

ANDREA
McLEAN

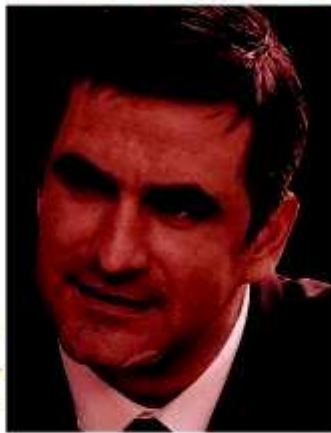
DANNY
MIDWINTER

ANDRE
NIGHTINGALE

ANNA
PASSEY

MARC
BANNERMAN

A LANDSCAPE



OF LIES



TRUST NO ONE



LONDON KNIGHTS PRODUCTIONS presents ANDREA McLEAN DANNY MIDWINTER ANDRE NIGHTINGALE ANNA PASSEY "A LANDSCAPE OF LIES" MARC BANNERMAN DANNY YOUNG LUCINDA RHODES PHILIP BRODIE VICTORIA HOPKINS MEL MILLS DANIEL PEACOCK CHRISTINA BAILY produced by PAUL KNIGHT director of photography DJONNY CHEN score composed by LANCE WARLOCK soundtrack by 'HYPERDOSE', 'LJ HOWARD' & 'Tucker' written, directed & edited by PAUL KNIGHT

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PRESENTS

A LANDSCAPE OF LIES

DIRECTORS CUT

90mins | Genre: Psychological Thriller/ Crime Drama | Colour | Stereo | UK | 2017 | Completed | BBFC Certified 15

Tech Info: Shot on DSLR Cameras – Canon 5D MKII | Post Edit/Grade – Adobe Premiere Pro CC | Audio Mix – Adobe Audition CC | Music Production - Cubase

Written & Directed by

Paul Knight

Produced by

London Knights Productions in association with New Breed Productions

Director of Cinematography Djonny Chen

Original Music by Lance Warlock

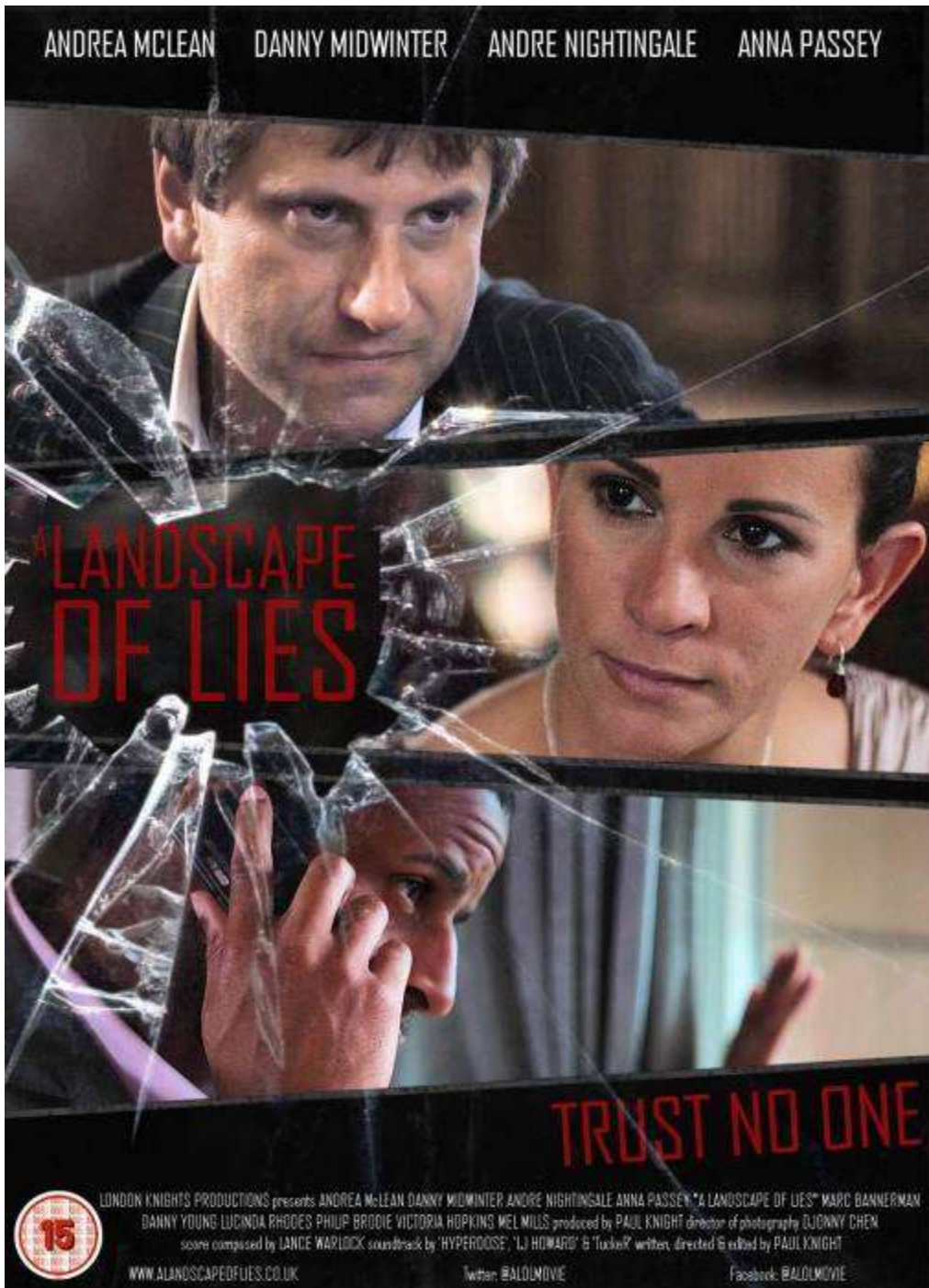
Soundtrack supplied by LJ Howard, Hyperdose and Tucker

STARRING:

**ANDREA MCLEAN DANNY MIDWINTER ANDRE NIGHTINGALE ANNA PASSEY MARC BANNERMAN DANNY YOUNG
LUCINDA RHODES VICTORIA HOPKINS CHRISTINA BAILY PHILIP BRODIE DANIEL PEACOCK**

Official Website: www.alandscapeoflies.co.uk | Official Twitter: [@ALOLMOVIE](https://twitter.com/ALOLMOVIE) | Official Facebook: [@ALOLMOVIE](https://www.facebook.com/ALOLMOVIE) | IMDB: www.imdb.com/title/tt2015422

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HISTORY:

This is a 2018 never-before-seen Directors Cut edition of the unreleased 2011 feature film that was only ever screened at 3 film festivals throughout 2012.

HASH TAG:

#TrustNoOne

TAG LINE:

Who can you trust when the truth is buried in a landscape of lies?

LOG LINE:

A serial killers latest victim causes 4 separate lives to become entangled in a web of deceit, betrayal and ambition.

SHORT SYNOPSIS:

The murder investigation of a decorated war hero at the hands of a serial killer becomes the catalyst behind four very separate lives colliding together in an intricate web of betrayal and deceit.

MEDIUM SYNOPSIS:

Inflicted with PTSD from his time in the Gulf war, Jacob tries to adjust to civilian life aided mainly by his friendship with his former commanding officer, Hilt, who has made civvie life work for him. However, Jacob's stable reality is crushed when Hilt is murdered by the hands of a serial killer yet to be recognised. Now Jacob feels it's his duty to find the truth behind the traumatic event and bring closure to Hilt's widow, Louise. His investigation has him going head to head with DCI Lane and his partners Sergeant Egan and DC Carter as his own life starts to entwine with those he suspects of being involved. Amongst them is East End villain turned property tycoon Brannigan Woods, Marcus Clancy whose recent workaholic attitude has put a strain on his marriage to cheating wife Claire and their rebellious teenage daughter, Hannah. Dr Audrey Grey is the couple's therapist who is trying to keep the family together whilst her own existence is slowly sinking into self-destruct mode, with only her receptionist Suzy to keep her sane. Jacob soon discovers that not all is as it seems, as the pieces are manoeuvred into place to keep him distracted whilst the final move is played.

TREATMENT

Our story opens in a restaurant over breakfast between an egotistical self-made man of the people Brannigan Woods (Danny Midwinter) and a friend who doesn't find his politically incorrect jokes very funny and suffers an impromptu violent attack from Brannigan who perceives this as a sign of disrespect. Enter Brannigan's chauffeuse, the deadly Australian Amazon, Tess (Victoria Hopkins) who is unfazed by the event and simply comments 'What a way to start a day'.

Also having a disturbing start to the day is Jacob (Andre Nightingale) who suffers from horrific flashbacks of his time at war where almost his entire unit were killed during an ambush. He goes for an early morning run in an effort to shake off the images replaying in his head. Whilst adolescent Hannah Clancy (Rosie Ginger) is being challenging at school so is subsequently sent to the headmaster's office to await the arrival of her mother Clare (Lucinda Rhodes), Therapist Dr. Audrey Grey (Andrea McLean) is unimpressed by her dippy receptionist Suzy's (Christina Baily) lack of professionalism when patients are in the waiting area.

During Jacobs jog, his ex-Commanding officer (CO) Hilt (Marc Bannerman) drives past and offers to buy the struggling soldier, breakfast. During breakfast Hilt refers to making good money by doing private security work, and suggests that Jacob comes and works with him. Hilt also slips Jacob some money for an alibi to Hilt's wife Louise as Hilt has found a woman who is too tempting to turn down. Hilt mentions that the woman has the smell of Christmas about her, warm and spicy. Meanwhile workaholic property developer Marcus Clancy (Philip Brodie) takes up the offer of lunch brought into him by his assistant Eion (Danny Young) before taking a phone call from his wife Clare who is updating him on their daughter's disruptive behaviour at school. Marcus's seeming lack of interest in their daughter's behaviour leaves Claire feeling even more alienated and lost. The tense atmosphere in his office isn't helped by the arrival of Brannigan who had been in a bidding war with Marcus and his company over a plot of land. Brannigan demands that Marcus reconsiders selling it to him, since it is a vital piece of his development plan. Marcus refuses to sell and is threatened by Brannigan. That night Hilt's body is found dumped on the waste ground recently bought by Marcus for a property development project.

The next morning DCI Lane (Mel Mills) and Sergeant Egan (Anna Passey) arrive at the offices of Marcus Clancy. The police are informed that no one from the office including Marcus, Eion or Welles (Daniel Peacock) knew Hilt. The police halt all development on the land whilst the investigation is active. The pressure is on Marcus to sort out the problems resulting from the police investigation while his wife Claire is unhappy that she must take their joint appointment with Dr. Grey (marriage councillor) on her own again, where we discover that she has recently committed adultery after feeling ignored by her workaholic husband.

A breaking news report informs Jacob of his CO's demise. He rushes to see Hilt's widow, Louise (Sam Cunningham), who is being questioned by DCI Lane. Jacob learns that on the night Hilt was killed, he had told his wife that he was going to be working with Jacob. This now makes Jacob a suspect. Bound by a sense of loyalty to Hilt, Jacob hides the truth of Hilt's whereabouts on the night of the murder. Jacob visits the crime scene to find any indications of who his friend's killer might be. As he surveys the area, he encounters Brannigan. Both men are suspicious of the others motives for being at the site. Through small talk Brannigan learns that Jacob is ex-military, which he admires and reveals that Marcus and his wife are seeing a therapist for the sake of their strained marriage. Brannigan offers Jacob a job as private security in his Burlesque club 'The Blue Lounge'; Jacob seizes this opportunity of work while trying to find out more about Brannigan, as he suspects he may have information about who may have killed Hilt.

Clare is contemplating filing for divorce but has second thoughts during an emotional breakdown in front of her daughter, both Clare and Hannah find a new understanding between them whilst Jacob visits Louise on his way to his new job. He asks if she has ever heard of either his new employer Brannigan or Marcus during her conversations with the police. She says no but wonders what his interest is. During his first night on the job, Jacob gets into a fight which pleases the overseeing Brannigan who sees the potential of Jacob in his future endeavours.

The following morning DCI Lane accompanied by DI Carter (Kelly George) arrive at Jacobs flat to question him about his new relationship with Brannigan Woods and his interest in Marcus Clancy in regards to Hilt's murder. Jacob comes clean about covering for Hilt's affair which allow the police to follow a different line of enquiry. Once the detectives leave, Tess arrives at Jacobs; they have been instructed by Brannigan to visit Marcus and forcefully influence him to sell his land. That same day Dr. Grey and her receptionist, Suzy, decide to let their hair down on a girl's night out. They go to a club, which turns out to be 'The Blue Lounge'. Brannigan and Tess are also in attendance. Brannigan is quick to make moves on Dr. Grey and it soon appears that the pair have a history and that she is familiar with his wife Alice and that she should come over for dinner one evening. Brannigan attends a meeting with Eion. He asks Jacob to take care of Dr. Grey during his absence. This leads to Dr. Grey spending a drunken night at Jacob's flat. During Brannigan's meeting, Owen informs him of Marcus' intentions; Owen is pressured to help sabotaging any progress on the land development. As a drunk Dr. Grey spends the night at Jacobs, Tess is parked outside watching them with DCI Lane tailing her.

Next morning, Dr. Grey makes arrangements to have dinner with Brannigan and his wife Alice (Helen Latham). During dinner we discover that the doctor is in fact Brannigan's sister! Meanwhile the police believing that they have identified the vehicle used in the murder of Hilt arrive at Brannigan's family home to arrest Brannigan. Once at the house, it becomes apparent that the evidence is not strong enough to arrest Brannigan. In fact, the finger begins to point to his accomplice Tess, although she vehemently denies any knowledge of the murder. Tess's attempt to escape leaves the police with no option but to arrest her.

Upon realising that the police may have their killer, Brannigan understands that his prized property development plan may be slipping through his hands, since Marcus can now carry on with his construction plans. Brannigan completely loses it and goes on a hunt for Marcus, blaming him for the loss of his legacy. He finds Marcus at Audrey's office and viciously attacks him in front of his family. The police are called and Brannigan is arrested for the attack, the police are unsure if he or Tess murdered Hilt. Jacob, who had been with Brannigan during the attack on Marcus, escorts Dr. Grey back to her house. Jacob is confused about Audrey's relationship with her brother, who then explains that she had had a sexually abusive relationship with Brannigan and her military father, Col Woods. As Jacob digests this shocking revelation, Audrey wishes to change into something more comfortable. Whilst Audrey gets changed, Jacob calls Louise to update her on the police investigation.

During this call Brannigan displaying signs of a mental breakdown whilst being interrogated at the police station insists that he has been set up. We also see Audrey dressing up as a sexy military officer. She makes advances on Jacob. As Jacob kisses her neck he catches a scent that reminds him of the smell of Christmas. This is the moment when all the pieces come together and Jacob realises who the real murderer is, but it is too late, he becomes Dr. Grey's latest victim. Jacob is not the only person who has solved the identity of the mystery killer. Brannigan has also figured out that his sister outwitted him and set him up and although DCI Lane suspects his innocence they are prepared to close the investigation as they have been investigating Brannigan for years. Insane and alone, Brannigan is left to plot his revenge.



MARKETING STRATEGY

'A Landscape of Lies' lends itself to the largest filmgoer demographic group. We predict the film will be a hit within three main target audience groups, 18-24, 25-34, and 35-54, attracting both male and female viewers. The identified core market for this feature is 25-44 year olds; this allows the sales team to be out in force targeting this age group during TV breaks, cinema trailers, magazines, newspapers and chat shows which will captivate an audience.

Our marketing strategy for targeting these key groups will focus on publicising the main character 'Andrea Mc Lean'. As lead presenter on the daytime TV show 'Loose women' appearing three times a week and with a daily audience of over two million, Andrea is enthusiastic to begin promoting the project. The national press have a keen interest in the launch of Andrea's acting/film career with 'The Daily Mail', 'The Mirror', 'The Sun' already running short press releases. Since then we have been in contact with the national papers and IPC media group who have all agreed to interview the star upon the projects release. The following magazines have suggested interviews, Best, woman's Own, woman's weekly, Bella, Look, Ok magazine who have expressed interest in covering articles with Andrea Mclean and Anna Passey.

The film sits well with male viewers as it deals with dramatic storylines of war, betrayal, love and murder. This is supported further by the casting of well-known UK actors such as Danny Midwinter (Human Traffic), (The Krays), Anna Passey (Hollyoaks) who recently won the TV's best villain award, Lucinda Rhodes (Cave Girl), Marc Bannerman (EastEnders), Helen Latham (Footballers Wives), Philip Brodie (Dream Team), Danny Young (Coronation Street), Kelly George (Rock 'n' Rolla), Veteran actor Daniel Peacock and new comer Andre Nightingale who starred alongside Peter O'Toole (in his very last appearance) and Steven Berkoff in the biblical epic feature 'Decline of an Empire'.

Each actor is a familiar face for a British audience and has their own niche following via established Soap Operas and other TV series, we plan to create press releases through social media campaigns with questions and answer sessions in each city the film is played in with local media radio and news stations.

Loose Women

2.25 million Viewers per episode
Target audience: Female - 25 - 54
Primarily Housewives with children
ITV

Hollyoaks

3 million viewers per episode
Target audience: Young people - 16-25
Who are students of a variety of classes
Channel 4

Eastenders

7 million viewers per episode
Target audience: Male and Female - 18 - 55
mostly blue collar
BBC



THE CHALLENGES OF FILMMAKING

My husband and I have a production company called London Knights Productions. Paul does most of the heavy lifting, my involvement tends to be to assist him with whatever he needs at any particular time. I go over every script he writes, and we will discuss and develop the story and characters. He often gets scripts sent to him by other writers, I read them all and pass on any that I think he should read. In pre-production I help with everything from casting to location scouting and going over the paperwork. I run the social media accounts, I also design posters and graphics all the way through to post-production where I was the assistant editor, I would help arrange the scenes, organise footage for the editor and would make notes once scenes were edited. So as you can see I have a variety of roles but am master of none.

It is said that 'failing to plan, is planning to fail' and that quote seems never more appropriate than when it comes to pre-production of a film. Whether it is a short or epic feature, pre-production is where you take the time to get things right' allowing for the smooth production of your project. Hollywood blockbusters have their pre-production go on for a year, sometimes longer, a mid-size film possibly 6 months and an independent film an average of 3.

Paul handed in of 'A Landscape of Lies' 1st rough draft, 4 days later he was asked to direct and produce a feature film with a completion deadline of just 4 months which included post production! Suddenly the luxury of planning went out the window and everything went quite mad for the next few months.

So with just 4 months to go from concept to completion, the very idea that a normal and natural approach to filmmaking was going to work was impossible. Fortunately this was not our first film. We had made a couple of films before but to be honest all we did was learn how NOT to do things, we made a whole host of mistakes on those initial films but we also learnt a whole lot too. Sometimes the best way to learn is to just do...

Paul assembled a crew in a matter of days, this was a fast turnaround so it made sense to work with some of the people we had worked with before. After the first production meeting it was decided to breakdown the limited time into 4 sections, only 3 weeks was allocated for pre-production if they were to shoot and get it through post production by their deadline.

By the scripts 2nd draft a table read through took place to iron out kinks and with casting already underway it was full steam ahead. Certain cast's availability was touch and go and we had to do some creative blocking to match location and cast availability. While this was being done Paul had his directing hat on to work with the cinematographer to get a shot list together, plus location visits so an idea of staging could be discussed with the HoD's.

3 weeks is not enough time to plan for a 90minute feature with a crew and cast list of 70 people on a film that had 105 scenes taking place in 16 locations for an all-in budget of £100k. Needless to say, all did not go as planned. A location that was 'guaranteed' to be at the team's disposal, which was going to double for several locations with staging already worked out and dates confirmed fell through with 2 days' notice, so last minute alternatives had to be sourced and with that came revisions to the script to fit what was at hand. This is not an uncommon occurrence on a low budget indie film and you just have to learn to roll with it.

With the script still being finalised whilst we were casting, and casting still happening even though principal photography had started meant this was very much a work in progress. Nevertheless a fully edited version of the film was handed over within its 4 month deadline, £16k under budget.



WRITER & DIRECTOR - PAUL KNIGHT



I think this film is going to be divisive, early screenings have been interesting as different people come away with very different perspectives on the characters in the film. The film provides one perception of the characters and events going in and another coming out, was the baddie really bad? Did the hero actually do anything heroic? Did the police act lawfully? Is that trusted confidant really there to help or to hinder? Is the friend I see every day, my enemy? There is no one in this film that doesn't lie, they all have an agenda and the overall message is that 'Betrayal never comes from your enemies, it comes from those you trust the most'.

From the trailer that was cut, the feedback we got was 'Why do I need to see the film, I already know what happens and who the killer is'... All I can say is 'they know nothing'. The trailer, much like the film, is cut to evoke misconception... even your first impression of who is who from the opening scenes will change by the final one... It unfolds just like real life... Your friend today, is your enemy tomorrow... greed, jealousy, ambition, betrayal, pride, arrogance... these are common traits, we all have them, we all at one point in our lives have given in or displayed at least one, if not all of them. No one is perfect, our actions are dictated by the obstacles that confront us, they, if only momentarily, can influence our behaviour. It is said that serial killers, like the one in this film, are not born that way, it's not genetics - it's circumstance... The influences of one's life, especially if those events transpire in a person's formative years, can be the making of you, but sometimes it tips you over the edge and you become the monster. What you think you know to what you actually know can at times be a whole world apart and that is ultimately the formula for this film.

I know a lot of people expect a certain genre to come out of the British independent scene, naturally a lot of indie filmmakers turn to a horror or a gangster/hooligan movie which is probably less risky than a film which explores for the most part, ordinary people dealing with ordinary problems, but I enjoy a challenge. I like that I got to make a film that posed questions, that showed how betrayal can be the downfall for our loved ones not just ourselves and challenge people's notions of who is the hero and who really is the bad guy. When we get to the root of the story we're exploring the lengths people go to serve their own interests, the lies they tell to justify their actions and why they do the things they do. As people, we've all done something wrong, from telling little white lies to protect someone's feelings to the genocide of millions in the name of a higher cause, it's that self-righteous belief that we are always the hero of our own story.

The through line of the film is the murder of a decorated Army officer for his bravery out in Iraq who recently returned home after 3 tours (played by Marc Bannerman). Any time you use something like a war to set a period in time and establish characters you are going to be branded as either trying to glamorise or capitalise on a subject matter that has a strong split of opinion. I decided to keep the moments, told in flashbacks, to the bare minimum, we just used a moment in time to convey friendship and loyalty. However when the film screened at the Cardiff film festival, Peter Gaskell wrote an article for the 'Wales Art Review':

"Landscape of Lies is a London-based thriller ostensibly about a man in a failing marriage whose business is under threat from a gangster wanting to muscle in and take over. It is the impressive cinematography that makes this film so effective, adding cinematic colour to the underlying theme about the effects of war on soldiers. It is gradually revealed that the villain of the piece has become a flashy gangster as a result of being warped by brutal treatment at the hands of his military father, while the more humble protagonist, a veteran of the Iraq war, was able to maintain his integrity despite constant provocation..."

It highlights how one person interprets the story to how I did when writing it, and as I was referring to in the opening sentence, people can watch the same movie but walk away feeling they watched completely different films. It is from here that the discussions will start and that's what I was seeking to make, a film that encourages talk about what they just watched rather than feeling they wasted 90 minutes of their lives.

I take immense pride in the final edit of this film, it has been a pure labour of love but if asked if I had any regrets on it, then it would be that it was never released back in 2011. In the film industry, timing is just as crucial as the story and to get the audience in to see it. The topics being championed now are things we addressed 6 years ago... We had diversity in our cast and crew, we had strong female roles, and we never played up to stereotype and never over sexualised a scene. Mental awareness, LGBT, abuse... themes that are heavily pushed now, we had back then, and they were not featured to appease a tick box... They were included because they are everyday... none of it is new... nevertheless the delayed release does now come across that our film is reactive rather than the proactive one it would have been back in 2011.

As I say the project has a very strong lead female cast. I was keen to create a project which allow women to explore exciting, challenging and interesting characters. I don't think there's enough out there for them regarding these type of roles. They are usually reduced to either eye candy or in need to be rescued by a man, and I wasn't brought up to think that way, women birth life, the women in my life are strong, capable and complex this is something I will continue to promote throughout all my projects.

I think for most people the film's biggest surprise was the casting for the Bi-Sexual therapist Dr Audrey Grey, Loose Women favourite Andrea McLean says "I didn't go to any acting classes. I just threw myself into it. I thought, 'Why not? If I'm rubbish, who cares?' I might be awful. But if I'm all right then I would love to do it again because it was such fun." "I had to do scenes that took me out of my comfort zone and I loved it. It feels liberating to reinvent myself, I play the complete opposite of what I normally am. It's very different and I'm quite scary". There is one particular scene that really took Andrea out of her safe space, kissing another woman, but being a true professional she found her own way to get through it. "I had to neck half a bottle of Jack Daniel's to get over my nerves! Christina [Baily] was lovely and we got it over with quickly, I had to kiss a few guys in the film, too, which was odd, as I've only ever had two boyfriends - and I married both of them".

Andrea asked why I considered her for the role I told her that I like throwing curve balls. This was an exciting and challenging role and casting for an appealing British woman over the age of 40. We decided why not give an opportunity for someone to break the mould and do something different. Andrea was wonderful to work with; great work ethic and she really threw herself into the role and conveyed the character with such conviction. I wouldn't be surprised to see her in more films over the coming years, she is a natural.

Another area that I felt strongly about was the casting of Andre Nightingale to play Jacob Fassbender, a soldier on a mission to find answers. I know Diversity is such an 'IN' word right now but for me, growing up on a council estate in the 60's, diversity was the norm and I can never understand why there is such a lack of colour in the British indie market unless they are playing drug dealers or hooded thugs. I was lucky to secure Andre who was about to star in the big budget sand and sandals epic 'Decline of an Empire' alongside the late Peter O'Toole (sadly was his last film).

"Over the years I have auditioned for a number of roles, all with a very similar theme so when a role comes up that allows you to act and not be a stereotype, it needs to be seized" Declares Andre "I started out doing a load of roles that required me to speak as though I had no formal education, a lot of 'Fam' and 'Bruv' in the characters vocabulary, some young pregnant girlfriend in tow whilst I sold drugs with my 9.mill to hand. Paul's script just reminded me of films like 'Crash' or 'Traffic', where there wasn't just one narrative, where people's perception was questioned, I couldn't find a reason to say no".

The film is set in modern day London, and explores taboo subjects which are presented as if it were everyday life. I called upon people I know from my own life and translated them to paper. I have known some pretty screwed up people in my time and despite what they have done, still find justification for it somehow, again they are not bad guy in their story, because to them the end justifies the means.

When you spend enough time with them, the explanations become acceptable to the point where validation is no longer needed, and that's the theme for this film, that no one seems to feel the need to give reason as to why they are doing the things that they do in this film.

The shoot was intense as we were on a tight deadline with limited budget and very little prep time, which was challenging but this is a dark intense film and I do enjoy a challenge.



ABOUT THE CAST

ANDREA MCLEAN (DR. AUDREY GREY)

Andrea McLean has found wonderful success in television as one of the UK's leading female presenters, she became anchor of the award-winning 'Loose Women' in 2007, and she was best-known as one of the core team of presenters on GMTV. Born in Scotland but was raised in Trinidad and Tobago, she moved back to the UK at 15, she made her debut on the early-morning breakfast show, she co-hosted 'GMTV Today' with Ben Shepherd and Eamonn Holmes.

In 2009 Andrea took part in 'Celebrity Total Wipeout', and presented the weekday show 'Dancing on Ice Extra' with fellow ex-contestant Andi Peters. Andrea co-hosted 'Loose Lips' on Living TV with Brendan Courtney, and 'The National ESP Challenge Live' with David Bull. An accomplished writer, she began her career as a journalist and sub-editor at Central Press Features. She still works as a journalist, and has written for 'The Mail on Sunday', 'Red', 'TV Times', 'Woman's Weekly', '5star Magazine', 'Bella', 'Best', 'Closer' & 'Woman'.

DANNY MIDWINTER (BRANNIGAN WOODS)

Danny Midwinter was born in Neasden, London, England. His passion for acting was discovered around 1993 when he worked for a house removal company. As fate would have it, the house he was assigned to move belonged to an acting agent who recognized Midwinter's talent. With the agent's help, Danny landed his first acting role on an episode of the British comedy 'Drop the Dead Donkey' (1990). Throughout the '90s, Midwinter found steady work as a regular in various British dramas and comedies before appearing in films during the latter 90s. His first film role was in the British release 'Fast Food' (1999) followed by 'Human Traffic' (1999) the same year. In 2000, he was the star-studded crime film 'From Hell' (2001) starring Johnny Depp, Heather Graham, Ian Holm and Robbie Coltrane.

Throughout the 2000s, Midwinter found work on various television series and made-for-television film features including 'Dinotopia' (2002), 'Rome' (2005), 'Blackbeard' (2006) and 'Anacondas: Trail of Blood' (2009). He also had the honour of appearing in the sci-fi horror actioner 'Against the Dark' (2009) starring Steven Seagal. Continuing on in television, Midwinter appeared on series such as the historical drama 'The Borgias' and 'EastEnders'.



ANDRE NIGHTINGALE (JACOB FASSBENDER)

Andre Nightingale is known for his work on 'Le Fear' (2010) and '10' (2011) before landing the role in the multi million pound epic 'Decline of an Empire' (2014) starring alongside Peter O'Toole, Joss Ackland and Edward Fox.

MARC BANNERMAN (HILT McAVOY)

Marc Bannerman is a familiar face on TV starring in multiple shows, most notably 'EastEnders' and Al Murrays Comedy show 'Time gentleman please' as well as reality shows such a celebrity'. In 2014 he agreed to take on the leading role in Spencer Hawken's 'No Reasons' and reunites Bannerman with 'A Landscape of Lies' co-stars Lucinda Rhodes & Daniel Peacock.

Currently Marc is filming Season Two of the Sony TV adaptation of Guy Ritchie's 'Snatch'.

LUCINDA RHODES (CLAIRE CLANCY)

Lucinda Rhodes-Flaherty is a British television and film actress, dancer and singer. She is known for her work in 'Harry and Cosh', 'Cavegirl', 'Dream Team', and the film 'Death Walks' due for release in 2016.

Lucinda has since turned her hand at producing with such titles 'Hooligan Legacy' (2016), 'Undercover Hooligan' (2016) and 'No Reasons' (2016).

DANNY YOUNG (EION DIXON)

Danny Young is an actor and producer, known for 'Kerching', 'Coronation Street' and 'Dancing on Ice' as well as several feature films including 'Stalker' (2010), 'Payback Season' (2012) and 'Dead Wood' (2014).

ANNA PASSEY (SGT. AMANDA EGAN)

Anna Passey is a relative newcomer but has had starring roles in several feature films including 'Saint Dracula' (2012) and crime thriller 'Smoke'(2014).

Anna is known for her award winning role playing Sienna Blake in 'Hollyoaks' after scooping the 2014 British Soap Award for 'Villain of the year'.

PHILIP BRODIE (MARCUS CLANCY)

Has starred on the television series 'Dream Team', 'Wire in the Blood', 'Merlin' and 'Not Going Out' among many other productions.

Philip made his feature film debut playing the lead role in feature film 'World of the Dead' (2011). He is more recently known for 'Harley and the Davidsons' (2016), 'The Musketeers' (2014) and 'Unlocked' (2017).

CHRISTINA BAILY (SUZY HONEYWELL)

Christina Baily was born in Stockport, England. Studied sports science and drama at Manchester Metropolitan University before enrolling at drama school in London.

She worked as a model before appearing in her first television role, as Danni Carbone in 'Hollyoaks' and 'Coronation Street'.

VICTORIA HOPKINS (TESS MCKENNA)

Victoria Hopkins is an actress and director, best known for being a 'Scream Queen' starring in a slew of horror films including 'Doghouse' (2009), 'Zombie Women of Satan' (2009), 'Bloodless' (2014) and 'The Nephilim' (2016).

HELEN LATHAM (ALICE WOODS)

Helen Latham is an actress, known for 'Footballers' Wives' (2002), 'Sex Lives of the Potato Men' (2004) and 'Everything but the Kitchen in Sync' (2006).

MEL MILLS (DCI LANE)

Mel's first acting role came at seventeen, playing a teenage Frankenstein's monster in a spoof horror film that attracted the runner up award in an ITV film competition judged by Michael Winner.

Putting his acting career on ice for the next thirty years, he has since starred in a large number of British Independent films as well as Television drama/docs and music videos. No stranger behind the camera, Mel also recently wrote, co-produced and directed his first feature film in Bulgaria, 'The Chosen Ones'. A social awareness film, due for release in 2018.

ABOUT THE CREW

PAUL KNIGHT (Writer/Director)

Award winning director Paul Knight, subject of the latest offering from multi-award winning documentary maker Ben Lewis and Oscar nominated production company Rise, is a former student of Dov Simens – whose previous students included Quentin Tarantino, Chris Nolan, Kevin Smith and Guy Ritchie.

Since 2009; he has produced, written and directed an eclectic array of features, short films, stage and music videos that have earned him a following in both the literacy and film world.

LANCE WARLOCK (Composer)

Lance warlock is an American Film score Composer and actor, known for 'Halloween: 25 Years of Terror' (2006) 'Methodic' (2007) and 'Chromeskull: Laid to Rest 2' (2011).

DANIEL PEACOCK (DONALD WELLS)

Daniel Peacock is an actor, writer and director, known for 'Gandhi' (1982) and 'Party Party'(1983) and 'Robin Hood: Prince of Thieves' (1991). As well as being in TV shows like 'Porridge', 'Only fools and horses' and the 'Comic Strip presents' series.

ROSIE GINGER (HANNAH CLANCY)

Introducing the delightful and multi-talented Rosie Ginger. Rosie is no stranger to our screens, appearing in a number of TV series including 'Cardinal Burns', 'Ashes to Ashes' and 'Silent Witness' but it is in 'A Landscape of Lies' that she made her feature film debut at the tender age of 13.

Singer/Songwriter Rosie can be seen on stage putting her Mezzo-Soprano voice to use as a songstress whilst also embarking on a modelling career.

DJONNY CHEN (Cinematographer)

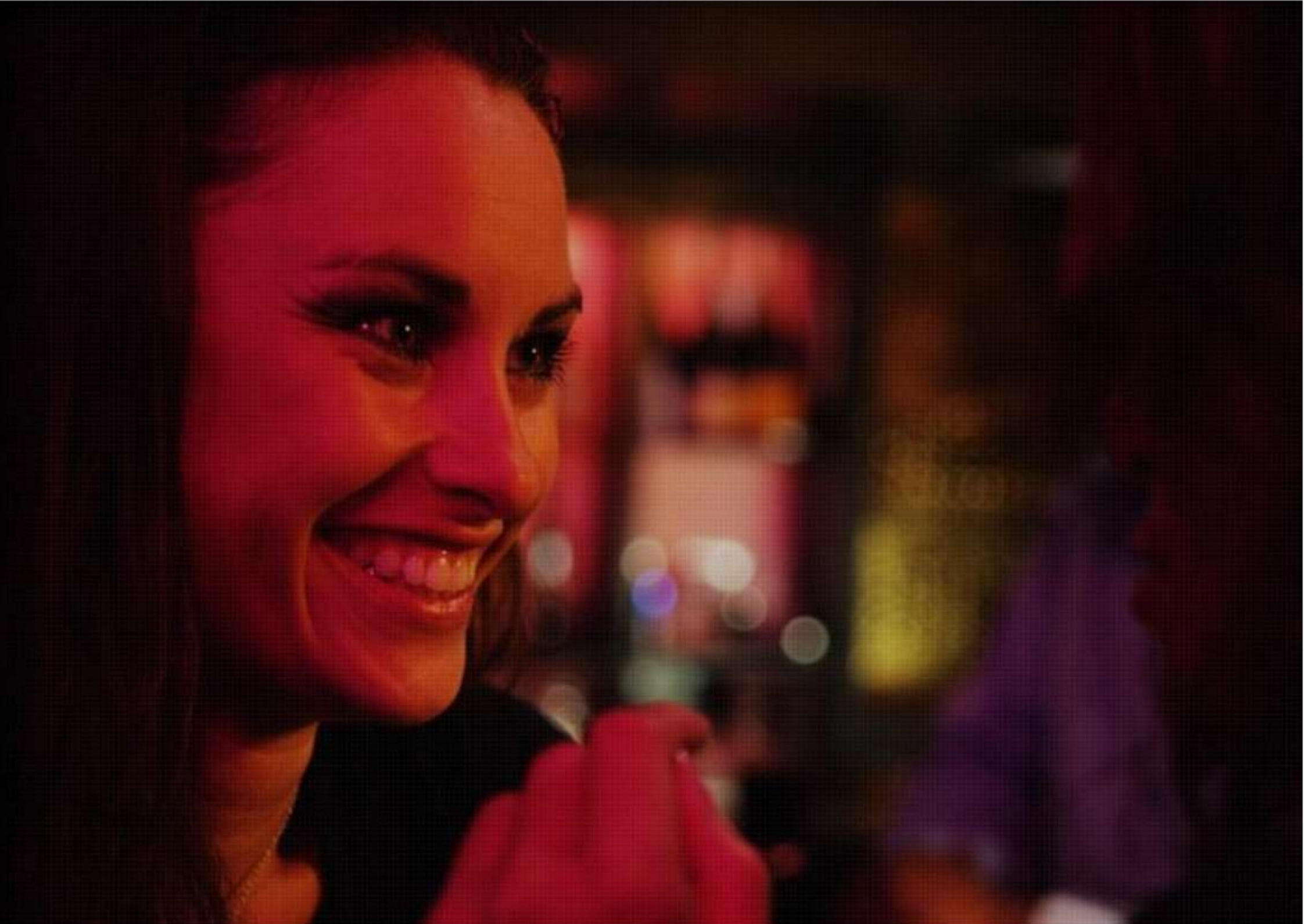
Chinese-British-Indonesian filmmaker & photographer, who has a BA Honors Degree in Film Making at SAE London. Djonny has been making feature films, short films, documentaries, music videos and experimental films.

He won the 2012 Limelight award winning cinematographer for the thriller '*The Killing Game*'.

ABY HAMOUDA (2nd Unit Director)

Aby is a well versed man, speaking several languages, with a creative eye. A professional artist, photographer and filmmaker through his own production company 'Kamoon Films'. When not working as a news cameraman and shooting documentaries for TV.

He has a YouTube channel where he does workshops and share's his experiences in film making & photography.



SOUNDTRACK



HYPERDOSE

"Hyperdose" is an American active rock band formed in the spring of 2015 from Oklahoma City, OK. With the May 2016 release of the Debut EP entitled, "IMPACT" Hyperdose is moving with lightning speed in the hard rock sector.

Recorded @ Crosstrax Studios in Memphis, TN with Grammy Nominated Producer, Justin Rimer (12 stones, saving Abel, Full Devil Jacket), The New EP Impact evocatively conveys the fight for peace amidst an inner life rich with conflict and turmoil. The massive anthem of "Throw it Down" takes you to a world of adrenaline and uncaged energy. Other songs such as "Coming For You" & "Impact" have strong, riotous vocal melodies, dynamic edge toppling guitar riffs & war-like backbone of percussion and bass guitar.

The Debut single entitled, "TAKE CONTROL" was released April 2015 & features guest vocals from Gabe Aranda of the Modern Act Aranda.

Click to find out more at their Official Website: www.hyperdosemusic.com



LJ HOWARD

LJ has been honing his skills from the tender age of ten when he was involved in the local church choir and then later the youth group in Cape Town, South Africa. Music soon became his primary motivation to attend school as a boy and supported by his music teacher he used this burning passion to push his talent forward in any way possible.

He is a singer and performer with a drive for success and diversity; he has a deep rooted instinct for emotive lyrics, a catchy beat and a unique sound, all delivered perfectly for the pleasure of his listeners.

Click to find out more at his Official Website: www.lj-howard.com



PRODUCTION NOTES

On May 25th 2011 a rough first draft was handed in by Paul Knight. He was hired and given a 4 month deadline to get a shoot ready draft of the script, oversee pre-production, audition, cast, crew, go into production and complete the post on the film so it was ready for the AFM (American Film Market) that takes place in November; all for a budget of £100k. Paul brought the feature film in, on time, and £16k under budget.

The producers wanted the film to star Omar Sharif and Gerard Butler with the war scenes to have the same special effects as the Oscar winning *'Hurt Locker'* and be filmed in 3D for the proposed £100k budget. Needless to say the producer's wish list was not fulfilled. When questioned as to why that could not happen, writer/director Paul Knight simply replied 'I can perform many things but miracles ain't one of them'.

Paul Knight's first draft of the script had the roles of Brannigan and his long suffering wife Alice to be older. Alan Ford and Anita Dobson were his first choice for the roles, however upon securing Andrea McLean for the role of Dr. Audrey Grey, the ages were changed to fit the story, and the respective roles finally fell to Danny Midwinter and Helen Latham.

Marc Bannerman proved to be a real team player by agreeing to doing all his own stunts, including throwing himself out of a moving vehicle - 3 times. All the crew were impressed by his professionalism and commitment to the project. He became an instant favourite to the entire team.

Danny Midwinter was not the first choice for the role of Brannigan. Danny contacted director Paul Knight and asked for a chance to audition. Paul agreed but feared Midwinter had overplayed the villain angle in other films such as the award winning *'Freight'*. Upon Midwinter's prepared audition; Paul was taken back and awarded him the role instantly. Midwinter's performance throughout changed the very core of the character and became the surprise hit of the film.

After filming a scene with Andre Nightingale (playing Jacob Fassbender) and Samantha Cunningham (playing Louise McAvoy), the crew packed up to make their way to the next location, leaving the director, Andre and Samantha to travel over by themselves in a separate car. Director Paul Knight realised that the car keys had been left inside the previous location and had to wait 2hrs for the owner of the flat to return.

Writer Paul Knight is a huge comic geek and placed characters names within the film from the X-men franchise, including Emma Frost, Xavier, Summers, Grey, Lehnsherr and Darkholme. He even used the surnames of the actors playing Professor X & Magneto as characters names – Hilt McAvoy and Jacob Fassbender.

The slaps to the faces you see throughout the film were not scripted. The director pulled the actors to one side and told them to slap the other actor on the take for a real reaction. The cast would then go over their scenes with a fine tooth comb to see if there was any angle a slap could be worked in.

The scene with Midwinter in the Police interview room, alongside Mel Mills (DCI Lane) & Kelly George (DI Carter) was not in the script and was a spur of the moment thought that worked on so many levels. The director gave Midwinter carte blanche to do what he saw fit and told Mills and George to go with the flow and improvise. However too really build the emotional outburst, the director kept Midwinter waiting in the room with the 3rd unit as he did other things, he kept delaying it which in turn frustrated Midwinter. Once Paul felt Danny was ready to explode he came in, called 'Action' and the scene was captured in one take. Paul explained 'There was no point doing a second take it would never have lived up to the rawness of the first one Danny was spent. We did cut in's and called it a day'.



2017 FILM FESTIVALS

'A Landscape of Lies – Directors Cut' entered 10 Film Festivals earlier in 2017 where it was officially selected for 7 and became a finalist in 4 covering 9 categories including: Best Film, Best Actor, Best Actress & Best Director. It recently walked away with 7 awards at the 'Out of the Can' film festival – 4 wins and 3 runner up's. It was awarded **Best Actor – Danny Midwinter** (who won against Bollywood superstar Alykhan), **Best Actress – Andrea McLean** (who her debut performance won against fellow Scottish actress Karen Gillan), **Best Supporting Actor – Andre Samson** and **Best Director – Paul Knight**. The film was also awarded the Runner up position for Best Film (The Valley won), Best Soundtrack (El Jugador de Ajedrez won) and Best Producer (Conor Ibrahim for 'Freesia' won). The team are still awaiting the event nights of 2 festivals to find out if more awards have been won.

SCREENINGS

2018 sees its London premiere screening taking place at the Courthouse Hotel in London on the 18th January, hosted by Film Volt before moving on to 30 planned theatrical screenings around the UK and Ireland throughout January and February.

TRAILER



A Landscape of Lies Directors Cut Teaser Trailer 2017

<https://www.youtube.com/watch?v=JfAZV82buPw>



A Landscape of Lies Directors Cut 2017 Official Trailer

https://www.youtube.com/watch?v=Q7ap8_nocj4