

AGATHA CHRISTIE'S

PARTNERS IN CRIME

DAVID WALLIAMS JESSICA RAINE



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Agatha Christie Productions Limited





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AGATHA CHRISTIE'S

PARTNERS IN CRIME



Press Release

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Agatha Christie Productions Limited



AGATHA CHRISTIE'S PARTNERS IN CRIME

BBC One brings Agatha Christie's married couple Tommy and Tuppence to life in two new adventures told over six episodes. Produced by Endor Productions and Agatha Christie Productions Ltd., *Agatha Christie's Partners In Crime* stars David Walliams (*Little Britain, Big School*) as Tommy and Jessica Raine (*Call The Midwife, Wolf Hall*) as Tuppence in the two adventures, ***The Secret Adversary*** and ***N or M?***

Directed by Edward Hall (*Restless, Downton Abbey*), episodes 1-3, '*The Secret Adversary*', are adapted for the screen by award-winning author, playwright and director Zinnie Harris, (*Spooks, Born With Two Mothers, Richard Is My Boyfriend*). The following three, '*N or M?*' are adapted by Claire Wilson, (*Where There Is Darkness, Twist*).

Agatha Christie's Partners In Crime is an adventure series with espionage and humour at its heart. Set in a 1950s Britain rising from the ashes of the Blitz into the grip of a new Cold War, our beekeeping duo stumble into a world of murder, undercover agents and Cold War conspiracy.

Tuppence is a woman who sees adventure round every corner, throwing herself head first into every mystery with passion and fervour, determined to get to the truth no matter what it takes, much to the dismay of her more cautious husband Tommy.

Hilary Bevan Jones, executive producer and founder of Endor Productions, says: "To introduce the iconic Christie characters Tommy and Tuppence and their adventures to a whole new generation, is a fabulous opportunity for all of us at Endor. Our incredible creative team of David Walliams, Zinnie Harris and Claire Wilson have created stories that promise to be exciting, fun and fresh. With the inspirational Edward Hall directing the whole series, and Georgina Lowe producing, we have a clarity and cohesiveness of ambition that promises only the best."

David Walliams says: "In bringing these thrilling stories to the screen, it is our ambition for Tommy and Tuppence to finally take their rightful place alongside *Poirot* and *Marple* as iconic Agatha Christie characters. I was first drawn to the delicious notion of a married couple solving crimes together, and the more I read of the Tommy and Tuppence novels and short stories, the more I realised they are among Christie's very best work."

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Hilary Strong, Chief Executive Officer of the Agatha Christie Group, says: “We are excited to be working with the BBC and Endor to bring Agatha Christie to a whole new generation of viewers as we continue to build the Christie brand worldwide. *Agatha Christie's Partners In Crime* is the first of two major new dramas for 2015, the second of which is a new production of *And Then There Were None*, one of Christie's most popular novels of all time. I am delighted that our partnership with the BBC will play a central part in our 125th anniversary celebrations this year.”

Mathew Prichard, Agatha Christie's grandson and Chairman of Agatha Christie Ltd, says: “The first Tommy and Tuppence novel was published in 1922 and my grandmother would be thrilled to see her crime-fighting team reinvigorated for the BBC over 90 years on from when she first brought them to life.”

Agatha Christie's Partners In Crime is produced by Georgina Lowe, (*Mr Turner, Mad Dogs*), executive produced by Emmy award-winning Hilary Bevan Jones (*Roald Dahl's Esio Trot, State Of Play*), David Walliams, Hilary Strong (*Agatha Christie's Poirot, Have I Got News For You*) and Mathew Prichard for Agatha Christie Productions and Matthew Read for the BBC.

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Cast

Tommy Beresford.....David Walliams
 Tuppence Beresford.....Jessica Raine
 Major Anthony Carter.....James Fleet
 Albert Pemberton.....Matthew Steer

Agatha Christie's Partners In Crime: The Secret Adversary

Julius Hersheimer.....Clarke Peters
 Rita Vandemeyer.....Alice Krige
 Lucky.....Paul Brennen
 Whittington.....Jonny Phillips
 James PeelAndrew Havill
 Jane Finn.....Camilla Marie Beeput

Agatha Christie's Partners In Crime: N or M?

Carl Denim.....Ed Speleers
 Commander Haydock.....Roy Marsden
 Major Kahn.....Alyy Khan
 Gilbert Worthing.....Danny Lee Wynter
 Mrs Sprot.....Christina Cole
 Sheila Perenna.....Aoife McMahon
 Veronika Urbanowicz.....Pinar Ogun
 Mr Hinton.....Robert Hands
 Mrs Hinton.....Issy Van Randwyck
 Harrison.....Tam Williams
 Blonde Assassin.....Hannah Waddingham



Crew

Executive Producer for Endor Productions Hilary Bevan Jones
Executive Producer for Agatha Christie Productions Hilary Strong
Executive Producer for the BBC Matthew Read
Producer.....Georgina Lowe
Chairman of Agatha Christie Ltd. Mathew Prichard
Creative Director for Agatha Christie Productions Basi Akpabio
Writer – *The Secret Adversary*..... Zinnie Harris
Writer – *N or M?*..... Claire Wilson
Director..... Edward Hall

Line Producer.....Ian Hogan
Executive Producer of Little IslandHelen Flint
Director of Photography.....David Higgs, BSC
Production Designer.....Stevie Herbert
Costume Designer.....Amy Roberts
Hair and Make Up Designer.....Konnie Daniel
Casting Directors.....Suzanne Crowley and Gilly Poole
Editor.....Jamie Pearson
Composer.....Tim Phillips



AN INTERVIEW WITH **HILARY BEVAN JONES**
(Executive Producer)

How did *Agatha Christie's Partners In Crime* come about?

David Walliams and Hilary Strong from the Agatha Christie Group came to meet with me and Tom Nash (Development Producer) to discuss the fact that they wanted to reinvent Agatha Christie's iconic characters, Tommy and Tuppence. David was particularly tickled by the idea of a married amateur detective duo and the image of them bickering over a dead body. We considered a lot of writers and how we wanted to tell the stories. Agatha Christie has a wonderful sense of humour and I'm not sure how many people of this generation know that. We wanted to find writers with a similar sense of mischief who were also able to tell really cracking stories. We decided to think of it as *Indiana Jones* meets Agatha Christie. We came across Zinnie Harris and Claire Wilson, both of whom are known for their award winning theatre work.

Why did you decide to set *Agatha Christie's Partners In Crime* in the 1950s?

We looked at a number of different periods to set it in because the books themselves are spread over a very long period from before Tommy and Tuppence were married, right until they are significantly older with grown up children. We decided that around 10 years is the right stage for bickering to set in in a marriage and that would take them into the 1950s. That historically would set this in the context of the Cold War, so the period would suit the stories that Agatha had already written.

We played around with the length they should be and eventually decided that the first story, *The Secret Adversary*, was best suited for a three hour story. So we decided to do a six-hour series and divide it into three hours each for *The Secret Adversary* and *N or M?*

What were the first steps in casting this drama?

David Walliams was attached from the very beginning to play Tommy. Then we found our director. I've worked with Edward Hall before on the adaptation of William Boyd's *Restless*. To me, he was the obvious choice; he is a brilliant storyteller, filmmaker and great theatre producer and director. When our producer, Georgina Lowe, came on board, we started looking for our Tuppence. Jessica is an extraordinary actress with a gift for dancing between high stakes and humour. She is made to play Tuppence.

Have you had any challenges during filming?

The biggest challenge was getting the tone right for a gripping story that is also funny. Trying to plan everything, from humorous scenes to adventure stunts, is always a challenge. In order to do that sort of work you need to keep moving locations, which is always a challenge, especially in central London.

AGATHA CHRISTIE'S

PARTNERS IN CRIME



What has it been like working with the Agatha Christie Group?

It's been fantastic. Having been a life long fan of her work, it has been a real privilege to be able to bring her stories to the screen and I hope to a new audience. Mathew Prichard, the grandson of Agatha Christie and Chairman of Agatha Christie Ltd., has been an incredible ally and a fountain of knowledge and Hilary Strong has been hugely supportive, so it's been a great experience of collaboration.



AN INTERVIEW WITH **HILARY STRONG**
(Executive Producer)

What is your role in the world of Agatha Christie?

As CEO of the Agatha Christie Group, I have the privilege of working with Agatha Christie's family to bring her amazing canon of works to new and existing fans alike. Her stories lend themselves naturally to a broad variety of adaptations and we are working creatively across all media platforms to bring Agatha Christie's wonderful plots to life in new and innovative ways. This includes new television series from books such as the Tommy and Tuppence collection, creating new stage shows such as *The Secret Adversary* which is touring in 2015, and new books. We published the first non-Christie written Poirot book, *The Monogram Murders*, in 2014 which was hugely successful around the world and is now published in 34 languages in over 100 territories.

How did this particular production of *Agatha Christie's Partners In Crime* come about?

We first talked to the BBC in 2010 and Ben Stephenson, then Controller of Drama at the BBC, was instantly gripped by the idea of making an up to date version of this lovely series of books. Tommy and Tuppence books aren't as well known as some of her other stories, but were actually her greatest loves; the second and last books she wrote were both Tommy and Tuppence stories. We also thought having this fresh and younger couple would be a really interesting way of bringing Christie to a younger audience.

How did David Walliams get involved in the project?

David Walliams actually came to us with the idea and was very much part of our proposal to the BBC. We then approached Endor together about collaborating on the production. David has worked closely with the writers, Zinnie Harris and Claire Wilson, and has contributed to the whole tone and humour of the piece. What has been particularly exciting about working with David is seeing him being able to combine that wit and humour, which we all know and love him for, with dramatic acting, which we rarely see him doing.

How does Agatha Christie Productions and Endor Productions work together?

Agatha Christie Productions works with the broadcaster to secure the commission, we then put together the financing and international distribution deals so that we have a strong budget for our shows, and once all of that is agreed, we look for the right production partner to work with. This model means we can work with fantastic creative people like Hilary Bevan Jones. It was Hilary and Endor's brilliant track record and Hilary's vision for the piece that made it clear that Endor was the creative partner we wanted to work with. We were also very excited to work with Ed Hall (director), who together with Hilary and the writers, Zinnie and Claire, has brought a wonderful shape to the piece and has done a fantastic job of delivering Christie's stories with a new contemporary tone.

**How did you find Zinnie Harris and Claire Wilson?**

That was entirely down to Hilary and Tom Nash at Endor. We set them the difficult task of bringing to us writers that could deliver both drama and humour. Mathew and I were very keen to try and find female writers because historically the *Poirots* and *Marples* have almost entirely been written by men. In this new reinterpretation of her work, we thought it would be great to find some successful female writers who could find Agatha Christie's voice. We have been absolutely thrilled with the work Zinnie and Claire have done on this show.

How was the rest of the casting process?

Obviously the key to casting was to get Tuppence right. That was very important for all sorts of reasons, not least for the fact that the Tuppence in the book is a feisty, sparky character. She had to be small, neat, witty, have a strength about her and feel like she could be called Tuppence; so it was quite a challenge. We also wanted someone who worked well with David. *Moonlighting* and *Hart to Hart* were referenced when we were trying to find that perfect crime duo who also have a personal relationship that the viewer was going to enjoy. When you see the finished piece there is this lovely chemistry between David and Jessica, which is essential.

Do you envisage more Tommy and Tuppence stories happening for TV?

Yes. Agatha Christie wrote four full-length books, but she also wrote a wonderful collection of shorter stories, some of which lend themselves to expansion. So there is a lot of original work for us to draw upon. There are also lots of other non-Tommy and Tuppence Agatha Christie stories that we could consider putting Tommy and Tuppence into. There is a wonderful series made by a French production company, Escazal, called *Les Petits Meurtres d'Agatha Christie*, where they take Agatha Christie plots that we help them to identify and drop their own detective duo into. That's one of the marvellous things about having access to the whole canon of work; we can use it in so many different ways. We are already working with Endor on what the next stories will be that we take to the BBC for Series Two.

Do you have a favourite Agatha Christie story or film?

I love *Witness For The Prosecution*. Christie appeals to all age groups, people from all around the world, and has endured successfully for nearly a century, and it's those wonderful twists and turns and the great reveal moment that continue to keep audiences hooked. *Witness* is the perfect example of this



AN INTERVIEW WITH **MATHEW PRICHARD**
(Chairman of Agatha Christie Ltd.)

What was it like to grow up as the grandson of Agatha Christie?

When my grandmother and I were together, the last thing we talked about was detective stories, plays or her professional life at all. We were simply members of a small family and the time that we all spent together was very precious with lots of games, eating, drinking and giving my mother and grandparents a bit of relaxation from the everyday things in their lives. I don't think her professional life impinged very much on our relationship until the last ten years of her life when I was old enough to have a bit of an interest.

When you became interested in your grandmother's work at an older age, did you task yourself with becoming an expert on her life and work?

I read a lot of her books because I enjoyed them, not because I felt I had to. I don't think I ever thought this was what I was going to do for the rest of my life, it felt like a natural thing to do. As I headed towards my teens and onwards, I obviously realised that she was very famous, but it didn't make me behave any differently than any person my age might have behaved.

How did you come to be the Chairman of Agatha Christie Ltd?

After I graduated from Oxford University, I went to see a lovely man called Allen Lane, who invented the Penguin book; he almost invented the paperback in fact. He was quite a good friend of my grandmother's and I went to work for him for several years. I got, what you might call, a general grounding in publishing and the whole media world. I enjoyed that enormously and alongside the things I learnt about Agatha Christie during my childhood built up a portfolio of knowledge that I was later able to use to great effect when I became responsible for what I call, "the family business."

Can you tell us how Agatha came to create the characters of Tommy and Tuppence?

Well I don't think any of my grandmother's characters, whether it be Poirot, Miss Marple or Tommy and Tuppence, were based on actual people. Most of her characters usually had little bits of other people in them, but the composite was entirely fictional. Plenty of people might have sued her if they thought they were going to become a character in one of her books or films! The honest answer as to why she wrote them or where they came from, is I don't know. Her first book was *Poirot*, which was a straight detective story. So I think she was experimenting a bit with Tommy and Tuppence by writing younger characters in a fun adventure rather than a strict detective story.



Agatha wrote the Tommy and Tuppence novels from 1922 to 1973. Why do you think she kept returning to them throughout the years?

All writers, particularly my grandmother, like to have a broad repertoire of books that they write. The character of Poirot appeared in 33 novels written by my grandmother as well as 50 short stories and two plays. She wrote 12 novels and 20 short stories with the Marple character and four Tommy and Tuppence novels along with a collection of short stories. All in all my grandmother produced 66 mystery novels, over 150 short stories, six other novels, two memoirs and 18 plays. I think it can be said that she liked to do a mixture of all these books in order to keep her talent sharp and her mind properly flexible.

When she went back to a character, she could look at it fresh again and she wouldn't get bored writing them and people wouldn't get bored reading them. So Tommy and Tuppence was a place she could go that was entirely different from Poirot or Miss Marple and have a refresher course, so to speak, on the adventure business. There are quite big time gaps between the Tommy and Tuppence stories and that was mainly because her publishers were insistent on having Poirot all the time, which my grandmother found rather boring. She was very fond of Tommy and Tuppence, so every now and then she escaped and wrote a Tommy and Tuppence novel. I think that is one of the reasons why the Tommy and Tuppence material is very fresh, quite humorous and different in that they are adventure stories. I think this means that she enjoyed writing them and that actually reflects on the written page.

The novels are written across many decades, covering two post-war periods. Was she interested in the changing social fabric of the country?

I think the actual plot, the story, the inter-relationship between various characters, primarily between Tommy and Tuppence themselves, were much more important to her than the social background and the actual time that they were written in. In most of her books, the plot is usually so riveting it's very easy to forget in which period they are written. She didn't set out to impart any social message or any comment on the social history of what was going on at the time; she was about simple entertainment and fun.

How do you feel about this TV series of *Agatha Christie's Partners In Crime* setting the characters in the 1950s? Does it seem appropriate?

I was born in 1943, so grew up in the '50s and I remember the '60s quite well. I think it's a very appropriate time to introduce a new television audience to wonderful characters and I'm looking forward to seeing it.



How do you feel Agatha may have felt in terms of David Walliams and Jessica Raine playing her characters?

You would be surprised the number of occasions I am asked that question about completely different Agatha Christie subjects. I of course ask myself the question and sometimes I even think I know the answer. But I'm acutely conscious that my grandmother was probably the only true genius that I knew very well and the great thing about geniuses is that you never quite know what their reaction is going to be. I would think that my grandmother would love David and Jess as Tommy and Tuppence, the setting in the '50s and the general faithfulness and beauty of the production. But you know, maybe there are some things that she would feel might be a bit different as authors always feel like that, but I'm delighted by what I've seen.

Not many people know that Agatha Christie was a world traveller and 'adventurer'. Could you tell us a bit about that side of her life?

She was tremendously adventurous, particularly early in her life. When she was married to my grandfather and had a four year old daughter, she went on an around the world tour, which is very different to what you might do these days. She set off by ship and it started in South Africa, via Madeira, Australia, New Zealand, Canada and a quick stop at New York and back home again. That is what you might describe as real travelling, she didn't abandon it half way through and hop on a plane home. All sorts of things happened to her, including being stuck in a car in the midst of Iraq when the rains came and flooded the place. All these sorts of things these days we would consider intolerable, but she was a natural traveller; very resilient, very patient. Quite a lot of her books do actually contain the background of travel and are maybe the paraphrased adventures of bits that may have happened to her herself.

Do you have a favourite Agatha Christie book, play or film?

People often ask me what my favourite is and depending on what side of the bed I got out of that morning or what week you ask me, it always changes. But there are a couple of common points which I particularly admire in Agatha Christie books. I love the early Miss Marples, *The Murder At The Vicarage* and *Body In The Library*. And as far as Tommy and Tuppence are concerned I think *The Secret Adversary* was the best, but a lot of people wouldn't agree with that. If I had a favourite that didn't have any detective in it, it would be *Endless Night*, which was written in the late '60s, around the time I was virtually grown up and knew her best. It was a story about three young people of about the same age as I was at the time and how their whole life goes wrong and evil intercedes. I remember thinking what a remarkable book it was for someone in her 70s to have written about people so much younger than she was.



AN INTERVIEW WITH **GEORGINA LOWE**
(Producer)

Can you tell us what it was that attracted you to produce this project?

I've always loved Agatha Christie and was really excited by the scripts that Zinnie Harris and Claire Wilson had written, so I was very keen to be involved. Zinnie and Claire's scripts have brought Tommy and Tuppence to life in such an enchanting way and their adventures are exhilarating.

Can you talk about the locations you have been shooting in?

Creating 1950s England is a challenge and more so because we had such an enormous number of locations to find for our series. We certainly racked up a few miles on this production – filming not only in central & Greater London but Essex, Buckinghamshire, Surrey, Berkshire, Oxfordshire, Kent, Hertfordshire and Norfolk! We had such varied locations from period trains at Didcot Railway Centre and Sheringham, to large country houses like Englefield House and scary, derelict, industrial wastelands by the Thames at night.

What was filming in Norfolk like? What did that part of the country bring in terms of the look?

I've filmed in Norfolk before and I'm really fond of the county. Both Hilary Bevan Jones (Executive Producer) and Ed Hall (Director) also know it well so when we were looking for a piece of coastline for *N or M?* it was one of the first places we looked. We chose Cromer for its gorgeous coast, the pier and for the town itself that has a lot of unspoilt buildings and streets. The people of Cromer really welcomed filming which was good for us. It makes it so much more fun when a film crew invasion is considered interesting and exciting rather than a nuisance. Some of the residents became background artists, which they clearly enjoyed. Norfolk gives our series a visual treat with its big skies and ever-changing sea.

Can you talk about working with David Walliams and Jessica Raine?

It was a total privilege to work with David Walliams and Jessica Raine on this series. We had some rehearsal time before we started filming and the first time I heard the two of them reading their lines I knew we were in for something special. They are both terrific actors with such charisma and they work so well together. They are also really lovely to be around. We had a tough fourteen-week shoot and they were both on set just about every day.

Tommy and Tuppence also have support from Tommy's uncle, Major Anthony Carter and from the scientist, Albert Pemberton in both stories. We were so fortunate to have Carter played by James Fleet and Albert by Matthew Steer. They bring gravitas and humour to their roles. We also had a terrific guest cast who were attracted by very strong scripts.

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You used some unique locations in London, it can't be easy filming in the capital and finding places that are new to viewers. Can you tell us about some of the days in London and what you had to overcome to achieve the end result?

Filming period productions in London is becoming increasingly difficult with re-development. Even in the last few years more and more gorgeous period locations have disappeared but we needed to place our first story firmly in London with appropriate backdrops. We started by looking outside London because it's easier to control - but it's not the same. Our London streets were actually London streets. We filmed in the City of London, on the streets of Soho, South London and by the River Thames; all over London really. So for all the great architecture that still exists we have to spend time covering up modern fixtures and fittings or removing them either for real or digitally during post-production.



AN INTERVIEW WITH **ZINNIE HARRIS**

(Writer – *Agatha Christie's Partners In Crime: The Secret Adversary*)

How did you first become involved in writing *The Secret Adversary*?

I was approached by Hilary Bevan Jones who I had met previously. She sent me the books and I loved them and straight away could see how well they would work on TV. I then met David Walliams and we started what became a long creative conversation about character, tone, humour and the thriller element.

Was it a daunting prospect to bring the work of such an iconic author like Agatha Christie to the screen and how do you begin to even tackle such a task?

It's always daunting to adapt anything for the television, but here especially because Agatha Christie is so well known and her books are already loved by the audience. On the other hand the stories are so complete and so thrilling that you can trust the material totally and just concentrate on how these stories will best be told on the small screen.

What were the challenges you faced?

The main challenge was to find a tone that would allow both the thriller element and a lighter, more humorous, element to live alongside each other. We wanted each scene to work on both character terms and on the tension of the story. Actually that became quite a good guide for me, and something to keep coming back to. If we felt we were getting too dark at moments we would revisit, equally if we felt we had veered away from the tension of the story we would have to bring it back. It was a balancing act, and one that took some trial and error.

What elements of the book were expanded upon or compressed in order to turn the novel into a three-episode screenplay for television?

Lots of parts were expanded, and some were just altered slightly. We moved the action from the 1920s to the 1950s, and also the characters of Tommy and Tuppence are in their twenties in *The Secret Adversary* and are falling in love, whereas in our TV version they have been married for some time so lots of things became different as a result of that. I think the spirit remains the same throughout however.

The characters of Tommy and Tuppence are not as well known as Marple or Poirot; can you tell us a bit about this sleuthing duo?

As a married couple they have this wonderful warmth between them, but also – like all married couples – they can get irritated with each other and say things to each other that only a spouse would say. It is part of what allows the show to be humorous I guess. I have always been surprised that they aren't as well known as Marple or Poirot because they are similarly vivid, intriguing, brilliant and compelling characters that once you have encountered you want to keep coming back to.



Did you write them as they appeared in the book or did you add anything extra to their characters?

We did a few things - because they are already married now, we had some fun with what that might mean. For instance in the first book they are always a bit broke and short of cash, so we thought it might be fun if Tommy was always trying to make some money with an enterprise of some sort and Tuppence loathes it, and thinks it's doomed to failure. In the first three episodes he is running a beekeeping business, but (as their son George points out) he hasn't read the book on beekeeping properly. It just allowed for a lot of humour and fun, and Claire Wilson picked this up with the next three episodes as well which was great.

What was it like to hear the script read for the first time by the cast?

It is always exciting, but particularly here with such wonderful actors. It just came to life in the room and we were all thrilled.

Is there one particular scene that was your favourite to write and then see on the screen?

Not one, but I always really liked the scenes where they are together. The opening starts on a train coming back from Paris with Tommy carrying a very special and expensive Queen bee and leaving Tuppence to carry all the suitcases. As soon as I saw the rushes I knew they had nailed it.

What has David Walliams' performance brought specifically to the character of Tommy? Has he realised the character as you had imagined it?

Absolutely. He is a wonderful Tommy as I always thought he would be. He is a great combination of brave, gung-ho and a bit left-footed which is quite a hard thing to pull off. I love what he has done with the character. But more than that, David and I worked quite closely as the first script was being shaped and written so he brought masses to the whole series. He was a great collaborator as all those early decisions about tone and story were being made. In fact many of the best ideas were his!

Has Jessica Raine realised Tuppence as you imagined her on the page?

Jessica is gorgeous as Tuppence and is exactly what I had hoped for. I think she is stylish, and clever and has this sort of wit, which comes directly from the books. I was delighted when she was cast, as I knew she would make a great success of the role.

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***The Secret Adversary* story is part of a series. What was it like to work with fellow writer Claire Wilson on crafting the journey of Tommy and Tuppence through these two stories?**

Claire has been a great collaborator, and I have tried to stay across her stories as they were written. Because both novels were self-contained our main conversations and contact was about the characters of Tommy and Tuppence rather than story. She would ring me with an idea or I would ring her while we were both writing, we definitely felt we were in it together.

Why do you think Agatha Christie's writing appeals to such a huge international audience?

I think her books have a winning combination of good, clever and intricately plotted stories with great characters. Who would want more than that?! It sounds simple but of course it's hard to achieve. What is extraordinary about Agatha Christie is that she managed to get it right so many times and in so many ways.

What can we expect from *The Secret Adversary*?

What I hope is that the combination of good storytelling and great characters that are so evident in her books, will be evident in our TV adaptation. That is what we always wanted for it, to show her great writing off at its best.



AN INTERVIEW WITH **CLAIRE WILSON**

(Writer – *Agatha Christie's Partners In Crime: N or M?*)

How did you first become involved in writing N or M?

I was working on a different project with Endor Productions when they received the green light for *Partners in Crime*. Tom Nash (Development Producer) gave me the book to read with a view to adapting and I fell in love with the story immediately.

Was it a daunting prospect to bring the work of such an iconic author like Agatha Christie to the screen and how do you begin to even tackle such a task?

Yes, it certainly was daunting. Christie means so much to so many people and I wanted to honour that. In terms of tackling the story, I tapped into the spirit of the writing and broke down the book into key plot elements. From here I had to decide what worked best in translation from page to screen. Lengthy passages of dialogue can be very entertaining to read but taxing to watch. The same goes for multiple characters. It was a balancing act.

What were the challenges you faced?

Making sure we had enough story to tell in three hours was a challenge. Getting the tone and pace right was key. Also staying ahead of the audience on the mystery.

What elements of the book were expanded upon or compressed in order to turn the novel into a three-episode screenplay for television?

As the novel takes place for the most part in a guesthouse, we knew we would have to expand locations to keep the viewing interesting.

The characters of Tommy and Tuppence are not as well known as Marple or Poirot; can you tell us a bit about this sleuthing duo?

Tommy and Tuppence are an ordinary married couple who find themselves solving dangerous mysteries. The charm is in their fish out of water approach to detective work, and the foibles of their relationship. They bicker and compete but love each other deeply. It's refreshing to watch such uplifting characters.

Did you write them as they appeared in the book or did you add anything extra to their characters?

I stayed as close to Christie's depiction of Tommy and Tuppence as possible. Working with David Walliams and then Jessica Raine joining the cast allowed me to expand the character's personalities further and flesh out their interaction and relationship further.



What was it like to hear the script read for the first time by the cast?

Hearing both *The Secret Adversary* and *N or M?* read out loud by the cast was incredible. The cast that have been brought together are wonderful. I learnt so much by hearing the characters come to life.

Is there one particular scene that was your favourite to write and then see on the screen?

I loved writing the scene in which Tuppence is chased in the London fog. It was exciting to envisage the scene coming to life and it came out even better than I had imagined.

What has David Walliams' performance brought specifically to the character of Tommy? Has he realised the character as you had imagined it?

David brought a strength and authority to Tommy, which showed a new side to the character. His comedy timing was great. I loved his performance.

Has Jessica Raine realised Tuppence as you imagined her on the page?

Jessica is excellent as Tuppence. She fills the character with warmth, humour and excitement for the chase. Tuppence has a hunger to be involved in something bigger than just her domestic life. Jessica has embodied the strength of Tuppence and breathed new life into this classic Agatha Christie character.

The *N or M?* story is part of a series. What was it like to work with fellow writer Zinnie Harris on crafting the journey of Tommy and Tuppence through these two stories?

Zinnie had already written the first episode when I came on board so it was really about keeping that tone consistent. She did a great job in crafting the characters and it was a pleasure to continue the character arcs through into *N or M?*

Why do you think Agatha Christie's writing appeals to such a huge international audience?

Christie manages to succeed with both plot and character. I think it's that winning combination which keeps people coming back again and again to the Christie novels, TV shows and films.

What can we expect from *N or M?*

N or M? is filled with mystery, romance, action and adventure.



AN INTERVIEW WITH **EDWARD HALL**
(Director)

What first attracted you to *Agatha Christie's Partners In Crime*?

I have always loved Agatha Christie and her mixture of brilliant characterisation and extraordinary plot. What attracted me to this was taking two characters we haven't seen on television in a reinvented format and adapting those fantastic Tommy and Tuppence stories to the early 1950s. There are some really interesting moments in British history during the '50s; Britain was rising out of the ashes of the Blitz, rationing was still in force, the Cold War was just beginning to grip, in 1952 Ian Fleming wrote *Casino Royale*, in 1953 Stalin was just about to die and Elizabeth was taking the throne. It's great to drop Tommy and Tuppence into the beginning of Cold War Britain and adapt the adventures that Agatha Christie wrote in her original books. That cocktail of contemporary and classic was really interesting to me as a way of re-looking at these two iconic Christie characters.

How smooth was the filming process?

It was a very interesting filming process because there's a lot of swash-buckling adventure juxtaposed with wonderful character comedy. One minute you'll be filming a chase down a train and having people jumping out of windows then next you'll be doing a delightful scene with David Walliams and Jessica Raine about beekeeping. It has a lovely energy to it; moving from high adventure to wonderfully observed character comedy. The lovely thing about Tommy and Tuppence throughout the whole series is that you see a married couple fall in love with each other over the course of their adventures.

Had you read any of the Tommy and Tuppence novels before joining this project?

I had never read the Tommy and Tuppence novels, so I was coming to them completely fresh. I had read some of Agatha Christie's books, and am constantly reminded of what an extraordinary storyteller she is. The first thing I ever filmed for a drama was a *Miss Marple*. It started my career as a screen director. What comes off the stories is the love she had for these characters; she clearly loved Tommy and Tuppence and had a special place in her heart for them both. The opportunity to transpose the experience of these two characters from the novels into 1950s Cold War Britain was really exciting.

Christie wrote for hours every day and was really, really disciplined and on a typewriter as well. There was no cut and paste! It is a lovely thought to be going back to these characters which she loved and to bring them to the screen because it is so rare that in a crime drama or thriller espionage genre that you have two amateurs in the middle of the experience that have a relationship. Through the course of the series you watch the two of them fall in love with each other all over again. It is a lovely journey. There is a domestic heart that puts the audience into the shoes of the protagonists, finding



yourself in these extraordinary situations along with the characters themselves. Situations that you would normally never find yourselves in. The mix of the domestic and the high thriller espionage elements gives it its unique tone and blend. I don't know anything else like it on television.

How did you work with Zinnie Harris and Claire Wilson on weaving the two adaptations together? What were the challenges of that process?

Zinnie and Claire worked from the novels as outline and then drafted up scripts and I concentrated on the screenplays, mindful of how they would look on screen as two individual entities and films in their own right. We occasionally went back to the novels for touchstones and character points, but I was quite careful in the development stage in treating these as individual screenplays as they both have two very different backdrops for each story.

As we all went along I bench tested what we were doing, asking myself does this story, scene or moment encapsulate the great strengths of Agatha Christie's writing? Do we feel the love between the two main characters, the rivalry, the wit, the danger and the thrill of the complex story? I had to ask myself was Tuppence, this extraordinary independent woman, punching through strongly enough? Where do we pitch Tommy's physical clumsiness with the world? Ultimately in the end I really looked at what these screenplays were like as individual films.

What can you tell us about the tone of the series?

Partners In Crime has two stories, *The Secret Adversary* and *N or M?* played out over six episodes. What is really strong about the series is that the first story has the feel of a close community of characters. You get to know who Tommy and Tuppence are, their home, the people they know and how they lead their lives. It is the jumping off story of how Tommy tries to get a job and we meet Major Anthony Carter and how the interaction with a Jane Finn on the train begins their journey, taking Tommy and Tuppence off on a tangent away from their normal lives. We establish the world they live in during *The Secret Adversary* in order to explore the drama of removing them from that very world they know.

The second story, *N or M?*, has a very different rhythm. Both Tommy and Tuppence delightfully play characters and take on the personas of two very different people. They go undercover to the Cromer coast and meet a wonderfully rich group of people, all of whom have got something to hide. There is a different landscape and feel to *N or M?* Having established Tommy and Tuppence's world in the first story, we are able to accelerate the story in all sorts of directions in *N or M?*



What does David Walliams bring to the role of Tommy that makes him stand out from other actors?

What is wonderful about David is that he has an ability to understand human nature and what makes people tick. He is able to touch you, not only by being funny but also by being very, very moving. David is particularly good at playing a vulnerable man who finds himself in very unknown situations in front of some frightening people. He is wonderfully successful at putting you as the viewer into his shoes and you really feel scared for him. He has a genuine and open quality to the way he works. Underneath that is this ferociously forensic and brilliant eye for the technical detail of human behaviour and comedy which has been so tried and tested in his brilliant work preceding this. He brings a mixture of those things to the table and it is a wonderful cocktail of a charming, funny, witty, entertaining man who you want to come out on top. Tonally in the story you have to flip between dark thriller to sudden light comedy and you can't do it with an actor that doesn't understand both genres, which David does. That is the main challenge of the series, in one moment it can be delightfully funny and slapstick and the next you are in the dark world of *Tinker, Tailor, Soldier, Spy*. It was an exciting opportunity for me, knowing the David would be playing that balance and is one of the reasons this project was so interesting to me as a director.

What is it about Jessica Raine that makes her the perfect Tuppence?

There is simply no one else that could have played Tuppence. I was aware of Jessica as a performer from way back. The culmination of her wit, spark and ferocious independence was the perfect partner for David. Jessica was the perfect embodiment of the character of Tuppence. You don't get many female heroes on television, a lot of the time female characters are having to overcome some sort of struggle and so it is wonderfully refreshing to have a character who is driving the story, taking the initiative and is a 'cup half-full' type of person.

When you try to cast something you need to find somebody who is not only good in the part but somebody who genuinely falls in love with the idea of playing the character. It has to be real and what shines through for me is that Jessica loved the character of Tuppence right from the beginning.

What were you looking for in the other characters? And why did you cast the actors you did in those roles.

In all the casting I wanted to think firstly about whom archetypally you might cast and then go off in a slightly different direction. I was very keen to move away from the notion that when you say 'Agatha Christie' people can think old fashioned. I just wanted to give everything a little twist, a little surprise and give a different flavor to everything. I wanted to find people that refracted the light in a slightly altered way.



James Fleet (playing Major Anthony Carter) was the perfect example of this. He captured all the strengths of that ex-army character that you believed had been through the war, but also James has this wonderful wit to the way he works as he never thinks in a straight line.

I have known Clarke Peters (playing Julius Hersheimer) for a very long time. I wanted someone who was elegant and dashing to play Julius. I didn't want the obvious boring millionaire. Clarke brings so much truth and integrity to this complex character and to the screen. I wanted to feel with Julius that he also brought another world, the world of America, this different place and time to where our story is set. Clarke has oodles of charisma and it was delightful to work with him.

Christina Cole (playing Mrs Sprot) was fantastic, elegant and sexy, she brings such a strong definition to the part of Mrs Sprot. She needed to be someone that you wouldn't forget in a hurry.

Roy Marsden (playing Commander Haydock) is such a wonderfully powerful actor. So nuanced and delicate in the way he played everything. The role of Commander Haydock could so easily have become a crushing ex-army, alcoholic, red-faced bore, the archetype that you would expect. Roy comes at his work from all sorts of different angles.

Ed Speleers' character (Carl Denim) is that iconic, young, Marlon Brando rock and roll type from the '50s, who goes around on his Triumph motorbike and has affairs with slightly older women, living fast and dying young. I'd worked with Ed previously and I thought he was a very smart, young actor who is going to go a long way. The role of Carl is an important part and he really holds the screen well.

All of Agatha Christie's characters have things to hide, have chinks in their armour, have weaknesses and ultimately the weaknesses are the human condition. Our failures, greed and our cowardice are quite often driving the plot, making the story feel so real and engaging.

Did you have a clear vision of how you wanted the costume design and production design to look?

1952 is a very interesting period for fashion; it is the year that Dior arrived in London. Tommy has a Cary Grant look about him and Tuppence has an Audrey Hepburn silhouette. The clothes are really sharp and beautiful. We've wiped the slate clean and started from 1952 looking forward rather than back in order to try and catch a snap shot in time. If Jessica or David walked down the street now dressed in their costumes, you would probably admire their clothes; they don't feel dated in any sense.



I very much wanted to make the period look contemporary in a very attractive fashion. I was careful that Carter was not wearing tweed from 1942 but that he was wearing clothes of his day. Those kinds of choices along the way were subliminally there to make the period fresh and cool and alluring to 21st century eye.

In terms of production design the look of 1950s London, particularly in *The Secret Adversary*, had to be this scary place with bombsites and bombed out buildings, with rat-runs and little side streets where you could get in trouble. Tommy and Tuppence's house in suburbia was a much quieter more comfortable and gentle place. The contrast between the two helped the worlds of the story. When we got to *N or M?* it was very key that when we went to the coast we really took in the big skies and vistas and we saw proper seaside Britain but in the winter, when everything would have shut down. It had to feel quite ghostly and haunting to go with our story.

The opening sequence to *The Secret Adversary* is set in train carriages. What challenges did this present?

Filming the opening scene was challenging as it was a very confined space and we were operating outside the train on small platforms. There were a lot of logistics and everyone had to work very fast but very carefully and safely; it had to be a well-oiled machine. We were shooting four to five minutes a day, which is a huge amount to get through, but the crew were very experienced and there was a great energy both behind and in front of the camera.

You had a number of stunts across the two stories; can you talk through some of the stunts and the challenges during the shoot?

Jessica was great when it came to the stunts. She climbed out onto a second storey window and had to move along the ledge to a drainpipe, which was a fairly scary thing to do. We also had an actor fall 60 feet backwards off of a building onto a crash mat, which took training and a great deal of courage to do, and he did it twice! As all stunts do, they took very careful planning and a great stunt team.

One of the first stunts in the story is the character of Jane Finn (Camilla Marie Beepu) jumping from a train window. It's always tense before you call action on a stunt as you can only plan so far.

What challenges did you face creating the period of 1950's Britain?

Early '50s Cold War Britain is a wonderful backdrop to set our series. The year we placed *Partners In Crime* was the year *Casino Royale* was published for the first time, James Bond and the whole spy culture was just beginning both fictionally and in real life. Britain had just come out of the Second World War and Russia was instantly on the offensive with America with the nuclear arms going on. There is a changing of the social and political landscape of spies, espionage and information. Britain was recovering after the Blitz and the Cold War was just beginning, which gives us a wonderful context to begin



exciting stories. There is a lot of energy during this time, Britain worked really hard to recover from the horrors of war by getting industry going again, the fashion is great, the cars look good and it was just before rock and roll really hit in the mid to late '50s. This is this really fertile ground to set a crime thriller with an espionage element to it.

What challenges did you face when shooting on location?

With the exterior location in particular the weather is always a challenge. When we were filming on Cromer beach we had a lot of equipment that we needed to transport across pebble beaches each day. We had to be careful where we placed the camera, mindful of all the equipment needing to be under cover to protect it from the elements and just the logistics of being miles from a unit base but providing hair, makeup and costumes on location is demanding on a crew but that is part of the challenge.

Why did you choose Cromer as your setting for *N or M*?

Cromer was a delight to film as a location. The people of Cromer welcomed us with open arms. It is an extraordinary place; the sea front has a one-way road system that takes the main road traffic away from the town so it is very quiet on the front. With all the modern traffic diverted away from the town, it is a very untouched place. You can almost point the camera anywhere when you get down to Cromer front because 1950s Britain is alive and well and rather beautiful. The pier is wonderful; we covered it in light bulbs and at the end of filming the people of Cromer went to the council with a petition to keep them a firm feature of the pier. It was a lovely compliment to the electrical department and the production design.

Why did you end up in front of the camera in the second story?

There was one night in Cromer where it rained very hard. The final scene of the day was of an old Triumph motorbike driving off, which wouldn't start. I have driven a motorbike for 30 years so I ended up with the costume on driving the motorbike up the road as fast as I could against the storm. I remember hitting the brakes at the end of the road, not wanting to brake too early so that the brake light didn't ruin the shot. I hit them very late but a 1950s Triumph brakes full of water really don't work that well so I had quite a scary moment.

Was there a particular scene on the page that, when you reached the set, turned out to be filmed in an unexpected way?

Some of the darker scenes in *The Secret Adversary* between the character of Whittington (played by Jonny Phillips) and Tommy came out much scarier in real life than they seemed on the page. There are scenes where Whittington is removing objects from his bag, a noose and a hammer and threatening Tommy; it was all to do with the threat of what might happen rather than seeing something violent happen. Watching those scenes back and the anticipation of what might happen came off very dark and chilling, in a good way.

AGATHA CHRISTIE'S

PARTNERS IN CRIME



This is the second time you have worked with Hilary Bevan Jones and Endor Productions. Please describe what makes that a welcome proposition for a director?

As a director approaching something like this production, it is crucial to be working with a producer and an executive that are supportive and serious about the integrity of everything everybody is trying to achieve. You have got to have support from the team around you. Led by Hilary Bevan Jones, Endor Productions is such a great, hard-working group of people to be working with. I directed *Restless* (2012), produced by Hilary and we now have such a great shorthand. It was wonderful for me to be doing something of this scale with Hilary and a company that I felt I knew really well. When Georgina Lowe who had just produced Mike Leigh's film *Mr Turner* (2014), and with whom I had worked with before, came on-board to produce it was a completing moment for me. I felt with that team we could all go into battle together and be really ambitious and do something extraordinary knowing that there is that support behind you to help realise a collective vision.

Once filming is over, how do you approach the editing process? Have there been any surprises on watching the footage back?

By the time I come to the edit I know the material very well because we are editing while we are shooting. By the time we have completed filming there are assemblies of each of the episodes. In the edit room, what has been really fun is carving out tonally the serious and the fun adventure side of the series. In order to make this series what it is and make these characters work there has to be love between them. It has to be fun, but then in order for it to really work the jeopardy has to be real. The espionage and the threat have to be tangible and it has to be a proper thriller and dark at points. It has been great fun pushing the material to its extremes in each direction and seeing these stories emerge which you can't label as one thing.



AN INTERVIEW WITH **DAVID WALLIAMS**
(Executive Producer and playing Tommy Beresford)

Describe the character of Tommy and his relationship with Tuppence.

Agatha Christie's Partners In Crime follows the adventures of a husband and wife detective team, Tommy and Tuppence. Tuppence is definitely more forthright. She's braver than Tommy, he's more on the back-foot, but he means well. Tommy is a bit more of a klutz than Tuppence and is sometimes more of a burden. During the Second World War, Tommy was hit by a catering van on his first day as a soldier so he never got to prove himself - this is his journey to become a hero. Together however, Tommy and Tuppence make a good team.

Have you had an interest in Agatha Christie prior to this?

I was probably about 10 years old when I watched *Murder On The Orient Express* with Albert Finney and I absolutely loved it. I was so taken aback by the twist at the end. Being a child myself, I hadn't read the book and I didn't have any knowledge of it so I just thought it was one of the most extraordinary things. From that moment, I became a fan and have loved the TV adaptations over the years. I was lucky enough to be in *The Body In The Library*, the first *Miss Marple* story in the new block of *Marples*. I was thinking about what I would really love to do and I thought I'd love to do something in this area again because I am such a big fan of Christie's writing. I realised Tommy and Tuppence had been quite neglected and it just felt like the most incredible opportunity when thinking of resurrecting the duo. Unlike *Poirot* and *Marple*, who are familiar to audiences in their various adaptations, Tommy and Tuppence aren't that well known. They have been televised before and there have been a couple of movies, but it has not been done in a way that most people would consider definitive.

How did you find the resetting of the Tommy and Tuppence novels in the 1950s?

I've always liked the '50s and I've always been quite obsessed with Hitchcock films whose golden period was the '50s and early '60s. I believe there was a sudden explosion of positivity after the Second World War so it's a good period to set these stories in. The problem with bringing Agatha Christie's Tommy and Tuppence stories to screen is that she wrote them between the 1920s to the 1970s and the characters age within that time. The books however feel contemporary so we decided to put the story somewhere in the middle and I think it works rather well.

What was the significance historically of this period and why does it lend itself to this particular stream of the story-telling?

The 1950s backdrop is visually a wonderful setting, just post Second World War, where these spy stories feel well placed, certainly the ones we have been filming, *The Secret Adversary* and *N or M?* They fitted because you have the Cold War and the visible threat of Soviet Communism. It felt like a



really great time frame. I also think it is an interesting period as it's not overly familiar to audiences, some time frames you keep coming back to, for instance the 1920s with the music and the fashions. But we just felt let's try and do something a little surprising and set them in the '50s.

Does the period allow the production greater freedom when it comes to elements of design?

In the '50s people dressed in a formal way. If you look at footage from that time, the men are wearing suits, ties and hats and the women are equally beautifully dressed. I rather like wearing suits and looking smart. I like the cars and I like the slight sense of struggle about it, with poverty post Second World War. I also like the idea that Tommy and Tuppence aren't living the high life that they might have done in the 1920s, even though it was after the First World War. I just thought we really haven't seen this represented on TV in recent years. Hopefully people will embrace the time period and really get to enjoy it.

What does your role of Executive Producer entail?

The reason I am Executive Producer is because I came to the owners of Christie with the idea of bringing Tommy and Tuppence to a new TV audience. I met with Hilary Strong at Agatha Christie Productions and said "Look no-one is doing these stories and perhaps we can have a slightly different take on it than has been done before. We can have some humour and make a little bit more of Tommy and Tuppence's relationship." Agatha Christie brilliantly sets up these two characters, but I felt that there was more opportunity as we went along to have little moments of tension between the two characters. I have been involved for the last couple of years, meeting writers, that sort of thing. It seems strange because I am used to being on the other side of it, to being rejected! I've really enjoyed it. It's something totally different for me and I love a new challenge and this has certainly been a challenge. They are quite big complicated stories that we hope will be around for a long time and be seen around the world, so it has to be brilliant!

How challenging is it as an actor to film a show out of sequence?

The challenge of filming these stories is that they are extremely complex stories. In every single scene there is a turn, something changes, something you thought was true isn't, or someone who was under suspicion isn't. It's constantly evolving, so you really need to keep on top of it. Basically you need to read the script thoroughly in advance and not all actors do that! You need to plan it and think about it and know exactly where you are because of course, you don't film in any order so you have to keep track all the time of where you have been. It's hard sometimes, you've got to come through a door having just had an argument that you haven't filmed yet! But we are very lucky we have a great director in Ed Hall, who is very much an actor's director. He's been great with Jessica and me and he is very patient.

**Do you have any preference to working in a studio or going out on location?**

I like being on location because we're in a different place really every two or three days so it keeps it quite fresh and exciting. It was great filming in Didcot on the first few days. I had never been there before and I love old trains and railways so I plan to go back another time and have a little ride on the trains. I also had a bit of free time, so I went and visited two schools in the area and did some readings for the kids which was quite fun.

How does this project compare with the past work you have done?

What is interesting in starting this, is trying to work out the tone of the drama because the Agatha Christie world is not quite the real world - it's heightened. Trying to get the tone right, especially when starting something new is very interesting. We don't want it to be exactly the same as *Poirot* and *Miss Marple* and we want some humour in it but not too much. We want the characters to have warmth and humour to them. Having come from a background in comedy, what I was really interested in was a husband and wife team and how they might relate and bicker whilst solving crimes, because their relationship is going to be key. I also thought there should be some humour there, but at the same time when someone dies, we want it to be horrifying. So we were conscious of treading the line between it being funny and it being dark and dangerous too.

Have you had any major challenges whilst filming?

The weather is the biggest challenge because we have been filming through the autumn and winter with a lot of exterior locations and some days it just rained all day. In one scene we were off to the opera and we're all excited about it and it was absolutely tipping down with rain. It's odd having to still act like you're having fun! These things happen.

I've never had to use a gun as a prop before or grapple with a 1950s Morris Minor or drive an antique motorbike. At the end of the day you know all these challenges make it interesting. You just need patience overcoming them.

Describe working with Jessica Raine, who plays your on-screen wife, Tuppence?

I didn't know Jessica personally before we started filming. I had never met her, but I had seen her on television many times and thought she was brilliant. As soon as her name was mentioned as a potential Tuppence, it all made sense. She's come from being the lead in one of the most popular drama series in recent years *Call The Midwife* and she's got the exact qualities of Tuppence. It's great working with someone so talented and she has a lot more experience as an actor than I have. I always feel like she is on the right page with everything and her choices are always great. I can take her lead a lot.

AGATHA CHRISTIE'S

PARTNERS IN CRIME



Describe the location for the guesthouse in the second story.

We filmed the exteriors of the Sans Souci Guesthouse in Cromer, Norfolk which is the setting for the second story though the interiors were filmed in Reigate. The guesthouse is the backdrop to *N or M?*, which we soon discover is harbouring a spy. We find out that Tommy and Tuppence have different opinions as to the identity of the spy, which subsequently tears them in different directions. What is unique about working in the Agatha Christie world is that in reality if we came to the guesthouse and there was only one person staying, the story wouldn't work so we need a typically large Christie cast. You need to constantly create that tension of throwing suspicion on everybody. I know from being a fan of Agatha Christie that as an audience member, that's the exciting part...sitting at home trying to work out who the baddie is. So we have to keep that bubbling along the whole time.

Do you think there might be more outings for Tommy and Tuppence down the road?

We certainly hope there will be more Tommy and Tuppence adventures. There are more books to adapt and it's certainly been a real pleasure filming these two stories. But ultimately, it's what the public think. If the public enjoy it, then I am sure there will be more. It has been a brilliant adventure making *Agatha Christie's Partners In Crime*.



AN INTERVIEW WITH **JESSICA RAINE**
(playing Tuppence Beresford)

Describe your character and the type of person she is.

Tuppence Beresford is an intensely curious, quick witted and adventurous character, who quite often leaps before she looks. She is happily married to Tommy, if a little frustrated at being a housewife. I'd say she has definitely reached a point where she feels ready to actively have an adventure rather than read about adventures in her beloved books. She is an enormous amount of fun to play.

Did you enjoy the 1950s costumes?

Amy Roberts our costume designer has created some breathtaking outfits, and not necessarily what you would expect. They are beautiful clothes that have a contemporary twist as we both agreed Tuppence is a modern woman, not to mention practically there is a lot of running around, climbing through windows, stunts etc, so I needed to be able to move freely too. Personally I loved wearing all of the different hats, as it's a very 'Tuppence' trait, her trademark if you like! They really helped me get in to character, and they're so stylish and fun. A nod to our makeup department too, as Konnie Daniel felt very short hair would be good, and it was the perfect look for Tuppence.

Does Tuppence like to dress up for her adventures?

A definite yes. Tuppence is inspired by her favourite authors, Dorothy L Sayers being one of many. For the first story, *The Secret Adversary*, she disguises herself as a maid, so we went for it with a bottle blonde wig and lots more makeup. Tommy's quite keen on that look! And for *M or N?* she becomes 'Mrs Blenkonsop', who I thought was Tuppence's alter ego! A very flirty look, with lots of leopard print and hair like Elizabeth Taylor. It's a dream job for an actress because not only do you get to play Tuppence, but also Tuppence pushing herself and pretending to be other people. She relishes shocking Tommy with her new looks and dives in to each role with gusto.

How are Tommy and Tuppence coping with the post-war austerity?

They are both feeling the pinch, and scraping the barrel in terms of their savings. Tommy comes up with many schemes to make money, unfortunately 99% of them fail. Tuppence is very supportive, but ultimately knows they need to find a way to make money and fast. Their house is very run down and their son is aware that times are tough, but they put on a brave face and soldier on.

**Did you have a prior knowledge and interest in Agatha Christie?**

It seems to me that Agatha Christie's body of work has really seeped in to our culture. I was aware of *Marple* and *Poirot* and have seen various stage productions too. Then I read this script and was struck by what a unique and fabulous part it was for a woman. Tommy and Tuppence are a team, and there's no sense of her playing second fiddle to her husband. I had a look at the books and there are fantastic descriptions of Tuppence in there, but to a certain extent I relied more heavily on the scripts as some components have evolved to suit our take on it. I think it very much stays true to the essence of the original writing whilst being a fresh new take on it.

What was it like to work with David Walliams as your on-screen husband?

David is the perfect casting for Tommy, and I felt our dynamic worked really well right from the start. Just the fact that we are so physically different lent a lot to the playing of husband and wife. Tommy is certainly more reluctant to go into espionage, and is more concerned with the facts, whilst Tuppence's intuition and imagination perfectly compliment this.

How has the overall filming experience been?

I can honestly say it has been so much fun playing Tuppence. Sometimes when you play a character they can rub off on you, and I felt more adventurous and energised while being Tuppence. I've had such a ball working with David, as well as the brilliant James Fleet and Matthew Steer. We had an incredible team of cast and crew and everything just worked beautifully. The locations were also a real treat, from Soho on a Sunday to Fort Amhurst caves in Chatham to Cromer in Norfolk. It was a privilege and a pleasure.

Is there room for more Tommy and Tuppence stories to be told?

I know that there are potentially more stories to be told, and Tuppence is a dream to play so who knows...



AN INTERVIEW WITH **MATTHEW STEER**
(playing Albert Pemberton)

Can you describe whom you play in *Partners In Crime* and what sort of character he is?

I play Albert Pemberton, a friend of Tommy's from the war, who now works as a chemistry teacher at a boy's school. He is a bubbly character with lots of enthusiasm and ideas and inventions but not necessarily the guy you want in the field. A bit of a young Q from Bond, the brains not the brawn if you like.

Can you give us a brief synopsis of Albert's journey through both stories and describe how he fits in with our two sleuths?

Albert first gets involved when Tommy and Tuppence pay him a surprise visit for help. Being a chemistry teacher, and working in the bomb squad during the war, he has plenty of equipment and techniques at his disposal that are useful to them. He is however a little bored of life in the classroom and wants a bigger piece of the action and is envious of Tommy and Tuppence and their adventures. He finally gets to go undercover with them in *N or M?* but it never quite goes completely his way.

What was your reaction on reading the script written by Zinnie Harris and Claire Wilson?

Both stories were so gripping and surprising and clever and playful, I couldn't quite believe I was going to be a part of it. I kept imagining I would get a call saying there'd been a terrible mix up and the part was actually going to someone else. They've both done a wonderful job bringing the characters to life in the new setting of post-war Britain.

What kind of direction or notes were you given by Edward Hall or Mathew Prichard when discussing how to play Albert Pemberton?

The Albert I play is very different to the original; Zinnie had really developed and transformed him, also giving him a wooden hand, so in that respect I was free to create and go with what I felt was right.

Mathew Prichard made a moving speech at the read-through about how proud his grandmother, Agatha Christie, would have been to know that her work (and in particular two characters she was very fond of), was to be back on the BBC after so long, which was all the motivation one needed to make sure every choice made was right and true to the work.

What was it like working with director Edward Hall?

In a word, joyful. It was an absolutely pleasure and a valuable learning experience. When you work with someone of Mr Hall's calibre you notice how they don't over direct. They can, often with few but carefully chosen words, gently nudge your performance in the right direction. I may be speaking just for myself but I think actors can often over-complicate things and to see Ed handle that so deftly was fascinating.



You filmed in a variety of locations, from uncovering clues in the school science lab, to planning Tommy and Tuppence's next move at the Beresford house. In *N or M?* you ventured out to the Cromer coast and ended up with a ticking bomb on your hands, was this experience a boyhood fantasy come true?

Everyday I was excited to go to work. We visited an awful lot of different locations across the country, which was fun in itself. Anything to do with spying and secrets and bombs and baddies could only be thrilling, right? Being in Cromer in particular was a highlight as it felt like the whole town came out to watch us run around doing our thing.

Albert was injured in the war. What was the process of working with a wooden prosthetic hand?

Firstly there was a hand fitting where I tried on a few different moulds to see what would work best. The hand was then fully constructed and painted and looked fantastic by the final fitting, complete with opposable thumb. Having to wear it all the time meant I had to take it off regularly as things got a little sweaty and sore in there. But having it on did mean I could ask Mr Walliams and Miss Raine to do things for me, which I think deep down they enjoyed.

Why do you think Agatha Christie's writing appeals to such a huge international audience?

I think her stories are so rich with character. They are so full of detail and take so many unexpected twists and turns that one can't fail to be sucked in and gripped. I'd like to think our version of *The Secret Adversary* and the *N or M?* does justice to these qualities.

Is there a memorable moment from filming *Partners In Crime* that will stay with you?

The most memorable moment for me was probably my first time on set, which was a short scene shot outside the beautiful St Pancras station. It was all over so quickly and within 20 minutes I was back home wondering what on earth had just happened.

What can we expect as an audience member from *Partners In Crime*?

Style and surprise, intrigue and espionage, wit and wonder.



AN INTERVIEW WITH **STEVIE HERBERT**
(Production Designer)

As a production designer, how challenging is it to recreate post-war 1950s? What has been useful when tackling the 1950s period is that it is very well documented in terms of research, so we can look at a massive amount of information that tells us exactly how it looked. It is also useful that it is in living memory for most people, unlike 1815 for example. There is a lot of collective memory out there so there are numerous sources, but on the other hand, it's difficult to find '50s as a base layer because everything is so developed every year. As we are predominantly shooting in London, there becomes less and less that gives us the shape of exteriors that we can play with. If you think of the interiors of houses, most people have their homes renovated. We have modern extensions put on the back of the houses etc. So it's easy to source elements of that period, but it's difficult to recreate.

How did you go about recreating a 1950s Paris train station?

We knew there would be a scene in Paris very early on. Again we researched thoroughly and I've found terrific photographs and sketches of the Gare Du Nord. What tends to happen is you need to look at the key elements that are portrayed in the script so you pare everything down and focus on particular elements relating to the scenes you will be shooting. Once Ed (director) and I have conversations about what is needed, and you take into account the budget and the time scale of the shoot, you know you are not going to be doing the entire Gare Du Nord construction. So we took a slice of the Gare Du Nord, looking at the ironwork and metalwork and you think about platforms and trains and how far they have to move. You start off with a big wish list and then you see what you actually achieve at the end of the day.

So do you find the location or the props first when you design?

In my head, I do it all at once because I want to come up with a concept. So I will look at the script and the character and then I will have conversations with the director and producer. I have an idea which is mostly intuitive of how something will look and the props and all the pieces in my head all come together almost like a photograph one might take. That's not to say it doesn't change later on. When I go out on location scouting I have a stripped back version of what I think the final location should look like and then try and find the bones of it in the shape of a house or a street and then build on that.

How difficult is it to portray the faded luxury of post-war England?

Fortunately for me, I have worked on a short drama based on post-WWII diaries so I know the period quite well. When we start to seep into the 1950s, it's a period of incredible change. I think most people tend to think of the '50s as being visually all about the high-end designer fashions, but that actually happened much later. There is still rationing which needs to be considered and until 1954, a lot of people didn't have meat. Lots of things were unavailable. Society was reshaping itself and people were generally not well



off. We are a drama, so in order to support the characters and the dramatic script, we research the period as much as possible then add a touch of poetic license.

For *Agatha Christie's Partners In Crime: N or M?*, our guesthouse, where we spend a large chunk of the story, was written as a chintzy, quite traditional, old school, guesthouse by the sea, but because we found this fabulous location, I drifted off that slightly and added a touch of eccentricity into the design.

Could you explain how Tommy and Tuppence's home fits them and the time?

As with the guesthouse in *N or M?*, I played with the Beresford's house quite a lot. They were written as quite middle-class rural. With their home, I wanted it to be like one has stepped back into England. My mother talks about England fifty years ago so I wanted it to feel like that, with that sort of longing. Their house has quite a colourful palette and bohemian feel to it.

Are there elements of their house that you are particularly pleased with?

I love the wallpaper in the hall, I am a bit of a wallpaper addict anyway. It's huge big illustrations with ships and boats coming into harbour. It's probably more adventurous than homes might have been at that period. There is a lot of timber in the house and a lot of green deco 1930s pottery. Those are probably my favourite things in the house. They have a kitchen that probably everyone wants. It's full of romantic notions of how things used to be and how we would all like to live in our perfect rural period. I wanted their house to feel warm and loving so you could feel their characters.

Obsessions with personal and home style started to creep back in to the culture of the 1950s, do you feel it was a time of style awakening?

Personally I think towards the end of the '50s is where we see that Americanisation creeping into the British culture. We forget that there is a deco period; we forget that there was Gaudi and phenomenal 1930s design, arts and craft. All of that we echo now, so I think there was always an established design there but people didn't have that much money to explore it. There was a huge amount of change, I think people reinvented themselves and moved on.

Can you tell us about the challenges in filming in the guesthouse and what little details go into this large-scale location?

I think the shape and the architecture of this house is wonderful. Ed and I recced it a long time ago when we were looking for something else. The house itself, the bones of it, all the architraves, the wooden timbers, the shape of furnishings, the shape of the glass and the light, is a very creative space. It wasn't difficult to do at all. We didn't do wallpapers in this house, I decided the palette, I found an original early 1950s colour swatch, which was very exciting and chose our colours and we all went out and hit it with drapes and carpets. The hardest thing about it is that there are so many rooms, so some are



dressed and the others have crew in them. There was a constant process of putting it back together and pulling it apart.

There is amazing attention to detail, how do you come up with what needs to be in each room?

There are fantastic prop houses out there that have huge stock that they constantly replenish. Often, they will offer up things. There are shelves and shelves of fantastic items that you can utilise for shows. It's a case of walking around with a character in your head and finding stuff. It's amazing that you can do this for 20 years and you can still find unique and incredible things on the shelves of prop houses that are perfect for our characters. It has to be a believable environment for artists to work with. Also, it's really wonderful when actors go on set and they own it because they have responded well to the environment. It's like their place, their home and their character. So you're not just painting the picture, it's a 3D image that you are working on.

In the guesthouse, do you have a favourite character possession?

Mrs Sprout has lots of trinkets and belongings that I particularly liked sourcing. In reality these characters haven't been in the guesthouse that long, so the rooms should be quite basic and not have much character influence in the way that they look. However, visually we decided not to do that opting instead to embed their character style into the design of the room.

Have you had any past experience with Agatha Christie before?

I read the Tommy and Tuppence books before I read the scripts. I grew up with Agatha Christie, so it has a sort of familiarity. She is a terrific writer and although Agatha Christie is so popular, I try not to get too embroiled in previous adaptations. It really feels that we are creating something new with *Agatha Christie's Partners In Crime*. I've probably read about 20 or 30 of her books over the years. I feel that I am working with something or somebody I know quite well.



AN INTERVIEW WITH **KONNIE DANIEL**
(Hair and Make-Up Designer)

How did people style their hair in the 1950s?

With the 1950s came a new generation of people wanting to do modern things. They looked to Hollywood stars for inspiration with their hair, like Marilyn Monroe with her bleached blonde hair and Audrey Hepburn's short hair; it was a completely new modern look with lots more variety. Advertising and its portrayal of the modern woman took off in the '50s, which had a big influence on how people looked. The woman who would be at home looking after the children during the '50s would have had more time to think about their appearance than they did in the '40s, there was the tradition of going to hairdressers on a weekly basis to get your hair set. Young men began to take greater pride in their appearance and aspired to look like Marlon Brando or Elvis Presley. There was a generational divide, with young men sporting a quiff and the older men, looking more like Cary Grant with the conservative side-parting.

Where do Tommy and Tuppence fall into that style?

They are a new generation of people who are trying to find their way through financial trouble. Tommy doesn't want to do what his parents did, like work in a factory; he is more entrepreneurial with his beekeeping business. Tuppence is modern, adventurous and wants to try out new things; she is the open-minded half of the relationship.

Are you working with the actors' hair or wigs?

On this show in particular, it was more about creating a modern look the audience could relate to, so we used less wigs. However, the character of Jane Finn is someone who wanted to look like a European woman who would use wigs often in the '50s, so it was a mixture of both.

What was make-up like in the 1950s?

Due to advertising, the economy was on the rise and people were trying different things with a variety of make-up. Again, the whole film style was very inspirational for the modern woman, especially European films. A lot of the products we use today like foundation, lipstick and rouge, were used in the '50s when the make-up companies started.

Is there a difference between make-up that can be worn everyday and make up for the camera?

Now we use a digital camera, there is a particular difference as everything can be seen on screen. In order to show a natural look, you have to do much less than you did before on chemical film. You have to think carefully about what you use as lots of products have glitter in them and they don't work on camera well, so it's always good to use matte make-up.



How did you go about researching hair and make-up for this period?

I watched a lot of films and looked at the Hollywood idols of the period, as well as what is happening politically that could influence a look. The 1950s are easy as there were such a variety of films then. I also looked at a lot of books and photography, especially old issues of Vogue magazines. The good thing about researching the '50s is that you can still ask people who lived through the era.

Did the director, Edward Hall, give you any notes on the overall style?

Ed didn't want to follow the period entirely; he really wanted a modern spin to it. *Agatha Christie's Partners In Crime* is a costume drama, but you can relate to the look and see yourself in the characters.

How did you create Jessica and David's specific looks for their characters?

Jessica is an amazing actress, we sat together and talked about how Tuppence would look and she was open to going in a different direction. She is very well known for *Call The Midwife*, which is a very specific look and close to the same period as *Agatha Christie's Partners In Crime*. As she is such a different character, we wanted to go down a different road for Tuppence; she is a woman who wants to try out new things and would look at magazines and films to inspire her. I wanted to reflect her adventurous personality in her look by giving her short hair like Audrey Hepburn and red lipstick; it's a striking look that complements Amy's (Amy Roberts, Costume Designer) outfits. For David, there is something quite classical about him already; he could be a Hollywood film star like Cary Grant. So we went for a more simple and classic look for Tommy, compared to Tuppence and her modern style.



AN INTERVIEW WITH **AMY ROBERTS**
(Costume Designer)

When you joined this production did Edward Hall, the director, give you a particular vision of how he wanted *Agatha Christie's Partners In Crime* to look?

In the script there is a suggestion that Tommy and Tuppence are a shabby middle-class couple. Ed Hall, however, wanted a slightly more glamorous look for the pair of them. That was our starting point and then we talked about the period and colours. Ed didn't want it to look backwards to the war period so we introduced a bit of colour to Tuppence's clothes and decided to make Tommy rather elegant and gorgeous.

Were the costumes hand-made or originals from the period?

Tommy gets in a lot of scrapes, which meant we needed more than one item, so everything had to be made from scratch. David is very tall so we've had some elegant three-piece suits made which suited him beautifully. We used original period macs, little silk handkerchiefs and tweed jackets. Nothing is hard to source these days; there are fantastic dealers around. I have some great women on Portobello Road who I deal with.

What are the fabrics like from that period?

Fabrics are much heavier. A lot of actors are quite alarmed by the weight of the fabric as they are used to lighter fabrics and lower waists. We were constantly telling actors to pull their trousers up! Once the guys get used to that, they look fantastic. It's such a lovely period for both men and women.

Were there new styles of fabrics available post-war?

There were many different designs, but you still had that wonderful English fabric which was a very heavy woven fabric. The American influence was slowly creeping in, which had lighter fabrics. We have Americans in our story and you can see that difference with lighter fabrics, smaller brimmed hats and a bit more colour.

How have Tuppence's costumes evolved?

She is such a fantastic character, she's feisty and wants excitement in her life. Jessica Raine was fantastic to dress as she embraced all our ideas. I designed a whole wardrobe and look for her. We first see them arriving back from a holiday in France, so you see her in a lightweight linen summer suit. Her London suit is a copy of an original I found, the detail is phenomenal. We have put her in Audrey Hepburn style trousers and brogues for when she is out on her adventures. Her clothes are very elegant with curves, almost like couture. She also has a maid's outfit as a disguise. I didn't want her wearing a white shirt tucked in to a black skirt as I felt that was boring, so she has a little '50s dress in slightly cheaper fabric, with a detachable white collar. Of course, on Jess it looks stunning so I'm not sure I got that right! Tuppence loves hats and all of them are originals that have been refreshed and refurbished. My

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favourite hat is when she comes back from Paris in a very discreet linen suit and an acid yellow feather hat. She wears a new hat every time we see her.

Where did your inspiration for the costume designs come from?

I constantly look at photographs and there is an amazing amount from the 1950s. With Tuppence, I looked at more fashion photography, like Vogue. After a while the images become stuck in your head and you go about putting your own stamp on it.

Do you think there is anything missing from today's fashions?

A lot of good fashion designers will come to costume houses and get inspiration from old pieces and make it relevant for today, which is what we have done for *Agatha Christie's Partners In Crime*.

**AN INTERVIEW WITH CLARKE PETERS**

(playing Julius Hersheimer in *Agatha Christie's Partners In Crime: The Secret Adversary*)

Describe the character of Julius Hersheimer?

Julius is a self-made man who has potentially found a way to usurp the sugar industry by introducing a substitute called Sweeterelle. He believes this will take over the whole sugar industry in the next couple of years, and as *Agatha Christie's Partners In Crime* is placed back in the 1950s, he would not be wrong.

Do you think you would have enjoyed living in the 1950s?

I was born in the '50s, so a lot of my memories as a child growing up in New York are with this fashion and a certain sensibility of conduct that seems to be lost these days, particularly in the entrepreneurial black community. I would love to have been a teenager during the '50s when rock 'n' roll was just beginning to kick in and Elvis Presley broke through. I wouldn't have wanted to be much older than that because I probably would have had to suffer through the Second World War and the McCarthy era. The '50s in the States was a really nice time because they were beginning to bounce back. There was great propaganda of this middle-class life and of thriving to lift yourself up. America was the place to be.

Did you have an interest in Agatha Christie prior to this?

I love Agatha Christie, they were always intriguing stories set in exotic places, not quite like Tommy and Tuppence. I love well-constructed 'whodunits'. At school we had to read some Agatha Christie.

How does this role compare with other work you have done on TV?

Agatha Christie's Partners In Crime is pure escapism, which I am happy to be doing. We escape to another world, whereas *The Wire* and *Treme* held a mirror up to the current world. I felt *The Wire* was something that challenged people's intellect and provoked conversation, I was an actor on a mission to get something across. Here I'm an actor on a mission to entertain you and take you to another world.

How did you come to be involved in acting and who were your inspirations?

It's something I've wanted to do my whole life; an actor is just a storyteller. As a child, my older brother and I would entertain each other with setting up scenes in our bedroom. We would wind our mother's yarn all over and invite people in and pull these strings. We called them the Peter Pan shows. "He is coming into the window," we would say. We would pull a cord and the venetian blind would go up. So storytelling has always been something I have wanted to do all my life. When I left the States, I visited my brother who was in a production of *Hair* in Paris. I started working back stage in wardrobe, but I couldn't wait to get on stage. One day my brother didn't show up and I was



sent on; that was my first time in front of an audience. I can remember the feeling of applause and telling the story and losing yourself to it. Although it was light and almost frivolous in passing, it was the right amount of experience to make me persevere with it more.

What are the differences between doing film, television and theatre?

It's hard to make the leap from theatre if that is all you have done previously, as you are used to telling a story in sequence; the journey of your character carries you through. With TV in particular, scenes are shot out of sequence, so I need a good director who will remind me where we have left three weeks ago. Equally, I think it's difficult for people who have just done film and television to come into theatre. For me, theatre is your primary source of training when it comes to acting because you are telling the story to different people every night and feeling an empathetic vibration between yourself and an audience. There is very little empathy between yourself and an inanimate object like a camera. So you have to dig deeper into yourself. Everything you think can be seen on the camera. There are fine actors who know how to stay focused and be in their internal world and allow a camera to come in.

Are there big differences between the American and British cultures?

It's a huge jump. I've observed America objectively and I've been subjected to a lot of the politics for a long time. But I was in Britain when the unions were disbanded, when the coal mines were being closed down, when inflation took off and during the Falkland's war. So my formative years have been in Britain. Sometimes I think I view politics as a man without a country. But sometimes I think I am a citizen of the planet and that all of this is my world. Civil rights are not just an American concept, but a concept that should be worldwide. I do feel different going back and forth and I try and participate in both sides of the world to make wherever I am living a better place to be.

How have you enjoyed the filming process?

It's been a real gas. David and Jess are fun actors and I know their job was very difficult because they were filming every day, it was a real graft for them, but when we worked together I hoped I could bring some levity to their job and be a good supporting actor for them. Ed Hall, our director, was brilliant. It was Ed's father (Sir Peter Hall), who brought me into the National Theatre, so I felt that this was my community and my friends. My job was not that difficult in one respect, it was a lot of fun and I hope that the audience will enjoy this journey as well.



AN INTERVIEW WITH ED SPELEERS

(playing Carl Denim in *Agatha Christie's Partners In Crime: N or M?*)

Can you describe your character?

Carl is, first and foremost, that 1950s *Rebel Without A Cause* beatnik. He is of German origin, although he has been living in the country since fleeing Germany after the Second World War. I get the impression that he's a roamer, having read a lot of William Burroughs and Jack Kerouac, which is his inspiration. We referenced movies like *Giant (1956)* and *The Big Country (1958)* when thinking of Carl's style and attitude. He likes westerns and being free-spirited. When Ed Hall and I spoke about interpreting Carl, we came up with images of him cruising around on his Triumph Tiger motorbike and going from woman to woman, bed to bed, in order to get his next meal.

On reading the script, what were your thoughts on the era?

For me, that whole period of film making in the '50s, the fashion and the cars, is something I've also been quite inspired by and drawn too. I am fascinated by the actors who worked at that time, so to play this character in an Agatha Christie drama has been fantastic. It's been one of those jobs where it has been a really enjoyable role for me to come and play.

Did you do any particular research for the role?

I read books that were written in the '50s like *On The Road (Jack Kerouac, 1957)* and *Naked Lunch (William Burroughs, 1959)*, to draw inspiration from. That and reading about Germany in the Second World War has helped me understand the world that Carl comes from and lives in. I watched a lot of old movies again like *On The Waterfront (1954)*, *Street Car Named Desire (1951)* and *Giant (1956)*; all those American classics to try and create this guy.

The story of *Agatha Christie's Partners In Crime: N or M?* sees Carl as one of the guests of the Sans Souci guesthouse and one of many potential suspects that David and Jessica's characters are investigating. Ed and I talked about Carl having a German accent, but we felt that it would have become potentially distracting and possibly look guilty from the beginning, essentially as he has fled Germany. In the '50s climate Carl might have been sent packing very early on. So Carl has adopted this disguise and way of talking and his mannerisms, the beatnik style.

Did you have any prior knowledge of Agatha Christie before this role?

My old man used to watch a lot of David Suchet in *Agatha Christie's Poirot*, so growing up I used to sit down in front of the telly on Sunday nights with my dad watching this Belgian detective solve crimes.

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What was the experience like joining the cast and crew on the second of the two stories?

It's been a lot of fun. It is the sort of role I'd like to explore more. I'm glad to be part of this ensemble, but I'd almost like to see more of Carl Denim and his '50s world. It has been great working with Ed Hall again, that's been a real joy. You can see how his very impressive theatre background comes into the room when he is directing. He gives great insight as to what he wants from you as an actor. I might only have scene where I have to say a couple of lines, but he gives you enough to make sure you are full in that scene.

Have there been any big challenges during filming?

This has been a really enjoyable job. The script, written by Claire Wilson, has an edge to it that feels fresh. It is shot beautifully by (Director of Photography), David Higgs, who is great to work with and the way in which Ed and David work together really adds to the pleasure of working on this project. There have been no real challenges, it's just been a lot of good fun and there has been superb rapport between all the cast, especially with David and Jessica.



AN INTERVIEW WITH **DANNY LEE WYNTER**

(playing Gilbert Worthing in *Agatha Christie's Partners In Crime: N or M?*)

Can you describe your character in *Agatha Christie's Partners In Crime*?

My character is an atomic physicist who has created a bomb and unwittingly gets tied up in this story. Against his better judgement, he finds himself in quite an extraordinary circumstance, but he is the sort of man who perversely enjoys the fact that he is the centre of this drama and it appeals to Gilbert's more arrogant side.

How do you feel about the 1950s setting?

I'm really delighted to be in this show because I'm not the obvious choice for a lot of people to be in an Agatha Christie drama, namely because of the colour of my skin. So I am spirited in particular by the producers and the director for getting behind conversations that have been had most recently in the British press about the need for more diversity in TV across the board. That's something that really attracted me to the role.

Do you have any previous knowledge of Agatha Christie?

I am a big Miss Marple fan, who isn't? Growing up in England in the mid to late 1980s, TV drama does tend to celebrate writers of Christie's ilk. I was always engaged from a young age in *Poirot*, even more so when I went to drama school and David Suchet was one of the patrons and would come and talk to us. So although I didn't know a lot of Agatha Christie, I knew the prominence her work had within British culture.

How does this role compare with other work you have done?

I've played characters on stage that are quite spiky and entitled and Gilbert definitely falls into that category. When I was discussing the character with Ed quite early on, Daniel Day Lewis' character in *A Room With A View* came up. Gilbert has that sense of grandeur and directness which can translate as pompous. When you investigate why someone is like that, it becomes really fascinating to play and delve into.

Did you enjoy filming the action scenes?

Gilbert isn't the most glamorous of characters I have played; the make-up team have had him bleeding and sweating in scenes, which has been fun to act. David Walliams and I are friends of old, so I was quite pleased that much of my time when Gilbert is kidnapped was spent tied up with someone who I knew well enough to be sharing jokes with.



AN INTERVIEW WITH **CHRISTINA COLE**

(playing Mrs Sprot in *Agatha Christie's Partners In Crime: N or M?*)

Can you describe the character of Mrs Sprot?

Mrs Sprot is recently divorced and has come to Cromer, a new place to live for a new beginning.

What is it like to be immersed in the 1950s period?

The 1950s is such a wonderful era with amazing costumes and styles. The way people interacted and behaved with each other back then was completely different to the way people are now, so it was a great period to portray. In addition I felt very lucky to be working with such a talented costume and hair and make-up team as we did on the show. I absolutely loved the '50s hair and make-up. I would love to have the level of skill and design required to achieve my character's look myself.

Have you had any previous experience with the Agatha Christie genre before joining this cast?

I have been in *Agatha Christie's Miss Marple: The Murder at the Vicarage* and *Agatha Christie's Poirot: Appointment with Death* so I am very familiar with Agatha Christie. On *Appointment with Death* I had the pleasure of working with David Suchet, Tim Curry, John Hannah and Mark Gatiss. We filmed on location in Morocco, which was a wonderful experience. Both Agatha Christie shows were equally as exciting as the other and having worked on projects also set in the '50s period I felt very much at home in this show.

What was it like to work with this cast?

It has been a very exciting experience. I got to work with great actors, headed up by David Walliams and Jessica Raine and Ed Hall is such a brilliant and creative person to be working with. It was actually my first role back after having my first child, and my character is rather raunchy and very self-aware. As a new mum I'm not exactly feeling that way these days so it was a challenge, but a fun challenge.

Do you have a favourite Agatha Christie story and what is different about this show, compared to other *Agatha Christie's*?

I love them all. I think each Agatha Christie outing is unique and they are all brilliant in their own way. Every time they bring out a new *Miss Marple*, they always take on a new feeling and style. The actress playing her brings something unique to the role and it changes the character all over again for a new audience. *Agatha Christie's Partners In Crime* has a completely fresh and different feeling compared to other *Agatha Christie's*, I hope it will be seen as a more modern take on a classic.

**AN INTERVIEW WITH AOIFE McMAHON**

(playing Sheila Perenna in *Agatha Christie's Partners In Crime: N or M?*)

Who is Sheila Perenna and how does she fit into the story?

Sheila is the proprietor of Sans Souci, a coastal guesthouse in Cromer. The name is slightly ironic, in typical Agatha Christie style, all of the guests are hiding some sort of dark secret and have complex back stories. Sheila herself appears to be quite upstanding, respectable and quite stern. She runs a tight ship and is a little bit defensive when she first meets people. She is very quick to lay down the rules. Sheila, like the rest of her guests, has a whole other life going on and this rather stern persona is her way of concealing a bit of a dark secret.

What is it like to be immersed in the 1950s period?

It's a very interesting period to be working in when we think that modernism and feminism started in the 1960s. We have seen the '40s more on TV because of the war years, so it is nice to be in the '50s which is not so well known. It has been interesting to play a businesswoman who is very independent and in charge of her own life in that era.

How did you find the fashions and hairstyles of the 1950s?

It's all very glamorous and we have had a wonderful costume designer in Amy Roberts. Some of the looks have been very surprising. Sheila is quite subdued in her dress, but some of the looks for the more bohemian and modern characters have been quite surprising.

Did you do any research before joining the cast of *Agatha Christie's Partners In Crime*?

I read a few books on what people of the 1950s aspired to be and it turned out that movie stars were the role models of the day. You probably weren't able to achieve the final look but that is what people aspired to. So I think Sheila would look to Rita Hayworth for style.

Is this your first experience with Agatha Christie?

I was aware of her stories, but had never read the books. It was quite different to a lot of work that I have done before because every character description I have been handed has the word 'feisty' in it. Although Sheila is a strong character, she is quite contained and reserved on the surface with this fire underneath, so it has been interesting to explore that reserve. I have been working in theatre a lot recently; very vaudevillian and comic roles. The last television show I worked on I played a serial killer, so this has been a really varied year for me.

AGATHA CHRISTIE'S

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What was it like joining the already established cast of *Agatha Christie's Partners In Crime*?

The experience has been fantastic. From the very first moment at the read-through to walking on set you can tell that it is a very happy cast and crew. My character joins in the second story, *N or M?*, and the cast and crew have been very open and welcoming. It is such a strong cast lead by David and Jessica and it has been wonderful to watch them work.



Synopses

Agatha Christie's Partners In Crime – The Series

Partners in Crime is an espionage adventure series about a suburban married couple, Tommy and Tuppence Beresford, who solve mysteries and foil plots in '50s Cold War Britain. Based on Agatha Christie's classic characters, Tommy (David Walliams) and Tuppence (Jessica Raine) may approach their cases in a somewhat haphazard manner, but their natural guile and derring-do are more than a match for the spies, assassins and double agents that stand in their way. The first series comprises two stories, *The Secret Adversary*, where our heroes search simultaneously for a missing girl and a recording that could identify a Soviet hit man living within our midst, and then *N or M?* where they must identify which person in a guesthouse in Cromer has stolen a nuclear bomb... before it's too late.

Agatha Christie's Partners In Crime: The Secret Adversary

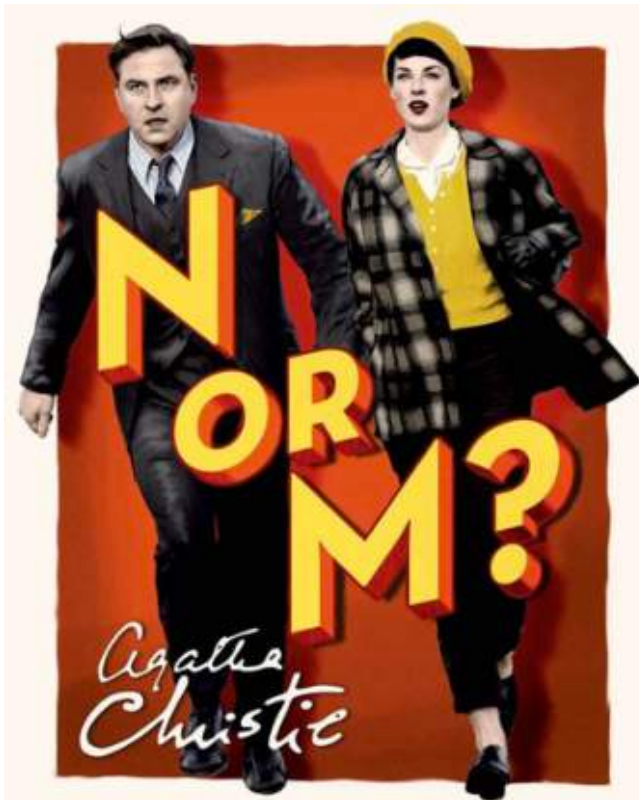


1952. In *The Secret Adversary* married couple, Tommy and Tuppence, have a chance encounter on a Paris train with an agitated young woman, named Jane Finn, who suddenly disappears and never returns to her seat. Whilst Tommy is focussed on their fledgling honey business, Tuppence is much more concerned about this missing girl and her investigations bring them into contact with Tommy's uncle, and Third Floor bigwig, Major Anthony Carter. Jane Finn was carrying a secret recording that will reveal the identity of a legendary Soviet assassin, known only as Mr Brown, who they believe will strike soon in Britain. Carter

believes Brown's cronies must have kidnapped Jane – they can only hope she managed to hide the recording before they got to her. Despite Carter's repeated attempts to keep them out of it, over the course of three episodes Tommy and Tuppence must face mortal danger to infiltrate Brown's gang, rescue Jane and unmask Mr Brown in time to prevent him making a hit that could jeopardise Britain's precarious relationship with America...



Agatha Christie's Partners In Crime: N or M?



In *N or M?* Major Carter commandeers Tommy for a mission he must keep completely secret, even from Tuppence. There is a leak on the Third Floor and Tommy is the only man Carter can trust. A British scientist, who was working on a top-secret prototype for a nuclear bomb, has gone missing from a military base in Cromer, along with his work. All Tommy knows is that the perpetrator is staying at the nearby Sans Souci guesthouse and is most likely a Soviet superspy code named N... or is it M? Tommy must travel in disguise and alone to Cromer in order to identify which guest at the Sans Souci is holding the

British government to ransom. Things get even more complicated when it turns out that Tuppence, dismayed at being left out, has beaten him to it and already found their first lead. But Tommy and Tuppence must learn to work together again if they are going to identify the Soviet spy, save the missing scientist, and discover the location of the missing bomb before half of Norfolk is obliterated... the clock is ticking.

Agatha Christie's Partners In Crime: The Secret Adversary

Episode One

1952. Married couple Tommy and Tuppence have a chance encounter on a Paris train with an agitated young woman, named Jane Finn, who suddenly disappears and never returns to her seat. Back in England, Tommy is focussed on their fledgling honey business, Tuppence is much more concerned about the missing girl and her investigations bring them into contact with Tommy's uncle, and Third Floor bigwig, Major Anthony Carter. It turns out that Jane Finn was carrying a secret recording that would potentially reveal the identity of a legendary Soviet assassin, known only as Mr Brown, who they believe will strike soon in Britain. Carter believes Brown's cronies must have kidnapped Jane – they can only hope she managed to hide the recording before they got to her. Despite Carter's attempts to keep them out



of it, Tommy and Tuppence soon find themselves compelled to infiltrate Brown's gang in the hopes of finding Jane Finn, the recording and foiling Brown's next hit.

Episode Two

With Tommy mistaken for a criminal mastermind, Drennan, due to join Brown's gang from the north, and Tuppence employed as a maid to a faded soprano, Rita Vandemeyer, with suspicious connections to Brown, the couples' investigations into Brown get deeper and more dangerous. Tommy tries to escape the pleasures of the gang's seedy Soho den long enough to search for Jane within its dark shadowy corners and backrooms, but he is caught and must attempt to return tomorrow to try again... except this time the gang will be expecting the £1,000 Drennan was due to bring. Tuppence feels she is getting closer to the assassination plot when a mysterious package is delivered to Rita from Brown and locked in a secret room. She is also shocked to discover that one of Rita's closest friends, James Peel KC, is in fact an agent of Carter's on the same case.

In the face of ever increasing peril and Carter's continued obstruction, Tommy and Tuppence must somehow find the funds to allow Tommy's re-entry to the Soho den, solve the mystery of Rita's secret package and, for their own safety, try to maintain their cover.

Episode Three

Tuppence ponders the cryptic message she discovered in the Soho den at the end of Episode Two, and worries about Tommy who, with his cover blown, is being driven to a remote location by Brown's gang. Tommy's given a job to do for Brown on pain of the death of his son, George. He must steal a specific file from under Major Carter's nose on the Third Floor, he succeeds, with Tuppence's help, but they redeem themselves by solving the mystery of the location of the secret recording that will identify Brown. But before they can listen to it, it's ripped from their grasp by Jane Finn's uncle Julius, who had appeared their friend until now. When Julius claims to be Brown, our heroes smell a patsy and must penetrate Julius' lies to reveal Brown's identity, find out where he's keeping Jane Finn, and foil the potential assassination of a visiting American dignitary of incredible importance to the British government.

Agatha Christie's Partners In Crime: N or M?

Episode Four

In *N or M?* Major Carter commandeers Tommy for a mission he must keep completely secret, even from Tuppence. There is a leak on the Third Floor and Tommy is the only man Carter can trust. A British scientist, Gilbert Worthing, who was working on a top-secret prototype for a nuclear bomb, has



gone missing from a military base in Cromer, along with his work. All Tommy knows is that the perpetrator is staying at the nearby Sans Souci guesthouse and is most likely a Soviet superspy code named N... or is it M? Tommy must travel in disguise as a birdwatcher to Cromer, in order to identify which guest at the Sans Souci is holding the British government to ransom. Things get even more complicated when it turns out that Tuppence, dismayed at being left out, has beaten him to it and already ingratiated herself with the other guests. But Tommy and Tuppence must learn to work together again if they are going to identify the Soviet spy, save the missing scientist, and discover the location of the missing bomb before half of Norfolk is obliterated.

Episode Five

Tommy and Tuppence think they are getting somewhere until their first major suspect Major Khan is killed at the local Veterans Ball. It turns out Khan was looking for N too, for a different reason, and N got to him first. And so Tommy and Tuppence turn their attention to their fellow occupants of the Sans Souci to find the potential nuclear bomb thief. Tommy has his eyes on Carl Denim, a shifty young beatnik who loves to flirt (especially with Tuppence) and is spending a lot of unexplained time around the coast, whereas Tuppence is convinced the culprit is Mrs Sprot, a glamorous and sensual woman, apparently married, but travelling alone. She was certainly in Khan's room the night of his death, but was it to cover up their affair, or the fact that she is N? There are so many potential suspects and dead ends that Tommy and Tuppence can't help but get their wires crossed and let their guard down... and it's Tommy who inadvertently ends up in the lion's den. He finds himself in the home of an apparently kindly old sea dog, Commander Haydock, who is revealed to be not what he seems to be ...

Episode Six

Tommy has finally found the missing scientist, Gilbert Worthing, but they are both being held against their will at Commander Haydock's, and we're still none the wiser as to who N really is. It turns out that Gilbert managed to hide a vital key to his device before his capture, and that without it the bomb N and Haydock have stolen is entirely useless. So when Tuppence storms Haydock's house and helps Tommy and Gilbert to escape, it seems like the only thing left to do is retrieve the key from the strange place Gilbert hid it... the only problem is that it's in the Sans Souci, where N is lying in wait. When N gains possession of the key Tommy and Tuppence find themselves once again backed into a corner. With Carter's help they must come up with their most ambitious and risky plan yet to save the lives of thousands of innocent British citizens.

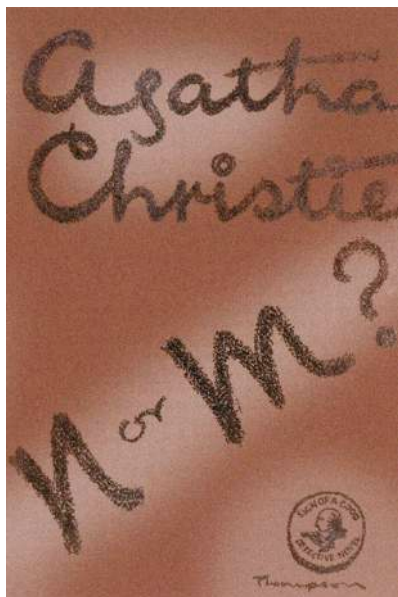


Agatha Christie's *Partners In Crime* – A History

First published in 1922 (*The Secret Adversary*), Tommy Beresford and Prudence 'Tuppence' Cowley stumbled into detective work accidentally and soon became full-time sleuths. Agatha Christie cast the couple in four full-length novels as well as a collection of short stories entitled *Partners in Crime* (1929). Tuppence is a charismatic, excitable and impulsive individual who acts as the perfect partner to the less imaginative, more methodical Tommy. In the original books, Christie developed the relationship between Tommy and Tuppence as well as ageing the couple from "bright young things" of the 1920s (*The Secret Adversary*, 1922) to mature sleuths in their '70s (*Postern of Fate*, 1973).



Tommy and Tuppence were portrayed by James Warwick and Francesca Annis, first in the feature-length *The Secret Adversary* (1982), and then in the 10-episode hour-long series *Agatha Christie's Partners in Crime* (1983). Tuppence was also portrayed by Greta Scacchi in 2006 in an episode from the *Miss Marple* series (based on *By The Pricking of My Thumbs*), this time with Tuppence and Miss Marple carrying out the detective work together whilst Tommy (Anthony Andrews) is away on MI6 business.



In 2005 the French director Pascal Thomas adapted the novel *By The Pricking of My Thumbs* under the title *Mon Petit Doigt M'a Dit*, starring Andre Dussolier and Catherine Frot and set in France. A follow-up feature film named *Partners in Crime (Le Crime est Notre Affaire)* was released in 2008 with a storyline based on a Miss Marple story, *4.50 from Paddington*.

This new BBC One adaptation for 2015, *Agatha Christie's Partners in Crime*, sets the amateur duo in 1950s Britain, a country facing up to the looming threat of the Cold War. In search of adventure they stumble into a world of undercover agents, mysterious evil masterminds and diabolical political conspiracy.

First edition book jackets © HarperCollins

For further information on the Agatha Christie Tommy and Tuppence novels or requests for book jacket stills, please contact Lydia Stone at lydiastone@agathachristie.com



Endor Productions

Endor, headed by Hilary Bevan Jones, is one of the leading British independent production companies with an exciting and varied slate of television and film projects from first class creative talent; including David Wolstencroft, William Boyd, Neil Gaiman, Lenny Henry, Richard Curtis, Kelly Marcel and Victoria Wood. In March 2012, Red Arrow Entertainment took a majority shareholding in Endor Productions. *Restless*, which aired on BBC One in December 2012 to a UK audience of 7 million, was the first commission to go into production under the new partnership. *The Escape Artist* starring David Tennant, Ashley Jensen, Toby Kebbell and Sophie Okonedo transmitted on BBC ONE in autumn 2013. David Tennant was awarded a Scottish BAFTA for his performance. *That Day We Sang*, a musical written and directed by Victoria Wood, starring Imelda Staunton and Michael Ball aired on BBC Two, Christmas 2014 with an accompanying documentary *That Musical We Made* presented by Victoria Wood which received three BAFTA nominations.

Roald Dahl's Esio Trot, directed by Dearbhla Walsh and adapted by Richard Curtis and Paul Mayhew-Archer, starring Judi Dench and Dustin Hoffman, transmitted on BBC One on 1st January 2015.

AGATHA CHRISTIE'S

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Agatha Christie Productions Ltd

Agatha Christie Productions Ltd (*Agatha Christie's Miss Marple; Agatha Christie's Poirot*), the production arm of **Agatha Christie Ltd**, is run by its CEO Hilary Strong and chaired by Agatha Christie's grandson Mathew Prichard. **ACL** has been managing the literary and media rights to Agatha Christie's works around the world since 1955, working with the best talents in film, television, publishing, stage and on digital platforms. Most recently this has included the global publication of the new Poirot novel *The Monogram Murders* by bestselling crime writer Sophie Hannah, and the forthcoming BBC One adaptations of *Partners in Crime* starring David Walliams and Jessica Raine, and *And Then There Were None*, both co-produced by Agatha Christie Productions



Character and Cast Biographies



Tommy Beresford

Thomas Beresford, otherwise known as Tommy, is a clever and logical man whose endeavours nevertheless usually end up in disaster. Whether it's down to clumsiness or just plain bad luck, nobody knows, but the traditional paths of university or the army never quite worked out for Tommy, a fact that disappointed his extremely successful uncle, Major Carter. And so he finds himself in his early 40s, trying his best to look after his spirited wife, Tuppence, and his son George, through various ill-fated moneymaking pursuits. What Tommy doesn't realise is that, though he may not have a head for business, he has a knack for espionage and crime solving. Try as he might to resist and seek the quiet life, events and Tuppence conspire to drag him into a dangerous Cold War world full of assassins, double agents and deadly plots. However perilous this world may seem at first, it becomes one in which Tommy flourishes like never before.

David Walliams

Best selling children's author, actor and writer, David Walliams is one half of the creative team and co-star of the award winning series *Little Britain* and popular spoof airport documentary series *Come fly With Me*.

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David has also had acclaimed dramatic roles in Stephen Poliakoff's *Capturing Mary*, as Frankie Howerd in the biopic *Rather You Than Me*, and on the stage in Harold Pinter's *No Man's Land*.

As a children's author David has had critical and commercial success having had six No.1 bestselling children's books to date. His seventh, *Awful Auntie*, went straight to number one in the UK with sales already in excess of 600k copies, making it the fastest-selling hardback of 2014. With total book sales of over 6 million copies in the UK, David is now the fastest growing children's author and the biggest home-grown British writer to debut this century.

His books have been translated into 40 languages and have received huge critical acclaim worldwide as well as his TV adaptation of his novels; *Mr Stink*, *Gangsta Granny* and *The Boy In The Dress*.

In 2012 David became a judge on ITV's *Britain's Got Talent* and a second series of his sitcom *Big School* with Catherine Tate aired in 2014.

David is a trustee of Comic Relief, a charity he has personally raised £8.5m for, most notably swimming the English Channel in 2006 and the River Thames in 2011.



Tuppence Beresford

Prudence Beresford, otherwise known as Tuppence, is a quick-witted and utterly irrepressible woman whose only downfall is that she sometimes looks before she leaps. One of five children of a country archdeacon, Tuppence served successfully in the war as nurse, and has longed for the same sense of purpose and excitement ever since. She loves her husband Tommy and her son George enormously, but in truth the role of the traditional homely housewife was never the one she imagined for herself and it's not one she's particularly good at playing. Tuppence's imagination was caught at an early age by crime fiction, and she has long secretly held the belief she would make a fantastic detective or spy. So when the chance presents

itself to aide the Third Floor (a branch of British Military Intelligence) Tuppence is delighted to throw herself, and her less willing husband, into harm's way to help protect her country from its numerous enemies. Charming, street-smart and more than a little mischievous, when Tuppence puts her mind to something there is no stopping her.

Jessica Raine

Jessica Raine is perhaps best known for her performance as the show's central character in the critically acclaimed BBC One drama *Call The Midwife*. Recently Jessica has been seen in Sky Arts crime drama series *Fortitude* and critically acclaimed BBC adaptation of *Wolf Hall*, which TX'd on BBC Two in the UK and on Masterpiece on PBS in the US. Jessica will star as lead in new eight-part ITV drama *Jericho* alongside fellow *Partners In Crime* actor Clarke Peters.

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Jessica has also carved out a hugely successful and acclaimed stage career. Prior to graduating from RADA in 2008 Jessica made her professional debut in Simon Stephen's *Harper Regan* at the National Theatre. Other theatre credits include *The Changeling* (Young Vic), *Earthquakes in London* (National Theatre), *Ghosts* (Duchess Theatre, West End) for which she was nominated for the Ian Charleston Award, *Punk Rock* (Lyric Hammersmith/Royal Exchange, Manchester) for which she won the 'Best Actress in a Supporting Role' at the Manchester Evening News Theatre Awards and the lead role of Cleo in The National's rare revival of Clifford Odet's 1930's New York Comedy, *Rocket To The Moon*.

Further credits include *An Adventure In Space And Time*, for which she was nominated for 'Best Supporting Actress in a Movie or Mini-Series' at the US Critics Choice Awards 2014. Jessica also guest starred in *Doctor Who*, appeared in Ridley Scott's *Robin Hood*, *Garrow's Law*, *The Woman In Black* and *Line Of Duty*.



Major Anthony Carter

Major Anthony Carter, more commonly known as Carter or 'Uncle' to his nephew Tommy, is the head of the Third Floor, a secretive branch of British Military Intelligence. The Cold War is a relatively new concept, and Carter is still adapting himself to the intricacies of this new frontier in spy warfare. When he was conducting espionage operations during WWII he knew exactly who the enemy was, but the 1950s are a much trickier time – and the old guard are slightly struggling to keep up with the influx of work in this new age. Fortunately Carter's considered intelligence and cautious nature makes him a worthy adversary for Britain's enemies. Carter has a paternal relationship with his hapless nephew Tommy, and tries to

protect him the best he can whilst encouraging him to follow his own path. It's to Carter's surprise and increasing alarm that Tommy and Tuppence appear intent on becoming involved with his perilous Cold War world.

James Fleet

Perhaps most well known for his comic performances as Tom in *Four Weddings and a Funeral* and Hugo in *The Vicar of Dibley*, James Fleet is one of the country's best loved actors. He has recently performed in the American series *Outlander* and is in *The Hollow Crown: The Wars of the Roses*, the forthcoming BBC adaptation of Shakespeare's history plays. He studied engineering in Aberdeen before training at the Royal Scottish Academy of Music and Drama in Glasgow.



Albert Pemberton

Albert is a chemistry teacher and part-time agent for Carter on the Third Floor. He lost one of his hands during his work in WWII in the bomb disposal unit, but has since contrived his own mechanical replacement. It was during his recovery in hospital that he first befriended Tommy. Friendly, quirky and an absolute nut for all things scientific, Albert becomes Tommy and Tuppence's perfect ally whenever they encounter anything that requires more technical knowledge than they possess. Having found himself slightly side-lined by his disability, Albert finds excitement and redemption in becoming involved in Tommy and Tuppence's adventures.

Matthew Steer

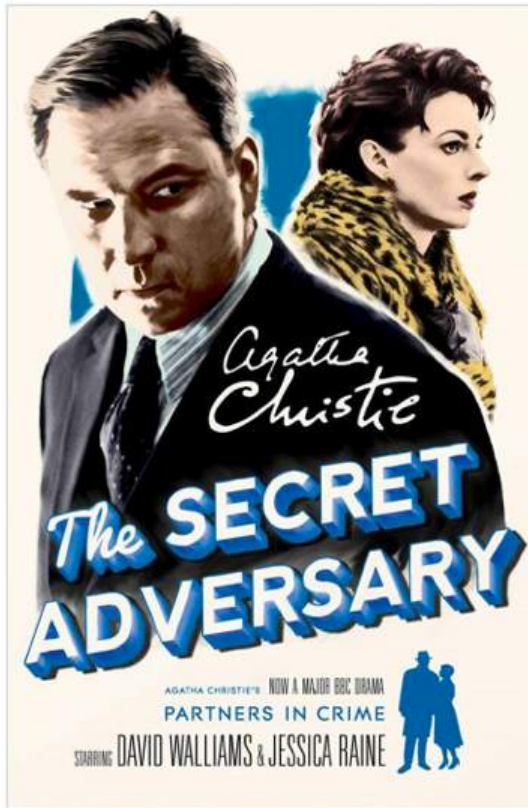
An actor and a writer, Matthew recently performed in British film *Urban Hymn*, Kenneth Branagh's *Cinderella*, and BBC Three's sitcom *Siblings*. Matthew studied acting at Middlesex University and recently devised two theatre shows led by Perrier winner, Will Adamsdale: *The Summer House* at The Gate and *The Victorian In The Wall* at The Royal Court.

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Stills



David Walliams (playing Tommy Beresford) and **Jessica Raine** (playing Tuppence Beresford) in *Agatha Christie's Partners In Crime*.



David Walliams (playing Tommy Beresford) in *The Secret Adversary*.

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Jessica Raine (playing Tuppence Beresford) in *The Secret Adversary*.



Jessica Raine (playing Tuppence Beresford) and David Walliams (playing Tommy Beresford) in *The Secret Adversary*.

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Clarke Peters (playing Julius Hersheimer) in *The Secret Adversary*.



Alice Krige (playing Rita Vandemeyer) in *The Secret Adversary*.

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James Fleet (playing Major Anthony Carter) in *The Secret Adversary*.



Matthew Steer (playing Albert Pemberton), **Jessica Raine** (playing Tuppence Beresford) and **David Walliams** (playing Tommy Beresford) in *The Secret Adversary*.

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David Walliams (playing Tommy Beresford) and **Jessica Raine** (playing Tuppence Beresford) in *N or M?*



David Walliams (playing Tommy Beresford) in *N or M?*

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Jessica Raine (playing Tuppence Beresford) in *N or M?*



Ed Speleers (playing Carl Denim) in *N or M?*

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Roy Marsden (playing Commander Haydock) in *N or M?*



Christina Cole (playing Mrs Sprot) in *N or M?*

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Danny Lee Wynter (playing Gilbert Worthing) in *N or M?*



Hannah Waddingham (playing the Assassin) in *N or M?*

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David Walliams (playing Tommy Beresford)
in *Agatha Christie's Partners In Crime*.

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