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TOO CLOSE

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EMILY WATSON AND DENISE GOUGH LEAD ITV'S GRIPPING PSYCHOLOGICAL THRILLER *TOO CLOSE*

Award-winning actresses Emily Watson and Denise Gough lead *Too Close*, a psychological mini-series written by author and actress Clara Salaman. Acclaimed actress Thalissa Teixeira, whose credits include the Sky comedy drama *Two Weeks to Live* and the BBC Two love story *Trigonometry*, also stars.

Too Close focuses on the compelling and dangerous relationship between forensic psychiatrist Dr Emma Robertson (Emily Watson) who is assigned to work with Connie Mortensen (Denise Gough) a woman accused of a heinous crime but who claims she can't remember a thing.

Dr Robertson is not easily shocked. She's worked with her fair share of high security patients. However, when she's sent to assess Connie for trial the two women become dangerously close.

Connie has a searing insight into Emma's deepest insecurities and starts to brutally exploit them. Their sessions become a complex psychological game with confusing undercurrents.

Emma tries to understand Connie and her complicated relationship with her beautiful best friend, Vanessa 'Ness' Jones (Thalissa Teixeira), which seems to have made her snap. But as Emma tries to uncover the truth and learn what triggered Connie's despicable behaviour, it seems that her attempts to see justice done may destroy her instead.

Directed by Sue Tully (*Line of Duty*, *Strike – Lethal White and The A Word*) and filmed on location in London (autumn 2020), Emily and Denise are also joined by, James Sives, Risteárd Cooper, Chizzy Akudolu, Karl Johnson, Eileen Davies and Nina Wadia.

Emily Watson is known for her work in the Sky drama *Chernobyl*, BBC1's *Apple Tree Yard* and the BAFTA winning drama *Appropriate Adult* for ITV. Denise Gough is notable for her work in television, film and theatre and is a two-time Olivier Award winner for her roles in *People, Places and Things* (2016) and *Angels in America* (2018).





Founded in 2014, Snowed-In Productions is a sister company of Brontë Film and Television. With a remit to develop and produce beautifully crafted and emotionally compelling stories that will endure, Snowed-In's Chief Creative Director and Head of Drama, Ruth Kenley-Letts (*The Casual Vacancy, Mrs. Wilson, Strike*) is the executive producer alongside Kate Crowe (*Taboo, A Christmas Carol*), Neil Blair (*Strike, Fantastic Beasts, Mrs. Wilson*), author Clara Salaman, Emily Watson (*The Third Day, Chernobyl, Apple Tree Yard*) and Jenny van der Lande (*London Spy, Strike, Mrs. Wilson*).

Leading independent distributor All3Media International is responsible for the overseas sales of the drama.

Too Close is a three-part drama based on the novel of the same title published under the pseudonym Natalie Daniels. The series is story produced by Jenny van der Lande and produced by Letitia Knight (*Flesh and Blood, Dark Heart, Vera*).

Too Close has been commissioned for ITV by Head of Drama Polly Hill.



Snowed-In
Productions





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CHARACTER BIOGRAPHIES

Dr Emma Robertson played by Emily Watson

Emma Robertson is a highly regarded and experienced Forensic Psychiatrist. She is married to Barrister, Si Robertson, but their relationship lacks passion, and is strained by a shared horror that neither are able to communicate about. They both want the relationship to work but they're navigating so much baggage.

Emma is serious and organised, she's a brilliant listener, but is very contained and reserved, a total overthinker. Everything is intense and measured, nothing tumbles out by surprise, meaning she can come across as buttoned up and she finds it hard to let people in to see the lonely emotional wreck beneath the surface. That is, until she finds herself drawn to Connie, a patient accused of a despicable crime which mirrors the traumas of Emma's own dark past.

Connie Mortensen played by Denise Gough

At heart, Connie is free spirited, playful, confident, artistic, witty and cool. She's impetuous and sexually adventurous. A direct and confronting person, she craves intimacy and real connection. She's incisive and intuitive, a 'tumbler' – things often tumble out taking her by surprise - and she can be lacerating in her honesty.

She is married to Karl, a natural charmer, who heavily pursued her when they first met, but now their passion has waned over time and the advent of their two children, Annie and Josh.

When we meet Connie in a secure psychiatric hospital after she has committed a despicable crime, she has lost almost everything, but she retains her acerbic wit and incisive nature, which she uses to break through her forensic psychiatrist's robust professional defences for her own ends.

CHARACTER BIOGRAPHIES

Si Robertson played by Risteárd Cooper

Emma's Barrister husband. A good, reliable man. Sweet and kind, he's the type of guy you'd want in a crisis. Locked in his own hell by the tragic events that have befallen their family, he tries to reach out to his wife, but somehow it always misfires, and his overtures are rejected and repelled.

Karl Mortensen played by Jamie Sives

Connie's husband, Karl, is easy on the eye and a natural charmer who needs to be loved by everyone; he wants everyone to think the best of him, he radiates charisma, he is the life and soul of a party. At home, he's quite different; he's immature and prone to self-pity and melodrama. He's a bit of a man child – he's great with the kids, but terrible at organising or anything that's too much like hard work. He can be a great listener and very understanding – when he's getting something out of it.

He loves the attention of women and was smitten with Connie when he first met her, he still loves her, but over the years his passion waned, and he's grown to feel like he's merely going through the motions in his life and not living to the full. With his career not going as he hoped, he's looking for something that will give him his sense of status back.

Vanessa 'Ness' Jones played by Thalissa Teixeira

Clever, curious, and a natural beauty. Her marriage to Leah Worthington was her first same-sex relationship (Ness conceived their daughter, Polly Worthington-Jones, using sperm donated by Leah's brother).

She and Connie share a fun friendship and potentially more, but she has a strong self-preservation gene and won't let the expectations of others affect her choices.

INTERVIEW WITH EMILY WATSON



EMILY WATSON | EXECUTIVE PRODUCER & PLAYS DR EMMA ROBERTSON

Q: How did you become involved with *Too Close*?

“I have been a friend of the writer and screenwriter Clara Salaman for a very long time. I first read this before the original book was published. It’s always a slightly nerve-wracking moment when a friend says, ‘I’ve written something. Would you read it?’ But it was a really interesting read. Soon after that the production company Snowed-In optioned it for the screen. So, I’ve been with it from the get-go.

“It felt like the right moment for *Too Close*. It’s quite a self-contained piece driven by two very interesting women and it caught the flavour of the moment. It came to the screen pretty quickly. It’s the sort of stuff I love. Absolutely character-driven. That minutiae of examining the mind.”

Q: Who is Emma?

“Emma is a forensic psychiatrist and the very best at what she does. It takes an astonishing amount of time to become that qualified and to have that specialism. She has a great depth of knowledge and experience. But also, a very troubled inner life because of what has happened in her past. Her marriage is still intact but that has destroyed it from the inside. Her encounter with Connie is a catalyst for all of that to open up and come crashing around her ears.

“Emma is very self-contained. She hasn’t dealt with something that happened in her past.

“Obviously as a psychiatrist she knows all of the right things to say to herself. But the actual unbelievable, horrendous, crushing guilt is still fully there and she has just covered it over.

“She doesn’t feel she deserves to be happy. She doesn’t feel she deserves love or passion. All of those things that were once there before. Her relationship with her husband has suffered. Emma cannot allow herself to be happy and enjoy life.

“When all of this starts to explode inside her and she reconnects to her past, she goes to a party and remembers what it was like not to be guilty. Not being burdened. To be free.”

Q: What is her job in terms of dealing with Connie (Denise Gough)?

“Connie has committed a very serious crime. Emma is in charge of her psychiatric care. It’s also her job to assess what Connie’s state of mind was at the moment she drove her car off that bridge. It’s a question of piecing together what has happened to her in the lead up to that moment.

“Connie claims she cannot remember anything at all about that night. Emma has to investigate whether she is suffering from dissociative amnesia. Which is like putting everything into a box and then burying the box because you can’t look at it. Through the process of their interviews the memories begin to come back.”



Q: How would you describe the relationship between Emma and Connie?

“Connie is a very sensitive and clever person. In another life these women would be equals. They would be friends. There’s something about the sort of psychotic state Connie has gone into that has made her immensely perceptive. She can immediately sense where Emma’s weaknesses are and starts to dig and probe.

“Emma is provoked by Connie and struggles to maintain her professional approach. Connie starts to uncover the rawness at Emma’s centre and their relationship goes way over that line. They become far ‘too close’. Emotionally intimate. And it’s very volatile and dangerous, but within that Emma eventually makes some progress with Connie.”

Q: Did you feel the need to do any of your own research?

“I spoke to a woman, Sarah Hewitt, who does exactly what Emma does and she was a consultant on the script. I talked to her about the job, how she worked with people and what she does. How she talked to them. That was fascinating. I was limited in the sense of what we could do in terms of visiting anywhere. Obviously, you can’t visit these places in normal times, but we also had the Covid-19 restrictions. That research was really interesting.”

Q: Connie asks Emma, ‘Why aren’t the streets full of wrecked people?’ Was that a line that resonated with you making this drama during the pandemic?

“I walk around the park at the moment and I think probably everyone you see is in some kind of a crisis. Whether it’s an emotional crisis, financial crisis, grief or whatever. Everybody is trying to manage a pretty unmanageable situation in lockdown, especially if you’ve got kids and all that.

“You really do have to take steps to safeguard your mental health and that of your children. If you don’t do it, it’s very obvious what a quick slippery slope that can lead to.”

Q: Connie is described in a newspaper headline as a ‘Yummy Mummy Monster.’ What are your thoughts about that?

“Everybody arrives at that point from things that have happened to them, have been done to them. People who are appallingly treated in childhood more often than not can end up re-visiting that on the next generation. It’s the really smart people like Emma who can intervene and break that loop.

“Sarah, who I spoke to, said the worst moment is bringing somebody down. Because then they realise what they have done. But it’s trying to take those souls and heal them. Stopping the cycle of cruelty and understanding where it has come from.

“I think there is a lot of discussion today about mental health. But there’s also a real lack of provision. As a young person, if you want to get help there might be something like an eight month wait at the moment. And you don’t get a lot of time. The provision is very scarce.

“There might be some brilliant people out there and a lot of really good understanding but it’s not an area that is given the resources and respect it needs. I think it goes hand in hand with social justice as well. Because so many people who are suffering from very bad mental health situations are in poverty or come from very desperate situations. None of that helps.”

Q: What was it like working with Denise Gough?

“Denise is amazing. She had a small part in *Apple Tree Yard* a few years back and I thought, ‘Wow, you’re ready.’ She was really impressive. And then I went to see her in *People, Places and Things* on stage. She was astonishing in that. Denise has this facility to dive into that kind of area of someone who is very damaged. And live and breathe every moment of it. She is an incredible actress. I have nothing but admiration for her.

“We both thrived filming the scenes in the psychiatric unit. Actresses like me and Denise, that’s what we love doing. That’s our bread and butter. That’s like a really great day at the office. It’s thrilling to do. A real acting workout.”

Q: Filming was delayed by the pandemic. Did it take long to get used to all of the new restrictions?

“I was tested for Coronavirus every three days. I was going home every night to my family, but nobody was going out. It was just travelling to and from work. That was it. We were really lucky because we filmed when infections were right down in London. We filmed for seven weeks and we didn’t have any infections and we didn’t have to shut down. Nobody tested positive the whole time on our cast and crew.

“Everybody wore masks on set, aside from the actors when they were acting. With social distancing and sanitising. Hair and make-up, wardrobe and actors were all in one bubble. All of the departments were separated out and you didn’t mix. They did things quite differently from how it’s usually done and had different areas for different people to be in.

“But once we were on set we just said, ‘OK, so now I’m just going to do things as I normally would within the scene. And if there was anything against the regulations then stop me.’ If we couldn’t do social distancing then we had to have a very limited number of other people in the room and all of the windows open and so on. It was all very carefully prescribed.

“A film crew is a real herd. It’s a crowd, a group. And everybody is very collaborative. That’s your instinct. But even things like handing over a prop, it had to be disinfected. Every time I got in Emma’s car to drive, which I did a lot, the owner of the car had to disinfect the steering wheel, all of the handles and so on. A lot of that kind of work went into everyday filming. Which you don’t usually do at all. But they obviously did a good job because we made it through without a hitch.

“You did get used to it fairly quickly. The hardest thing I found was not being able to read people’s facial expressions. People who were close by like the camera operator, the director and people on the crew who are at first hand interacting with your work. They are saying something but you can’t read their face. But you do get used to it.”

Q: Where did you film the scenes involving Emma and Connie?

“We filmed the psychiatric unit scenes at the now closed Holloway Prison in London. It was a really grim place. Now a dead building which has housed so many sad lives. Those scenes are very intense.

“But there is also a real thriller element to *Too Close*. It’s a detective story thriller in a way and a race against time to uncover the truth of what actually happened. It has a real energy to it.”

INTERVIEW WITH DENISE GOUGH



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DENISE GOUGH | PLAYS CONNIE MORTENSEN

Q: What was your initial reaction when approached about *Too Close*?

“I remember reading the script and thinking, ‘This is fantastic. It’s totally up my street.’ I knew it would be something I could get my teeth into. I also knew Emily Watson was involved. You want to be a part of anything she is signed up to. The story of these two women circling each other the way they do was really interesting to me.”

Q: Who is Connie?

“You meet Connie after she has done something horrendous. She has driven a car off a bridge with two young children in the back and is now in a psychiatric unit, but we also see where she was before this happened.

“Emily Watson plays the forensic psychiatrist Emma who has the job of trying to figure out why Connie did what she did. You see Connie and Emma in the psychiatric unit, but you also see Connie’s life leading up to her driving the car off the bridge. She had a stable marriage, raising her children, maybe a little bit disillusioned. And then you have to watch it to see why.”

How would you describe the relationship between Connie and Emma?

“Connie is really combative. She is trying to piece together everything that happened to her. She is on the defensive straight away. Connie has already had a couple of people coming in to try and work her out. By the time Emma arrives she is just not having any more of it. She is really aggressive from the start. You are not on her side.

“Connie is constantly testing the boundaries as to what Emma is going to allow her to do. It’s a way of seeing if she can trust her. Connie wants to know, ‘Why should I tell you anything?’ So, she asks for something in return. It’s quite transactional straight away. At least she expects it to be. Connie doesn’t like being studied.

“I spoke to the author and screenwriter Clara Salaman about a couple of things I needed guidance with. But I don’t tend to overthink it. I just do what’s on the page and get on with the job.”

Q: Connie claims she cannot remember driving off the bridge. Emma is trying to establish if she is suffering from dissociative amnesia. What is that?

“When a traumatic event happens in a person’s life we have an extraordinary capability as human beings to separate ourselves from it until we are ready to see it. It’s like a deep state denial. We can push down things in order to function. In this story we have a mother who is told she has essentially tried to kill her daughter and another child. And having studied it, I believe totally in dissociative amnesia. It’s a way to protect oneself from dealing with the reality of your situation.”

Q: *Too Close* looks at mental health issues discussed more openly today than ever before. But can we still do more?

“We are all on the precipice. There’s a line in *Too Close* which asks, ‘Why aren’t the streets full of wrecked people?’ That was the line that really hit me when I first read the script. It’s so heartbreakingly to be somebody who feels like that. Mental health issues have been further highlighted by the pandemic.

“Everyone is doing their best. But we can do so much better. Even with the women’s movement, there are a lot of amends we need to be making to each other as women. The relationship between Connie and Emma in *Too Close* shows the amount of healing that can happen by actually sitting and talking through things and taking responsibility. As opposed to hiding from things.

“What Emma does is deeply compassionate. She goes above and beyond. Essentially it is a story of one woman deciding to go that extra mile to interrogate something. A woman who decides to put herself on the line to help another woman out. Without knowing what the outcome is going to be. I think in many ways it is a hopeful story.

“*Too Close* also says a lot about how mental health is dealt with. Asking questions about what leads a person to do what they have done. We treat a lot of symptoms in our society and we need to investigate the causes. Treating what is underneath that. We need a lot of healing for people who have come from trauma.

“You scratch the surface of addicts, for example, and you will find some sadness there. You will find something that broke. Something that led to this. We’ve got to look after each other. Not least with people’s mental health. At a certain point you can crack.”

Q: What was it like working with Emily Watson?

“I remember watching ‘*Hilary and Jackie*’ and thinking, ‘Oh yeah. I understand that kind of performance.’ She is all encompassing. Emily throws herself at it, and I want to work with people like that. Now I have found myself at a level, thankfully, where you get to operate opposite people who make you better.”

Q: Filming was delayed until the autumn of 2020 because of the pandemic. What was it like working under the new restrictions?

“Never ever do a job where the stage directions say your character has alopecia and scars all over them. Because it was a three and a half to four hour make up call every morning. It was really challenging. The girls doing the make-up had to have masks and shields. They were amazing.

“I love being an actor because I love the community side of things. In the theatre you’re with people all of the time. So, watching my community adapt to filming during the pandemic made me feel so proud, humbled and overwhelmed.

“We got through the entire shoot without anyone getting sick. That’s down to how every single person took responsibility. We had this really sweet woman whose job, basically, was to tell everybody to stop standing near each other. That’s a tough job. To have to be the person to keep an eye on all of that. It’s really quite incredible.”

Q: What’s next?

“I’m doing *Star Wars* next for Disney. I’m now going into space to do the opposite of what I’ve just done. I’m really excited about it. We’re filming that at Pinewood Studios. I can’t talk about the details but it is going to be quite cool.”



INTERVIEW WITH CLARA SALAMAN

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CLARA SALAMAN | SCREENWRITER, AUTHOR & EXECUTIVE PRODUCER

Q: How did *Too Close* come to the screen?

Too Close is based on the novel of the same name for which I used the pseudonym Natalie Daniels. Initially, I always wanted to be a screenwriter, but no-one was very interested. So, I thought, 'Well, I'll have to tell my stories another way.' So I started writing novels. Which I would never have imagined I would have done. But I did.

"In 2008 I wrote a book called *Shame On You* about a girl brought up in a cult, which I am now adapting for the screen. Then I wrote *The Boat*, published in 2014, which I have just adapted for an American film company.

"When I then wrote *Too Close* no one in the UK was interested. Too dark. Unsavoury. And yet it was being picked up by publishers all over Europe before I'd even finished it. With a few bidding wars which was very encouraging. But here in the UK. No-one was interested. Until in stepped the lovely Darcy Nicholson from Transworld. They wanted it on the condition that I changed my name.

"I'm not sure why, but I've presumed the name change was because when they try to sell the book, the booksellers look up the figures of the author's previous books and if it's just been pretty average, well...there's less hullabaloo. Whereas if they bring it in as a debut book, the booksellers can't look you up. If that was the plan, it worked.

"It's difficult choosing a name. You want some connection with it. My dad had just died. I felt very close to my family. My sister is called Natalie and my brother is called Daniel. So, with their permission, I went with Natalie Daniels.

"The production company *Snowed-In* optioned the book before I'd even found Transworld. Their Chief Creative Director and Head of Drama Ruth Kenley-Letts is a fantastic woman. The paperback was published here in the UK in March 2019 and the TV drama should have been on screen in late 2020 had lockdown not delayed filming. It was an incredibly quick turnaround.

"I've loved every minute of working with *Snowed-In* and ITV."

Q: What story did you want to tell?

"I'd always been fascinated reading about women who try to kill their children. Medea. I've thought, 'Where the hell do you have to be in your head to think the best option is to kill your children? How have you got to seeing the world like that?'

"I've had dark times in my own life and so I'm interested in the journey of the mind. To actually carry out such a thing - with your *children*? I've always wanted to investigate that. Despair. Hope. The angle from which we see the world. What sequence of events, what triggers could take us to that point?



“I didn’t want it to be anything spectacular. None of the events that happen to Connie (Denise Gough) are particularly unusual. They are things that happen to most of us in some way or another. It’s just timing. And medication, of course. As Emma (Emily Watson) the psychiatrist says, ‘Who knows what any one of us is capable of given the right triggers and the wrong medication?’

“*Too Close* is the journey of a breakdown. Small incremental steps. Then one more little thing comes along and breaks you. I am interested in what unites us all. What happens to Connie could happen to anyone of us. There are themes of isolation and resourcefulness. Plus, forgiveness.

“I did a lot of research and I did consult people. But I wrote it first. Because I didn’t want to stop my flow of the story I wanted to tell. And then I did all of the research. Surprisingly, aside from some specifics, I didn’t have to change too much.”

Q: Can you tell us about Connie (Denise Gough) and Emma (Emily Watson)?

“When we first meet Connie, she is a patient in a secure psychiatric unit. Where we also meet the psychiatrist Emma. Connie is very feisty. She says she doesn’t remember driving a car with two children inside off a bridge. Although we wonder if she is telling the truth. Is she faking? Is she a bad woman? We don’t know what she is up to.

“It’s Emma’s job to find out if Connie has genuine ‘dissociative amnesia’ or whether she’s malingering. As Emma later describes it, it’s a way of coping with trauma. Putting the events of trauma into a little box and then burying the box in the earth as a means of avoiding pain. It’s not uncommon.

“Emma has her own demons. When people are in quite an acute psychiatric state, as Connie is, they have a real perception. It’s almost as if they can read your mind. There’s a clarity of vision. Connie can read Emma. She can find her Achilles Heel. So, it’s a two-way relationship with an echoing of each other. And it continues to be so until things are unearthed.”

Q: Did you have any say in the casting?

“To a degree. Ruth and I were always in agreement. I brought Emily Watson with me. We’ve known each other since we were five years old. Now we’ve finally got to work together. She’s such a good actress. Just so powerful. There is a containment about Emma. She is so controlled. The opposite of Connie. Emily does that so exquisitely.”

“This is such a good cast. Denise is an incredible actress who may be new to the ITV audience. I couldn’t have asked for a better performance.”

Q: How did you approach the job of being the screenwriter responsible for adapting your own novel for the screen?

“I always say that you have to let go of things you are really attached to. That’s hard. But you really have to. After a certain stage I just don’t think about the book. I put it completely to the back of my mind. I might have to look up the odd little thing, but the TV adaptation takes on its own life and its own story.

“It is actually quite different from the book. There are some significant differences: in the book you don’t know what Connie has done until maybe halfway through. In the TV story you know right from the start what has happened.

“With a TV drama it’s about what you see rather than what you read. It’s a totally different medium. You have much more freedom in a way in a book. But I love the precision a script demands. It’s got to be down on the page.”

Q: Filming was delayed until September 2020 because of the pandemic. How did it work with the subsequent new restrictions on set?

“The restrictions on set were, quite rightly, very strict. But from an acting point of view it worked well. I thought that might happen. I’ve done a lot of filming as an actress. Normally there are lots of people in the room during filming. And a lot of *Too Close* is very intimate. With just Emily and Denise, for example, in the room it became very private and worked well.

“We have a party scene and we used families and households for filming. It wasn’t easy but it looks really good on screen. You have to be quite imaginative in the filming process.

“Sadly, I wasn’t able to go on set as much as I would have liked because of the restrictions, but when I did I obviously had to have a test beforehand.

“The secure psychiatric scenes were filmed at the now closed and deserted Holloway Prison in London. It had a very oppressive atmosphere.

“*Too Close* isn’t something you can watch and be looking at your mobile phone at the same time. Don’t look down because you will miss something. And maybe that’s a good thing. Put your phone and tablet away and watch the story unfold.”



*“Emma is very self-contained.
She hasn’t dealt with something
that happened in her past.”*

- Emily Watson

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SYNOPSIS | EPISODE ONE

Connie Mortensen commits a terrible, unimaginable, crime.

Forensic Psychiatrist, Emma Robertson, is having a sneaky cigarette in her child's bedroom, when her husband, Si, calls. She lies about her whereabouts and tells him she's been asked to take on the Mortensen case. Connie is now being held in a secure psychiatric unit awaiting trial, and Emma's been tasked with assessing her state of mind on the night of her offence. During their first session, however, Connie claims to have no memory of that night; instead, she mocks Emma and begins probing into her personal life.

During their second session, Emma digs into Connie's relationship with friend and neighbour, Ness Jones, discovering how they first met. In turn, Connie needles Emma about her sex life with Si, suggesting that her marriage is devoid of passion. On her way home, Emma obsesses over Connie's words, and attempts to prove Connie wrong.

During their next session, Emma unearths an obsessive element to Connie and Ness's relationship, but Connie also senses that Emma is grieving deeply. When Connie is confronted with indisputable photographic evidence of the consequences of her crime by her solicitor, she reacts violently, and Emma is the one caught in the firing line.

Yet during a dinner party with Si's sister, Hattie Robertson, and other guests, a drunk Emma is surprised to find herself protecting Connie against their vitriol. Si and Emma's resulting strained communication makes it clear that Connie's case is painfully close to home for them.

For her next session with Connie, Emma turns up hungover from the dinner party. She asks Connie about her husband, Karl Mortensen, and we see Connie in the midst of busy domestic life with Karl and their children, Annie and Josh. It transpires that Connie is on antidepressants and Karl reveals to her that he's unhappy too.

Connie and Ness go on a daytrip, and when their car breaks down, they find themselves taking a romantic walk where they get stoned and almost kiss. Are they going to begin an affair?

Back in the therapy session, Emma is severely hungover, and Connie is able to take advantage of her unprofessional state. As Emma leaves the unit, she passes some visitors for Connie, revealing that the affair isn't quite as we might have suspected.

CHARCTER CREDITS | EPISODE ONE

Dr Emma Robertson.....EMILY WATSON
Connie Mortensen.....DENISE GOUGH
Vanessa Jones.....THALISSA TEIXEIRA
Karl Mortensen.....JAMIE SIVES
Si Robertson.....RISTEÁRD COOPER
Julia De Cadenet.....EILEEN DAVIES
Addy Smith.....CHIZZY AKUDOLU
Phil Cook.....PAUL CHAHIDI
Polly.....THEA BARRETT
Annie Mortensen.....ISABELLE MULLALLY
Josh MortensenHENRY HELM
Dr Anita Rhys EvansNINA WADIA
Leah Worthington.....JACKIE CLUNE
Headmistress.....RINA FATANIA

CHARCTER CREDITS | EPISODE ONE

Anya Adetola.....	JOAN IYIOLA
Hattie.....	BARBARA DRENNAN
Savannah.....	GRACE CALDER
Adrian.....	ALEX HUGHES
Blair.....	JAMES DOHERTY
Nav.....	ISLAH ABDUR-RAHMAN

PRODUCTION CREDITS | EPISODE ONE

Executive Producers..... RUTH KENLEY-LETTS
..... KATE CROWE
..... JENNY VAN DER LANDE
..... CLARA SALAMAN
..... EMILY WATSON
..... NEIL BLAIR
Director..... SUE TULLY
Producer..... LETITIA KNIGHT
Writer..... CLARA SALAMAN
Director of Photography..... NEUS OLLÉ AEC BSC
Head of Production for Snowed-in..... ELIZABETH WALKER & JESS CAMERON-LEWIS
Production Manager for Snowed-In..... KATIE NEAL
Line Producer..... KELLY DUFFELL
Script Producer..... ROXANNE HARVEY
Script Supervisor..... MICHAELA KEEGAN
Casting Director..... KATE RHODES-JAMES CDG

PRODUCTION CREDITS | EPISODE ONE

Costume Designer.....SIAN JENKINS
Hair and Make-Up Designer.....SUE WYBURGH
Editor.....KIM GASTER
Art DirectorMARYAM MOJTABAVI
Prop MasterJOE LINFIELD
Production Manager.....DOROTHEE FREYTAG
Production Designer.....TOM BOWYER
Location Manager.....MATTHEW LANE
First Assistant DirectorROB SCOWN
Post Production Supervisor.....NINA KHAN
Composer.....JACK HALAMA



ABOUT SNOWED-IN PRODUCTIONS

Snowed-In Productions was founded in 2014 to work alongside Brontë Film and Television (*The Casual Vacancy*, the *Strike* series) on non J.K. Rowling projects.

Snowed-In develops and produces innovative, original and ambitious television drama. We tell stories in all genres, stories that put the human condition at their centre and always with heart. We are working with writers at the top of their game as well as emerging voices, all of whom share our passion for delivering high quality and compelling drama.

Coupled with exceptional producing expertise, we are building a diverse development slate, which will appeal to audiences at home and internationally.

The production company's first production *Mrs. Wilson*, based on the true story of spy novelist Alexander Wilson and his wives, was broadcast in 2018 on BBC One. The three-part drama was exceptionally well received with positive critical reviews and a consolidated audience of around 9 million in the UK. The show also received four BAFTA nominations including Best Mini Series, and Best Actress for Ruth Wilson – who played her own grandmother.



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