



IN THE LOOP

Production Notes

Directed by

Armando Iannucci

Starring

James Gandolfini
Tom Hollander
Peter Capaldi
Mimi Kennedy
Anna Chlumsky
Chris Addison
Gina McKee
Steve Coogan

Produced by

Kevin Loader
Adam Tandy

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Pictures are available to download at

www.optimumreleasing.com/press

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Introduction

IN THE LOOP is a comedy about politics from writer and director Armando Iannucci ('The Thick of It', 'The Day Today', 'Knowing Me, Knowing You with Alan Partridge'). The film was shot on location in and around London, New York and Washington DC from April to June 2008.

IN THE LOOP is a BBC Films, the UK Film Council (Development and New Cinema Funds) production in association with Aramid Entertainment.

A mild-mannered British government minister (Tom Hollander) inadvertently backs a war on prime-time television, immediately alerting the attention of the Prime Minister's aggressive communications chief (Peter Capaldi), who latches onto him like a hawk. Soon, the Brits are in Washington, where a US General (James Gandolfini) thinks war is a crazy idea; the British minister's new advisor (Chris Addison) has his eye on an ambitious government intern (Anna Chlumsky); and soon there's to be a crucial vote at the UN.

The team of Iannucci, Capaldi, Addison, producer Adam Tandy and other cast and crew of 'In the Loop' previously collaborated on the award-winning BBC television series 'The Thick of It', which ran for six half-hour episodes and two specials from 2005 to 2007.

In 2007 James Gandolfini finished an eight-year run as Tony Soprano in 'The Sopranos' and has recently completed films 'The Taking of Pelham 123' and 'Where the Wild Things Are'. Tom Hollander has recently completed Joe Wright's 'The Soloist' and Bryan Singer's 'Valkyrie'.

Optimum Releasing will release IN THE LOOP in the UK in Spring 2009.

IN THE LOOP - Short Synopsis

The US President and UK Prime Minister fancy a war. But not everyone agrees that war is a good thing.

The US General Miller (James Gandolfini) doesn't think so and neither does the British Secretary of State for International Development, Simon Foster (Tom Hollander).

But, after Simon accidentally backs military action on TV, he suddenly has a lot of friends in Washington, DC.

If Simon can get in with the right DC people, if his entourage of one (Chris Addison) can sleep with the right intern (Anna Chlumsky), and if they can both stop the Prime Minister's chief spin-doctor Malcolm Tucker (Peter Capaldi) rigging the vote at the UN, they can halt the war.

If they don't... well, they can always sack their Director of Communications Judy (Gina McKee), who they never liked anyway and who's back home dealing with voters with blocked drains and a man who's angry about a collapsing wall (Steve Coogan).

IN THE LOOP - Long Synopsis

Malcolm Tucker (Peter Capaldi), the Prime Minister's Director of Communications, arrives at 10 Downing Street to deal with the new problems at the start of the new day. Top of the list is Simon Foster (Tom Hollander), Minister for International Development. Malcolm listens to Simon on the radio sounding off on the subject of the war against diarrhoea in the third world before he is surprised by a question about the possibility of a US war in the Middle East. Simon gamely announces that war is "unforeseeable". Malcolm goes ballistic and storms out of Number 10 in a hurricane of damage-limitation.

Simon arrives at his office where his Director of Communications, Judy Malloy (Gina McKee), warns that there will be trouble with Malcolm as a result of what he said on the radio. However, Simon is more interested in prepping for his next media appearance on "Question Time".

Toby Wright (Chris Addison) is walking to work with his girlfriend Suzy (Olivia Poulet). Toby is on his way to his new job as Simon's political advisor at International Development. He arrives there at the same time as Malcolm. Malcolm promptly tells him to fuck off (which he does) before launching an explosive tirade at Simon, canceling all his future media appearances and telling him to stick to the line. War is neither unforeseeable, nor foreseeable.

Suzy arrives at her desk at the Foreign Office. She and her boss Michael (James Smith) invite Simon to attend the mini-summit with the US delegation later that day just to make up numbers. At the meeting Simon makes himself look stupid by vaguely equivocating when his "unforeseeable" quote is mentioned aloud by Karen Clarke (Mimi Kennedy), the US Assistant Secretary for Diplomacy. However, it is also clear there are internal factions within the American delegation - they are keeping secrets from each other. Karen doesn't know about the secret War Committee (The Future Planning Committee) that gets accidentally mentioned by Asst. Sec. Linton Barwick's team; who in turn are surprised by mention of an anti-war briefing paper written by Karen's aide Liza Weld (Anna Chlumsky). Coincidentally, Liza is an old college friend of Toby's.

Simon is ambushed by reporters as he leaves the Foreign Office. In an effort to spin his "unforeseeable" quote, he compounds his gaffe by claiming "Britain must be ready to climb the mountain of conflict". As the news instantly breaks across the media, Malcolm calls him into Downing Street - now. Simon's day really isn't going well, but being called a Nazi Julie Andrews is the last straw, and Simon threatens to make a stand. Malcolm neutralizes him by sending him and his team on a fact-finder to Washington, to meet with Karen Clarke. Despite his doubts, he accepts - because, well, America is exciting, isn't it? Well it is, for a while, until they end up in a hotel with a pathetic view of the Capitol and nothing to do all evening.

Meanwhile at the State Department, Karen and Liza are working hard to discover the cover-name and next meeting of the secret War Committee from Linton Barwick (David Rasche) and his aide Bob. Linton and Bob are

busy changing the minutes of the London summit to make them more hawkish. They are concerned by the existence of Liza's paper, "Post War Planning: Parameters, Implications and Possibilities" which has already got itself an acronym – PWPPIP. To add to their concern, Bob is tricked into revealing the name of the Future Planning Committee.

Karen passes the information on to her Pentagon ally General Miller (James Gandolfini) and they decide to take their new UK guy Simon Foster along to the Future Planning Committee meeting the following day. But the invite gets to Simon via Liza and Toby who accidentally leaks the existence of the secret war committee to CNN. Toby goes out for a drink with Liza, leaving Simon alone with Malcolm who is now drilling Simon to make sure he keeps his trap shut; Malcolm's not going to be at this meeting because he's got a special one-to-one briefing over at the White House.

In the Black Cat Club, a depressed Liza explains to Toby that PWPPIP is career suicide because it is very anti-war and completely out of step with current policy. Toby sympathises in a very drunk way, but enough to get an invite back to Liza's apartment.

The next morning, Toby wakes up alone. He is late for his meeting with Karen, Liza and Simon. He sprints to the State Department, pulling on his clothes while running through the streets of Washington. He arrives at Karen's office, smelling like a pissed seaside donkey. It does not make a good impression. Simon is furious. While they wait for the Future Planning Committee they spot Simon's "mountain of conflict" line stuck on a painting in Linton's office. Simon's become a bumper sticker.

At the White House, Malcolm's "special one-to-one" turns out to be with a 22-year-old Deputy Assistant Secretary called AJ. Outraged, he realizes that Linton's tricked him into a diversion from the main event and hares off towards State, desperately trying to find out where the meeting is by phoning Judy in London.

Simon and Toby arrive for the committee, only to discover there are about forty others all waiting for the same thing, courtesy of Toby and CNN. Linton is furious, as his war committee has been overrun with anti-war insurgents, led by Karen and General Miller. Once again, Karen calls on support from Simon and once again Simon, mindful of Malcolm's instructions, is utterly rubbish. When Malcolm finally turns up at State, the meeting is over. He confronts Linton, and we discover that the UK PM has asked Malcolm to deliver intelligence to the Americans. In effect, the PM has ordered Malcolm to work for Linton.

Back in England, Simon has to spend an afternoon dealing with his constituents' problems in Northampton – a world apart from the excitement of America. He meets with Paul Michaelson (Steve Coogan), whose mother lives next door to Simon's local constituency office. The constituency's back yard wall is threatening to collapse onto her greenhouse. Paul wants Simon to sort it out. During this exchange Karen phones him to call him a wanker. He was worse than useless at the Future Planning Committee meeting. Also, his department was to blame for the

leak and Karen wants someone sacked. Toby tries to blame Judy.

Back in London, Judy is called in for a dressing-down by Simon and Malcolm, while Toby is left to sort out the ongoing constituency wall problem. Malcolm is not pleased with Simon; the leak, the wall - a litany of mistakes. But Malcolm has too much other stuff to deal with. He calls in his feral lieutenant Jamie MacDonald (Paul Higgins), and asks him to deal with Simon and Toby. It isn't going to be pleasant.

Meanwhile, Toby's girlfriend Suzy finds out about his liaison with Liza. She's furious, and he tries to defend his actions by claiming a higher morality. 'Maybe, subconsciously, it was a last-ditch attempt to stop this awful, awful war.'

General Miller and Karen realize that PWPPIP is dynamite. The pro-war case is shot to hell, based on a dodgy intelligence source called "Ice Man". If it was leaked it could do serious damage to the hawks - maybe even stop the war. But neither of them want to leak it, thinking that it would be too dangerous.

Toby returns to his flat to find Suzy. She chucks him out. Before he goes he tries to interest Suzy in leaking a copy of Liza's PWPPIP. She's not interested.

In Washington, the situation escalates quickly when the President announces he's buttering up the Chinese to make sure they abstain at the Security Council. Obviously, they're all heading to the UN for the final showdown.

Simon's toying with resignation. He asks Judy to subtly put out a few words before Malcolm tells everyone that the PM is sending them to New York for the vote. Simon tells Malcolm he's not happy. He doesn't want to vote for war. Malcolm tries to convince him that he should stay in Government, where he can do some good. It's serious. The intel from Ice Man is blood-curdling, and Malcolm is going to get the PM to show it to him.

In the car on the way to the airport Simon's ponders whether resignation is the right thing to do. Or, whether war is perhaps a good thing. By the time they get to New York Malcolm has heard about Simon threatening to resign, and worse, someone has leaked PWPPIP to the BBC.

The BBC must be stopped from breaking the news before the vote at the UN. Malcolm gets Jonathan Tutt (Alex Macqueen), the British Ambassador to the UN, to bring the vote forward, no matter how embarrassing that is. He needs Jamie to find the leak and plug it. He also needs to find new intelligence for Linton. Malcolm is in trouble.

He runs into Miller and confronts him. Is he the leak? Miller denies it and threatens to smash Malcolm's face.

Jamie descends on the Foreign Office in a dangerously violent temper. He tries to get Suzy to admit that she leaked PWPPIP. He is very angry, and

Michael admits that it was him. Well, that's his career over then.

Simon's resignation rumours are spotted on the BBC News website by Miller and Karen. Simon denies he is resigning, but the others decide they'll announce that Simon has resigned anyway in an attempt to influence the vote. It's the last opportunity to do anything. Simon retreats to the UN Meditation Room to reflect on his future.

Toby is being shouted at by Liza for leaking PWPPIP. She is trying to save her career by throwing her lot in with Linton – this is the last thing she needs. Just when everything is on the brink of happening at the UN, Paul phones up with some bad news about the constituency wall in Northampton.

Malcolm has to admit to Linton that he hasn't got the new intelligence. Linton tells him to delay the vote. Malcolm says he's just had it brought forward. Simon turns up, followed by Toby, just as Linton reveals that Malcolm is working for him and hasn't delivered. Just as their crisis unfolds Toby announces that the constituency wall has started to collapse. Linton leaves, Simon announces he's going to resign, and Malcolm silently reflects on his plan of action.

Now totally energised, Malcolm tricks the BBC into running with the collapsed wall story. He tells Toby that he knows about the leak and that Toby is now working for him. He tells Jonathan Tutt that the vote has to be delayed.

Jamie returns to the Foreign Office to make Michael rewrite bits of PWPPIP, changing "Ice Man" to "Debussy" to make up a new document for Malcolm, which is emailed to New York and presented in a nice new folder to Linton. Linton congratulates Malcolm. Malcolm calls him names. The intelligence swings the day. The Security Council votes for war. Back in London, Jamie sits with Michael as news of war breaks across the world.

Karen resigns. But General Miller doesn't – it's his duty to stay on as a soldier if there's going to be a war. Karen is disgusted. Linton is very happy.

Malcolm makes a last attempt to stop Simon resigning. Simon is finally sure of what he's going to do – resign over the war. Toby arrives with word that the constituency office wall has collapsed and made the local news. Simon doesn't care, but Malcolm has the excuse he needs. Simon is sacked, over the wall. Malcolm takes him off to write his "thanks for sacking me" letter to the PM, leaving Toby behind. Spotting an unhappy General Miller in a corner breaking the 'No Smoking' ban, Toby tries to make small talk but Miller tells him to fuck off (which he does).

About the Production

IN THE LOOP is a political comedy set in London and Washington. The story unfolds on both sides of the Atlantic as government minister Simon Foster (Tom Hollander) travels to Washington with his new advisor Toby (Chris Addison) and government communications chief Malcolm Tucker (Peter Capaldi). The American cast includes James Gandolfini, Mimi Kennedy, Anna Chlumsky and David Rasche, many of whom were already fans of Iannucci's television work and familiar with his particular way of working, with its emphasis on improvisation and creative contributions from the actors.

Rasche: 'Armando? He's very short, and I'm used to working with people who are taller and don't talk funny. Seriously, I guess the thing about Armando is that he has an ear and an eye: he sees things that are going on and he hears things that are funny.'

Loader: 'When Armando and I went to New York for our first casting session we were surprised at how many of the American actors were aware of Armando's work. I think there's a community of comedy between Britain and America, particularly in the stand-up and improvisational worlds. We found that the comedy world there was aware of what Armando was up to. British comedy has a good profile in America – think of work like the American version of 'The Office', people like Steve Coogan and 'Borat'. All of these have helped to broaden the taste of US audiences, so that British comedy of embarrassment, edge and satire is now easily accepted.'

Tom Hollander, who plays mild-mannered government minister Simon Foster and is working with Iannucci for the first time, is unreserved in his praise for the writer and director. 'Armando is a brilliant satirist, that's what he is, and he definitely understands this world of politics and is obsessed by it.'

The cast fully embraced Iannucci's desire for improvisation. Not that the cast was ever working without a script. Writers Jesse Armstrong, Simon Blackwell and Tony Roche first crafted a full script with Iannucci and further developed it through rehearsals with the actors on both sides of the Atlantic before shooting began.

However, Iannucci encourages his cast to riff around the script while the camera is rolling. His aim is to create an immediacy to both the performances and the dialogue. Iannucci: 'One of the reasons why we have this partly improvised style is because the whole story of these politicians is about people making things up as they go along,'

Loader: 'There's been a lot of laughter on set, which sometimes in comedies there isn't. That's because there's a lot of improvisation going on. So even when you've laughed at something in the script for the fourth time, somebody will do something that just completely takes everybody for surprise and people are stifling laughter with the cameras rolling.'

Iannucci understands that the need for improvisation – and to be funny with it – puts pressure on his actors. He explains how many actors, on both IN THE LOOP and previous projects, have approached him once the rehearsals have started and doubted their ability to meet his demands. 'I was telling Tom Hollander, who was nervous having never worked with me before, that the first day we had rehearsals for 'The Thick of It' all the others, who have now worked with me for several years, came up to me separately and said: "I think all the others are great but I feel I'm letting the side down." It's part of the process.'

Tandy has a similar tale to tell: 'What happens is that in the first few days of rehearsal the cast will come up separately to Armando and say: 'Look, I'm really sorry, but I'm just completely unable to do it.' So they go from complete self-doubt through to grudging acceptance to fear to enjoyment. The thing to do is to keep wrong-footing them slightly so that they don't become too settled and start acting like they're in a light comedy. There always needs to be an expectation that something could come out of nowhere. To that end, Armando is not afraid of throwing a bit of dialogue secretly to one of the actors just to get a different response from the person at the receiving end. At the end of the process, everybody always says how much they've enjoyed it.'

There are obvious parallels between the story of IN THE LOOP and relations between London and Washington in the lead up to the Iraq war.

'We wanted to see the madness around the central discussion about a coming war,' says writer Simon Blackwell. 'It's a very raw thing to talk about. The issue of a war can sometimes become anaesthetised in the political debate. Very few people talk about people being killed and the horrors of it. It becomes a theoretical thing.'

But, although there are clear parallels between fact and fiction, IN THE LOOP is not about specific, real events.

Tandy: 'You have to draw on examples from the real world, but that's not to say that we've decided to do an allegory of a specific event or series of events. If we were doing that, people would know what the ending was going to be!'

That said, the workings, the personalities and the absurdities of modern politics hold a deep fascination for many of those involved on IN THE LOOP - this informs the film and, along with the sharp writing, helps to create a strong sense of reality amid the comedy.

Chris Addison, who plays Toby, Simon Foster's assistant, is one actor who shares this fascination: 'Politicians are not venal, mendacious, evil people. By and large, they are ordinary people who have been elected to become representatives of the people. By and large, they are honest people. But their ability to continue doing that relies on their ability to continue being re-elected, which also informs their behaviour. They're caught in a situation that has high stakes for them and for everybody else.'

Capaldi: 'I've played Malcolm before, but it doesn't necessarily make it

easier. I never feel that I'm entirely on top of the character, and if I did feel that, it would be wrong. I'm always trying to find ways of making Malcolm richer and funnier. It's vital that we remain hard-working. Malcolm is very driven, very loyal to those in charge. His job, essentially, is to enforce government lines – how the government would like to be perceived with regard to any specific issues. They work out a 'line' that they will take and make sure that all their ministers promote that 'line' in their interviews. If they don't enforce that line, then Malcolm comes down on them very heavily.'

'In the Loop' filmed on location in London, New York and Washington in the spring and summer of 2008. Various London locations doubled for government departments in Whitehall and Washington, with Swakeleys House in Ickenham, west London doubling up for 10 Downing Street and the Foreign Office, a sports hall in Mill Hill becoming the US State Department, and the interior of the Royal Festival Hall standing in for the United Nations in New York City.

After several weeks filming in the UK, the production moved to Washington and New York for a final week of filming as scenes moved from the corridors of Whitehall to the beltways of DC.

On Working With Armando Iannucci:

Adam Tandy, producer:

'I first worked with Armando in 1994 as a production executive on 'Knowing You, Knowing Me'. I've been working with him since then, on and off. We'd always come to 'The Thick of It' with the idea of doing a comedy that was very free and improvised and shot in a way that was the very antithesis of a sitcom. Later, we talked to BBC Films about the idea of doing a feature film with a similar style and they were very supportive. That was at the beginning of 2007 and suddenly we found ourselves with a movie to make. It happened very quickly.'

Kevin Loader, producer:

'Like a lot of people, I'm a big fan of 'The Thick of It'. Armando has established himself as the centre-point for a lot of what has gone on in British comedy in the last fifteen years or so, so the chance to work with him was unmissable.

'The very first time we met, he told me exactly how he worked and how it might panic me: there won't be a script for a very long time, and then there'll be too much script for a very long time, and I'll need to cast my actors before we finish the script, and it will be very difficult to schedule. And it's all proved to be the case! I've had to help steer the unique Iannucci process through the world of film.

Peter Capaldi, actor (Malcolm):

'Armando has an extraordinary technique as a director. I think that he is becoming a director with a technique that's very specific to him. He's a bit like Mike Leigh – not in the specific way he makes films, but in the way that he works in a way that's very much his own. Nobody else I know

does this. It's a combination of very loose improvisation and very tight scriptwriting. It's totally his own.'

Chris Addison, actor (Toby):

I met Armando because we were both panelists on the BBC Radio 4 programme, 'The News Quiz'. We met because of our mutual interest in current affairs and that's how we ended up working together, first on 'The Thick of It' and now on IN THE LOOP.

'Don't tell Armando this, but I thoroughly believe in this world that Armando has created. He's the presiding genius of British television comedy. He's created something genuinely great. I know it's not my place to say it, because I'm in it, but I feel quite evangelical about it. I think it's a very funny world, very well represented and very well written.'

On The Script:

Jesse Armstrong, writer:

'The writing process on this is somewhat unusual. It's very collaborative. We started with a series of brainstorming meetings about the parameters of the film with Armando, with me and the other two writers, Simon Blackwell and Tony Roche. Then it was decided that each of us would write a draft of a different bit of the story. Then, once the draft of the story was complete, Armando assigned different sections of the script to each of us.

'The transition from working together on 'The Thick of It' to making a film has been very smooth. Because IN THE LOOP is a longer piece over three acts, it's been very useful to have Armando as a controlling intelligence, who works with the three writers. He has the idea of the whole film in his head, and he is able to pass that on to us.'

Kevin Loader, producer:

'I'm amazed at how Armando can hold it all in his head. As well as the three co-writers, he is also taking input from consultants, journalists, and some American writers whose job is to give us a reality check. The three principal co-writers pass the script around, and Armando is the centre of it, writing notes and giving advice and acting in a kind of headmasterly role, even though he probably wouldn't like me describing it like that. The homework is shuffled back and forth with red marginalia, new suggestions, more ideas. Somehow he holds all that in his head while still doing all the other things that a director has to do when preparing to make a film.'

On Improvising:

Adam Tandy, producer:

'Obviously there's an element of improvisation, but it's not all improvised. Underneath that very loose acting style is a very carefully written and

rewritten script full of jokes and a plot that's been very carefully worked out over a number of versions. Improvising on top of the script gives you naturalism, so it doesn't become a very practiced piece of performance. It suits the comedy of embarrassment.'

Peter Capaldi, actor (Malcolm):

'There are three writers who write a script and then add to it material that comes out of a period of rehearsal with the actors. That means you have enormous scripts full of very carefully worked out plot dynamics and lines – and then, as an actor, you have to be able to do very loose improvised versions of those same scenes. Armando shoots both. Usually one after the other.'

'It's quite tough. I don't think it's easy. And it's not always fun. But it's important to stress that we're not creating the script as we go along. We're surfing on a wave of work that's already been done by the writers. There's always the scripted version to fall back on. Sometimes when people say that, they mean that the scripted version is a lesser thing. But that's not the case. Sometimes you read the script, and think, why would we abandon this? The writing is fantastic.'

Tom Hollander, actor (Simon Foster):

'The dialogue as written is absolutely hilarious. The improvisation is more about the performance style, about 'dirtying up' the performances, removing the polish from the script. The attitude of Armando to the writing is: here's the script, unless you can think of anything better. Which is a challenge, as usually I can't think of anything better! It's hard to deal with when you're not used to working that way but it got better as the weeks went by – I became less traumatised by the process. You have to abandon the side of you that wants to control every element of your performance. It's really a voyage of discovery.'

Anna Chlumsky, actor (Liza):

'Basically we do at least one take sticking tightly to the script. Then Armando will come around and say: Ok, let's loosen it up this time. I think on all our first days, we all felt a little bit of pressure to impress or to be funny, but you soon realise it's not about that. It's much more about being that character and trying to think about what he or she will do next. It's about loosening up the atmosphere.'

Mimi Kennedy, actor (Karen Clarke):

'For many of my generation in the US, the 'Saturday Night Live' generation, the truth was always to be found in improvisation, but then we got swept into television comedy and it was all about hitting your mark and sticking to the script. So to work like this now, it's the best.'

On Fiction and Reality:

Jesse Armstrong, writer:

'One of the strengths of IN THE LOOP will be that it feels like a version of reality – there won't be a UFO landing in the middle of Whitehall! But likewise, it would feel like an on-the-nose satire if it too specifically

referred to Iraq and dodgy dossiers and the rest. It was Armando's idea to remove it enough from specifics to be a parallel reality. It was a wise choice.'

Chris Addison, actor (Toby):

'The comedy is very black and even more so when it's not so far from what we all know happened not very long ago. The stakes are very high because it's about a war. The horrifying thing is that you just think: this couldn't possibly happen. And then the longer you go on, the more you realise that this is probably *exactly* what happened: people teetering on the edge of sanity, people using false information in the lead up to the war for their own purposes.'

David Rasche, actor (Linton):

'I think the template for my character is a little bit of John Bolton, a little bit of Donald Rumsfeld, a little bit of quite a few other different politicians on the American political scene.'

Peter Capaldi, actor (Malcolm):

'Obviously Alastair Campbell is an influence on my character, but when we started nobody said: 'This is supposed to be Alastair Campbell.' But obviously when you're portraying the character of the foul-mouthed, cynical spin doctor there is only one über-spinner...so yes, he's there in the background.'

On Ample Swearing:

Jesse Armstrong, co-writer:

'The swearing was something that came out of research into that kind of slightly hyper-macho, new Labour world. It feels real. Also, people swear more in real life than they do on TV and this is a film that has a documentary feel. It's not inappropriate to have that level of profanity.'

Kevin Loader, producer:

'The language is fairly fruity, it has to be said. You'd go home and realise that you were speaking fairly inappropriately in domestic situations. The language is part of the comic effect of the film. Let's face it, the film's unlikely to play in a sanitized airline version in the main cabin between Chicago and Washington.'

About the Cast:

Anna Chlumsky (Liza)

Anna had an absolute blast filming *In The Loop* with Armando and the gang. She has appeared on the New York Stage in productions such as: *Unconditional* (LAByrinth Theatre Company), *The Fabulous Life of a Size Zero* (DR2), *Darwin in Malibu* (Bay Street Theatre); *The Butcherhouse Chronicles* (Summer Play Festival); *Balm in Gilead* (Barefoot Theatre

Company) *Half Life* (Flea Theatre/Fringe Festival); *Iphigeneia at Aulis* (TimeSpace Productions); *Measure for Measure* (Astoria Performing Arts Centre); *No Alarms: Headfullofradio* (Veritas Productions); and *The Trojan Women* (Veritas Productions). Anna's television credits include: *30 Rock*, *Law & Order*, the CW pilot, *Eight Days a Week*, and the upcoming *Cupid* on ABC. In addition to *In The Loop*, Anna has appeared in such films as: *My Girl 1 & 2*, *Gold Diggers*, *A Child's Wish*, *A Miracle in the Woods*, *Blood Car*; the upcoming *My Sweet Misery*, *Eavesdrop*, and *The Good Guy*; as well as the Glamour Reel Short, *Wait*.

Chris Addison (Toby)

After performing in BBC Two's multi award winning comedy 'The Thick of It', for which he received a Comedy Award nomination for Best Newcomer, 2009 sees Chris making his big screen debut starring alongside James Gandolfini, in 'In the Loop' an exciting, fast paced political comedy that looks at what happens when the people in power realise their careers are on the line.

Increasingly well known on camera, Chris's talent also extends behind the scenes, as he is an established writer who has written and starred in his own sitcom, *Lab Rats*, for BBC Two, and has written two novels: *Cautionary Tales for Grown-Ups* and *It wasn't Me*. His further television writing credits include: Harry Hill's *TV Burp* (ITV1) and *TFI Friday* (Channel 4).

Chris has also enjoyed critical acclaim as one third of comedy show *The Department* (BBC Radio 4) and for his radio show *The Ape That Got Lucky* (BBC Radio 4), which won a Sony Radio Academy Award in 2006. Chris has also appeared on *Friday Night with Jonathan Ross* and twice on *Have I Got News For You*, when in a rare move for the show, Chris was asked back onto the following series of the show immediately after his first appearance.

As a stand up, Chris is renowned for his versatility, pacy, energetic routines and faultless delivery. He has charmed both audiences and critics alike with his particularly polite brand of observational comedy. Both his 2004 and 2005 solo Edinburgh shows sold out, and were nominated for the prestigious Perrier Award. Chris will be back touring the country in 2009 with a show that recently sold out at the Bloomsbury Theatre in London.

David Rasche (Linton)

David Rasche began his career at "The Second City" cabaret in Chicago. His Broadway credits include: "To Be or Not to Be" (MTC), "Speed the Plough" (by David Mamet), "Lunch Hour" (dir Mike Nichols), "Loose Ends," and "The Shadow Box." Off-Broadway credits include: Chekhov's "The Seagull" for which he earned the Richard Seff Award from Actors' Equity, "Regrets Only" by Paul Rudnick (Manhattan Theatre Club), David Mamet's "Edmond" (Atlantic Theatre Company), "Last Dance" by Marsha Norman, with JoBeth Williams (Manhattan Theatre Club), David Mamet's "Faust"

(Magic Theatre, San Francisco), and David Mamet's "No One Will Be Immune" (Ensemble Studio Theatre). He has appeared on TV in series from "Miami Vice" to "Monk," and he was Sledge Hammer in the series of that name. His films include: "Burn After Reading" (dir Coen Brothers), "Flags of our Fathers" (dir Clint Eastwood), "Flight 93" (dir Paul Greengrass), "The Sentinel" (with Michael Douglas and Kim Basinger), "An Innocent Man" (with Tom Selleck, dir Peter Yates) "The Divine Secrets of the YaYa Sisterhood" (with Sandra Bullock), "Just Married" (with Ashton Kutcher), "That Old Feeling" (with Bette Midler, dir Carl Reiner) "Delirious" (with John Candy), "Manhattan" (dir Woody Allen) "An Unmarried Woman," and "The Big Tease". He recently completed shooting the lead role in "Blue Eyes" shot on location in Brazil.

Gina McKee (Judy)

Gina McKee is one of British theatre's most sought-after actors, as well as having established herself as a screen actress of note. Her recent TV work includes Adrian Shergold's "Fiona's Story" for BBC TV. She recently appeared in the Donmar production of "Ivanov" with Ken Branagh. She has won many awards, including Best Actress at BAFTA in 1996 for OUR FRIENDS IN THE NORTH. Her performance in Michael Winterbottom's WONDERLAND won her Best Actress award at the BIFAs.

James Gandolfini (General Miller)

James Gandolfini has made his mark in a variety of roles in at least 20 motion pictures. He is currently shooting "Welcome To The Rileys" a film directed by Jake Scott. Most recently, he wrapped "In The Loop" directed by Armando Iannucci for BBC Films as well as the drama "The Taking Of Pelham 123" directed by Tony Scott and Spike Jonze's "Where the Wild Things Are" an adaptation of Maurice Sendak's classic children's story.

On the small screen, he executive produced the HBO Documentary Film "Alive Day Memories: Home From Iraq," a moving documentary that surveys the physical and emotional cost of war through soldiers' memories of the day in Iraq. Gandolfini also conducted interviews in which the soldiers share their feelings on their future, their severe disabilities and their devotion to the country.

Gandolfini also starred in the HBO Emmy Award-winning drama, "The Sopranos," where he portrayed the series lead, Tony Soprano. His portrayal of mob boss Tony Soprano has brought him three Emmy Awards and a Golden Globe Award for Best Actor in a Drama Series. He has also won four Screen Actors Guild (SAG) Awards, including two for Outstanding Male Actor in a Drama Series and two shared with "The Sopranos" cast for Outstanding Ensemble Cast.

His other films include "Romance & Cigarettes," directed by John Turturro with Joel and Ethan Cohen producing and Susan Sarandon and Kate Winslet starring opposite Gandolfini; "Lonely Hearts" with John Travolta and Salma Hayek; director Steve Zaillian's "All the King's Men" starring

opposite Sean Penn and Jude Law, Mike Mitchell's "Surviving Christmas" opposite Ben Affleck, The Cohen brothers "The Man Who Wasn't There"; "The Last Castle" directed by Rod Lurie and starring Robert Redford; Gore Verbinski's "The Mexican" starring Brad Pitt and Julia Roberts; Joel Shumacher's "Eight Millimeter" with Nicolas Cage and Joaquin Phoenix; Steve Zaillian's "A Civil Action" with John Travolta and Robert Duvall; Peter Chelsom's "The Mighty" with Sharon Stone; William Friedkin's "12 Angry Men"; Nick Cassavetes' "She's So Lovely," starring Sean Penn and Robin Wright-Penn; "Fallen" directed by Gregory Hoblitt with Denzel Washington; Sidney Lumet's "Night Falls on Manhattan" with Andy Garcia and Lena Olin; Brian Gibson's "The Juror" with Alec Baldwin and Demi Moore; "Get Shorty" with Danny Devito and John Travolta; Tony Scott's "Crimson Tide," starring Gene Hackman and Denzel Washington; French director Alain Corneau's "Le Nouveau Monde"; "Terminal Velocity" with Charlie Sheen; "Angie" with Geena Davis; and his first Tony Scott picture, "True Romance," starring Christian Slater and Patricia Arquette.

Born in Westwood, New Jersey, Gandolfini graduated from Rutgers University before beginning his acting career in New York Theatre. He made his Broadway debut in the 1992 revival of "A Streetcar Named Desire" with Alec Baldwin and Jessica Lange. He currently resides in New York.

Mimi Kennedy (Karen)

Mimi Kennedy is an actress and author who has worked in theater, film and television, but is perhaps best known for playing Abby, Dharma's hippie mom, on ABC's Dharma and Greg. Theatre credits include: Jules Feiffer's Grown-Ups at the Mark Taper Forum; Wendy Graf's Leipzig (with Salome Jens and Mitch Ryan) at the Lee Strassberg Theatre; Long Day's Journey Into Night (with Larry Pressman and Sam Robards) for Contemporary and Classic American Plays; Tony Kushner's Only We Who Guard The Mystery Shall Be Unhappy, where Mimi played to soldout performances in L.A. and San Francisco. Mimi's television debut was as an "overnight star" in the critically acclaimed, short-lived NBC musical-variety show Three Girls Three (with Debbie Allen and Ellen Foley). Other television credits include: Homefront as Ruth Sloan; the WB's Savannah (Aaron Spelling); CBS' Just Friends (opposite Stockard Channing); The Two Of Us (opposite British comedian Peter Cook); Disney's Halloween films Mr. Boogedy and Bride of Boogedy; and innumerable television guest spots. Mimi has also worked behind the scenes in television, serving as story editor for Knots Landing from 1989-1990. Film credits include: Erin Brokovich, Pump Up The Volume (with Christian Slater), Buddy (directed by Caroline Thompson) and In The Loop (directed by Armando Iannucci).

Away from the spotlight, Mimi is a long-time activist for human rights, the environment, peace and social justice, education, and women and children's issues. She has often appeared on Bill Maher's Politically Incorrect. Mimi's involvement in Dennis Kucinich's 2004 presidential campaign resulted in her current position as National Advisory Board Chair of Progressive Democrats of America. She has worked extensively on issues of protecting elections from the fraud capacity of electronic voting.

She is married to teacher Larry Dilg (her Perfect Match from Operation Match, the first computer dating service started in 1966) and they have two grown children, Molly and Cisco. Her mid-life memoir, "Taken to the Stage: The Education of an Actress" was published in 1996 by Smith & Kraus. She is currently at work on a play about the 19th Century suffragist Matilda Joslyn Gage.

Olivia Poulet (Suzy)

Olivia Poulet's most recent role saw her playing Suzy in Armando Iannucci's IN THE LOOP starring opposite Tom Hollander, Peter Capaldi and James Gandolfini. Other film credits include My Zinc Bed, directed by Anthony Page and Heroes & Villains, directed by Selwyn Roberts. Suzie has also appeared in Chen Kaige's Killing Me Softly with Ralph Feinnes and Heather Graham and the short, The Stronger, directed by Adrian Scilly.

Olivia's television credits include Margaret, which saw her in the role of Carol Thatcher and directed by James Kent. Other work includes Secret Diary of Call Girl, for Tiger Aspect, Outnumbered for Hat Trick Productions, Armando Iannucci's The Thick Of It, Love Soup and Teachers.

Olivia's theatre credits include; The Queef of Terence and The Bird Flu Diaries both at the Pleasance Theatre, Edinburgh. Map of the Heart at the Salisbury Playhouse, directed by Fiona Laird, Major Barbara at the Royal Exchange, Edinburgh and many more.

Peter Capaldi (Malcolm Tucker)

Peter recently shot 'Midnight Man' for ITV and 'Dr Who' for the BBC, and Peter Flannery's 'The Devil's Whore', directed by Marc Munden, for Channel 4. Peter won Best Actor for BAFTA Scotland, for 'Soft Top Hard Shoulder' in 1993.

Peter was nominated for awards in the Best Comedy Performance categories by BAFTA TV and The Royal Television Society - in 2006 and 2008.

He directed 'Franz Kafka's It's A Wonderful Life' (1994) - winner of a BAFTA award for Best Short Film and the Oscar for Best Short Film.

Steve Coogan (Paul Michaelson)

Steve Coogan is the co-creator of the critically acclaimed Alan Partridge, which has received numerous awards including two Baftas for Best Comedy Series and Best Comedy Performance. His film credits include: 'The Parole Officer', 'Around the World in Eighty Days', 'Coffee and Cigarettes', Michael Winterbottom's '24 Hour Party People' and 'Cock and Bull Story', Sofia Coppola's 'Marie Antoinette', 'Night at the Museum' and 'Night of the Museum 2' with Ben Stiller, 'Hamlet 2', a film written and directed by Andy Flemming, 'Safety Glass' and 'Tropic Thunder' again with Ben Stiller and Robert Downey Jr.. His TV credits include: 'Alan Partridge', 'Saxondale, The Private Life of Samuel Pepys' and 'Curb Your Enthusiasm'.

His previous tour, 'The Man Who Thinks He's It' won a South Bank Show Award.

Tom Hollander (Simon Foster)

In the theatre Tom Hollander has appeared at Cheek by Jowl (*As you like It*), at the National (*Landscape with Weapon*), the Donmar Warehouse (*Threepenny Opera*, *Hotel in Amsterdam*), The Royal Court (*Mojo*), on Broadway (*The Judas Kiss*) and at the Almeida (*Tartuffe*, *The Government Inspector*, *King Lear*).

On Television he has appeared in *Absolutely Fabulous*, *Wives and Daughters*, *Cambridge Spies* (Best Actor Biarritz International Television Festival), *The Lost Prince*, *John Adam* and *The Company* and most recently *Freezing*. Tom's Film appearances include *Bedrooms and Hallways*, *Martha meet Frank Daniel and Lawrence*, *Gosford Park*, *Enigma*, *The Lawless Heart*, *The Libertine* (Nominated Best Supporting Actor at British Independent Film Awards), *A Good Year*, *Pirates of the Caribbean (II&III)* and *Pride and Prejudice* (Evening Standard Award for Comedy and London Critics Circle Award). He recently completed *Valkyrie* (Dir Bryan Singer), *The Soloist* (Dir Joe Wright) and *In the Loop* (Dir Armando Iannucci).

Zach Woods (Chad)

Zach Woods is a regular performer at the *The Upright Citizens Brigade Theatre* in New York City. He appears every Friday night with Upright Citizen's Brigade house team *The Stepfathers* and performs around the country with the *UCB Touring Company*. He has also appeared in UCB's flagship improv show *Asssscat*. He can be seen in the HBO pilot *The Washingtonienne* (2009), *Late Night With Conan O'Brien* and in the films *When in Rome* (2009), *In the Loop* (2009), and *Terrorists* (2004).

About the crew:

Armando Iannucci (Director, Writer)

Armando Iannucci is acclaimed as one of the most influential comedy writers and show runners in Britain. He wrote and directed the BAFTA-winning shows 'I'm Alan Partridge' (starring Steve Coogan) and the political comedy 'The Thick Of It,' as well as fronting his own satirical shows 'The Friday Night Armistice' for BBC 2 and 'The Armando Iannucci Shows' for Channel 4. His spoof news show 'The Day Today' (with Chris Morris) led to him winning a unique Special Jury British Comedy Award, in recognition of his distinctive contribution to radio and television comedy.

Armando started his career in radio, as a music and comedy presenter on Radio Scotland, before moving in 1989 to national radio as a Comedy Producer for BBC Radio. His hit shows 'The Mary Whitehouse Experience' and 'On The Hour' transferred to television. In particular, 'On The Hour' became The Day Today on BBC 2 in 1994, and brought Chris Morris to TV, as well as introducing the world to Steve Coogan's terrible TV personality Alan Partridge. 'The Day Today' has been widely acclaimed as one of the most influential shows in British TV comedy.

The Alan Partridge character soon got his own chat show, 'Knowing Me, Knowing You...with Alan Partridge' and a sit-com 'I'm Alan Partridge', both of which Armando show-ran and co-wrote.

Armando has also fronted his own satirical shows, including The Friday Night Armistice on BBC Two, which climaxed in a three-hour live Election Night edition on election night, 1997. It was the longest live comedy show ever on British Television, and matched the same ratings as the serious election coverage on the opposing channel ITV. Among the highlights of the TV series was a feature in which Armando tricked O J Simpson into signing a piece of paper that said "I did it".

The Thick of It, winner of the Best New TV Comedy at the 2005 British Comedy Awards about a beleaguered Minister trying to cope with the pressure imposed by his army of spin doctors, and the spoof clip show Time Trumpet, were both written/directed and co-produced by Armando.

The Thick of It has received numerous awards and was recently criticised by the British Government for portraying politicians as terrible people. The Thick of It's plotlines are regularly inspired by anonymous contributions from former members of the British Government.

Armando has his radio show, 'Armando Iannucci's Charm Offensive' on BBC Radio 4, and has been a regular columnist for The Observer. A book of his earlier newspaper work for the Telegraph and the Guardian was published in a 1997 collection, Facts And Fancies, which was also adapted for a Radio 4 series.

He is also heavily involved in classical music, and writes a monthly column for 'Gramophone' magazine. His opera 'Skin Deep' for which he wrote the libretto, to music by David Sawer, premieres with Opera North and Royal Danish Opera in 2009.

He has just completed filming In The Loop, a feature film comedy set in the world of Whitehall and Washington, and starring Peter Capaldi, Tom Hollander, Gina McKee and James Gandolfini. Location filming included unprecedented filming at 10 Downing Street.

Kevin Loader (Producer)

Kevin Loader spent fourteen years at the BBC, producing current affairs, arts programmes and television drama, before moving into feature films in 1997.

His non-drama BBC work included directing documentaries for OMNIBUS, ARENA and REVIEW, as well as executive-producing the ground-breaking arts magazine programme THE LATE SHOW. His BBC dramas included CLARISSA and the award-winning THE BUDDHA OF SUBURBIA (also directed by Roger Michell). Other credits include MY NIGHT WITH REG; DEGREES OF ERROR; BED and LOOK AT IT THIS WAY. Loader also executive produced a number of award-winning programmes including THE CROW ROAD, HOLDING ON and PETER FLANNERY'S; OUR FRIENDS IN THE NORTH. For two years he was in charge of adaptations at BBC Drama Serials.

Loader left the BBC to manage The Bridge, a London-based joint-venture between Sony Pictures and Canal Plus, which developed a slate of feature films including ENDURING LOVE and BIRDSONG and made one feature, VIRTUAL SEXUALITY.

Loader produced his first feature film CAPTAIN CORELLI'S MANDOLIN starring Nic Cage, John Hurt and Penelope Cruz, which he brought to Working Title Films, in 2001. His other films as producer include Mike Barker's TO KILL A KING, Roger Michell's VENUS and ENDURING LOVE, Nick Hytner's film of Alan Bennett's "THE HISTORY BOYS, and Julian Jarrold's recent film of BRIDESHEAD REVISITED.

Adam Tandy (Producer)

After briefly flirting with the idea of becoming an electrical engineer, or maybe an actor, or perhaps a theatre stage manager, Tandy joined the BBC as a floor assistant and eventually ended up as the production executive for comedy programmes such as Absolutely Fabulous, Fist of Fun, and The Fast Show, amongst others. Somewhere along the line he started working with Armando Iannucci, probably on Saturday Night Armistice (1995).

As part of their long-term collaboration since then, Tandy has produced Clinton: His Struggle With Dirt (1998), The Armando Iannucci Shows (2001), I'm Alan Partridge (2002), Time Trumpet (2006) and the BAFTA award-winning The Thick of It (2005). He directed the Alan Partridge segment of Anglian Lives (2003), as well as the recent Chris Addison vehicle Lab Rats (2008). He is also, under various pseudonyms, the writer of BBC7's Atomic Tales! (2006). He has a springer spaniel, who adores him.

Jesse Armstrong (Writer)

Jesse Armstrong is a writer on Armando Iannucci's *The Thick of It* and *In the Loop*. He is also co-creator and writer of 5 series of Channel 4's award-winning *Peep Show*.

Jesse was born and educated in Oswestry, Shropshire and attended Manchester University. He now lives in Brixton with his family.

After University, Jesse worked for a Labour MP and member of the Home Affairs team before beginning to write comedy full-time in 1997.

Since then he has written for *Smack the Pony*, *That Mitchell & Webb Look* and many other TV shows.

He is also an associate editor of the *New Statesman* magazine, for whom he writes the weekly 'Tactical Briefing' column.

Jesse also co-wrote the film *Magicians* for Universal Films, released in 2007 and is currently working on a feature film with Chris Morris, and a sitcom for BBC1.

Simon Blackwell (Writer)

Simon Blackwell started his career with BBC radio, writing for a wide variety of shows, including *Dead Ringers* and *The Sunday Format*, which won the Sony Radio Academy Gold and Silver awards respectively in the comedy category.

His TV work has involved BAFTA-winning programmes like *Have I Got News For You*, *The Sketch Show* (later remade for US TV with Kelsey Grammer) and *Alistair McGowan's Big Impression*, sitcoms (*Moving Wallpaper*, *Mumbai Calling*) and entertainment shows like *The Kumars At No 42* and *The Graham Norton Show*. He writes the street-talking WWII RAF pilots for BBC1's *Armstrong & Miller Show*, as well as their overly frank, divorced dad.

Simon has co-written (with Armando Iannucci, Tony Roche and Jesse Armstrong) *The Thick Of It* since its first series in 2005. The show won the BAFTA for Best Situation Comedy that year, as well as being voted Best New Comedy in the British Comedy Awards and winning awards from the Royal Television Society, Broadcast Magazine and The Writers' Guild. Other work with Armando has included Channel 4's *Gash*, and 2004: *The Stupid Version* and *Time Trumpet* for the BBC.

Simon wrote an episode of the most recent series of the multi-award winning *Peep Show*, and *The Old Guys*, the studio sitcom he has written with *Peep Show* creators Sam Bain and Jesse Armstrong, will air on BBC1 in February 2009.

Simon lives in the Cotswolds with his wife Jenny and sons Jack and Dan.

Tony Roche (writer)

Tony began his comedy career as an incredibly nervous and quite terrible stand up comic. He performed to indifferent or overtly hostile crowds from all over the UK and Europe before becoming a writer.

He began his writing career in BBC radio working for Alan Davies (star of *Jonathan Creek*) and Bill Bailey (*Spaced*, *Hot Fuzz*). Since then he's written for numerous shows including *The Sunday Format* (British Comedy Award winner) *Dead Ringers* (Sony Gold Award winner) and *Armando Iannucci's Charm Offensive* (another Sony award winner).

He wrote his own sitcom, *World of Pub*, which transferred from radio to TV where it starred (among others) Peter Serafinowicz, Phil Cornwell, Kevin Eldon, Martin Freeman, Tamsin Greig and David Walliams. He then co-created and co-wrote *Broken News* with John Morton (*People Like Us*) for BBC 2; and *7 Days* with Andrew Marlatt (the man behind the US website *satirewire*) for BBC 3.

Other TV credits include writing for *Alistair McGowan's Big Impression* and *The All New Harry Hill Show* (winner, Silver Rose of Montreux). As well as Dom Joly and David Frost.

Tony has written and directed his own short film, the multi-award winning *How To Tell When A Relationship Is Over* starring Julian Barratt (The Mighty Boosh) and Susan Earl (Hardware). It was described as 'The funniest film - great laugh out loud stuff' by Peter Jackson. Depending on how you view the internet it's either been seen by millions of people worldwide or by a handful of people repeatedly.

In The Loop is Tony's first feature film.

Forthcoming projects include a romantic comedy drama series for Kudos productions and the BBC developed with Andy Tenant and Wink Mordaunt (*Hitch*).

Tony is a very private person. He lives in an abandoned government facility not featured on any maps. He describes it as being 'somewhere in the Northern hemisphere' and 'near multiple escape routes' and 'heavily fortified'. He might have a girlfriend. He might not. If he did she might be called something like, I don't know, Kate.

Ian Martin (Additional Dialogue)

Ian Martin is a writer who lives in the fabled 'North of England'. A former journalist and musician, he is now best known as the 'swearing consultant' for Armando Iannucci's political satire *The Thick Of It*. He has also contributed to other Iannucci TV projects including *Gash* and *Time Trumpet*, and *Charm Offensive* for Radio 4. For the last 20 years he has written a weekly satirical column in the architectural press and was IBP Columnist of the Year in 1995.

In 1998 his *Biography Of A Family Man* - a prose piece composed of 50 one-word sentences - was set as an English A-Level textual analysis question. For a short period in the late 90s he was TV critic and columnist for *The Guardian*. In 2000 he launched the satirical website *Martian FM*, which caused widespread offence with a joke about the War on Terror two days after 9/11.

An early characteristic of Martian FM was its prolific use of swearing, unsustainable at the time in any other medium. A regular feature is Hansard Late, a foul-mouthed and sexually explicit version of proceedings in the House of Commons. It attracted Iannucci's attention, and he invited Martin to write for him.

Adam Ilhan (Composer)

Adem Ilhan has been composing for a decade under the name Jack Ketch and in that time has scored countless television productions, including the acclaimed 'Empire: How Britain Made the Modern World' and 'The War of the World' for Blakeway, several films for BBC's 'Horizon' series, and 'One Life'. Working on these generally fairly serious documentaries led to work on Armando Iannucci's satirical 'documentary from the future' 'Time Trumpet'.

He has also scored several independent films, including the soundtrack to 'Frei Rainer', the latest feature film by Hans Weingartner (The Edukators).

Commercials include the music for the Levi's 'walk the line' campaign in North America and for the HSBC 'The Search' campaign, he also made the music and sound design for BMW's 6 series in-house campaign.

Amongst his current projects, he is a member of the band 'FRIDGE' which releases commercial music, and his own solo project 'Adem' (Three albums released on the Domino Records label: 'Homesongs', 'Love and other planets' and 'Takes'), which he is planning to tour.

In addition to this, Adem runs the mass improvisation group 'Assembly' which has performed at the Tate Britain, the Barbican, the ICA and other venues in and out of London. He is also the curator/organiser of the highly regarded 'Homefires' festival at Conway Hall (and more recently also as a Field Day Festival stage).

Marese Langan (Hair and Make-up)

Marese Langan studied her craft at what is now called the Delamar Academy, and then worked on various graduation films at Beaconsfield Film School. After graduating she went to work as a Make-up and Hair Artist on several films, including The Full Monty, Career Girls, and My Son the Fanatic as well as Kingdom of Heaven, Pirates of the Caribbean, Troy and Gladiator. She began as a Make-Up and Hair Designer on Gloriana, the Emmy award winning film directed by Phyllida Lloyd, and her first project as Chief Make-up and Hair Designer was Dracula 2000. Since 2004 Marese has been Chief Make-up and Hair Designer for films as diverse as Tristram Shandy: A Cock and Bull Story, PU-239, Angel and A Mighty Heart. Most recently she has worked on the forthcoming projects The Boy in the Striped Pyjamas and My Talks with Dean Spanley. She is currently working on In the Loop for Armando Iannucci.

Christina Casali (Production Designer)

Christina's feature film credits include 1974 - The Red Riding Trilogy, directed by Julian Jarrold, I Know You Know directed by Justin Kerrigan and produced by Sally Hibbin for Parallax Independent, The Oxford Murders, directed by Alex De La Iglesia and produced by Kevin Loader, Sparkle, directed by Neil Hunter and Tom Hunsinger, Alpha Male, directed by Dan Wilde, Pure for Kudos Film and Television. Her other film credits include Lawless Heart, Esther Khan, Beautiful People and Hideous Kinky. Christina also has a wealth of TV credits to include productions for ITV, the BBC and Channel 4.

Ros Little (Costume Designer)

Ros Little studied Costume Design at the Edinburgh College of Art. Her many awards and nominations include RTS Award 2007 for Ancient Rome: the Rise and Fall of an Empire/ RTS Award for K.Y.T.V./ RTS Nomination for If You See God Tell Him/ RTS Special Commendation for The Shakespeare Shorts and a Royal Society of Arts Bursary.

Ros's most recent work was for "Heroes and Villains" (A.K.A. Warriors) BBC Specialist Factual History (broadcasting BBC 1, winter 2007- 2008). A series of 50 minute factual films, made in diverse locations worldwide including: Morocco, Mexico, Malta, Bulgaria and Tunisia. The central theme of warriors required Ros to research and make costumes and armour for periods ranging from Spartacus 70B.C.; Attila the Hun 420 A.D.; Richard the Lion Heart (1190); Cortes Conquest of the Aztecs (1520) and Napoleon's Battle of Toulon, 1793. The research took her to museums and galleries in London, Edinburgh, Glasgow, Paris, Madrid and Mexico City, photographing details of existing armour, textiles, uniforms and jewellery. Most of the costumes were made from scratch: to do this Ros set up a costume making and dyeing workshop in each country.

Ros previously worked with Armando on The Thick of It and The Armando Iannucci Shows.

Tom Howard (Locations Manager)

Tom has been working in the location department since 2001, starting as a location scout on television dramas including State of Play (BBC) and The Last Detective (Granada) then moving swiftly into managing location shoots for television and film.

His first major production was 2005 BAFTA award winning series of Greenwing (Channel 4), filming for 9 months in a busy working hospital and various locations throughout London. The comedy series Little Britain (series 2&3), Sex, the City & Me and Never Better have also had locations found and managed by Tom. The BAFTA and RTS award winning first series of The Thick of It is where Tom first worked with Armando Iannucci

and Adam Tandy, finding the empty building which was turned into a government ministry. Since 2007 Tom has been moving into feature film production with credits in the location department for the films: Incendiary, his first Bollywood film Jhoom Barabar Jhoom and Last Chance Harvey.

Being the location manager for In The Loop was an exciting challenge for Tom with half of the film being set in the USA many of these interiors (US State Department and United Nations) were found inside iconic London buildings and dressed to look American. Currently Tom is working on another large scale Bollywood film production shooting in London and the Home Counties in June.

Cast (in order of appearance)

Malcolm Tucker	PETER CAPALDI
Civil Servant	HARRY HADDEN-PATON
Malcolm's Secretary	SAMANTHA HARRINGTON
Judy Molloy	GINA MCKEE
Simon Foster	TOM HOLLANDER
Suzy	OLIVIA POULET
Toby	CHRIS ADDISON
Michael Rodgers	JAMES SMITH
Chad	ZACH WOODS
Karen Clark	MIMI KENNEDY
Liza Weld	ANNA CHLUMSKY
Bob Adriano	ENZO CILENTI
Reporters	LUCINDA RAIKES
	JAMES DOHERTY
Linton Barwick	DAVID RASCHE
Airport Security Official	REID SASSER
General Miller	JAMES GANDOLFINI
AJ	JOHNNY PEMBERTON
Annabelle Hsin	CHIPO CHUNG
White House Tourist	DEL PENTECOST
Roz	JOANNA SCANLAN
Mrs McDiarmid	JOANNA BROOKES
Paul Michaelson	STEVE COOGAN
Mrs Michaelson	RITA MAY
Jamie MacDonald	PAUL HIGGINS
Sir Jonathan Tutt	ALEX MACQUEEN
New Minister	EVE MATHESON
New Advisor	WILL SMITH
1 st Assistant Director	CHARLIE LEECH
2 nd Assistant Director	JON JENNINGS
3 rd Assistant Director	ANNALISE LAIDLOW
Floor Runner	LORRAINE BAGSHAW
Crowd 3 rd Assistant Director	NICK HOPKINS
Researcher	SEAN GRAY
Political Consultants	MARTIN SIXSMITH
	KATE CONWAY
	SPENCER ACKERMAN
Archive Research	JONATHAN HARVEY
Production Co-ordinator	NICOLA MAIRS
Assistant Production Co-ordinator	LEWIS PARTOVI
PGGB Trainee Assistant Production Co-ordinator	HELEN SWANWICK
Assistants to the Director	
	DANIEL CASTELLA
	ALEX PUDNEY
Producers' Assistant	LISA WILLIAMS
Production Runner	BEN CAIRD

Casting Assistant	HELEN COKER
Production Accountant Assistant Accountant PGGB Trainee Assistant Accountant	MAXINE DAVIS BRIGITTE WARD-HOLMES JOE DOWNS
Script Supervisor FT2 Trainee Assistant Script Supervisor	JANICE SCHUMM LUCIE PHILLIPS BROWNE
Location Manager Unit Manager Location Runner Location Scouts	TOM HOWARD PAT BURROWS EDWARD REES JANE STREET JOSH YUDKIN JAMES KHOURY KAREN SMITH
“B” Camera Operator 1 st Assistant Camera “A” 1 st Assistant Camera “B” 2 nd Assistant Camera	NICK MARTIN JAKE MARCUSON MARK SNEDDON MATTHEW NORTH
Camera Trainee Video Assist	ROLAND C. PHILLIPS SARFARAZ MAVHR
Gaffer Rigging Gaffer Electrician	COLIN THWAITES DARREN HARVEY DARREN JACKSON
Art Director Assistant Art Director Set Decorator Production Buyers	NICK DENT REBECCA CHIDGEY CLARE KEYTE MELLONEY CUNNELL MARSHALL AVER JO SWEENEY SUI RAJAKARUNA
Graphic Designer Art Department Researcher	
Prop Master Stand-by Art Director Stand-by Trainee Prop Hands	STEVE REGISTER RACHEL AULTON KEZ KEYTE MARK PAPWORTH JAMES MANNELL GAVIN GRANT JANE GILCHRIST BEN BAGLEY MATTHEW DEWAR
Dressing Props Prop Dailies	EDDIE DOWNES ANDY HARRIS JEFFREY HARDWICK DWAIN LAIGHT
	TOBY MARROW ANTONY MAY MORGAN PARKER STEVE PARNELL MICHAEL SPENCE MICHAEL WHITEMORE

Costume Supervisor
Costume Assistants

JANINE MARR
LORRAINE BOYLE
ADAM DEE
REBECCA GARRITY
RAY GREENHILL

Hair & Make-up Artist
Make-up Artists

KAY BILK
ISABELLE WEBLEY
TAMSIN DORLING

Construction Manager
Carpenters

DAVE ALLEN
RAY BELL-
CHAMBERS GARY
BIRD
SHARON FERGUS
CLINT HELLYER
GARY DAVIES
EDDIE O'NEILL
NEIL ROBERTSON

ROGER KIFF
GERT RADEMEYER
CHRIS WHITE
PAUL WHITE

Stagehands

Painters

KERRY FARLEY
BRUCE GALLOP
DAVID GRAY
CHRIS ALLKINS
SIMON BEACH
DAN BUTLER
JOHN CLARKE
FRANK COX
CRAIG DAVIS
FRANK DAWSON
PETER
GILLMORE
PAUL BARKER
DAVID BAYLISS
JAMES GRIMES
NICK PEARSON

BEN LOBB
TESSA SCOTT
DONNA TURNER
DAVE GLAZIER
LARRY KNOX
PAUL MOLLEY
ANTHONY
PRENDERGAST
ROGER SABERWORTH
JOHN SAUNDERS
CHRIS TANN

Electricians

Riggers

Grip
Construction Medic

BOB NEWTON
RICHARD PILCHER
BEN COLEMAN
PHIL COLEMAN

Production Sound Mixer
Sound Maintenance
Boom Operators

Post-Production Supervisor

LOUISE SEYMOUR

Assistant Editor
Post-Production Assistant

IMMANUEL VON BENNIGSEN
JOHN DURCAN

Sound Supervisor and Foley Editor
Effects Editor
Dialogue Editor
Sound Co-ordinator

TIM ALBAN
JACK GILLIES
CHRIS TREBLE
ANNE PAMPHILON

Re-Recording Mixer
Re-Recorded at
Foley Recorded by

RICHARD DAVEY
GOLDCREST POST PRODUCTION
CLARITY POST PRODUCTION SOUND

Stills Photographer
Unit Publicist
EPK

NICOLA DOVE
TANYA VON MOSER
THE SPECIAL TREATS PRODUCTION
COMPANY LTD

Digital Intermediate by
Colourist
Producer
Conform Editor
Editorial Contact
Executive Producer
Head of Digital Lab
Data Operators

FRAMESTORE
BRIAN KRIJGSMAN
ESME LONG
DAVID JOHNSTON
TABITHA DEAN
JAN HOGEVOLD
BEN BAKER
JAMES LONG
RICHARD EDWARDS
CLARE BRODY

Transport Captain
Unit Drivers

LEE PELLETT
PAUL BARTLETT
TINA FAULKNER
JOHN HOPWOOD
AIDAN KEATING
STUART LITTLE
BEN SMITH

Facilities
Facilities Co-ordinator
Facilities Captain
Costume Truck Driver
Make-up Truck Driver
Camera Truck Driver
Dining Bus

ON SET LOCATION SERVICES
LLOYD EATON
DANNY BROWN
TIM HARRISON
SIMON BURGESS
BRIAN HOWARD
STEVEN ROSE

Catering by
Chef

FAYRE DO'S
MIKE FIDDOCK

Health & Safety Officer

CHRIS CULLUM

Location Security
Security

THE MOVIE LOT
GAVIN MILLIGAN

USA UNIT

Line Producer
Production Supervisor
Production Manager - Washington, D.C.
Production Manager - New York
Production Co-ordinator - New York

DANIEL HANK
KURT UEBERSAX
DAVE WILLIS
WILL TATUM
TESSA MANCINI

Office PA Assistant to Director	ANNIE COLLINS MABOUD “E” EBRAHIMZADEH
1 st Assistant Director 2 nd Assistant Director 2 nd 2 nd Assistant Director Key PA Production Assistants	MITCHELL REICHLER KEN MYERS A J SMITH DAVE VOGEL BRIAN CHILCOAT KYLE CROSBY HANNA HOOVER NOAH SCHAFFTEL MARK SICKLE
Washington Extras Casting	DAGMAR WITTMER MANDY SPRINKLE
Key Grip Best Boy Grip Grip	JOE KURTZ NIMIT “THAI” PHONG LESLIE MCDONALD
Assistant Make-up & Hair Costumer Costume Assistant	ANNABELLE MACNEAL ADAM POLLARD MATTHEW LAUPRETE
Location Manager - Washington, D.C. Location Manager - New York Assistant Location Manager Security Co-ordinator Parking Co-ordinator	PATRICK BURN NATHAN GENDZIER ETHAN YANG SKIP BLAKE JEAN SASSINE
1 st Assistant Camera 2 nd Assistant Camera Camera PA Stills Photographer	STEVE ROBINSON BILL PARRIS DAVE SZYMANSKI MARK BENTLEY
Gaffer Best Boy Electric	JOHN FRISBEE MIKE O’LEARY MARK ELZEY
Art Director Property	ALAN BRUCKNER ERIC MARX
Sound Mixer Boom Operator	ALEX SULLIVAN MICHAEL MOORE
Music Performed by The Elysian Quartet	ADEM ILHAN EMMA SMITH JENNYMAY LOGAN VINCE SIPPPELL LAURA MOODY MARK RANKIN
Music Recorded and Mixed by	

Studio Assistance
Recorded at

Violin Concerto in E major BWV 1042 - I. Allegro
Composed by Johann Sebastian Bach
Performed by Kolja Blacher, violin with the Cologne Chamber
Orchestra Conducted by Helmut Muller-Bruhl
Licensed courtesy of Naxos Rights International Ltd.

Sentenced To Burn One
Composed by Cannabis Corpse
Performed by Cannabis Corpse
Licensed by Kind Permission of Cannabis Corpse

Erbarme dich, mein Gott! from St. Matthew Passion
Composed by Johann Sebastian Bach
Performed by Judit Nemeth, contralto and the Cologne Chamber
Orchestra Conducted by Helmut Muller-Bruhl
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Prelude No 1 In C Major from The Well Tempered Clavier Book 1
Composed by Johann Sebastian Bach
Performed by Jenö Jando
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For BBC Films

Production Executive
Business Affairs
Production & Delivery Co-ordinator

On behalf of Aramid

For UK Film Council

Head of New Cinema Fund
Head of Business Affairs
New Cinema Fund Senior Executive
Head of Production
Production Finance

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Computers / Screens Playback
Lighting Equipment

Bond Company

Auditors

Legal Services

Insurance Brokers
Titles Design
Negative Checks and Script

MATT WIGGINS
THE POOL, MILOCO STUDIOS

Concerto Grosso No. 8 in G minor "Christmas Concerto II.
Allegro
Composed by Arcangelo Corelli
Performed by Capella Istropolitana
Conducted by Jaroslav Krecek
Licensed courtesy of Naxos Rights International Ltd.

Singet dem Herrn ein neues Lied" BWV 225
Composed by Johann Sebastian Bach
Performed by The Scholars Baroque Ensemble.
Licensed courtesy of Naxos Rights International Ltd.

Sonata for Violin and Piano I. Allegro Vivo
Claude Debussy Chamber Music
Composed by Claude Debussy
Chandos CD No. 8385
Licensed courtesy of Chandos Records Ltd.

MICHAEL WOOD
GERALDINE ATLEE
MATTHEW VIZARD

YU-FAI SUEN
DIMITRA TSINGOU
REBECCA ROFFEY
CLAIRE SMITH

LENNY CROOKS
WILL EVANS
EMMA CLARKE
FIONA MORHAM
AMANDA PYNE

ARRI MEDIA
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AP DESIGN
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Shipping	DYNAMIC INTERNATIONAL
Post-Production Facilities	EDIT HIRE
Post Production Script	FATTS
Walkie Talkies	AUDIOLINK
Extras Casting	CASTING COLLECTIVE

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