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## Out Of Control

### The first BBC ONE drama to scoop top film prize at the Edinburgh International Film Festival

*Out Of Control*, winner of the prestigious Michael Powell Award for Best British Feature Film at the Edinburgh Festival, is Dominic Savage's third film about the lives of young people in Britain today. BBC One's first wholly improvised drama, transmitting in September as part of BBC One's *Cracking Crime Day*, *Out Of Control* stars four relative newcomers opposite Tamzin Outhwaite and David Morrissey. The story follows the lives of three teenagers sent to a young offenders' institution and how the experience affects them.

Jane Tranter, BBC Controller of Drama Commissioning, says: "*Out Of Control* follows in the tradition of BBC One's *Warriors* and *Care*, tough films tackling controversial issues for a mainstream channel. This new project from the acclaimed, award-winning film-maker Dominic Savage, who previously brought his unique vision to BBC Two, gives his work a wider audience, and demonstrates BBC One's commitment to highly original and innovative mainstream drama."

*Out Of Control*, which is produced by Ruth Caleb, follows Dominic Savage's two previous films for BBC Two, *Nice Girl* (for which he won the Bafta Award for Best New Director) and *When I Was 12* (which won a Bafta Award for Best Single Drama), both of which were made with unknown actors improvising dialogue in workshop sessions before filming began.

Dean (Danny Young), sensitive and intelligent, lives with his mum (Tamzin Outhwaite) on an estate out of town. They're very close and she's doing everything she can to ensure that he doesn't end up like the other kids on the estate. But when Dean's friend, Charlie-boy (played by Bronson Webb), is released from his latest spell

inside, it's not long before the two of them are in trouble again. Dean is arrested for being in a stolen car, and is given two months in a young offenders' institution.

Meanwhile, when Sam (Leo Gregory) plans an armed robbery on a South London estate, his mate Danny (Akemnji Ndifornyan) goes along with it. But later they're arrested and are each sent down for two years. Once inside, Sam becomes a bully and joins in the ritualistic taunting of the weaker, new inmates. He targets Dean, who has become weak and vulnerable - and although the prison officer, Mike (played by David Morrissey) tries to help Dean and keep an eye out for him as much as he can, it ends in tragedy.

Lorraine Heggessey, Controller of BBC One, says: "It's absolutely the role of BBC One to commission challenging contemporary drama such as *Out Of Control*, and to schedule it in prime time for a mainstream audience. I am proud to have Dominic Savage working on BBC One and to have his drama as part of this autumn's line up."

*Out Of Control* also stars Jamie Foreman as another warder, Jim; and Frank Harper as Sam's dad. The executive producer is David M Thompson.

Dominic Savage, who carried out several months of extensive research in young offenders' institutions across the UK, says: "When you go into these institutions, there are those who need to be aggressive from the off, otherwise they become victims themselves; and there are those, some of whom are as young as 15, who are extremely vulnerable to them. *Out Of Control* is about the criminal mentality, it's about what's going on inside their heads."

David Thompson, Head of BBC Films, says: “*Out Of Control* follows on from Dominic’s last two extremely successful collaborations for BBC Films, *Nice Girl* and *When I Was 12*. He makes powerful stories come to life with total realism, taking actors right to the edge, drawing them out in a remarkable way.”

Ruth Caleb’s recent credits include Dominic Savage’s *Nice Girl* and *When I Was 12*, and *Last Resort* (also for BBC Films), all of which followed a similar process of development and production. In addition, Caleb also produced *Care*, which recently won the Prix Italia for Best Drama (singles) as well as the BAFTA Award for Best Single Drama. At the same awards, Caleb received the Alan Clarke Award for Creative Contribution to Television.

BBC One’s *Cracking Crime Day* aims to dispel the myths and give a true picture of crime across the UK. See TV listings for a full schedule of programmes, which include: *Don’t Have Nightmares*; *To Catch A Thief*; *Anatomy Of A Crime*; *The Philadelphia Experiment*; and *You The Judge*.

## Edinburgh Film Festival – Reviews

*Screen International:*

**“Out Of Control confirms writer/director Dominic Savage as the standard bearer for the raw, social realist traditions established and refined by Ken Loach and the late Alan Clarke.”**

“A largely improvised story intended for transmission on UK TV station BBC One next month, the film completes a trilogy of dramas by Savage portraying the wasted lives and bleak futures facing a generation of young Britons. An intensely emotional piece, *Out Of Control* paints a powerful vision of youngsters who have rejected the values of a society that has nothing to offer them and no way to reach them. Danny Young is entirely believable as the baby-faced teenager singled out as a victim, and Leo Gregory brings a lacerating, De Niro-like conviction to the psychotic bully Sam. Meanwhile, Tamzin Outhwaite’s gutsy performance as the loving, care-ravaged mother should allow her to take further strides forward from her former status as TV soap star.”

Allan Hunter, *Screen International*

August 2002

## Out Of Control

**Starring  
in order of appearance**

**Tamzin Outhwaite as Dean's mum**

**David Morrissey as Mike**

**Jamie Foreman as Jim**

**Frank Harper as Sam's dad**

**and introducing**

**Danny Young as Dean**

**Bronson Webb as Charlie-boy**

**Leo Gregory as Sam**

**Akemnji Ndifornyan as Danny**

**Directed by Dominic Savage**

**Produced by Ruth Caleb**

**Executive Producer: David M Thompson**

## Dominic Savage Director/Writer



*Dominic Savage with Tamzin Outhwaite*

Director Dominic Savage is renowned for his true-to-life portrayals of young people in Britain today, following the success of both *Nice Girl* and *When I Was 12*, and it was his work on the latter which gave him a glimpse of young offenders and spurred him to make *Out Of Control*. “My experience on *When I Was 12*, which touched on youth crime, gave me an insight into that area. It seemed like the obvious subject to tackle next.

“What the film tries to encapsulate is different kinds of stories at the extremes. *Out Of Control* shows the one who wasn’t bad but who got sucked into it and the good boy who realises the error of his ways.”

Dominic, who graduated from the National Film School in 1991, undertook months of research for the film, including visits to young offenders’ institutions at Huntercombe, Feltham, Cardiff and Stoke, where he met both the youngsters and the prison officers. It proved to be a real eye-opener. “All the people in the film are an expression of what I found – good and bad. With the prison officers there were those who really wanted things to get better and who still

believed that they could make a difference. However, in some cases, there were those who felt that they were fighting a losing battle.

“I talked to lots of the boys and that made me feel even more that this was a film that I had to make. It’s always that way for me – the inspiration and information comes from the mouth of those whose story you want to tell.

“What struck me was the realisation that what was more frightening was not life in prison but life on the streets. I wanted to balance the two in the film – I wanted the audience to be frightened by both and realise what the attitude was like on the streets and what the options are, as well as seeing what happens on the inside.”

As well as visiting some of the UK’s best-known young offenders’ institutions, Dominic’s research took him to some of the country’s toughest estates, too. “In some places, the choices are that you are either a criminal or you become a victim, and most people would rather be a criminal than a victim. That’s rather depressing, if that’s all you’ve got in your life.

“There’s a whole generation and class and culture of kids who’ve got no values and they don’t know what’s good or bad. They’ve had no guidance and so this culture of crime seems to be getting worse.”

During his research, Dominic discovered that up to 80 per cent of boys who leave prison re-offend – leaving some 20 per cent who succeed in making something of their lives. “Some of the prison officers tell me that they were doing the job for that 20 per cent,” he says.

One of the most touching cases he came across was that of a 16-year-old lad who was inside for armed robbery. “He ended up in Feltham but I met him when he came out. There was a real positivity about him. He really believed things would change for him.

“What I found – which was very similar to *When I Was 12* – is that these young people do want to talk about their experiences. If you go in with a certain attitude, with an interest in their stories, then they really relate to that. It’s amazing how much depth you can reach if you have a certain kind of approach.

“I think they’re used to adults who just tell them to shut up and that’s just the same in prison – they’re told what to do. I asked them some quite personal stuff and managed to build up trust over a few visits and that was incredibly useful.”

Despite the crimes some of the offenders had committed, Dominic says that mostly he came away feeling sorry for the boys. “No matter what they’d done, I felt sorry for them. I wanted to make a film which was sympathetic to their lives. Yes there are some evil buggers out there, which society needs to be protected from. But by the same token we need to make sure that we take care of young offenders before things get out of hand.”

Dominic believes that the money spent on locking up young offenders could be better spent on finding a solution, a way of rehabilitating them, rather than punishment. “Locking them up costs about £20,000 a year, but if you spent that on a social worker, who would work with them on a long-term basis, surely it would be better, and possibly cheaper?” he says. “Unfortunately, whatever you do inside, whatever you offer them, the majority of them still go back to the same problem they had before they went inside, and that’s the crux of it.

“A lot of them come from situations where there’s no love and there’s nothing else apart from crime – they feel shunned by society.”

Dominic, whose credits also include *Rogue Males*, the Grierson award-nominated *The Outsiders* and Channel 4’s *Cutting Edge – The Complainers*, as well as commercials for British Gas and Oxo, is the father of a one-year-old

daughter and admits that making *Out Of Control* has opened his eyes to the responsibilities of parenting. “It is a worry, but you need to be sensible about it and not be overbearing or overprotective. You’ve just got to give them a firm foundation,” he concludes.

## Ruth Caleb Producer

Award-winning producer Ruth Caleb has once again joined forces with Dominic Savage to make their third film together about the lives of young people in Britain today: *Out Of Control*.

Caleb, who collaborated with Savage on both *Nice Girl* and *When I Was 12*, believes that the new film paints a stark picture of Britain's youth. "It started off as the story of three boys who are in a young offenders' institution, how they got there and what happens to them once they're there. As it has developed, it has become a film about young people in Britain today; it's about people living below the poverty line, kids on estates and about crime and how you deal with it.

"It's hard to think of a film which is more timely – hardly a day goes by when youth crime isn't in the news. *Out Of Control* absolutely keys in with all those concerns people have about what you do with young offenders and what happens to young people on estates."

Dominic Savage visited a number of young offenders' institutions before embarking on the project and, says Caleb, he discovered that life inside mirrors life on some of the UK's most deprived council estates. "The overriding feeling that he emerged with is that life on the estates is simply transposed into the young offenders' institution, so all the tensions and relationships on the estates simply continue inside."

Caleb believes that there's more to sorting problems out in young offenders' institutions than just "imposing fines or short, sharp shocks" and says, "They're just one way of attempting to tackle the problem. If you deal only with the young offenders' institutions you're dealing not with the problem but with the results of the problem."

She also believes that poverty plays a large part in why such problems exist in the country today. "There are a lot of people who are poor, a lot of people who feel completely disenfranchised. They don't feel part of the political system of the country. They don't care about it; it's doing nothing for them.

"There seems to be a considerable number of people who feel let down by Government, who don't feel that they are part of society and who don't have much. They look at people who do have and they want it themselves. Young people on the estates want their nice trainers, they want their nice jackets. They want what other people have got but they don't feel inclined to work hard to get it, because the jobs aren't there."

Caleb says that Dominic's style of film-making has an inclusive feel to it, partly because he uses youngsters from the estates to play extras, an experience which was an education in itself.

"It's like going to a foreign language film. There's a lingo, a jargon, a street talk which is almost impenetrable. You don't know what they're saying and they're children. They may be anywhere between the ages of 12 to 19 but they are basically children. They're children who have access to drugs, children who have access to guns. There are children who will kill and don't feel that somehow it's meaningful."

Caleb believes that Dominic has a gift for making compassionate drama and that he just gets "better and better". "The first time you work with a new director each of you is getting the measure of each other. Trust builds up between producer and director and, for me, after the initial talks, I know the cast and story outline and I feel comfortable.

“Dominic has a great compassion for people. So even kids who do terrible things are treated with compassion.”

*Out Of Control* portrays a cross-section of wrongdoers – one who can’t cope and another who is seriously criminalized by it. Caleb is full of admiration for the three youngsters who play the young offenders. “The lads are fantastic. Each of them equally holds their own. Akemnji Ndifornyan (Danny) possesses great composure and sweetness which comes through on screen. Dean, played by Danny Young, manages to bring great vulnerability to his role. It is a challenging role and he performs with considerable maturity. Leo Gregory gives a performance alive with raw emotion as Sam. As ever it is a joy working with David Morrissey who brings a truthfulness and integrity to every part he plays.”

She is equally full of respect for Tamzin Outhwaite, who plays Shelley Richards, the mother of Dean. “Tamzin is very, very good. She really became the part. She had a good relationship with the lad who played Dean – they’re very convincing as mother and son. She really should win a number of awards for this portrayal.

“On the first day of filming in the young offenders’ institution, Tamzin came in and nobody recognised her because of the way she’d been made up. One particular prison officer had difficulties and he was heard to say to the senior officer on the wing, Mick Wright: ‘Is she here yet?’ ‘That’s her over there,’ Mick nodded in Tamzin’s direction. ‘Is that her? She looks dreadful,’ he replied.”



## Tamzin Outhwaite plays Shelley Richards, Dean's mum



Tamzin Outhwaite has been a busy woman since walking away from Albert Square in June, following two weddings, a kidnap ordeal and a funeral. After playing Melanie Owen for three and a half years in *EastEnders* she filmed *Red Cap* for BBC One, in which she plays Sergeant Jo McDonagh in the gripping military drama; she has a role lined up in a new ITV thriller; and she recently finished filming one of the most disturbing and emotional projects she has ever been involved with: Dominic Savage's *Out Of Control*.

"*Out Of Control* is the very harrowing account of four young boys from different backgrounds who are faced with temptation," says the 31-year-old actress, who won Best Newcomer at

the National TV Awards in 1999. "It's about what's really going on for teenagers and it's about a mother's struggle to ensure her children know right from wrong."

Tamzin plays Shelley Richards, the mother of Dean (Danny Young) who, despite being a good lad who loves his mum, becomes involved with the wrong crowd. Shelley is a long way from the glamour of *EastEnders* Melanie and, says, Tamzin, she wears "tasteless, tacky gold jewellery". "There's a lot of love in their family life. Shelley has a great relationship with her son and *Out Of Control* is about her struggle to keep him on the straight and narrow, out of crime and away from temptation, away from drugs, car crime and mugging."

Single-mum Shelley has devoted her life to bringing up 15-year-old Dean and his sister, Jade, but, as many single mums would attest to, it can sometimes be a struggle. "She's working through the night in a biscuit factory and she can't be there all of the time," says Tamzin. "She's spent time in hopeless relationships and was probably a battered wife before now and, at this stage in her life, she wants to devote her life to her kids. She knows that for Dean it's a really important time to have care and attention. She's trying to convince him that working at school and getting his head down is going to be the best option, rather than going out, thieving and smoking weed."

Despite Shelley's best efforts, when Dean's friend, Charlie-boy (Bronson Webb) is released from his latest spell inside, it's not long before her son is caught up in Charlie-boy's wayward ways. When Dean's arrested for being in a stolen car, the judge comes down hard on him and sentences him to two months in a young offenders' institution.

"No matter how much you love your child you can't always protect them 24 hours a day, you

can't lock them up," says Tamzin. "They still have to go out to school, they meet other people."

All too often the parents are blamed for their children's actions but, says Tamzin, everybody has to take responsibility. "You can't blame it all on parents – it's everyone's responsibility to make sure that children are being brought up in to a better world; parents, teachers, social workers.

"We could all benefit from parenting classes and counselling of some kind because some of us will be responsible for bringing human beings into this world and we're not taught how to carry that responsibility. We're taught maths, history, English and French but not about the treatment of others, or right from wrong and love and mutual respect. We're mainly taught that by our parents, or it comes instinctively."

Tamzin has fond memories of her own childhood and says that she will be eternally grateful to her parents for their devotion when she was young. "When I compare my childhood to Dean's it's very different. It made me feel truly thankful to my own family who dedicated their lives to my upbringing until I was 18.

"Filming *Out Of Control* has made me realise that it doesn't matter how much money you've got, you cannot necessarily keep your kids out of trouble. Whatever class, whatever area you live in, it doesn't give you protection and safety because it is still a pretty wicked world and it's still on your doorstep."

Tamzin believes that both peer pressure and absent parents can contribute to someone turning to crime and she feels that sometimes, adults don't set the best example. "Kids watch TV and image is very important. They see pop groups, soap stars and footballers and some of them are dripping in diamonds. These are role models that kids aspire to be like and they want those football boots or trainers or that music and it doesn't matter to a lot of them how they go about getting it. How do you teach your kids that image doesn't matter, when we, as adults, don't set great examples? We go about in

designer clothes and put lip-gloss on so where do you draw the line? I really don't know..."

Although Tamzin has no children of her own, she instantly took to motherhood on screen and, she says, became a second mum to Dean. "Dean and I were very close. I was like a surrogate mum to him."

Her closeness to Dean and the tragic storyline made filming *Out Of Control* an emotional experience for Tamzin and, she admits, she shed more than a few tears when watching the finished film for the first time. "I cried through the whole film when I saw it. Dominic [Savage's] use of music is very moving and after I saw it, it made me think much more deeply than I have done in such a long time. When I went to work the next day, on *Red Cap*, I cried all day. To stir all those emotions from just a television film is quite an achievement.

"For an actor to be part of a process that moves people and makes them think about themselves and their role in society, one couldn't wish for anything else.

"The whole process took a lot out of me – it was an intensive three weeks in which I immersed myself; inhabited the role and became very affected by it, but I was able to walk away. For Dominic, though, he was still there, working on it, still getting affected by it and it still moves him to this day."

Tamzin's a big fan of Dominic's previous work – he made *Nice Girl* and *When I Was 12* – and she describes him as "a passionate genius who cares about society. He has an amazing understanding of the human psyche and is a real inspiration."

Dominic's way of using improvisation was also an "eye-opener" for Tamzin. "It still blows me away now, thinking about the process because it was unlike anything that I'd ever done before. Everyone was nervous because you don't feel prepared enough but Dominic just said that he didn't want us to be prepared, he wanted us to be in that situation so I became myself as Dean's mum.

Despite not having pages of scripts to read through to prepare for the role, Tamzin did spend some time at the institution in which the fictional drama was filmed, Lancaster Farms in Lancaster, which made a lasting impression on her. “When I arrived the boys had their windows open and were shouting sexually offensive things – many of them don’t get to see women often, apart from family members. That was a bit weird – en masse they appeared quite threatening but once I got inside and met them on a one-to-one basis I didn’t feel threatened at all. It’s all peer pressure and bravado and the need to be the big ‘I am’.

“Some of them told me the reasons why they were there and it’s really strange to look at them because you wouldn’t actually believe it, that someone with a sweet elfin face could commit those crimes.”

Tamzin got on so well with the inmates that she ended up playing table tennis with a group of them. “I was playing table tennis with one of the lads and suddenly the doors to the cells opened. I was surrounded by 20-30 young men but I didn’t feel intimidated. We had been warned previously about taking care while we were there but I was absolutely fine. The lads just took it in turns to play table tennis with me!”

One boy in particular was thrilled to meet Tamzin and couldn’t wait to tell his grandmother about his celebrity friend on his release from the institution, two days after her visit. “He said the first thing he would do is see his nan, and that she wouldn’t believe he’d met me! He told me he was going to make a really big effort when he left and at one point I had to turn away because my eyes just filled with tears.”

## David Morrissey plays Mike



Having spent weeks researching the role of prison officer Mike in Dominic Savage's *Out Of Control*, actor David Morrissey is convinced that it's not the life for him, despite being full of admiration for the officers he shadowed.

David's character, Mike, befriends Dean (Danny Young) in the drama, who receives a two-month sentence to a young offenders' institution for being caught in a stolen car. When Dean arrives, the other offenders bully him and Mike tries to keep an eye out for him, but soon realises that he can't watch over him 24 hours a day.

David is used to playing thought-provoking roles – his CV includes a role in Hollywood blockbuster *Captain Corelli's Mandolin* and parts in *Our Mutual Friend*, *Clocking Off*, *Between The Lines* and *Murder* on TV – but the role of Mike in *Out Of Control* brought a new

challenge: it's wholly improvised. "Because this is an improvised piece there's an added nervousness because all the dialogue is Mike's, it's what I made up on the day, so I'm nervous about how it will come across.

"I've done things like that for the theatre before but not on camera and not in that type of environment."

David went to young offenders' institutions at Huntercombe, just outside Henley in Oxfordshire, and Lancaster Farm, where *Out Of Control* was filmed, to help prepare him for the improvised role in the fictional drama. He says that he "takes his hat off to those guys" who spend their working lives trying to keep order in the institutions. "I really could not do that job day to day. Not only do they have to deal with the boys but they also have to deal with the pressure of bureaucracy coming down on them all the time, not to mention the hours they have to work, the conditions they work under, the overcrowding and the constant pressure of being attacked.

"I shadowed a wing offer at Huntercombe and spent a lot of time with him and other officers. They were amazingly accommodating and very open to me coming in and I have so much admiration for them."

David spent three days and one night in total at Huntercombe and said that the building brought back memories – not necessarily fond ones – of his old school, in Liverpool. "The only difference was the bars on the windows. Of course the atmosphere at Huntercombe was much more violent with things kicking off all the time but there were similarities to my school, which is a very depressing thing to say.

"There was a structure and orderliness at my school but there was also a lot of noise and indiscipline – my school was a very indisciplined

place to be, with little learning going on. Like Huntercombe, there were a lot of young boys with a lot of energy – there’s a lot of testosterone and sexual frustration.”

Luckily, the RADA-trained 38-year-old, who was brought up on a housing estate in Liverpool, came out of his schooling unscathed and, thanks to his parents, had a very happy childhood. “My parents used to warn me and tell me not to talk to strangers and not to go to certain places. My mother would even point out murders in the paper and warn me to be careful. I remember having to grow up quickly and be streetwise quickly.”

Now a father of two himself, David realises the stresses he put his own parents under in his youth. “There were times as a teenager when I used to stay out all night and my parents had no idea where I was. As you become a parent you have a shift of focus and I now understand what I put my own parents through.”

David’s a firm believer that locking up the youngsters will not get to the route of the problem, especially as up to 80 per cent of youths re-offend once they’re released back into the community.

“A blind man on a galloping horse knows that to lock up a kid of 15 for 16/17 hours a day is not a good thing. The frustrations have got to come out somewhere and it makes for a volatile atmosphere.

“It obviously isn’t the answer because our prisons are overcrowded and the re-offending rate is just through the roof. These places are not seen as a place to rehabilitate the kids because there really isn’t enough time. Prison is blatantly not working.

“When I spoke to the young offenders they all had mixed stories as to why they ended up in the institutions. There were a few people there from middle-class backgrounds but the common denominator was their social circumstances. They were all boys who had had a very rough start in life. And in Huntercombe, there were a few kids with mental health problems, which I

thought should have been treated elsewhere. “It was a real eye-opener for me. There has to be a case for young offenders having medical checks and then presumably being placed in secure mental health units, treating mental conditions before they manifest themselves into criminal activity.”

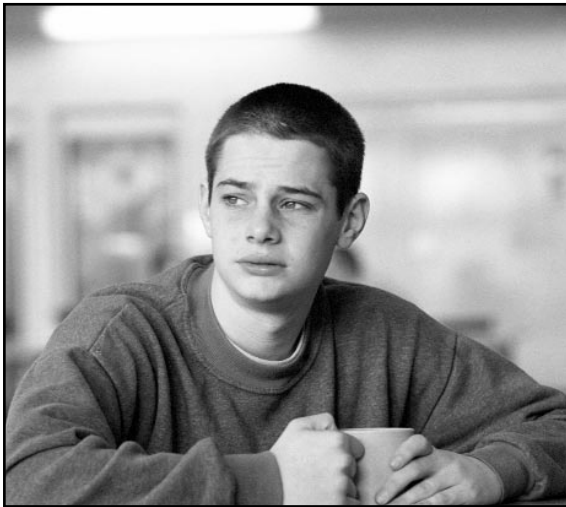
As well as spending time with the offenders and the officers, David also went to West London Magistrates Court so that he could be involved in the whole process between offending and being put away. “It was important for me to know where these kids came from and where Mike was in the line of the judicial system.

“The important thing that both Jamie [Foreman, who plays fellow prison officer Jim] and I wanted to express in the film is that it wasn’t a good cop, bad cop thing – it’s two guys trying to deal with a situation, and dealing with it very differently.

“I think the system is getting to Jim but I don’t think it’s getting to Mike in the same way. It’s just the way the cards fall; it’s getting to Jim quicker than it’s getting to Mike. Mike likes to be someone the boys can talk to, or come to if they have a problem, and when he came into the job he had great ideals and came in to make a difference. Now he just wants to get from the beginning of his shift to the end of it – he doesn’t want to impart any wisdom or help anybody, he just wants to get through the day without someone having a go at him and I think that’s a sorry state to be in.”

David believes that some of the officers he spoke to can empathise the way Mike feels – an attitude which, no doubt, contributes to the high sick rate for prison officers. “From the officers I spoke to during my research I got the sense that if they had ideals and ambitions for their jobs, these have been superseded by the necessity of dealing with the day-to-day pressures and shortage of staff. All they wanted to do was to get to the end of their day.”





**Danny Young plays Dean**

Besides various commercials, this is one of 15-year-old Danny's first major television projects (he played the part of Sean in *The Bill* and a bully in *Deep Sleep* for ITV in 2000). He is currently filming a new BBC Children's drama, *Rudeboy.com*.



**Akemnji Ndifornyan plays Danny**

Fifteen-year-old Akemnji's recent theatre credits include Reggie in *The Acrinton Pals* at The Andrew Sketchley Theatre, Sheriff of Nottingham in *Robin Hood* at The Emery Theatre and Scott in *Lost* at The Wall Theatre. *Out Of Control* is his first major television role.



**Bronson Webb plays Charlie-boy**

Bronson trod the London Palladium boards as Charlie Bates and then the Artful Dodger in *Oliver!* and his television credits include *The Famous Five*, *The Bill* and *Harry And Cosh*. He also played Jake in the second series of *Hope And Glory* for BBC One.



**Leo Gregory plays Sam**

Leo has just finished filming *Octane*, a general-release movie also starring Madeline Stowe and Jonathan Rhys Myers, to be shown at cinemas next year. He starred in *The Jury* on ITV and is soon to be seen in *Menace* on Channel 5. Leo is no stranger to Dominic Savage's technique having starred in BBC Two's *When I Was 12*. He also appeared in *Drag On* at the Royal Court theatre in 2000.