

MISSING SOMETHING

Nathan Barley meets *Girls*. *Spaced* meets *Coupling*.
Arrested Development meets *The Office*.
All crammed into less time than it takes to squeeze
a teabag.



MISSING SOMETHING is a new web sitcom that shines a spotlight into the world of pretentious media agencies, self-absorbed artists, oversexed flatmates, and very petty crooks. Set in London, the series combines dark and surreal humour, interwoven plots and larger-than-life characters with a great story that we can all relate to. Think *Girls* meets *Spaced*, put through a compressor.

Featured in *The Guardian* as one of the six best female-fronted webseries, and by *Raindance* as one of their five favourite webseries (and the only British series in both cases), the complete season of twelve five-minute episodes is available to view at missingsomething.tv.

Missing Something is about a new pandemic that has taken hold of our generation: the quarter-life crisis. The series follows 20-something small-town-girl-turned-Londoner Rachel as she struggles with over-dramatic flatmates, ridiculous jobs and an increasingly tragic love life. While stumbling from one curious misunderstanding to the next, she finally starts to come to terms with her life and discovers that she may just be as bonkers as everyone else.

“Tight and carefully crafted... stunning [quality]” - *Female Arts*

“Visually dynamic, hilariously fun to watch and brilliantly acted” - *Comedy TV is Dead*

“Punchy, primary coloured... and a lot of fun” - *Web Vee Guide*

Each episode is an individual story, but also forms part of a spiraling plot towards a riotous finale. Clues and hints embedded in each episode reward those who watch carefully as the story unravels. In addition, the plots spread and interweave across an ever-growing collection of optional ‘outer-world’ content, which develops the story and characters. This consists of videos, hidden blogs, social media accounts, mock articles and spoof adverts, left for the dedicated viewer to stumble across or seek out.

The scripts were inspired by the experiences of the show's lead actor Leila Sykes, who teamed up with comedy writer Tom Crawshaw (“Both smart and funny” - *The Times*) to bring them alive with a manic energy and surreal edge. Sykes is joined by a host of comedy actors from stage and screen to create a fast-paced, reference-packed, multi-faceted sitcom for the new generation.

The series was funded through a popular Kickstarter campaign, with rewards that let backers influence the story, feature their pets, and even hide items in the series for other viewers as part of a virtual scavenger hunt.

INCLUDED:

1. Bios of key players
2. Directors' Statement

NOTES TO EDITORS

Episodes can be viewed at missingsomething.tv.

For further information including images or interviews contact Anna Hoffman at press@missingsomething.tv or call 07592 741570.

Social Media:

Twitter: @MissngSomethng
Facebook: /MissngSomethng
YouTube: /MissngSomethng

MISSINGSOMETHING.TV/PRESS



BIOGRAPHIES

THE DIRECTORS

YAZ & HAZ AL-SHAATER

Yaz and Haz Al-Shaater are the founders of film & creative agency Brother Brother. After becoming finalists in the Raindance 48h Film competition with short comedy *Loose End*, they decided to explore short-form comedy through a web series. Yaz is also one of the co-founders of award-winning theatre company Three's Company, specialising in original and innovative comedy, drama and new writing, which he runs with *Missing Something* writer Tom Crawshaw.

Missing Something marks their first foray into the world of online entertainment. They are not only crafted the often surreal and always funny 'outer-world' that surrounds the *Missing Something* universe, but also directed and co-produced all twelve webisodes of the first season.

WRITER / STORY EDITOR

TOM CRAWSHAW

Tom Crawshaw is an award-winning writer for stage, screen and radio, whose work has been performed across the UK as well as internationally. Past productions have received sell-out crowds, five-star reviews and numerous awards, including the Mackintosh New Writing Award. Recent credits include *Newsjack* (Radio 4 and Radio 4 Extra), *Adventure Time* at the Soho Theatre Studio and Three's Company's recent sell-out success *Not the Messiah*.

On *Missing Something*, Tom ("Smart and funny" - *The Times*, "Tom Stoppard for the Michel Gondry generation" - *Three Weeks*) shares writing credits with Leila Sykes and together they have brought to life the comic troubles of our 20-something Londoners with their unmistakable brand of surreal wit and humour.

WRITER / LEAD ACTRESS

LEILA SYKES

Leila Sykes is a talented young writer and actress who trained at The Drama Centre London. She has worked with award-winning writers and directors including Richard Standeven (*Cracker*, *Robin Hood*) and Freddie Syborn (*My Funniest Year*, *Hit the Road Jack*) and has appeared in a number of short films.

As a core member of award-winning all female Shakespeare company Smooth Faced Gentlemen, along with several of her *Missing Something* co-stars, she has enjoyed great success with their recent visceral re-interpretation of *Titus Andronicus* ("Truly ingenious!" - *Fringe Guru*).

On *Missing Something* she not only takes on the lead role of Rachel, but also shares writing credits with comedy writer Tom Crawshaw.

PRODUCER

MELISSA JOHNSON -PETERS

Melissa Johnson-Peters is an independent writer and producer. She's worked in development for a number of critically acclaimed companies including Kudos Film/TV, Mammoth Screen, the LFS, Slingshot Productions and Ideate Media. Her producing credits include award-winning writer/director Ewan Bailey's third short film *Give, Carrion Crow* directed by Broadcast Hot Shot Dewi Bruce Konuah and *Longing* directed by Zoe Sailsman. She also worked on Laura Hypponen's debut feature *Live East, Die Young*, which premiered at Raindance, and currently has Dima Hamdan's LFS Hothouse feature project *The Kidnap* in development.

Keen to explore the digital side of the industry and impressed by the ideas of Brother Brother, she joined the team and has produced *Missing Something's* first season.

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DIRECTORS' STATEMENT

With *Missing Something*, we set out to explore an idea that's inherently funny: a generation painfully aware that it doesn't have an identity. After a year of development - exploring characters, style and format - the series became about two underlying influences: London, and the internet. In style and content, it reflects the over-stimulation, confusion, and fractured euphoria of a world where everything is changing, anyone can do anything, and no-one really does.

Each character is a product of that world. They're larger-than-life, baffled, exhausting, and fun. All struggle with their identity and all have ridiculous secrets. Seeing that chaos through Rachel's eyes, we start to accept it - and almost miss that she's as irrational and aimless as the rest of them.

We tried to craft a style that reflects that life - fast, fractured, caffeinated, and full to bursting. We wanted bold, precise colours; quirky sound that was erratic and distinct; and a camera with its own personality. Mostly, we wanted a playful, unforgivingly fast edit. Nothing stays still for long. Partially it's a reaction to the zeitgeist of far-too-serious, instagram-filtered film-making, with washed out colours, no pace and depth of field that's shallower than the content.

The other ambition was for *Missing Something* to be chock-full of content. The plot is thick and every frame has hidden clues, references and links. Everything connects to something - a device that reappears, a reference to a meme, a clue in one of our games, a nod to our influences, or a secret chosen by our Kickstarter backers. There's always more than one thing going on.

That, coupled with our 'outer-world' content, means the audience choose how to enjoy *Missing Something*: the latest in a straight line of Great British sitcoms, or a layered web of content to surf and dive into. Like the internet - and London - you can choose to whizz through or to delve deeper, linearly or otherwise. That's what makes web content so exciting. It's a new way of engaging with story - one that our generation is just starting to explore in our own confused, overstimulated, and fractured way.

- YAZ & HAZ AL-SHAATER, Brother Brother

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