

HOPE IS STEPPING ONE FOOT IN FRONT OF THE OTHER



THE
TWO OF US
PRESS KIT

BASIC INFO



Poster Art: Chris Barnes (brutalposters.com)

Title: The Two of Us

Director: Owen Ward

Producer: John May

Executive Producers: Colin McKeown, Warren Gavin, Brian Omar

Production Company: Progress Pictures in association with LA Productions

Genre: Documentary Feature

Runtime: 86 Minutes

Country of Origin: United Kingdom

After his daughter Elle is murdered on Christmas Eve, Tim Edwards begins a powerful journey of healing. Joined by comedian John May, he walks the length of the UK, confronting grief, forging unexpected connections, and inspiring others to find hope in the face of unimaginable loss.



The Two of Us will make its World Premiere at the **33rd Raindance Film Festival 2025** in London. It has been nominated for **Best Documentary Feature** and **Best UK Cinematography**.

"The Two of Us is a monument to the power of kindness and positivity to inspire and uplift others, and a reminder of the strength of friendship, as no one is alone in their struggle."

- Larissa Guerrini-Maraldi (Raindance Film Festival)

Progress Pictures is a Liverpool based production company formed by first time filmmakers, John May and Owen Ward. **The Two of Us** is their debut film.

LA Productions is a multi-award winning production company founded by Brookside co-creator **Colin McKeown**.

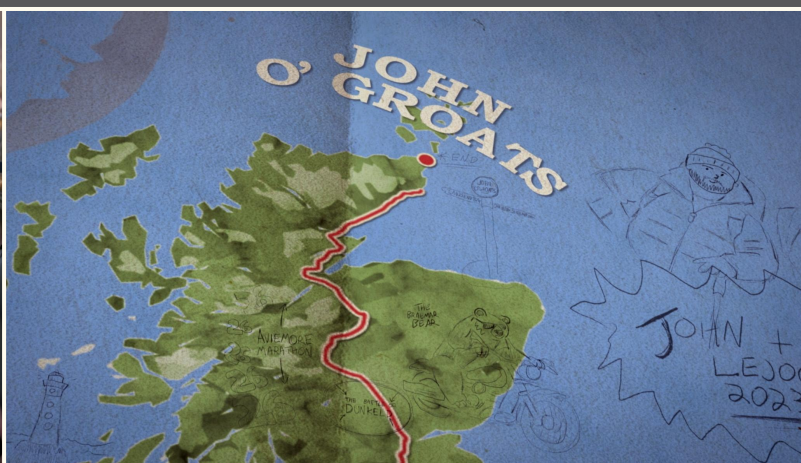
SYNOPSIS

Tim Edwards is distraught. The trauma of losing his daughter to a senseless act of violence threatens to overwhelm him. Amidst the national attention and the pressure to be strong for his family, Tim struggles privately with his pain and his search for meaning.

Enter John May, a Liverpool-based comedian and producer who is on his own path of self-discovery, walking from Land's End to John O'Groats to raise awareness about gun and knife crime. When Tim reaches out to join John, their tentative meeting blossoms into a profound friendship and shared mission. Together, they face the physical and emotional challenges of walking over a thousand miles across the UK.

Through intimate conversations, candid reflections, and moments of humor and levity, the film explores how two men confront their fears and vulnerabilities head-on. The journey becomes a metaphor for the difficult road through grief and the slow process of healing.

"The Two of Us" is a testament to the resilience of the human spirit. It highlights the power of kindness, companionship, and openness in navigating trauma. This honest and unflinching documentary invites audiences to witness a story of sorrow, strength, and ultimately, hope.



Q&A WITH DIRECTOR: OWEN WARD (PART ONE)

What drew you to this story for your first feature?

I didn't really have a choice! (laughs) Filmmaking has always been a passion of mine, and it's what I went to university to study, but I've never actually worked in the industry. When this opportunity came along, I was working in a shop - a camera shop, so I suppose I was on the edge of the industry, but it was a no-brainer. I quit my job and threw myself into what eventually became *The Two of Us*.

On a narrative level, what struck me was the human element. At its core, this is a film about hope, perseverance, and finding light in the darkest moments. Those are themes everyone can relate to. What happened to Elle on Christmas Eve was truly tragic, and I really admire Tim for being able to face that void and come out the other side. I'm truly honoured he trusted me with his story, and I can only hope that I've done it justice. I'm glad to be part of his mission to keep Elle's name alive.

What was your approach to capturing such raw, intimate moments?

First and foremost, I had the privilege of working with two incredibly open people. John and Tim aren't afraid to bare their souls, which made everything easier. But ultimately, it all comes down to trust. If your subject trusts you, they won't be afraid to show their true selves. How you earn that trust will vary from person to person, but for us, I think it came from creating a relaxed, enjoyable environment. It might sound odd given the subject matter, but we genuinely had a laugh every day. That created a real sense of togetherness. There was no divide between subject and crew - we were a team.

On a practical level, the film uses three types of footage. One is vlog material from the walk itself, which I had no influence on. The others are traditional interviews and scenes where John and Tim revisit key locations. It was in those revisits that we captured many of the most honest moments. Being back in those places helped them reconnect with the emotions they felt during the walk. I didn't treat those like interviews, more like conversations. I'd give them a gentle prompt, then let them talk. What you see in the film might be a two-minute scene, but the real conversation could have lasted 30 or 40 minutes. And honestly, most of it was gold. You could release it as a podcast series and it would still work.

Q&A WITH DIRECTOR: OWEN WARD (PART TWO)

What was your approach to cinematography?

The look of the film really came out of practicality. The project began after John and Tim had already completed their walk, so I wasn't able to follow them during the journey. What I did have, though, was a wealth of vlog footage.

The problem with vlog footage is, well... it's vlog footage. Most of it is just someone's face held at arm's length. You could definitely edit it into a version that tells the story from A to B, but that wasn't the approach I wanted to take.

So I looked at what I had: this raw, handheld phone footage, and I decided to make the interviews look as polished as possible to contrast with it. That contrast would actually make the vlog clips feel even more raw and real. I used the interviews to tell the main story, and treated the vlog content as a kind of seasoning on top.

But I still felt something was missing. Interviews are great for shaping the narrative, but they don't always give you those intimate, emotional moments. This is a story about two vulnerable men who leaned on each other, and I wanted to capture that on screen. That's what led to the idea of revisiting locations from the walk. Visually, I wanted those scenes to sit somewhere between the vlog footage and the interviews. They're shot with care but aren't overproduced. They feel raw, but not amateurish. The goal was to give the viewer the feeling of being on that journey, even though it was all filmed afterwards.

So in the end, the film has a three-tier visual approach. And considering we got nominated for Best UK Cinematography at Raindance, I think it was the right call.

What were the biggest creative challenges during production?

In some ways, the challenges we faced actually became our strengths. I know that sounds like a cliché job interview answer, but it's true. Both myself and John (producer), were first-time filmmakers, so we were learning as we went. When you're new to something, you seek advice from everywhere, and a lot of it can be conflicting. You're constantly figuring out what to take on board and what to ignore.

Early on, we kept hearing that we needed to pre-sell the film or get a broadcaster to commission it. But realistically, who was going to take a chance on two lads from Liverpool with no track record? I like to think I've got a bit of that punk rock DIY attitude. We could either wait around for permission, or just get out there and make it. And I think that decision actually worked in our favour. People in the industry saw us pushing forward on our own and started rooting for us.

Of course, the biggest challenge was money. The budget was just over £100,000, which sounds like a lot to working people like us, but it doesn't go far in the film world. We had to be efficient and wear multiple hats. For most of the shoot, I was directing and operating a camera. It wasn't until the final four-day block, when we filmed the main interviews, that we could afford to bring in someone else so I could focus solely on directing. And honestly, I loved it. In those final days, I really felt like I'd found my stride.

Q&A WITH DIRECTOR: OWEN WARD (PART THREE)

What do you hope audiences take away from *The Two of Us*?

Storytelling, and art in general, really has one goal - to connect with people and get an emotional response. But I also hope this film opens up a wider discussion about mental health, how we cope with trauma, and ultimately inspires people. I hope it shows that no matter how bad things can get, there are always better days ahead.

There's a lot of talk about ending the stigma around mental health, especially when it comes to men, and I believe the best way to do that is by leading by example. This film shows two working-class Northern men, the type of people who aren't usually shown fully expressing their emotion, speaking candidly about their hardships. They are open and honest with each other, and as a result, with the audience too.

Around the time we started this project, I saw an interview with Kevin Smith where he talked about his own trauma and therapy. He said he didn't want to speak up because he felt his traumas were "small" compared to others. But what he learned in therapy stuck with me throughout this whole production: trauma is trauma. It doesn't matter what caused it, the human body reacts in the same way.

That idea shaped how we portrayed John and Tim. Tim has experienced the worst pain imaginable - the loss of a child. Compared to that, John's struggles might seem small, but I didn't want to invalidate them. It would have been easy to portray John as someone who came along and pulled Tim out of the darkness through laughter and friendship, but that would've felt too saccharine. It wouldn't have been real.

By showing both of these men recognising each other's struggles and helping one another through honesty, I hope people watching will feel like their own struggles are valid too, no matter how big or small. Trauma is trauma.

Q&A WITH PRODUCER: JOHN MAY (PART ONE)

How did you go from walking Land's End to John O'Groats to making a film about it?

I'm an actor who's found myself producing my own stuff. When I was on the walk from Land's End to John O'Groats, I got a message from someone who was following me and believed in what I could do. That turned out to be Warren Gavin (Executive Producer), who said, "I'll back your next project."

That gave me and Owen the chance to start Progress Pictures. Making a documentary about the walk felt like the perfect first project. Everything we'd done before this was just little comedy sketches for social media. We were completely green to this world. We jumped in at the deep end and gave it a go. So to go from that to being nominated for Best Documentary Feature at Raindance with our first film is incredible.

How did you balance being both a subject and a producer?

Me and Owen (director) have always done things together, and I'm usually the wild one. I'm impulsive and want to do everything. But this time, I had to surrender to that. I had to trust Owen as a director and let him take the reins. I struggled with that at first, but I'm glad I did. I realised my influence could have turned the film into something more sugar-coated.

Producer John and Subject John are almost two separate people. When my producer hat is on, I'm doing everything I can to get the film made. But when the cameras are rolling, that hat comes off.

What did you learn from making this film?

I'm someone who likes to set challenges. Whether it's marathon running, bodybuilding or walking Land's End to John O'Groats. But making this film has been the hardest and most challenging thing I've ever done.

It's been a two-year process and I've learned so much. I don't believe in "fake it till you make it." I believe in being green and eager to learn. Be honest and the professionals will champion you. That's exactly what happened with us and Colin McKeown (Executive Producer). He's been an invaluable source of knowledge and advice and believed in us enough to attach his name to the film and give us access to his facilities at LA Productions. As someone who grew up watching Brookside and all the amazing dramas he's produced, it's an absolute privilege to have his blessing.

Q&A WITH PRODUCER: JOHN MAY (PART TWO)

What does this story say about grief, masculinity and mental health, especially among men?

Acting taught me how to be vulnerable and true to myself, and that's really helped me in life. I've struggled my whole life and being transparent has always helped. A lot of people, especially men, are afraid to open up. Maybe they're worried it'll be used against them, or that struggling means something is wrong with them. But expressing yourself gives you clarity.

This film isn't just about a walk. It's about friendship, grief and two men coming together in a hard time and leaning on each other. I think if you see someone else struggling, you feel normal. And if you feel normal, you feel a bit better. I hope that's what people take away from it.

Does the film capture the spirit of the walk?

I'd say so. Obviously it's an 86-minute doc. There was so much more that happened, but if we'd put everything in, you'd be watching it for three months. Even during the walk, I remember thinking, "This could be a film one day. It hits all the beats."

I was vlogging the whole thing and people were following the journey on social media, but we only showed them what we wanted them to see. This documentary is different. It shows the realness, the rawness, the heartache and the pain. Considering Owen wasn't even on the walk, he really captured what went on. It's interesting to see it through his eyes and notice things I didn't even realise at the time.

What do you hope audiences take away from *The Two of Us*?

I hope people see that it's okay to not be okay. I know that sounds cliché, but it's true. I went to a concert recently with thousands of people there, and I thought, every single one of these people has their own problems, issues, traumas. Things they deal with every day. It's not just a crowd of happy faces. Everyone has a story.

Me and Tim shared our story, and I hope it normalises what people go through. I hope people see Tim, a man who's experienced the worst pain imaginable, and see that he's come out the other side. Maybe they will see this film and think "if he can do it, I can do it".

CAST & CREW

Director/Editor: Owen Ward

Producer: John May

Executive Producers: Colin McKeown, Warren Gavin, Brian Omar

Original Music: Patrick Bennett

Director of Photography: Luke Musharbash

Cinematography: Joshua Blewitt, Alex Gretton

Sound: Ed Eaton, John Mellor

Colourist: Alex Beards

Dubbing Mixer: Adam Powell-Evans

Production Manager: Joanne Turner

Photographer: Adam Forshaw

Cast: Tim Edwards, John May, Brian Conlon, Sue Edwards, Chris Edwards, George Edwards, Rev. Jeff Staples, Terry May, Emma Craven, Claire Hannah, Michael Rainsford, Ian Hodgson, Karen Campbell Brown, Amy Brown (voice), Izzy Campbell (voice)

TECHNICAL SPECIFICATIONS

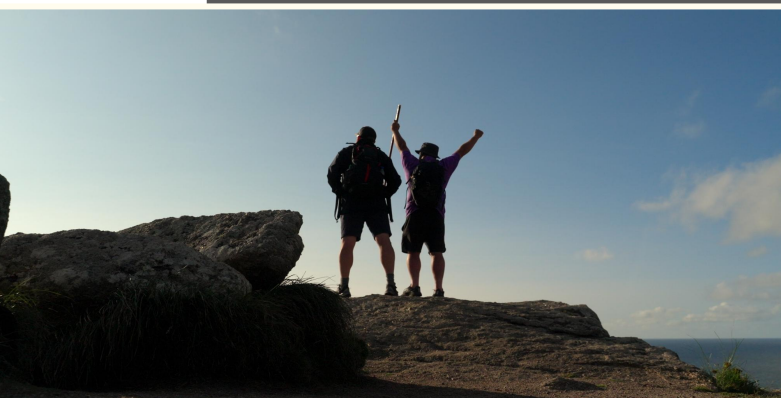
Country: United Kingdom

Language: English

Runtime: 86 minutes

Aspect Ratio: 1.90:1

Sound Mix: 5.1 surround



ASSETS & LINKS

Stills & Video Clips:

The following Google Drive link contains a selection of still images and video clips (each around 30 seconds) that can be used for press & promotional use.

<https://drive.google.com/drive/folders/1vE-0-yJYnUNgGfBIWxSsHb0AzeroWhNW?usp=sharing>

Official Trailer: <https://youtu.be/4OqeAue-LvE>

Press Screener (for review purpose only): <https://youtu.be/O4vBIO68Pr8>

Official Website: <https://progresspictures.co.uk>

IMDb: <https://www.imdb.com/title/tt36205350/>

Raindance Film Festival - The Two of Us Profile & Tickets

(Screening Dates: 23rd & 24th June w/ Q&A):

<https://raindance.eventive.org/films/the-two-of-us-68270c55c6f850d08af3f12c>

Instagram Profiles

John May (Producer): <https://www.instagram.com/thatjohnmay>

Owen Ward (Director): <https://www.instagram.com/its.owenward>

Progress Pictures: <https://www.instagram.com/progresspicturesuk>

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