



“FEAR, STRESS & ANGER”

A Hartswood Films production

written by Michael Aitkens

for BBC TWO

Starring

**Peter Davison
Pippa Haywood
Daisy Aitkens
Georgia Moffett
Eileen Essell
Jeff Rawle
Suzanne Burden**

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FEAR, STRESS & ANGER **Introduction**

A new comedy exploring what happens when you're past your sell-by date and being shunted aside by the next generation.

Peter Davison (*The Last Detective, At Home With The Braithwaites*) and Pippa Haywood (*Green Wing, The Brittias Empire*) star in ***Fear, Stress & Anger***, a new comedy series from Michael Aitkens (*Waiting for God, Midsomer Murders*) which was filmed on location and at Twickenham Film Studios for transmission from Week 8 on BBC TWO.

For years the baby boomers have ruled the world. But now, much to their bewilderment, they find they are past their sell-by dates and being shunted aside by the next generation. And their 20-something children won't leave home. And their ancient parents won't shuffle off the stage. They're stuck in the middle, the sandwich generation. They had it all and they spent it all and now they're screaming as they become the new poor, with the added joys of bad backs, hormone imbalances and fading libidos.

Still very much in love, Martin Chadwick and his wife Julie are panicking as the wheels come off their lives. They try drugs, therapy and new jobs, but Martin's unerring ability to screw up absolutely everything, combined with Julie's rampant neuroses just add to the fear, the stress and the anger.

Fear, Stress & Anger also stars Daisy Aitkens, Georgia Moffett, Eileen Essell, Jeff Rawle and Suzanne Burden. The series is produced by Sue Vertue (*Coupling, Gimme, Gimme, The Vicar of Dibley*) and directed by Martin Dennis (*Life Begins, Coupling, Black Books*), the Executive Producer is Beryl Vertue (*Coupling, Men Behaving Badly*) and it is a Hartwood Films production for BBC TWO.



FEAR, STRESS & ANGER

Synopses

Episode 1: The Job List

Ad man Martin Chadwick comes unstuck when his job is downsized forcing him to work from home and be answerable to his former assistant. He hates his new life and misses the stress of work. His money is far less but his expenses are still too high as he has a mum in a nursing home and two daughters in their twenties who won't leave home. In the first episode all his angst and frustration comes out in one day when his working wife Julie gives him a list of domestic chores to do. He not only manages to cock them all up but also has his dog taken into care, has to rescue his mum from the nursing home and finally get through an awful dinner party with their best friends.

Episode 2: Sex and Friends

Martin and Julie's friends, Duncan and Sarah have marital problems brought on by Sarah's habit of shagging her husband's best friends. Evicted by Duncan, Sarah comes to stay which not only drives everyone insane but forces Martin and Julie to examine various aspects of their own relationship and sex lives. Meanwhile one of the daughters is having a ding dong with a Polish decorator. All about sex.

Episode 3: Stress and Drugs

As his daughter smacks up another car whilst learning to drive, Martin is getting more stressed than usual. Julie suggests they seek advice from their friends Duncan and Sarah as to what they should do to reduce the anxiety levels. Duncan suggests Martin gets a completely new job and Sarah suggests Julie feeds Martin her left-over prescription drugs to help him through the job interviews. Not a good idea. Martin gets very strange in front of a very straight interview panel.

Episode 4: Julie's Interview

Julie's boss at the town hall retires, so she is in line for head of planning on the town council. She asks Martin and their daughters to help her campaign for the post. They plan various events to raise Julie's public profile but only succeed in making her look like a total liability. Martin is also trying to write an ad campaign for condoms but has 'issues' with the product.



Episode 5: Health and Gran

As Martin and Julie get smashed and have a Friday night bop at home, Gran quietly drinks herself into a coma and ends up in hospital which forces Martin and Julie to examine their own physical states. Martin decides that not only must they give up drink, but they must also embrace a whole new physical and mental lifestyle which includes telling people how they really feel about them. Julie looks on as he tells everyone he loves them and manages to alienate them all.

Episode 6: Menopause

Julie starts to lose the plot as she thinks she's starting the menopause and that her life is now over and she might as well die. Friend Sarah suggests more sex to shake up the system but after a horrible night at a restaurant, Martin fails in the sack and things get worse. Julie, despairing of her lot, decides to go on a trek to the North Pole and become a celebrity lesbian. Martin just about saves the day with a romantic dinner a deux in their kitchen.



FEAR, STRESS & ANGER
Cast List

Martin Chadwick	PETER DAVISON
Julie Chadwick	PIPPA HAYWOOD
Lucy Chadwick.....	DAISY AITKENS
Chloe Chadwick	GEORGIA MOFFETT
Gran	EILEEN ESSELL
Duncan	JEFF RAWLE
Sarah	SUZANNE BURDEN
Ron	MARTIN TRENAMAN
Receptionist	JIGGY BHOORE
Jackson.....	SILAS CARSON
Gemma	KATHERINE PARKINSON
Simon Oliver	RUFUS JONES
Rev Jenkins	KIM WALL
Ben	MARK DEMPSEY
Julie's Assistant	ELIZABETH BOWER
Dr Jim Halliday	LYNDHAM GREGORY
Tamsin Phillips.....	ANGEL COULBY
Henry Clegg	COLIN PROCKTER
Thai Manager.....	LEONARDO ESTRANERO
Laura Swanson	ELIZABETH BENNETT



FEAR, STRESS & ANGER Production Notes

Peter Davison and Pippa Haywood star in ***Fear, Stress and Anger***, the new comedy series from Michael Aitkens, who admits that his inspiration came from close to home: “When you reach a certain age, the phrase ‘what has my life come to?’ starts preying on your mind. The baby-boomers are supposed to be keeping up these wonderfully dynamic lifestyles they’ve been slaving away at for 20 years or more, yet they’re haemorrhaging cash from both ends – only to get ousted by the next generation.

“For ***Fear, Stress and Anger*** I took this worst-case scenario into the world of advertising, where you do get this sudden burn-out. You are the dynamic, whiz-kid, flavour of the month for a few years, and then there’s some other younger, fresher, better little bastard coming up behind you and you suddenly become a ‘consultant’ which everybody knows means you’ve pretty much been given the elbow. So I threw all these things into the air and put them together.

“You may plan a perfect life when you set out, and have these idealistic ambitions where you think ‘I’ll reach that and then I’ll be in the House of Lords and then a European Commissioner, retire in great glory and die happily at the age of 93’, but it never works out that way.”

Producer Sue Vertue elaborates: “Just when the Baby Boomers should be enjoying themselves and downsizing their houses, they find that they’ve become part of what the Americans have termed ‘The Sandwich Generation’; they’re still looking after their children and home at the same time as taking responsibility for one or more parents. Some estimates show that nearly two-thirds of the baby boom generation will be taking care of an elderly parent in the next ten years, leading to a somewhat cluttered nest.”

She believes, however, that the generation gap is fast evaporating: “In the past, you would grow up, get a job or get married and move out of your parents’ home as soon as you could because you wanted to have the freedom to do what you wanted, play your own music or have people to stay; we fled the nest and paid for that freedom. There seems little point in moving out for many kids nowadays, getting into huge debt renting or buying somewhere when they’ve got all the freedom to do what they want in a nice house at the same time as being fed and watered and having their washing done.”

Michael adds: “The series is also about friends, the people you’ve known since you were in your twenties, but you’ve nothing much left in common and you don’t really know why you keep up with them. But you know each other inside out and have so much shared experience that you don’t have to make too much effort with them. You certainly don’t try and impress each other anymore. You just grunt and talk about socks and things that irritate you. You abandon intellectualism for comfort, plonk and bit of a daft laugh.”

He explains the scenario for ***Fear, Stress and Anger***: “Martin and Julie met at Durham University, fell in love, got married and their lives have been enjoying an upwardly mobile curve for many years. They have interesting careers and two clever daughters and expect to be sitting pretty by the time they reach middle age. But then the wheels come off. Martin is made redundant, Julie’s civil service career stagnates, their two daughters won’t leave home and Martin’s senile mother is costing them a fortune in a nursing home.

“Martin gets deeply anxious over plumbers, his fading libido and trying to finish his novel which even he suspects is crap. Julie’s deepening fear of finding her life has been a waste of time sends her into equally obscure stress zones. And Martin’s guilt over Gran means he



keeps bringing her back from the nursing home which drives Julie closer to the edge. The two daughters also have their own problems. Not that they can get a word in with their parents coming apart so noisily.

“Throughout all this stress, Martin and Julie are still completely faithful to each other and still thoroughly enjoy each others’ company. And they still have a sex life – even if it’s not happening so often and results in physical injuries, at least it’s something they can afford. I mean eating out in this country is restricted to billionaires only nowadays.”

Sue adds: “The series has a nice, warm feeling running through it. You can see that they get on really well as a couple; they love their kids – sometimes - they love his mum; they just wish they weren’t paying for them all the time!”

For both Michael and Sue, the casting went like a dream: “Peter Davison and Pippa Haywood were our first choice,” says Michael. “It would have been very hard if we hadn’t got them. I loved Pippa in *The Brittas Empire* – she walked away with the show, so it was great to see her top the charts in *Green Wing*. Peter’s just extremely good. He never misses a beat and can squeeze every drop out of every part he’s working on. They make a very convincing couple.”

And what about the casting of his own daughter Daisy as one of the feckless sisters? “Nothing to do with me!” laughs Michael. “I was very good. When she came to the auditions I left the room. I deliberately absented myself and left it to the director and producers – but I was delighted when Sue rang me up and said they’d cast her.” So do Michael and Daisy spend much time comparing character notes? “Actually, to prove my point she’s just moved back home, which is fine – great in fact. And good material too. When’s she leaving?”

Peter Davison plays Martin Chadwick

Michael Aitkens sets the scene: “When Martin is sent home to be a ‘consultant’ to the advertising agency he has worked in loyally and dynamically for many years, he suddenly finds he’s answerable to his former assistant who he refers to as ‘this 12 year old twiglet.’ He has to talk to her on the webcam every day and she has no sense of humour but she knows her figures and she can crunch her numbers.”

Peter Davison describes the series as being about “the fear, stress and anger of reaching a certain age and losing your job and your daughters stripping you of any cash you have, your career going up the spout, your libido diminishing – but it’s a very jolly show!”

This is the third time Peter and Pippa have appeared together as a couple: “We played a hippy, free-loving couple quite some time ago, then we were in *Jonathan Creek* as an uptight vicar and his wife. Martin and Julie are somewhere between the two really!”

He has also worked with his real-life daughter Georgia Moffett, who plays Chloe, once before: “She had a little scene with me in *The Last Detective* which hasn’t screened yet, but this is the first time she has played my daughter. The series seems to be based on me, really, in terms of worrying about my age and my daughter giving me a hard time. There are some quite embarrassing sexy bits and I cringe when I have to go through them with her!”

He continues: “Those of us brought up in the sixties and seventies had cool parents and we would hang out at the Isle of Wight pop festival and then the younger generation come along and all of a sudden you’re old – and you’re thought of as an open wallet. The writing is spot-on and very funny. There’s one very clever speech which rings so true – about when your parents die there’s no-one between you and death. The safety net has gone. It struck a real chord for me!”

He admits that filming the series made him think quite hard about where he is in life: “But you have to laugh about it really. You can quite enjoy the fact that you are falling apart. It’s that



thing of thinking: 'I feel good!' and then you find you can't stand up. Getting out of the car in the morning is increasingly difficult. After every series I vow to get fit, but I think I'm past the point of no return now – it's a slow, gradual downward spiral! Men who lose their jobs at that age go into a steep decline whereas women are very good at reinventing themselves. If I couldn't find a new acting job I would sit on the sofa for as long as the money lasted. I've no idea what else I could do. I literally can't do anything else. That's why I've stuck with acting for so many years!"

Peter enjoyed the scenes where he and Pippa had to dance together: "I tend to copy other people when I dance. I've got a terrible fear of looking like Cliff Richard. He does this wiggly leg thing, really embarrassing. I remember filming a show in France and we went to a club one Friday night and I was with loads of people of various ages. I was dancing and I thought I was doing really well until I caught sight of myself in a mirror."

Peter also keeps in touch with his youth in his studio at home where he writes songs: "I just fiddle about and dream of how I might have been a pop star, so I'm probably writing songs that are about thirty years out of date. But I do occasionally let other people hear what I have written - I wrote the theme tune for a kids' show called *Button Moon*."

Peter thoroughly enjoyed filming ***Fear, Stress and Anger***: "Sometimes when I've played the odd heavy part – a murderer or something – it's quite a relief to come back to comedy. But I'm very lucky to have the opportunity to do both."

He concludes: "Martin and Julie are a hopeless couple, but a very funny hopeless couple. They are joined in a loving resignation of their lives going down the drain, really."

Pippa Haywood plays Julie Chadwick

Michael Aitkens explains that he drew on his own family when deciding what sort of a job Martin's wife should do: "Julie works for the civil service at the local town hall, which is mind-bogglingly frustrating. The part is based on the experiences of my brother who was a councillor in Surrey, so I got a lot of material from him."

Pippa describes Julie as "the member of the family who is keeping it all together – just. But a lot of the time it boils over; her husband has lost his job, Gran keeps reappearing, the daughters are still living at home, she's working full time and doing all the cooking, (a real bug bear of mine!) But she's also a very warm and loving mum, highly strung when things go wrong or people are behaving badly – which means she gets quite fed up and frustrated at times."

Pippa is particularly well known for her comedy performances. She laughs: "The lovely thing is I always seem to be offered parts of people who are slightly demented in one way or another – either sobbing and distraught or mad and distraught. My demented character Joanna in *Green Wing* is so unlike me, but I really identify with Julie. The last part I played was a serious role in *The Commander*, as a serial killer's abused wife, a really meaty drama, and then the madness of the final *Green Wing* and now this, which is played much more for real. I don't have to wear any strange footwear or have nasty things done to me in cupboards!"

She adds: "Julie is a woman suffering under the weight of trying to keep her family together and I hope lots of people will identify with her. Her husband has lost his job whilst she's still working full time and doing most of the cooking – I have twenty seven props in each scene whilst Peter barely has to move! So she's got all those stresses and strains and she's also worrying about the ageing process especially as she has these two stunningly beautifully daughters in the house which just rubs it in really. And she's fed up with not having a moment to relax and being really strapped for cash – so everything is a bit of a struggle."



“But the two of them are battling through it all together. We have the odd set-to and I get extremely frustrated with him at times and beat him with a leek at one point, but you understand that there is a fundamentally strong relationship underneath it all.”

Pippa found her character dealing with the stress in some unusual ways: “At one stage I’m so frustrated at getting a parking ticket that I end up chasing a warden down the street with a trussed chicken; in the risk assessment section of that day’s call sheet it said that the second AD had briefed the supporting artist of the action and had checked he had no phobia of being beaten with a rubber chicken. We were also warned of the dangers of ceilings collapsing and WCs and cisterns falling in the background – all made of balsawood and feather light board with ‘the addition of a little ‘Bleached Earth’ dust!’ It was very funny.”

Pippa also enjoyed the drunken dancing to Status Quo in the living room scene: “I was taken straight back to the seventies discos, trying to remember all my best moves, that weird backwards hop. I used to dance a lot...”

Daisy Aitkens plays Lucy Chadwick

This is the first time Daisy Aitkens has worked with her father Michael. She laughs: “If our family set-up inspired my father Michael to write the series, then I guess I am technically playing my older sister Lucy, especially as he hasn’t changed her name. I can see some similarities, definitely, but it’s not an impersonation of her – in fact I must make sure I tell her that too!”

Daisy recently graduated from LAMDA and has appeared in several stage plays and dramas like *The Bill* and *Casualty*. She describes Lucy as “the brains of the family. She left university and is at that stage that so many of my friends are at where you just don’t know what you want to do with your life – but she is very passionate about things, strong and independent, whilst she also likes to have a really good time, and likes to go out and get lashed! And she is trying to deal with the fact that she is still living with her parents.”

Georgia Moffett plays Chloe Chadwick

The daughter of Peter Davison – who plays her father in the series - Georgia explains: “My character Chloe is what you might call a little bit blonde – not always with it intellectually, but sweet and innocent, she doesn’t realise she’s missed the point as no one tells her. She’s very family orientated, loves living at home and loves her Gran. They’re soul mates really. They like to hang out and not speak and Chloe does her hair and they’re both very happy.” She adds: “I haven’t had the best of luck previously as I always seem to get killed off, so this is a real novelty. It’s also the first comedy I’ve done and the atmosphere on set is very jovial and jolly – and I get to see my dad a lot.”

She adds: “He’s actually one of the most laid-back human beings you will ever meet. The only time he ever gets stressed is when his computer breaks down and he goes from being absolutely fine to just manic. He might claim not to have any sense of rhythm, but in fact he was in *Chicago* and is actually a very talented dancer and singer. He used to be in a band when he was younger, and I can hear him singing about the house even now – multi-talented, my father, he surprises me every day!”

Eileen Essell plays Gran

Writer Michael Aitkens, who drew extensively on his own life experiences when he wrote the long-running hit comedy series *Waiting For God* starring Graham Crowden and Stephanie Cole, based the character of Gran on his own mother: “It’s what happened to her. It’s wasn’t Alzheimer’s, but more senility as her brain started shrinking like a little walnut and slowly bit by bit she started shutting down but she was perfectly happy.”



Producer Sue Vertue adds: "Eileen Essell as Gran is a spectacular find. She used to act years ago but gave up in her thirties when she married a writer. She thought that when you're married to a writer, you should be around more to offer support, so she became a teacher. She got back into acting fairly recently when she was spotted by an agent who cornered her at an after-show party where she had been helping out in a stage show. She hasn't stopped working since – she's been in a Danny DeVito film, in *Charlie and the Chocolate Factory* and now this. She's extremely professional, a lovely person and hugely fit – which she puts down to daily yoga – you certainly couldn't get a better recommendation for the benefits of it"

Sue adds: "It was an unusual part to cast due to the fact that Gran doesn't speak the whole way through the series, but Eileen has given Gran such depth and pathos and found it highly amusing that she had no lines to learn at all."

Eileen explains: "The thing is to immerse yourself in the character in the knowledge that you won't be able to express anything verbally. Michael told me that he based the character of Gran on his own mother who had a sort of dementia whereby she didn't utter a word, although up to that point she had been completely normal. Gran is very happy on the whole, just living in her own, smiley little world."

She relished the challenge: "I found the idea of a character who suddenly shut up and never spoke again quite fascinating. I think the series is beautifully written and so funny. Michael's daughter Daisy told me wonderful stories about her granny, and how she was always telling fantastic stories that weren't true – so it could be that all the time she's living a drama in her head. She used to nip out of the house on her own and she somehow managed to cotton onto the fact that police cars would bring her home, so she kept her address in her pocket. Gran does just seem to climb into open car doors."

Eileen first became an actress when she left university, working in the theatre "because television hardly existed that long ago!" She spent four years in Sheffield with Paul Eddington, and worked continuously for twelve years. She then married a playwright and decided, in her early thirties, to earn a living so she could stay in one place. She saw an advert in the Evening Standard offering crash courses in teaching for graduates, so she combined this with bringing up her son, who is now an actor. When her husband died nine years ago, a friend of her son persuaded her to appear in a play he was putting on, which she did. She was spotted by an agent, who, unbeknownst to her, was in the audience to see another client, and he asked if he could represent her.

"I said: 'After forty years!' But I realised that I had nothing to lose, especially when he told me: 'You're very old, you have white hair and all your marbles – I think you're marketable.'" In just three weeks I was doing my first television! Isn't that amazing? I was so lucky. My first role was in *Doctors* and then I got a part in *Ali G In Da House* and following that I did a play and then I spent three months in Hollywood working on a film called *Our House* directed by Danny DeVito with Ben Stiller and Drew Barrymore.

"Then Miramax invited me to appear in *Finding Neverland* with Jonny Depp and I did a lot of telly – *French and Saunders*, *The Canterbury Tales*. I did another film with Jonny Depp, *Charlie And The Chocolate Factory* and spent twelve weeks in New York last year filming *The Producers*. It is the most amazing second career – friends of my son say I'm an inspiration, that it's worth holding on for that big break!"



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BIOGRAPHY

Peter Davison

Peter Davison became a household name when he played the part of *Dr Who* for three years. He has since gone on to show his versatility in such programmes as six series of the BBC drama *All Creatures Great And Small*, *At Home With The Braithwaites*, four series of *The Last Detective* and *A Quick Guide To Parenting*.

Other television appearances include: *Distant Shores* (2 series); *Hardware*; *Too Good To Be True*, *Mrs Bradley Mysteries: Death Of The Opera*; *Dear Nobody*; *Wuthering Heights*; *Jonathan Creek*; *The Stalker's Apprentice*; *Cuts*; *A Man You Don't Meet Every Day*; *Ain't Misbehaving* (2 series); *Heavenly Bodies* (BBC documentaries); *Harnessing Peacocks*; *Kinsey*; *A Very Polish Practice* ; *A Very Peculiar Practice* (2 series); *Fiddlers Three*; *Campion* (2 series); *Magnum Pi*; *Tales Of The Unexpected*; *Miss Marple*; *Anna Of The Five Towns*; *Sink Or Swim* (3 series); *Holding The Fort* (3 series); *Blackmail*; *Love For Lydia* and *The Tomorrow People*.

Theatre includes: *Under The Doctor* (PW Prods); *Chicago* (Adelphi Theatre); *Dial M For Murder* (PW Prods Tour); *An Absolute Turkey* (Globe Theatre); *The Last Yankee* (Young Vic and Duke of York); *The Decorator* (Yvonne Arnaud and Tour); *Arsenic And Old Lace* (Chichester); *The Owl And The Pussycat* (Tour); *Barefoot In The Park* (Bromley and Tour); *A Midsummer Night's Dream* (Lyceum, Edinburgh); *Rosencrantz And Guildenstern Are Dead* (Lyceum, Edinburgh); *Hamlet* (Lyceum, Edinburgh); *The Two Gentlemen of Verona* (Lyceum, Edinburgh) and *The Taming Of The Shrew* (Open Space).

Peter has appeared in three films: *Parting Shots*, *Black Beauty* and *Molly*.

BIOGRAPHY

Pippa Haywood

Pippa Haywood is very familiar to television audiences. She played Gordon Brittas' long-suffering – and often very drunk – wife Helen in the long-running series *THE BRITTAS EMPIRE*, and the endearingly batty and highly sexed Joanna in *GREEN WING* for which she won the Rose D'Or for Best Comedy Actress at the Montreux Festival.

Other television appearances include: *Like Father Like Son*; *Inspector Linley*; *The Bill*; *Love Or Money*; *Dalziel And Pascoe*; *Holby City*; *My Family*; *Office Gossip*; *Mike And Angelo*; *Roger, Roger*; *Goodnight Sweetheart*; *Tangier Cop*; *Jonathan Creek*; *Grown-Ups*; *Cuts*; *Headhunters*; *House Of Elliot*; *Chimera*; *Boon*; *Capital City*; *Shelly*; *Home James*; *Brushstrokes*; *The One Game* and *The Last Word*. She appeared in the feature film *If Only*.

Theatre includes: *House & Garden* (Salisbury); *Private Lives*(Farnham); *A Midsummer Night's Dream* (Regents Park); *The Winters Tale* (Regents Park); *Requiem* (Theatro Technis); *The Importance Of Being Earnest* (Wolsey Theatre); *Double Double* (Derby Playhouse); *Black Comedy/Private Ear* (Bill Kenwright Prods); *Turkey Time* (Bristol Old Vic); *The Lion The Witch And The Wardrobe* and *The Tempest* (Ludlow Festival).



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For the Bristol Old Vic Company Pippa appeared in: The Archbishop's Ceiling; Harvey; Richard II; Good; The Voysey Inheritance; Rosencrantz & Guildenstern Are Dead and This Happy Breed.

BIOGRAPHY

Daisy Aitkens

Daisy Aitkens trained at LAMDA. Television appearances include: Casualty; The Bill and Life As We Know It.

Theatre includes a number of plays for the Frinton Season 2005: The Woman In Black; Relatively Speaking; In Two Minds; Life Time Three; The Man Of Destiny; The Real Inspectors Hound and The Sneeze. For the Frinton Theatre: Lettuce & Loveage; Ghosts; Family Circles; The Importance Of Being Earnest; Dead Of Night and Private Lives. For the Gate Theatre: Pains Of Youth. She has appeared in one short film called The Cross Of Joshua Home.

BIOGRAPHY

Georgia Moffett

The daughter of Peter Davison and Sandra Dickinson Georgia's television appearances include: *The Quest II*; *The Bill* and *Peak Practice VII*. She appeared in *Getting Through* at The Royal Court Theatre and in *Doctor Who: Red Dawn* on the Radio.

BIOGRAPHY

Eileen Essell – Gran

Eileen Essell became an actress when she left university, working in the theatre 'because television hardly existed that long ago!' She worked continuously for twelve years. She then married a playwright and decided, in her early thirties, to earn a living so she could stay in one place. She returned to acting nine years ago when she was spotted by an agent: "He told me: "You're very old, you have white hair and all your marbles – I think you're marketable." In just three weeks I was doing my first television! Isn't that amazing! I've been so lucky..."

Film appearances include: 'Hold Me-Touch Me' in *The Producers*; 'Grandma Josephine' in *Charlie And The Chocolate Factory*; 'Mrs Connolly' in *Our House*; 'Mrs Snow' in *Finding Neverland* and 'Mrs Hughes' in *Ali G Indahouse*.

Television includes: *Feel The Force*; *Casualty*; *Ideal*; *Hustle*; 'Older Jennifer' in *French and Saunders*; *Grease Monkeys*; *The Canterbury Tales: The Miller's Tale*; *Holby City*; *Strange*; *Final Demand*; *Being Dom Joly*; *The Bill*; *London's Burning*; *Dotcomedy* and *Mr Jones' Office*.



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Theatre includes: *Hedda Gabler* (Royal Exchange, Manchester); *King Kong's Daughter* (Royal Court Theatre); *The Girl With Roses* (Bloomsbury Theatre); *The Love Of Four Colonels* (Oxford Playhouse); *The Browning Version* (Oxford Playhouse); *The Deep Blue Sea* (Crucible, Sheffield); *Macbeth* (Crucible, Sheffield); *The Heiress* (Crucible, Sheffield); *Twelfth Night* (Crucible, Sheffield); *The Constant Wife* (Crucible, Sheffield); *The Importance Of Being Earnest* (Crucible, Sheffield); *On Approval* (Crucible, Sheffield); *Hobson's Choice* (Crucible, Sheffield); *Three Waltzes* (Globe Theatre, West End) and *The Brontes* (St James' Theatre, West End). Radio includes *The Nun's Priest Tale* for the BBC.

BIOGRAPHY

Beryl Vertue OBE – Executive Producer

One of Britain's most respected producers, Beryl Vertue has an enviable track record of international success. Originally she was an agent for renowned comedy writers Spike Milligan, Eric Sykes, Ray Galton and Alan Simpson and Johnny Speight, and comedy stars Tony Hancock and Frankie Howerd. In the sixties she formed Associated London Films. There she was Associate Producer on *THE SPY WITH A COLD NOSE*, Executive Producer on the silent comedy *THE PLANK* starring Eric Sykes and Tommy Cooper, followed by the feature film versions of *TILL DEATH US DO PART*, *STEPTOE AND SON*, *UP POMPEII* and a score of comparable films.

In 1967 Robert Stigwood invited Beryl to join his company where she became Deputy Chairman and pioneered the original concept of selling basic television formats to Europe and America. Two such formats became big hits in the USA – *TILL DEATH US TO PART* became Norman Lear's long-running series *ALL IN THE FAMILY*, whilst *STEPTOE AND SON* became *SANFORD AND SON*. Beryl then produced several star-studded *Movies of the Week* for all three American Networks including *THE ENTERTAINER* starring Jack Lemmon and *CAT & MOUSE* starring Kirk Douglas, the first television roles for both movie stars. She also produced the *BEACON HILL* series, based on *UPSTAIRS DOWNSTAIRS*, for CBS, and *ALMOST ANYTHING GOES*, based on *IT'S A KNOCKOUT*, for ABC. Beryl's early British producing credits include the series *THE PRIME OF MISS JEAN BRODIE* and, one of her favourite achievements as executive producer, the film *TOMMY* starring Jack Nicholson, The Who, Elton John, Eric Clapton and Tina Turner.

In 1999 Beryl was made a member of the Royal Television Society Hall of Fame. Women in Film and Television honoured her with an award in the same year for "Outstanding Contributions to the Industry". She was Chairman of PACT for three years and received an OBE in the 2000 New Year's Honours List for Services to Independent Television Production. In 2004 she was given a Fellowship from the RTS and also received a BAFTA, the Alan Clark Award for Outstanding Contribution to Television.

BIOGRAPHY

Sue Vertue – Producer

Sue Vertue started her working life as a Production Manager in the commercials world before joining Tiger Television in 1989. She began producing in 1991 and her credits at Tiger include: 9 of the 14 television programmes made of the internationally renowned comedy *MR BEAN* (ITV) which won many awards around the world, including an ACE and an Emmy; *THE VICAR OF DIBLEY* (BBC1), starring Dawn French (BAFTA nomination and Emmy winner 1998); *HOSPITAL*, a comedy starring Greg Wise and Bob Peck which was commissioned by

FEAR, STRESS & ANGER



Channel 5 for their opening night (Banff Award for Best Comedy 1998); GREAT RAILWAY JOURNEYS: HONG KONG TO ULAN BATAR (BBC1), presented by Clive Anderson; THE LAST ENGLISHMAN (BBC1), an hour long period drama starring Jim Broadbent (BAFTA nomination for Best Single Drama) and GIMME GIMME GIMME, the sitcom for BBC2 written by Jonathan Harvey, based on an idea by Sue Vertue and Jonathan Harvey and starring Kathy Burke and James Dreyfus (British Comedy Awards nomination 1999).

Sue left Tiger Aspect at the end of 1998 to produce COMIC RELIEF 1999 for the BBC (British Comedy Awards winner). This six hour live show broke all records for the amount of money raised on the night. In April 1999 Sue joined her mother Beryl Vertue's company Hartswood Films where she produced another series of GIMME, GIMME, GIMME (now in association with Tiger Aspect) - again frequently top of the BBC2 weekly ratings. Their first project together was the critically acclaimed hit BBC TV situation comedy COUPLING, produced by Sue and written by Steven Moffat, a fourth series of which was screened in 2005. Sue has also produced two series of Simon Nye's CARRIE & BARRY and SUPERNOVA starring Rob Brydon, a second series of which screened this year.

BIOGRAPHY

Michael Aitkens - Writer

Originally from London, Michael graduated from the American Film Institute (Los Angeles) in 1981. He lived in Australia for ten years and Los Angeles for two years. He now lives back in London, where he works as a writer/producer, mainly on his own original series. Michael recently formed his own independent production company, DAISYLU.

He has had more than 150 scripts produced in the UK, USA and Australia. They include:

In the UK: THE LAST DETECTIVE series ii (ITV); WAITING FOR GOD (BBC, 47 episodes of his original comedy series which ran for 5 years and for which he was BAFTA nominated); THE RIVER (BBC, 14 episodes, original comedy series); ROY'S RAIDERS (BBC, 7 episodes, original comedy series); MAKING NEWS (Thames, pilot and 3 episodes, original newsroom drama); STAY LUCKY (ITV, comedy drama, 6 episodes); HONEY FOR TEA (BBC, 7 episodes, original comedy); CLASS ACT (ITV, 12 episodes, 2 series, original comedy drama); A PERFECT STATE (BBC, 7 episodes, original comedy); HARRY AND THE WRINKLIES (ITV, 19 episodes, children's series) and LIFE AS WE KNOW IT (BBC, 7 episodes, original comedy series).

In Australia: DIVISION 4 (Crawford Productions, police show); HOMICIDE (Crawford Productions, police show); MATLOCK POLICE (Crawford Productions, police show); TRIAL BY MARRIAGE (ABC Australia, 14 episodes, original comedy series); SWEET AND SOUR (ABC Australia, comedy/music series), A COUNTRY PRACTICE (Ch 7 Australia, medical series, many episodes) and WOMAN DOCTOR (ABC Australia, medical series).

In the US: ALIVE AND KICKING (NBC/Columbia, original comedy pilot with Olympia Dukakis).

Screenplays: TOPENDERS (Australia Children's Film Foundation, original script); BROOK (Portman Prods, thriller); FILTHY RICH (Portman Prods, thriller) and LOVE AND VIKINGS (Anthony Quinn/DaisyLu Prods, Comedy).

Stage: BLOODY HARRY (Independent Theatre, Sydney, black comedy).