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Presents

**BLUE IGUANA**



**IN THEATERS AUGUST 24, 2018**

**Starring:**

Academy Award-winner®Sam Rockwell

Phoebe Fox

Ben Schwartz

Peter Ferdindando

Peter Polycarpou

Simon Callow

**with**

Frances Barber and Amanda Donohoe

**Written and Directed by** Hadi Hajaig

**Produced by** Tom Lassally and Hadi Hajaig

**Contact:**

Falco Ink.

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**BLUE IGUANA**

**Cast**

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| --- | --- | --- |
| Eddie |  | SAM ROCKWELL |
| Katherine Rookwood |  | PHOEBE FOX |
| Paul Driggs |  | BEN SCHWARTZ |
| Deacon Bradshaw |  | PETER FERDINANDO |
| Tommy Tresham |  | AL WEAVER |
| Dawn Bradshaw |  | AMANDA DONOHOE |
| Uncle Martin |  | SIMON CALLOW |
| Arkady |  | PETER POLYCARPOU |
| The Princess |  | FRANCES BARBER |
| Louie |  | GLENN WRAGE |
| Cornelius |  | ROBIN HELLIER |
| George |  | PEDRO LLOYD GARDINER |
| Silas |  | ANDRE FLYNN |
| Chris |  | PERRY JAQUES |
| Lenny |  | ANTON SAUNDERS |
| Mickey Oyl |  | VIC WAGHORN |
| Dexter |  | PAUL CHAN |
| Fosdyke |  | MARTIN MUNCASTER |
| Marcus Trinder |  | JACK SILVER |
| Dino Laine |  | TOM TUNNEY |

**Production Crew**

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| --- | --- | --- |
| Writer / Director / Producer |  | HADI HAJAIG |
| Producer |  | TOM LASSALLY |
| Director of Photography |  | IAN HOWES |
| Editor |  | PIERRE HABERER |
| Costume Designer |  | MAJA MESCHEDE |
| Production Design |  | JENNY RAY |
| Composer |  | SIMON LAMBROS |
| Sound Designer |  | ANDRE JAQUEMIN, AMPS |
| Co-Producers |  | HARRY F. RUSHTON  BEN O’FARRELL  DAN DRISCOLL  ADAM FRANGOU |
| Casting |  | ELAINE GRAINGER, CDG |

**BLUE IGUANA**

Synopsis

Ex-jailbirds Eddie (Sam Rockwell) and Paul (Ben Schwartz) are on parole and working as counter-hands in a New York diner. Eddie is quiet, calm, stoical and confident. Paul is loud-mouthed, impulsive, emotional and obsessed with movies. They're best buddies and a team, but their lives are a dead end. That is, until bookworm English lawyer Katherine Rookwood (Phoebe Fox) walks into the diner with an offer they can't refuse for a “simple” job in London.

It seems a client of Katherine’s needs a package delivery interrupted, so Eddie and Paul recruit a pair of goons to help them create a distraction and hijack the package. But things go terribly wrong and Eddie, Paul, and Katherine find themselves at the mercy of a well-heeled crime boss, Arkady (Peter Polycarpou), who relies on muscle provided by a psychotic, mullet-haired thug named Deacon Bradshaw (Peter Ferdinando).

Their fate rests on the whereabouts of a prize gem known as the Blue Iguana, once the property of a European princess (Frances Barber) who is hoping it will restore her status and fortune if found. With Eddie, Katherine, Paul, and their crew holed up in a funky artists loft across the street from the pub Deacon runs under the watchful eye of his oversexed mother (Amanda Donohoe), our heroes have to navigate the unpredictable actions of Deacon and the powerful grip of Arkady to liberate the Blue Iguana and return it to its rightful owner.

Log line: Small time crooks Eddie and Paul are in over their heads when a cute London lawyer hires them to steal a rare jewel. Meanwhile, a mullet-haired gangster wants the gem for himself. Bullets and sparks fly in this pond-hopping comedic caper.

**BLUE IGUANA**

About the Production

***Blue Murder and True Love: A Q+A with filmmaker Hadi Hajaig***

*BLUE IGUANA presents a crazy, off-kilter London of action, comedy and true love. Eddie, Paul and Katharine are cool, carefree characters in a world of absolute freedoms: freedom to steal, freedom to fire a gun, freedom to kill, and freedom to fall in love. And freedom never to be hurt--at least not seriously. Only the bad guys die.*

*Sam Rockwell and Ben Schwartz play two London-bound buddies whose outrageous antics never have serious consequences. They always wriggle out of danger, with a wisecrack, a weapon and a smile. Eddie and Paul are two innocents abroad, except they're not innocent at all. They're low-level wise guys who never really have a grip on anything. The controlling intelligence in the story is Phoebe Fox's insecure lawyer, Katherine. She's always one step ahead of the game - but is she ready to fall in love?*

***Q: What was the inspiration for the film?***

**Hadi Hajaig**: I wanted to make something with a playful spirit, a film that was funny, clever with a left of field romance - something with the same fun vibe as the films I watched in the late 1980s on VHS. Movies like the Jonathan Demme gem *Something Wild,* Jim McBride’s version of *Breathless,* and the Alec Baldwin film *Miami Blues*. All happen to be some of the most memorable movies of my youth. These were the films I first picked up and loved in the late 80s. They were different, funny, quirky and they didn't take themselves too seriously but most importantly they didn’t confine themselves to genre rules. So playing with genre conventions is key in BLUE IGUANA, who is the protagonist in certain instances and what defined genre is this, if any? Then I had a blast with recurring themes of maleness, emasculation, which I hope are comedic.

***Q: So the Eighties was a special time in movies for you?***

**HH:** Those particular films were very special to me because I saw the possibilities of plots and genre progressing in a new and energetic direction, not being constricted by genre norms or plot expectations, and having fun with these conventions. They were dangerous, but maintained a naive and playful vibe.

***Q: But lots of people get killed.***

**HH:** There’s something very funny, something right about showing violence in an over-the-top way. It’s an interesting antithesis, dramatic and intense and funny, which is what you want cinema to be. The film sets up that feeling from the outset, this is the universe these characters inhabit. These guys aren't very good at what they do, and you are meant to go along with the ride. Everything is done in a purposefully naive, playful way. I want people to laugh at those things, squirm maybe, too. Every time someone is killed, it's ridiculous. Compared to so many films what we have is tame and, to be honest, the whole violence in film discussion for me has always been redundant: I’ve always felt violence in films has always been just another element to be utilized in a story, it’s simply another dramatic element that can be used and like anything if used right, it can work very effectively.

Crucially BLUE IGUANA is a love story and a buddy comedy. It's about two very odd people who don't fit into the mainstream of anything. Katherine is very smart, but is under-appreciated and has been taken advantage of. These two characters, Eddie and Katharine, fall in love. I want people to have a big smile on their faces when these two have got together. But they are presented in a very odd way. We don't see them kissing once in the whole film. Usually in a film that happens half way through, but I wanted to keep it off, keep it off right until the last moment, and, even then, push away from it.

And Eddie is also sharp, but has been used, probably by Paul in the classic best friend kind of way. Eddie and Paul are buddies but, like most buddies that age, it's like an extended childhood. When you're that age and you still have a friend like that, you need to grow up at some point. It starts out as a buddy movie: the hero who doesn't talk much and the other guy who won't shut up and who is a coward. And then it gradually becomes a love story between two losers who learn how to win.

***Q: How did you achieve the rough and ready look to the film?***

**HH:** My Director of Photography, Ian Howes, did an amazing job. I referenced all those '80s movies. I wanted it to look bright, colorful, and playful, have a slight American '80s indie feel to it, rough at the edges. I said to everyone: “This is an analog film! This is not a digital film!” Everything they buy for the surveillance operation is old rubbish, VHS cameras, cheap plastic. They're always out of place, which moves us away from the soulless slickness of so many contemporary thrillers.

Those key 80’s films looked slightly rough at the edges (of course partially due to budget), but there was a lovely naive human quality to them, they felt organic. So when choreographing camera moves – let’s say there was a slight camera wobble - I’d keep it in because I wanted that feeling of randomness, of freedom, of not being clinical with things. There’s something that is more endearing to that, more charm, it fits in with this world of characters.

I could have framed things in a slicker more expansive way, digitally graded it within an inch of its life, used grander locations and been much flashier with the visuals but it didn’t feel right for this story. The framing and most of the locations had to echo the characters, rough at the edges, which appears to me more human.

***Q: The film has a very powerful and pervasive soundtrack – can you talk about “Hadi's Tower of Songs”?***

**HH:** The soundtrack is very important. I'm focusing on specific time period of music, the late '70s, the early '80s, which has a unique feel, before things become New Romantic. It was a very disparate era: Laurie Anderson, the B-52s, Talking Heads. There was all sorts of weird music. Baccara's “Yes Sir, I Can Boogie,” “Uptown Top Rankin” by Althea and Donna. One hit wonders.

All those American indie 80s movies I've talked about, they all used that kind of esoteric, post-punk soundtrack. For me, the B-52s are very specific to a certain period of time. They're the group that tap into the vibe I'm seeking the most. Throw in the vibe and feel of 80’s pop art, which influenced the credit sequence done by Marc Hardman, our VFX supervisor: it’s very clunky animation, as if shot on an old rostrum camera, bright colors, pop art, gives you the playful and naive vibe for the film, sets the tone up well for the audience.

The Tom Jones song we used in the shootout, “Did Trouble Me,” was written by Susan Werner, a US folk singer, and that’s a more contemporary song. I was walking along one day through central London while I was editing, and I had the IPod on shuffle and this song came on from Tom Jones' gospel album, *Praise and Blame*, and I knew instantly it would be perfect for the big slo-mo shootout. It was the antithesis of what going on in the scene, it was slow and measured and I thought that was exactly what was needed instead of going frenetic with a score. We also used the classic from that period “Pop Muzik,” by M, which sounds like it was made today.

***Q: What about working with Sam Rockwell?***

**HH:** I first saw Sam in *Box of Moonlight*, the Tom DiCillo film where he costarred with Catherine Keener and John Turturro. I loved that film. I immediately saw that he had something special in the character he played in that film. He's always done interesting work. He's never fallen into the trap of making loud, pointless films. He's continued to do interesting work. He's incredibly subtle, one of the most subtle actors I've ever seen. And it's only when you actually watch the rushes after the fact that you spot how amazing he is. And what he gives you with a little look, a little glance, a little smile. He is outstanding, and he's a really lovely guy to be around and very easy going.

***Q: And he does a Cockney accent.***

**HH:** I sent him some clips from Youtube with different kinds of Cockney accents. There's always been this thing with American actors doing an English or cockney accent. It's *always* terrible. He wanted to push it in a ridiculous way. Sam was constantly searching for a unique way to pull it off, listening to authentic Cockneys, chatting to people on set, trying to find a way to crack it. Then on the day when it came to the scene where he has to finally nail it in the film, he came up with this thing of eating a sandwich while he does the accent. He does it with a face full of sandwich and it was outstanding, really funny and the Cockney accent worked. The accent is a running gag, he's trying to endear himself to her and he finally perfects the accent right at the end at the crucial moment, so it paid off at the end.

***Q: And working with Ben Schwartz*?**

**HH:** Ben is a stand-up comic, very funny and a writer himself. He was suggested to me by my manager, Tom Lassally, and also by Sam who was friends with him. At that point I hadn't heard of Ben, but suddenly I realized that *everyone* knew about Ben apart from me. He was in *Parks and Recreation* and a whole range of other TV shows and he's worked with the Internet comedy duo sensation Jake and Amir.

Ben's part is the sidekick, but what he brings to it is his utter likeability, he plays a character whose traits aren’t that likeable, but Ben is so good you side with him, and of course Ben is very, very funny. It helped that he and Sam knew each other, they were friends and had worked together before. They are in lots of two shots together so we could see them play off each other.

***Q: So was there a lot of improvisation?***

**HH:** We'd do the scene in the script, and then once I felt we got the scene, they'd improvise funny lines or whatever in the following takes, so we'd drop that in to the edit if it was any good. That's the icing on the cake, so it adds to the whole, dropping an extra laugh or two in, if the improv had worked. It's like a line here, a line there, a certain action or look or going off on a slight tangent of thought. For example there's the scene at the roof top bar. Ben started throwing peanuts at his face for a few takes, but keeps missing his face. Improvised on the spot and we managed to cut it in just once and it works.

I was quite open to anyone coming up with ideas. But some actors are good at it: some aren't. Sam and Ben were both *very* good. And very good as a combo. Very good in a two shot. It's the old cliche: you cast right, you don't have to worry about anything, but you do have to be relaxed enough in yourself as the director to let them try and feel free.

***Q: Tell us about working with Phoebe Fox.***

**HH:** Brilliant! She was outstanding, I cannot tell you how good she is, the most talented leading lady I’ve ever worked with. I really think she is going to be a big star, I would love to work with her again. In the auditions she destroyed all the competition, she was head and shoulders above anyone. Had no ego at all, lovely to be around and very easy going, calm and incredibly smart. Knew her lines. No issues. Brilliant all the way through. And all that eating...

***Q: Yes, the messy eating trait of her character?***

**HH:** Well, that was based on two women I went out with, that eating trait. To meet one who was like that was funny, but two was really odd! I’d sit and watch them and just be fascinated by it in a strange way, they had no idea they were doing it. That trait could have put people off Katherine, the character. But the way Phoebe did it, it didn't, it endeared her because of the incredibly subtle way she did it. Because the part calls for her not to look at her best. The character, I'm talking about now, she doesn't look after herself well, she dresses badly, she's a complete and utter slob when she eats. So it forces an actress to go there, which is a big challenge, and Phoebe had no issues with that, especially when she ate. She is all about the part; some actresses have an insecure vanity, but not Phoebe, she went all out to capture that part.

***Q: And then you've got the great Simon Callow in a small but crucial role.***

**HH:** He’s great, a real craftsmen, I loved him in *Being Shakespeare* and in the cult comedy *Chance in a Million*. You get someone that well-spoken to say absolute filth and it's always funny! But there's a point to that scene, it's a different and funny way of discovering what the villains are up to and exactly what and where the Blue Iguana is.

***Q: Can you talk about Eddie’s obsession with comic books?***

**HH:** Sam's character wants to believe in chivalry and bravery and in being good and helpful to all. He longs for that bygone time. The last place for those ideas is comic books. But this is not a comic book that's based in the now, it's a clunky old reprint that he's reading, which for me have much more charm than the current spate of comics. We made up this comic book called *Tales of Chivalry and Honor* and it's meant to mirror what's going on in the film. As a big comic book fan growing up, I knew how I wanted it to feel like. Gregg Schigiel, a New York-based comic book artist, did an amazing job of creating this comic, he was recommended to me by my editor's girlfriend.

The hero looks vaguely like Sam; the heroine looks vaguely like Phoebe; the dragon is meant to be Peter Ferdinando's villain. And the guy riding the dragon, the magician, is the crime boss, Arkady. It's meant to mirror what's going on, but also to tap you into the noble state of mind that Sam's character is in, that kind of old-fashioned, good-versus-evil. He's a petty criminal, but also he's been guided wrongly, he's had people take advantage of him, use him and then get him the blame for things. He's not exactly book smart, he's street smart, he believes in the good of people--when people are like that usually they get taken advantage of.

***Q: Eddie also ends up being a bit of a hero with some star quality, how did that come about?***

**HH:** Sam wanted to get just a very subtle vibe of Steven McQueen going with the character, because McQueen didn't say much, he did it with looks, was tough and had this charisma. Sam played it cool, very laid back and that is how character was written, with Ben talking a lot and Sam being calm. Sam really pulled it off, he has that laconic coolness in the movie, it’s his effortless star quality and charm that draws you in.

There’s a scene where Sam’s wrists are tied to a pool table and a gun drops by his feet as Ben struggles with a villain, so Sam had to kick the gun towards him, pick it up with his tied hands, cock it and shoot the gun. Now as that’s so hard to do in reality, what you would normally do on set is to shoot that in three shots and cut it together in the edit but Sam went for it in one take. So we roll camera, the gun is dropped by Sam’s feet, he kicks it towards him, amazingly it slides perfectly right by his tied hands, he picks it up with ties hands, cocks the gun and fires all in the same take, now you have no idea how difficult this is to do but he just did it effortlessly.

***Q: Whereas Ben’s character, Paul, is more of a Muchacho with a mustache.***

**HH:** Ben is the classic, talkative, hero's funny friend, who yabbers, yabbers, yabbers, always getting the hero into bad situations. And that's always intrinsic to this kind of film: the funny friend and the hero who doesn't say much. Ben's very easy to like, but he's even more easy to like with the mustache I made him grow! I thought he looked great in that he caught a certain period of time perfectly with that mustache, like a late '70s porno actor! I don't know why it looked right but it did, also my older brother had the same moustache and wore that identical Kung Fu robe when I was a kid, so that was an inspiration, too!

***Q: And Peter Ferdinando really takes method acting to new levels and puts on a rich South Yorkshire brogue as the villain, Deacon Bradshaw.***

**HH:** I wanted to get away from all those stupid British gangster geezer films, which I hate. I first came up with the character of Deacon while making *Cleanskin*. Sean Bean was playing a classic tough guy in that movie, but wouldn't it be funny, I thought, to have such a powerful, commanding character under the thumb of a domineering mother. Imagine Clint Eastwood or Lee Marvin in their heyday cowering in front of a vicious bawdy *mother*. So that's when the idea of Deacon Bradshaw first emerged. Deacon is permanently angry, scared of his mother and with an '80s mullet! Deacon's meant to be larger than life and he is.

Peter suggested the accent. He is a method actor, though I don't know whether he'd call it that. He came in for his first scene and he's talking to me in this perfect Northern accent. He kept that accent for the entire shoot on and off camera so then it's the last day of shooting, with Amanda Donohoe in the car scene and I shout, 'Cut!' and then he starts talking me in his normal London accent and everyone in the crew was just looking at him, they couldn't understand what had just happened. He's an extraordinary talent who immersed himself completely in the role. I think everyone was very scared of Peter.

He was doing his first scene with Peter Polycarpou, and he wants to get slapped for real. I refused as did Polycarpou, but Ferdinando insisted. So Polycarpou reluctantly whacks him 10 times across the face, full force. That *must* have hurt and I hope that in the film you can tell it did. Ferdinando wants to feel the anguish and pain of his character in all forms, so as a director this is a gift, actors who take it to these places are my favorite type of actors, it comes across the screen, you feel it. And he gets a shoulder wound in the film, so Ferdinando puts this gaffer tape under his armpit which rips the hairs harshly every time he moves the arm, so he's feeling the pain for real.

And I love the sheer angry power of his performance, especially his big speech about the 1982 England football team and how great things supposedly used to be back then. That scene is about a man longing for a past and it's long gone. It's a time when things were simple for Deacon. We had to cut it back. You'll get the full 12-minute version on the DVD extras. We had a whole section of the speech about Jan Michael Vincent, Geoff Capes, budgerigars and Lewis Collins.....

***Q: Veteran Amanda Donohoe plays Deacon's vicious mother, the man-eating pub landlady Dawn Bradshaw who devours Ben Schwartz.***

**HH:** She just came in and *did it*, and did it with such inspired viciousness. And she pulls it off. Now I can't imagine anyone else in the role. I think she scared Ben! Takes no prisoners, doesn't mess about, she just went at him!

It's quite sad when you see Deacon's mother humiliating him constantly and there's that demented, twisted look on Deacon's face but it's also funny and cruel at the same time.

***Q: The locations in the film, such as the Bradshaw’s pub, are very authentic.***

It was difficult to get a pub that size to film in, there’s not that many left that size with that vibe. But we found one pub in Kilburn. We took it over for a week or more. We even hired a genuine East End shabby style pub singer to cue up Deacon's first appearance. The only set we built was the gang's office and Deacon's kill flat, we were based at the old Old Central St Martin's School in Holborn for those scenes. Everything else was locations.

***Q: And filming in that early key scene Natural History Museum?***

I wanted just one grand location in the film and put this team of knuckleheads in it, and have them seriously mess up, so its a good antithesis and sets you up for the funny tone of the movie. When you go in to the Natural History Museum to film all you're thinking about is: we move in at 6 pm, we've got to get out by 6 am. We've *got* to get the shots. You're just looking at things and thinking, “This is not moving quickly enough!” And then they've got to *light* the place which takes another three to four hours, so you're sitting around in agony for hours just waiting to start. And then you're just filming and filming and trying to get what you need: because you've got action, you've got fight choreography, complex stunts, you've got a crowd of extras and the clock is ticking so fast. Good luck! It was the most challenging location of the whole shoot.

***Q: So what's next for Hajaig?***

It's a thriller called *All Mine Enemies.*  My script again. It's a cross between *Scarface* and *The Count of Monte Christo,* set in the drug underworld of Thailand and New York, very violent, intense and action filled. I’m considering Peter Ferdinando for it: another very unusual role, in which he will need to transform his physique completely and manner again. And, also, of course, my shabby style karaoke singer, Dino Laine.

**BLUE IGUANA**

About the Cast

**Sam Rockwell** (Eddie)

Academy award winner Sam Rockwell has established himself as one of the most versatile actors of his generation with an array of emotionally searing and complex roles defining his body of work. Last year, Rockwell won the Academy Award, Screen Actors Guild Award, Golden Globe, BAFTA, Critics Choice, and Independent Spirit Award for Best Supporting Actor for his performance in *Three Billboards Outside Ebbing, Missouri*, opposite Frances McDormand.

Later this year, Rockwell will be seen in *The Best Of Enemies* opposite Taraji P. Henson; Susanna White’s 19th century period drama *Woman Walks Ahead* opposite Jessica Chastain; and *Cheney* opposite Christian Bale and Amy Adams for director Adam McKay. He will also lend his voice to *The One and Only Ivan* opposite Angelina Jolie and Bryan Cranston.

Rockwell is known for his standout leading performances in an array of noteworthy films, including George Clooney’s *Confessions of a Dangerous Mind*, which he received a Silver Berlin Bear Award for Best Actor at the 2003 Berlin International Film Festival; Ridley Scott’s *Matchstick Men*; and *Seven Psychopaths* opposite Woody Harrelson, Colin Farrell and Christopher Walken, which earned him a 2013 Film Independent Spirit Award nomination for Best Supporting Male. This was followed with a 2014 Critics’ Choice nomination for Best Actor in a Comedy from his heartfelt performance in Nat Faxon and Jim Rash’s coming of age comedy *The Way, Way Back*.

Rockwell has also appeared in several critically acclaimed films including Ron Howard’s Academy Award nominated film *Frost/Nixon* opposite Frank Langella and Michael Sheen; Andrew Dominik’s *The Assassination of Jesse James by the Coward Robert Ford* alongside Brad Pitt and Casey Affleck; as well as Frank Darabont’s Academy Award nominated drama *The Green Mile* opposite Tom Hanks.

Recent credits include Gil Kenan’s remake of the 1982 horror classic *Poltergeist* opposite Rosemarie DeWitt; Paco Cabezas’s *Mr. Right* opposite Anna Kendrick; Jared Hess’s *Don Verdean* opposite Will Forte and Danny McBride; Joe Swanberg’s *Digging for Fire* alongside Jake Johnson and Rosemarie DeWitt; and Lynn Shelton’s *Laggies* opposite Keira Knightley. He has additionally appeared in several groundbreaking studio pictures including Jon Favreau’s *Iron Man 2*; the high-octane film adaption of the original 1970s television series *Charlie’s Angels*; and Steve Barron’s blockbuster *Teenage Mutant Ninja Turtles.*

Other notable film credits include Jon Favreau’s *Cowboys & Aliens* alongside Harrison Ford and Daniel Craig; Tony Goldwyn’s *Conviction* opposite Hillary Swank; Kirk Jones’s *Everybody’s Fine* alongside Robert De Niro, Drew Barrymore and Kate Beckinsale; Hoyt Yeatman’s animated film *G-Force* alongside Bill Nighy, Will Arnett and Zach Galifianakis; Garth Jennings’s *Hitchiker’s Guide To The Galaxy*; Russo Brother’s caper comedy *Welcome to Collinwood* alongside William H. Macy; Duncan Jones’s *Moon*; David Mamet’s *Heist* alongside Gene Hackman and Danny DeVito; Dean Parisot’s *Galaxy Quest* alongside Tim Allen, Sigourney Weaver and Alan Rickman; Michael Hoffman’s *A Midsummer Night’s Dream* alongside Kevin Kline and Michelle Pfeiffer; Woody Allen’s *Celebrity*; Saul Rubinek’s *Jerry and Tom* opposite Joe Mantegna; John Duigan’s *Lawn Dogs* opposite Mischa Barton; and his feature film debut in Victor Salva’s slasher *Clownhouse*.

Not only is Rockwell a star on screen, he has owned the stage in a number of theatrical productions, including his most recent performance in Sam Shepherd’s Broadway play *Fool For Love* alongside Nina Arianda. Additional stage credits include Martin McDonagh's critically acclaimed Broadway production of *A Behanding in Spokane* opposite Christopher Walken; the world premiere of Stephen Adly Guirgis’ *The Last Days of Judas Iscariot* directed by Philip Seymour Hoffman; and the off-Broadway production of Mike Leigh’s fiercely comic *Goose-Pimples*. His love for theater first began while performing multiple productions at the Williamstown Theatre Festival including *A Streetcar Named Desire* directed by David Cromer, *The Dumb Waiter* directed by Joe Mantello, and the revival of Lanford Wilson's long- running off-Broadway hit *Hot L Baltimore.*

**Phoebe Fox** (Katherine)

Phoebe Fox's theatre credits include the role of Olivia in *Twelfth* *Night* (The National Theatre 2017), Catherine in *A View from the Bridge* (The Almeida/Lyceum NYC 2015) and Cordelia in King Lear (The Almeida 2012), to name a few. TV credits include: *Black Mirror* (2011), *Switch* (2012), *A Poet in New York* (2013), *Life in Squares,* (2014), *The Hollow Crown* (2014)*, Close to the Enemy* (2016), *NW* (2016) and the upcoming *Curfew* which is currently filming. Other film roles include a supporting role in the Helen Mirren thriller *Eye in the Sky* (2014); *War Book* (2013) featuring alongside Ben Chaplin and Sophie Okenedo; *The Woman in Black: Angel of Death* (2013) and more recently she has shot Daniel Alfredson’s upcoming *Intrigo: Samaria* (2018).

**Ben Schwartz** (Paul)

An Emmy Award-winning writer, actor, and comedian, Ben Schwartz has acted in the television shows *House of Lies* and *Parks and Recreation* as well as the films, *This Is Where I Leave You*, *Happy Anniversary*, *Outside In*, *Night School* and many others. He previously performed with Sam Rockwell in the film *Better Living Through Chemistry* and on the TV series *Drunk History.*

He has penned feature scripts for Universal, Paramount and Good Universe and is the co-author of the national bestseller *Grandma's Dead: Breaking Bad News with Baby Animals*, its two sequels, as well as his latest book *Things You Should Already Know about Dating, You F\*cking Idiot* which was adapted into a TV show for CBS and Gary Sanchez Productions. Schwartz's forthcoming movies include: *We Are Unsatisfied* alongside Billy Crystal.

**Peter Ferdinando** (Deacon Bradshaw)

Meticulously thorough in his approach to the acting craft, Peter Ferdinando brings intensity, authority and charisma to any role. His dedication has been rewarded with his casting in several recent high profile movie projects. Ferdinando played the title role in *Tony* (2009), as a London serial killer who murders people for company, having first played the part in a short film of the same title in 2005, his cousin Gerard Johnson directing both. Teamed again with Johnson, Ferdinando took the lead role, as a corrupt London detective, in the intense and critically acclaimed thriller *Hyena* (2014), which was described by one critic as “the most powerful homegrown crime flick since *Sexy Beast*,” with director Nicolas Winding Refn (*Drive)* proclaiming “I have seen the future of crime films and it screams *Hyena*.”

Ferdinando's other feature film credits include *Snow White and the Huntsman* (2012) with Charlize Theron; Ben Wheatley's period psycho-thriller *A Field in England* (2013); the prison drama *Starred Up*(2013) with Ben Mendelsohn; *High Rise* (2016), which reunited him with director Ben Wheatley; and the period golfing drama *Tommy's Honour* (2016). In the *Ghost in the Shell* (2017) he appeared alongside Scarlett Johansson and 'Beat' Takeshi Kitano and in *Lost in London* (2017), he was the cop on Woody Harrelson's case. In Guy Ritchie's *King Arthur: Legend of the Sword* (2017), he played the Earl of Mercia alongside Jude Law.

On TV, his credits include *Safe House, The Mimic, Ripper Street, London's Burning*, and *The Bill;* and the 2014 episode of *Doctor Who* (“Deep Breath”) directed by Ben Wheatley, where Ferdinado portrayed “the Half-Face Man.”

**Amanda Donohoe** (Dawn Bradshaw)

Amanda Donohoe first came to prominence as Oliver Reed's desert island companion in director Nicolas Roeg's comedy-drama *Castaway* (1986). She was embroiled with Hugh Grant and Peter Capaldi in director Ken Russell's *The Lair of the White Worm* (1988); and shared a secret with Paul McGann in the underrated medical thriller *Paper Mask* (1990).

She hit Hollywood in style with the recurring role as Cara Jane 'CJ' Lamb in the hit TV series *LA Law* (1992). The cult TV movie thriller *The Substitute* (1993) cast her as a murderous teacher; while in the TV movies *Shame (1992)* and *Shame II: The Secret (1995)*, she was back on the right side of the law, as a fearless lawyer. Other key feature credits include: *The Madness of King George* (1994); *Liar, Liar*, with Jim Carrey (1997); director Mike Figgis' *One Night Stand* (1997); and *The Real* *Howard Spitz* (1998).

British television credits include: *Murder City* (2004-06); *Bad Girls* (2006); and a recurring role as Natasha Wylde in the iconic British soap opera *Emmerdale* (2009-10). Recent roles include the TV mini-series *Air Force One is Down* (2013); and the TV series *Toast of London* (2013-15).

**Simon Callow** (Uncle Martin)

Not only a towering acting talent, but a keen scholar of the acting craft, Simon Callow has written acclaimed biographies of Oscar Wilde, Charles Laughton and Orson Welles.

He has also made the role of Charles Dickens his own, in *The Mystery of Charles Dickens*, a one-man production in which he lovingly recreated both the Dickens persona and the writer's public readings on the Victorian stage. In 2011 he played William Shakespeare in a one-man production *Being Shakespeare.*

Though the main focus of his career has been the stage, Callow has built up a substantial array of film and TV credits. *Four Weddings and a Funeral* (1994) gave him one of his best remembered roles, as Gareth, whose death provokes one of the most moving scenes in the film, the funeral eulogy delivered by John Hannah. Both actors were nominated for a Best Supporting Actor BAFTA for their roles.

Other supporting credits include: *Amadeus* (1984); *A Room With a View* (1986); *Maurice* (1987); *Postcards from the Edge* (1990); *Mr. and Mrs. Bridge* (1990); the TV movie *Crucifer of Blood* (1990), in which he played Inspector Lestrade to Charlton Heston's Sherlock Holmes; *Soft Top, Hard Shoulder* (1992); *Jefferson in Paris* (1995); *England, My England* (1995), in which he played Charles II; *Shakespeare in Love* (1998); a TV movie version of his one-man show *The Mystery of Charles* *Dickens* (2000); the animated feature *Christmas Carol: The Movie* (2001), in which he voiced both Scrooge and Charles Dickens; and *Chemical Wedding* (2008), in which he played a reincarnated Aleister Crowley.

Callow played himself in a cameo in *Mindhorn* (2016); and appeared alongside Diane Keaton and Brendan Gleason in *Hampstead* (2017). He was seen last year in *Victoria and Adbul*, in which Judi Dench plays Queen Victoria and Eddie Izzard Bertie, the Prince of Wales.

**Al Weaver** (Tommy)

Al Weaver previously worked with Phoebe Fox in the TV drama *Life in Squares* (2015). A very busy actor, he made his big screen debut with a small role in director Michael Radford's version of *The Merchant of Venice* (2004), in which Al Pacino took the lead. He also featured in the supporting cast Sofia Coppola's *Marie Antoinette* (2006). Recent big screen credits include: *Kill Your Friends* (2015) and *We Are Tourists* (2017). Weaver's many TV credits include: *Five Days* (2007); *Personal Affairs* (2009); *Survivors* (2010); *The Nativity* (2010); *Secret State* (2012); *Southcliffe* (2013); *The Hollow Crown* (2016); and *Grantchester* (2017).

**Peter Polycarpou** (Arkady)

Peter Polycarpou played a prominent role in Hadi Hajaig’s film *Cleanskin* as the duplicitous cleric. One unusual other credit from was singing the theme song for the 1990s Adam Faith TV series *Love Hurts*. He played Louis B Mayer to Kevin Kline's Cole Porter in *DeLovely* (2004). Other film roles include: the 1998 TV movie *Midnight Flight*; *Julie and the Cadillacs* (1999); the 2006 drama about the foundation of Israel *O Jerusalem*; and the TV movie *The Last Days of Lehman Brothers* (2009). His many TV credits include roles in *Hustle, Holby City,* *The Bill, Tyrant* and the miniseries *The Lost Honour of Christopher Jefferies* (2014)

**Frances Barber** (The Princess)

A well-respected stage performer, Frances Barber has been a crucial presence in many National Theatre and Royal Shakespeare productions over the last three decades, with roles ranging from Orphelia in *Hamlet* for the Royal Shakespeare Comapny to Eliza Doolittle in *Pygmalion* for the National Theatre. Her many big screen appearances include: *A Zed and Two* *Noughts* (1985); *Prick Up Your Ears* (1987); *Sammy and Rosie Get Laid* (1987); *Secret Friends* (1991); *Soft Top, Hard Shoulder* (1992); *Still Crazy* (1998); *The Escort* (1999) *Shiner* (2000), *Goal* (2005) and *Goal II* (2007).

Barber's more recent films include: *Film Stars Don't Die in Liverpool* (2017), in which Annette Bening plays Hollywood legend Gloria Grahame; *The Bookshop* (2017), with Emily Mortimer and Bill Nighy; and *The Escape* (2017), with Gemma Arterton.

**Robin Hellier** (Cornelius)

Robin Hellier has taken supporting roles in all four of director Hadi Hajaig's films to date: *The Late Twentieth* (2002), *Puritan* (2005), *Cleanskin* (20011) and now *Blue Iguana*. Hellier's other credits includes episodes of the TV series *The Bill*, *Hearts and Bones* and *Casualty*.

**Pedro Lloyd Gardiner** (George)

Pedro Lloyd Gardiner has a wonderfully sonorous deep voice which would do justice to Orson Welles. His authorative vocal chords certainly help explain his casting in two major historical epics. These are the TV mini-series *The Red Tent*, about the 12 tribes of Israel, in which he played Levi; and the 2015 TV series *AD The Bible Continues,* in which he plays Matthew. Gardiner also narrates the short sci-fi feature *Evolutionary* (2015).

**Andre Flynn** (Silas)

Andre Flynn's previous credits include the role of Gaston across six 2016 episodes of the TV series *The Musketeers.* Flynn makes his theatrical film debut with *Blue Iguana*. He will next be seen on the big screen in a supporting role, alongside Charlie Hunnam and Tommy Flannagan, in director Michael Noer's new version of Henri Charriere's famous Devil's Island drama, *Papillon.*

**Perry Jaques** (Chris)

Graduating from the Birmingham School of Acting in 2015, Perry Jaques’ credits to date include the feature film *Perfect Skin* (2016), the short film *Monkey Boys* (2016), and *Good Fight* (2015) a music video for Dr Meaker. On the stage he appeared at the Globe Theatre, London in 2015, as part of the Sam Wanamaker Festival, as Demetrius, in *A Midsummer Night's Dream.* On stage, in 2017, he appeared in a touring production of the Rochi Rampai and Daniel Tyler play *Between the Two.*

**Martin Muncaster** (Fosdyke)

Martin Muncaster is a veteran broadcaster and actor with a career spanning over 50 years. He was the news anchor for the very first BBC South local news program, *South at Six,* when it launched in 1961. He has since worked for BBC Radio 4, the BBC TV shows *Come Dancing* and *Songs of Praise,* as a presenter on Melody Radio and as a voice-over artist in numerous TV documentaries, corporate films and TV advertisements. He played the fictional Malcolm Digby MP in director Hadi Hajaig's *Cleanskin* (2012).

**Tom Tunney** (Dino Laine)

Singing his own composition, *Whispering Love*, Tom Tunney makes his screen debut as has-been shabby crooner Dino Laine. A real-life pub singer, most weekends Tunney can be found singing in a rough East End boozer which isn't too different from the one featured in the film.

**BLUE IGUANA**

About the Production Team

**Hadi Hajaig** (Writer / Director / Producer)

Hadi Hajaig is a passionate believer in a strong, distinctive and independent British cinema. He made the highly regarded *Puritan* in 2006 which shows off both a sumptiously rich visual style and a satisfyingly devious film noir plotline. This was followed by *Cleanskin*, released in 2012, with Sean Bean, Charlotte Rampling and James Fox, a complex and challenging thriller. This independent film was picked up by Warner Brothers theatrically and eOne internationally.

Hajaig is currently in advanced pre-production for his next feature film, which he has also scripted, a New York and Thailand-based thriller, *All Mine Enemies.*

**Tom Lassally** (Producer)

LA-based Tom Lassally was the producer of the Tom Cruise sci-fi thriller *Edge of Tomorrow* (2014). He was also a producer of the Henry Cavill, Michael Fassbender thriller *Blood Creek* (2009). Lassally was Executive Producer of the TV series *Silicon Valley* (2014-17), *Stan Against Evil* (2016), and the Mike Judge animated comedy series *The Good Family* (2009). His next feature credit as producer will be the Jeremy Irons, Matthew Modine and Ben Schwartz comedy, *An Actor Prepares* (2017).

**Ian Howes** (Director of Photography)

IanHoweshas over 25 years experience in the camera department. He has worked on many TV projects and feature films. His credits include the TV series: *Mile High*, *Footballers' Wives* and *Dream Team*. Feature film credits as Director of Photography include: *Lady Godiva Back in the Saddle* (2007); Irvine Welsh's *Good Arrows* (2009); *The Magnificent Eleven* (2013), which starred Robert Vaughn; *Goodbye Mr Vampire* (2013); and *Open My Eyes* (2016), with Oliver Tobias. He was also Director of Photography for Hadi Hajaig's *Cleanskin* (2012)*.* Howes has also shot high end commercials for clients such as Esso and music promos with Michael Jackson and Sting.

**Pierre Haberer** (Editor)*.*

A versatile and highly experienced editor, Paris-based Pierre Haberer collaborated with Hadi Hajaig as the co-editor of *Puritan* (2006). Some of his many other credits include: the unauthorized biopic of George W Bush, *Being W* (2008); the Ludivine Sagnier drama *Lily Sometimes* (2010); the Oscar-nominated documentary about the Tahrir Square protests in Egypt, *The* *Square* (2013); the William Hurt and Isabella Rossellini vehicle *Late Bloomers* (2011); the Diane Kruger drama *Sky* (2015); and the Peter Sarsgaard thriller *Ladygrey* (2015).

**Simon Lambros** (Composer)

Simon Lambros composed the music for the Oscar and BAFTA-nominated *Blindscape* (1993) which led to work on TV dramas and documentaries, as well as several feature film scores. Lambros further demonstrated his excellent work as composer on all three of Hadi Hajaig's previous feature films *The Late Twentieth* (2002), *Puritan* (2006)and *Cleanskin* (2012). Other feature film commissions include: *The Last Horror Movie* (2003); *The Agent* (2008); *Honeycomb Lodge* (2014); and *The Tormented* (2016). Apart from composing, Lambros was the senior music tutor at the prestigious National Film & Television School and an advisor to the Arts Council. He also composed the music for the multi-award-winning drama *Summer Scars (2007)*.

**Maja Meschede** (Costume Designer)

Maja previously worked with Hadi Hajaig as Costume Designer for *Puritan* (2006) and *Cleanskin* (2012).Meschede was Costume Buyer for the Tom Cruise WWII drama *Valkyrie* (2008) and Quentin Tarantino’s *Inglorious Basterds* (2009), and was Costume Researcher for the Christian Bale Batman movie *The Dark Knight* (2008). She also worked as Assistant Costume Designer on *The Eagle (2011),* starring Channing Tatum, and was Costume Assistant on *Gravity* (2012), which starred Sandra Bullock and George Clooney. She was jointly credited as the Costume Designer for the Brad Pitt war movie *Fury* (2014). Recent credits as Assistant Costume Designer include: *Captain America: The First Avenger* (2011); *Malificient* (2014), with Angelina Jolie; *The Legend of Tarzan* (2016); and the Charlize Theoron thriller *Atomic Blonde* (2017). She was recently nominated by the Costume Designers Guild awards for her design on the *Black Mirror* episode *USS Callister*.

**Andre Jacquemin** (Sound Designer)

Andre Jacquemin's long and very distinguished career in sound, music supervision and composition includes everything from writing the music for the song “Every Sperm is Sacred” for Monty Python's *The Meaning of Life* (1983), to his role as Sound Supervisor/Designer on Terry Gilliam's forthcoming and highly anticipated *The Man Who Killed Don Quixote* (2018), starring Adam Driver. A long-time collaborator of the various Monty Python team members both individually as a group, Andre's many credits go all the way back to *The Life of Brian* in (1979). Recent credits include the TV series *The Clangers*, with Michael Palin (2015-16) and the Terry Gilliam feature *The Zero Theorem* (2013).

**Harry F. Rushton** (Co-Producer / Post-Production Supervisor)

Harry F. Rushton has over 35 years experience in the film industry and has used his vast knowledge of film post production on numerous films, including Hadi Hajaig's *Cleanskin (2012) as* Co-Producer. Rushton produced the feature film *Free Spirits* and was an executive at Bucks Motion Pictures Laboratories Ltd.