received a nomination for 'Best Editing' at the Argentine Association of Audiovisual Editors.

TOYDRUM – Composer

TOYDRUM are a Brighton based organic electronic music duo, Pablo Clements and James Griffith.

TOYDRUM's film work includes Alice Lowe's comedy horror debut feature, *PREVENGE*, which received glowing reviews at TIFF and Venice film festivals. The soundtrack was released on Invada Records, and featured in both Empire and Fact Magazine's score of the year lists in 2018. Other credits include thriller *LONDON FIELDS*, starring Billy Bob Thornton and Johnny Depp; *FUTURE WORLD*, starring and directed by James Franco; teen comedy *A GUIDE TO SECOND*

DATE SEX, starring George MacKay and Alexandra Roach; and the Chris Smith feature DETOUR, starring Tye Sheridan, Emory Cohen and Bel Powley, which was shortlisted for Best Score at the BIFA awards. TOYDRUM have recently finished scoring Chris Smith's latest horror feature THE BANISHING, starring Sean Harris and John Lynch, and is due for release in 2021 as well as the BIFA nominated 'SWEETHEART' starring Jo Hartley, EllaRae Smith and Loki's Sophia Di MarIno.

TOYDRUM'S television work includes the upcoming AMC sci-fi drama SOULMATES, from Black Mirror writers William Bridges and Brett Goldstein; Sky1 thriller-comedy TWO WEEKS TO LIVE, starring Maisie Williams and Sian Clifford; and ITV thriller DEEP WATER, directed by Harry Wootliff and starring Anna Friel and featuring a collaboration with singer-songwriter Beth Orton on the show's title song.

TOYDRUM are currently working on Amazons 'THREE PINES' starring Alfred Molina and ITV's teen drama TELL ME EVERYTHING as well as Co-composing the music alongside composer Daniel Pemberton for Apple TV's 'SLOW HORSES' starring Gary Oldman and Kristen Scott Thomas.

Felicity Hickson - Production Designer

Felicity Hickson is a production designer, working in film since 2007. She has designed films for directors such as Ben Wheatley IN THE EARTH, Peter Strickland (BLANK NARCISSUS, THE THING), Caroline Catz (DELIA DERBYSHIRE: THE MYTHS and LEGENDARY TAPES), Robert Morgan (STOPMOTION) and Jim Hosking (EBONY & IVORY). She thoroughly enjoyed designing Alice Lowe's 2nd feature TIMESTALKER, starring Alice Lowe, Nick Frost and Aneurin Barnard, and is excited to share it with an audience.

Previous to her Production Design work she amassed art direction and graphic artist credits with directors such as Paul Thomas Anderson (PHANTOM THREAD), Alex Garland (DEVs), & Ridley Scott (THE MARTIAN, THE COUNSELLOR, EXODUS: GOD & KINGS). She has been fortunate to work in many areas of England, Wales, Northern Ireland and mainland Europe.

Nik Buck - Make Up, Hair & Prosthetics Designer

Nik Buck is a UK-based film and TV make up, hair and prosthetics artist.

After leaving school Nik completed her art foundation and went on to graduate from London College of Fashion after a 2 year HND in makeup and hair for film, TV and theatre. She has been working full time in her field for over 25 years and has worked on a wide range of films and television over all genres, including crowd makeup supervisor on projects such as THE CHRONICLES OF NARNIA: PRINCE CASPIAN, HUGO, DUNKIRK, SOLO: A STAR WARS STORY and THE SANDMAN, Prosthetics on set supervisor for GUARDIANS OF THE GALAXY, THE HUNTSMAN: WINTER'S WAR, MALEFICENT: MISTRESS OF EVIL and THE MARVELS, and Make-up and Hair supervisor on films such as THE WORLD'S END, CUBAN FURY and most recently, ALL OF US STRANGERS.

Nick Davies – Production Sound Mixer

Based in Cardiff, Nick is an experienced sound recordist, having worked on films for cinema such as “The Toll” and “Petroleum Spirit”, TV dramas including S4C’s BAFTA Cymru winning “Grav”, factual TV for major broadcasters, and commercials for some of the biggest household names.

Martin Pavey – Sound Designer & Re-recording Mixer

Martin Pavey is a Sound Designer, Re-Recording Mixer and Supervising Sound Editor.

Known for his instinctive talent to sensitively create appropriate atmosphere and build tension through the medium of sound, his CV reads like a who’s who of British independent film, notably collaborating with Director Ben Wheatley on eight films, including FREE FIRE, HIGH RISE, SIGHTSEERS, A FIELD IN ENGLAND, KILL LIST and MEG 2.

Martin’s darkly fanciful oeuvre also features: Alice Lowe’s first feature PREVENGE, AAAAAAAH!, THE GREASY STRANGLER, Peter Strickland’s THE DUKE OF BURGUNDY and IN FABRIC, and most recently Daddy’s EXTRA ORDINARY and Brandon Cronenberg’s POSSESSOR, along with the occasional short and Documentary, including BAFTA winner ROOM 8 and SCALA!!!

ABOUT THE PRODUCTION COMPANIES, SALES AGENTS & FINANCIERS

Western Edge Pictures – Production Company

WEP is an independent production company based in London and Wales run by Vaughan Sivell, Mike Rattenbury and Franki Goodwin. Previous feature films include *THIRD STAR* (2011) starring Benedict Cumberbatch, *THE CANAL* (2014) and feature documentary *MR CALZAGHE* (2015) which won three BAFTA Cymru awards including Best Director (Factual) and Special Achievement in Film Craft.

WEP then produced Alice Lowe's debut feature *PREVENGE* (2016), which opened Venice Critics' Week and screened at Toronto, LFF, Sitges, Rotterdam, SXSW and AFI before going on general release in the UK and US to critical and audience acclaim.

WEP's acclaimed docu-series *PISTORIOUS*, the story of the Paralympic and Olympic athlete and convicted murderer set against the political backdrop of South Africa was released globally in 2018 by Amazon Prime and was shortlisted for a Grierson Award. In 2019, they completed Billie Piper's *RARE BEASTS* starring David Thewlis, Leo Bill, Kerry Fox and Lily James, which premiered at Venice Critics' Week 2019, screened at SXSW 2020 and was released in the UK in May 2021. WEP's recent docu-series, *GAZZA*, about ex-footballer Paul Gascoigne, was released on the BBC in April 2022, and later won an RTS award 2023 for Best Documentary Series.

Popcorn Group - Co-Production Company

Popcorn Group produces content across film, TV, and theatre. Their recent films include the recently released BIFA-nominated *SHE WILL* starring Alice Krige, Kota Eberhardt, Malcolm McDowell, and Rupert Everett, which won a Golden Leopard for Best First Film at Locarno Film Festival and had its UK Premiere at London Film Festival; and *DALÍ LAND*, their second feature, co-produced with Pressman Films, starring Sir Ben Kingsley in the titular role, with Suki Waterhouse and Andreja Pejic and directed by Mary Harron (*AMERICAN PSYCHO*), which premiered at Toronto Film Festival and is being released by Magnolia Pictures.

BFI (British Film Institute)

Founded in 1933, the BFI is a registered cultural charity governed by Royal Charter, a National Lottery distributor, and the UK's lead organisation for film and the moving image. Their mission is to support creativity and actively seek out the next generation of UK storytellers; to grow and care for the BFI National Archive, the world's largest film and television archive; to offer the widest range of UK and international moving image culture through their programmes and festivals — delivered online and in venue; and to educate and deepen public appreciation and understanding of film and the moving image.

Ffilm Cymru Wales

Ffilm Cymru Wales aims to advance and sustain a strong film industry for Wales by providing funding and training to emerging and established Welsh filmmakers, offering exciting cinematic experiences to audiences across Wales, and developing new skills and career paths through a range of training programmes. They want people across Wales to have access to great films that cater for all tastes, backgrounds and interests; to offer films that challenge, bring joy and help us make sense of the world. They aim to help people to explore their stories through film, whether through education resources, what they watch and share, or through developing and making their own films. And those films take Wales and its people to the World – showcasing Welsh talent, businesses and stories, helping to sustain and grow future creativity.

Head Gear Films and Metrol Technology

Head Gear Films have been a leading international distributor, and financier for independent film, TV and games for over two decades. They have financed over 450 titles and their films have been shot across the globe, including the United States, Canada, the United Kingdom, Ireland, Australia, New Zealand, Estonia, Serbia, Hungary, Belgium, Spain, and more. In the past decade Head Gear has invested in almost US\$1bn of production in more than 300 films, financing over forty films a year.

Creative Wales

Creative Wales is a Welsh Government agency set up in 2020 to support the creative industries in Wales. Through their creative sectors, they aim to drive growth in the Welsh economy and champion the film and TV industry in Wales and showcase the nation on a global stage.

HanWay Films

HanWay Films is a UK based international sales company specialising in quality, high-profile and commercially driven films from visionary and unique filmmakers from around the world.

Established in 1998, HanWay offers full service solutions; arranging financing, sales, marketing and distribution. Hanway films has longterm global producing partnerships with a broad slate of international talent.

HanWay's library represents the very best in filmmaking talent, including films by Bernardo Bertolucci, David Cronenberg, Stephen Frears, Jean Luc Godard, Derek Jarman, Takeshi Kitano, Steve McQueen, Takashi Miike, Philip Noyce, Sarah Polley, Sally Potter, Lone Scherfig, Julien Temple and Wim Wenders.