



# THE TERROR OF OUR WAYS



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A teenage loner from a dysfunctional family seeks a new identity by converting to Islam - but his conversion is exploited in unexpected ways, with terrifying consequences....



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## PROJECT OVERVIEW

**Logline** : A teenage loner from a dysfunctional family, obsessed by conspiracy theory, seeks a new identity by converting to Islam - but his conversion is exploited in unexpected ways, with terrifying consequences.

**Genre** : Drama / Thriller

**Overview** : Our protagonist Liam Casey is struggling to deal with many of the challenges faced by young people today. As a student in Northern England, living with his single mother and young half-sister in a dysfunctional family situation, with an economy in decline, his future prospects are uncertain. An introverted teenager, overwhelmed by fake news and post-truth documentaries, seeks validation in a new identity that will give him a heroic role.

He no longer trusts religious, educational or political institutions. He also lacks confidence and in his search for meaning and status, becomes obsessed with bizarre conspiracy theories, which he tries to explain to his only friend, Ali, a Muslim.

Eventually Islam seems to offer the answers Liam is looking for. But Liam's manic zeal for his new faith drives him into a terrifying home-grown extremist conspiracy, when his militant Irish uncle Eamon enters the picture.

The film portrays the complexities of modern multi-cultural Britain, and the conflicting loyalties that tear apart families and communities, as well as relationships. It's a nuanced picture that challenges stereotypes. It also engages with the effects of fake news and conspiracy theory, as well as the use of new technologies as weapons. And it culminates in tense action sequences that build to a terrifying and unexpected climax.

At the same time, the humanity of the characters is always in the foreground, displayed in witty dialogue and moments of black humour. Sexual attraction and romance also drive the story. And the involvement of someone fighting for another radical cause provides a potent catalyst for our protagonist's mission.

*The Terror of Our Ways* is not only a topical film engaging with major issues that are both local and global. It takes us on a young man's perilous journey from the confusions of a post-truth world into the psychotic delusions of terrorism.



**Synopsis** : The story unfolds over a six month period. Embedded flashbacks give the audience a deeper insight into character and motivation, while increasing tension as the overall narrative arc is revealed.

We begin in Belfast, where Eamon (50s) leaves a toyshop. After giving generously to a beggar, he purchases a Koran at a book store and glances at a newspaper headline about a new UK political party led by a politician with Northern Ireland connections.

Eamon then calls his younger sister in the UK, Angela (40s) who is very distressed. Her student son Liam (17) has converted to Islam and quarrelled with her and his uncle Seamus (Eamon's younger brother, 40s). He's left home to live at the Ahmed family's restaurant where he works part time. Eamon promises to fly over and intervene in this family crisis.

In a small Lancashire town we meet Liam in his temporary lodgings (the restaurant store room). His study of the Koran is interrupted by Fatima Ahmed (17) who worries that her father Mohammed might want him to leave, as the restaurant has been vandalised with racist graffiti. They embrace.

That evening Fatima, is viciously beaten up by teenagers Darren and Martin. They're infuriated that she's named their mate Brian Buckley (19) to the police as a suspect in the vandalism but equally enraged by a recent (so far unspecified) Islamist atrocity in London.

A few days later a distraught Liam walks on the Moors with his friend Ali Ahmed (18) who tries to reassure him that Fatima's attackers will be severely sentenced in court. Liam insists that only Sharia will bring true justice and Muslims should fight to establish it. Ali's taken aback by his vehemence.

Meanwhile Eamon has arrived in the UK. He meets Angela and Seamus in a pub. Seamus is disappointed to find that his brother has stopped drinking and doesn't want to reminisce about the Troubles. However Angela is pleased to learn that Eamon has become a therapist and could rescue Liam.

Later the brothers banter awkwardly about a night club where Seamus's new girlfriend Emilia (Hungarian, early 20s) works as a dancer.

Next morning Liam encourages Ali to fly his drone over the town, scoping out the route of a forthcoming march by the National Alternative Party, an alt.right group of which Buckley is a member. They also overfly the Conference Centre where Simon Sedgefield, leader of the New Consensus Party will hold a pre-election rally. Liam suggests that Ali could weaponise the drone against the NAP but Ali pretends to ignore him. Eamon has been covertly watching them.

As they drive back to the restaurant, Ali grows angry when Liam accuses him of lacking commitment to Islam. They part in silence. Later that night Ali sends a text to break up with his posh white girlfriend Melissa (17).

Next day a nervous Liam meets his uncle in a shabby cafe. He offers to mediate with Angela and asks him how his interest in politics began.

*Flashback - 6 months earlier*

In Angela's modest council house living room Liam watches TV news footage about war in the Middle East while his younger mixed-race half-sister Caitlin (8) plays with her Nintendo. Angela is obviously struggling as a single parent, both financially and emotionally, but wants Liam to succeed with his studies.

However up in his bedroom Liam is more interested in studying on-line conspiracy theory. When he's interrupted by noisy soul music downstairs, he quarrels with his mother and ridicules her hope that her ex-lover DJ Dexter, Caitlin's father, will ever return.

The following day in the college cafe, Ali ridicules Liam's belief in global conspiracy and chats up Melissa, to the annoyance of Brian, who's leafleting for the NAP, while Liam's behaviour suggests he's infatuated with Fatima.

Later at the restaurant, waiting to deliver takeaways, Liam's impressed by Mohammed's charity to a blind customer. At home, he's even more impressed by the Youtube videos of Raphael Klein. They link big government, celebrities, the media and multinational corporations into a global conspiracy. Liam's making notes but Ali is bewildered.

A couple of days later in a college politics lesson, Liam accuses the lecturer Ms Chaffey (30s) of being a mere 'tool of the elite'. At home, when Angela tries to reach out to him, he compares his shambolic family, from which his father Jim has been absent for a decade, with the stable Ahmeds.

Angela now turns to her cowboy builder brother Seamus for support. But he feels college has only aggravated Liam's confusions. Her priority should be finding a new boyfriend.

Liam and Ali go clubbing, as Ali has set up a double date with Melissa and her friend Karen. It turns sour when Liam repels Karen's drunken advances, nearly risking a confrontation with Brian. Later Ali admits that his increasingly conservative parents would like him to drop Melissa; while Liam says he wants someone 'quiet and serious'.

Liam's now obsessed with increasingly bizarre conspiracy theories and looks for signs everywhere. Distracted on his delivery rounds he crashes his moped.

*Flash-forward*

In another cafe meeting, Liam explains the appeal of Islam. Eamon jokingly probes him to find how far he might be prepared to go - to Syria perhaps? However he later assures Angela that her son has no terrorist ambitions. And Ali's mother Azra (40s) is reassured to learn her son has broken with Melissa. Eamon continues his exploration of Liam's motivations in the next cafe session and asks how he became converted.

*Flash-back three months earlier*

Ali tells Liam that despite the moped accident Liam could still work at the restaurant as a waiter. Later Liam is trying to impress Ali with Raphael Klein's new book which asserts that the global conspiracy is actually controlled by aliens who want to mate with our women and that there's an Islamic element involved. Ali leaves in disgust but furious Liam follows him out and they fight in the street.

Yet Ali takes pity on his friend and they drive around the Moors, trying to resolve their differences. Ali finally convinces Liam that Islam would give him a way out of his fantasies.

As the sun rises, they stop the car and Liam, prompted by Ali, kneels in submission to profess his new faith. A few days later Imam Dr Shaheed (60s) welcomes him to the Mosque.

Angela, raised a Roman Catholic, is soon aware of his conversion and confronts him. He responds by condemning her 'crusader' religion and criticising her drinking binges.

His convictions are reinforced by his growing friendship with Fatima, who challenges him to take on Brian in a college debate about freedom of speech.

In the mean time, Seamus is concerned that Angela is looking to Eamon for help with Liam. To Angela's surprise he seems disturbed by a recent phone conversation with his older brother but deflects the discussion to Angela's upcoming birthday party and the prospects of her getting a new man.

At home Liam criticises Angela for dabbling in fortune telling, while praying for her conversion. In the street his outbursts provoke hostility from local youths.

Events reach crisis point at Angela's party, where Liam is outraged by the 'decadent' music and dancing. He accuses Seamus of pimping Angela to his mates. After a fight with Seamus, he tries to smash up the living room and then exits, leaving the family stunned, to find a refuge at the restaurant - thanks to Ali.

At the college debate, Liam denounces British notions of free speech and democracy. Amid increasing heckling, he proclaims that the UK needs Sharia to purge its corruption, inviting the adoration of Fatima and the enmity of Brian. Ms Chaffey is logging the proceedings.

Two days later, in his car near the Moors Ali has made love to Melissa. Their intimacy is brutally disrupted by the news of a massive bomb blast at the National Film Theatre in London. Ali fears that all UK Muslims are going to be stigmatised but Melissa is more worried about his friendship with Liam, causing tension between them.

Mohammed attends a meeting at the Mosque with Dr Shaheed and two Elders (60 plus) to discuss a bursary for a young man to attend a madrassa. Mohammed proposes Ali for the award, but Shaheed and the Elders reject the idea, citing Ali's secularised behaviour. Shaheed instead suggests Liam (now aka Abdul Aleem) for his zeal, convincing the Elders that Liam is interpreting jihad as a spiritual discipline, not an incitement to violence. Mohammed's objections are overruled.

Overnight the restaurant is daubed with racist graffiti. Next morning Mohammed insists that Ali's affair with Melissa has provoked this, while Ali says that it's a response to the London bombing - or maybe because they've taken in Liam.

### *Flash Forward*

Liam is nearly run over by a car that fails to stop at a crossing. Liam's growing paranoia convinces him that this may have been deliberate.

In the cafe he tells Eamon that he's afraid, and he's worried that the Ahmeds will ask him to leave. Eamon says that he knows of a safe place where Liam can be relocated. Liam is relieved by this, as Eamon recounts his role in the Troubles, joining the IRA, taking part in missions and finally being jailed in the Maze Prison in Belfast, where he was forced to undergo 'enhanced interrogation', which he compares to the techniques used in Guantanamo Bay. He implies that this has left him with health problems. Liam is profoundly impressed, even inspired. But he refuses to attend Angela's family get-together.

Over after-supper drinks Angela still believes that Eamon is 'doing his best' for Liam. Seamus is drunk, making inane jokes comparing ISIS and the IRA that embarrass girl-friend Emilia. But she's flattered by Eamon's charm and impressed by the firmness he shows in shutting up Seamus (which he's easily achieved with a whispered reference to long-lost brother in law Jim). Caitlin plays with her present from Uncle Eamon, a toy gun.

Back at Emilia's flat, Eamon helps her to put an unconscious Seamus to bed. In the living room, they drink and Emilia learns that Eamon is a 'freedom fighter'. This resonates with her. She shows

him an old photo of a relative who fought and died in the 1956 Hungarian Revolution. On a reckless impulse they make love.

Next morning a hung-over Seamus has his suspicions. But Emilia tells him that Eamon urgently needs his help.

Liam has been summoned to meet Eamon outside the cafe. He's surprised to see Uncle Seamus turning up in his rusty van but agrees to get in.

They drive along a country road. Then to Liam's alarm, Eamon snatches his phone and both men overpower him.

They arrive at Seamus's yard, a squalid caravan, a portakabin, a container and assorted building gear. They chain Liam up inside the container. Outside Seamus asks Eamon directly if Emilia had sex with him, but doesn't argue too hard with Eamon's denial. He agrees to keep guard over Liam.

Eamon walks around the town centre, taking a special interest in the Conference Centre and an empty house nearby.

At the restaurant, an irritated Mohammed asks Ali why Liam hasn't shown up for his evening shift. There's no reply from Liam's phone.

In the container a detuned radio is pumping out white noise. When Eamon enters, Liam insists he will never renounce Islam. Eamon says he's simply undergoing some basic military training, before leaving to catch a pre-election TV interview with Simon Sedgefield MP, who has promised a radical solution to terrorism.

In the morning Ali calls at Angela's house, looking for Liam, but is met by a furious outburst from Angela, who now blames the Ahmeds for stealing her son and poisoning his mind. Her anxiety is partly relieved by a call from Eamon, who tells her that he's in the Lake District, taking Liam on a 'camping trip'.

Eamon is actually subjecting Liam to a violent interrogation, pouring scorn on his nephew's amateurish notions of armed struggle. Then, when Liam is at his lowest point, Eamon offers him the chance to join him in a properly weaponised mission against the NAP, enemies of both Islam and Irish Nationalism.

Angela, still anxious, is visited by Detective Constable Naomi Harrison (30s) and social worker Sarah James (40s) enquiring about Liam's whereabouts. They fear he may be in danger. Sarah wants him to join the anti-radicalisation Prevent programme. Angela senses an implied criticism of her parenting and her family, so tells them to leave.



Liam is now grateful for his uncle's apparent support. Eamon then engages with Seamus, who has had Eamon's arms cache hidden in the yard for some years. Seamus is at first reluctant to get involved, especially when Eamon reveals that they will also be targeting Sedgefield as well as the NAP.

After a few drinks, Eamon takes Seamus on a nostalgia trip that morphs into an hypnotic regression. Seamus is made to revisit the night he decided to give brother-in-law Jim a punishment beating for cheating on Angela.

Seamus is forced to recall how he staked out the club, where comedian Jim was performing. We learn that Seamus gave him a fatal blow that night. Seamus then disposes of the body. He's terrified that Eamon might tell their sister and nephew. So compliance with Eamon's demands is inevitable.

Ali suspects that Liam is at Seamus's yard and Fatima wants to go there with him. They tell their parents that they are going to help out at an open day at the Mosque.

Ali and Fatima arrive near the yard and survey it with the drone, catching sight of Liam. But Seamus spots the drone, so Eamon intercepts them with a shotgun when they try to drive off and forces them into the yard.

Fatima is enthralled to learn that Liam is going on a jihadi mission and immediately decides to join him, impressing Eamon with her fervour and passion for martyrdom. Ali fears that they are both caught up in a terrorist *folie a deux*, but also fears for his own life. Taking him aside, Eamon warns him that his only option is to stay behind with Seamus and use the drone for surveillance as the mission progresses. Ali feels compromised but realises he has no choice.

Eamon, Liam and Fatima set off in Ali's car. In town the NAP begin marching through the Asian quarter, past hecklers and a police presence. Inside the Conference Centre Simon Sedgefield is welcomed by his middle-class audience.

As he drives, Eamon outlines his plan. Liam and Fatima will be dropped off at the park, where the NAP march culminates in a rally and speeches from the bandstand. Liam is disturbed because he assumed Eamon would be supporting him, while Fatima cannot understand why Eamon is going to the Conference Centre alone. Eamon explains that Sedgefield is lobbying for an American defence company. Their Dark Galaxy project uses AI-controlled drones to pre-emptively take out suspects on the basis of their internet traffic, specifically Muslims. Fatima respects Eamon's decision but Liam feels Eamon has betrayed him.

Detective Constable Harrison, now aware of Eamon's past, approaches Seamus's yard, backed up by firearms officers.

The NAP marchers arrive at the park. More protesters have gathered and the atmosphere is edgy.

At the yard, Seamus orders Ali to get the drone up - only to see police cars approaching down the narrow lane. He commands Ali to get in the van.

Eamon drops Fatima off at the north entrance to the park. Liam embraces her, and she tells him they will soon be together.

Seamus and Ali are trapped in the lane by police cars ahead and a tractor behind. Seamus nevertheless brandishes his shotgun and demands to be let through.

Liam is dropped off at the south entrance to the park. Eamon shouts words of encouragement but Liam ignores him.

Firearms officers order Seamus to drop the gun and surrender. Instead, Seamus pushes Ali out of the van, still keeping the shotgun trained on him. DC Harrison tries to negotiate in this hostage situation.

On the bandstand at the park, NAP branch chairman Mr Kitely (50s) introduces their election candidate - Brian Buckley, who's cheered loudly by the NAP youth.

Simon Sedgefield also wins a big round of applause, as he promises a hi-tech hub in Nelson that will bring hundreds of jobs, as the result of an international deal that's vital to national security.

Seamus is forcing Ali at gun point to walk back towards the yard. The police hold their fire as DC Harrison tries to focus Seamus on the issue of his nephew's safety.

Eamon has broken into the empty house that he's checked out earlier. Despite intermittent spasms of pain, he prepares his weapons.

In the park, Fatima is struggling to get closer to the bandstand through an increasingly restless throng of protesters. However, Liam is nearer, Brian's speech about the need for 'humane repatriation' echoing in his ears. He reaches for his pistol.

Eamon checks his phone, expecting an update from Seamus about events in the park, but there's no message. So, with the intention of forcing Sedgefield out of the Conference Centre, he calls the police with a fake bomb warning, giving them ten minutes to evacuate the building.

DC Harrison is still attempting to negotiate with Seamus. He threatens to kill Ali but then shoots wildly at the firearms officers, who respond by killing him.

Liam at last has Brian in his sights. But a NAP steward sees him aiming and tackles him. He panics and fires at random. The crowd is in shock and Liam manages to run towards the park exit. But a posse of NAP supporters pursues him.

Sedgefield's speech is interrupted and the audience start leaving the Centre.

On the bandstand Mr Kitley and other NAP speakers have been wounded. Despite Brian's request for calm, there's mass panic.

The NAP crew catch Liam in a tunnel near the park exit. He goes down in a hail of savage blows.

Fatima finally manages to get within range of Brian and prepares to fire, shouting an Islamist slogan. People assume she has a bomb and try to escape. In the chaos, Fatima's bullet goes wide and hits a child. She is suddenly shocked by the cruel reality of what she has done and drops her gun. Despite Brian's appeal to let the police deal with her, a mob seizes her and carry out their own version of justice.

As Sedgefield and his minders enter the Conference Centre car park, Eamon appears. With his assault rifle he takes out the minders and shoots Sedgefield in the knee. Sedgefield begs for mercy and a chance to negotiate. Eamon, kneeling over Sedgefield, replies that he has no time for negotiations, as he's going to die anyway - as IRA martyr Bobby Sands did in the Maze Prison. He pulls the pin on a hand grenade and releases the lever.

A final montage shows police and emergency services gathering at different locations - the yard, bandstand, tunnel and car park. Bodies are covered.

## WHY SHOULD THIS FILM BE MADE?

So often the media have represented Islamist terrorism in simplistic terms, either as a project embraced by the whole Muslim world, or entirely as the consequence of Western political interventions. According to the stereotype, terrorists are somehow mysteriously 'radicalised' in a one-size-fits-all process, under direct control by \**Daesh* commanders in Raqqa or Mosul. Or they are presented as vulnerable 'victims' of Western oppression or even 'false flag' conspiracies.

But as recent events in Britain, France and Germany have shown, terrorist acts seem random and unpredictable; and the individuals who commit them are driven by complex and often confused motivations. There are many pathways to terrorism which are all unique.

Our story is set in contemporary, multi-racial Northern England; where immigration has created a diverse community, only partially at ease with itself. Tensions are increasing as a result of terrorist incidents in the UK, fomenting a cycle of violence and retribution from extremist groups. Liam's best friend Ali is from a liberal Muslim family, who have assimilated and prospered in the local community; but when Liam converts, he follows a more conservative form of Islam, as taught by the new Saudi Imam at the local mosque. Liam misinterprets this as an exhortation to violent \*\**jihad* and tries to persuade Ali to join him in a *jihadist* attack.

Here the film is making several vital points. Firstly, that the mind-set of the individual plays the key role in creating a pathway towards terrorism. Liam, self-absorbed in a social media bubble, deeply conflicted, and driven by personal demons, grabs at Islamist extremism as a solution to his identity crisis. In another cultural context he might have become an extreme Christian fundamentalist, who shoots up a pagan festival or a gay nightclub. And secondly, that the convert is often more zealous and desperate to prove his commitment than one born into a faith.

The film is also about history coming back to haunt us, both in family and political terms. Liam's mentor, ex-IRA man, Uncle Eamon has suffered 'enhanced interrogation' as a prisoner in Belfast, during the Troubles of the 1970s. Like today's Continuity IRA he has never accepted the *Good Friday Agreement*, and has 'unfinished business' with the British State - specifically with the politician who authorised the interrogation program, and is now leading a new political party. It's through Eamon's grooming - for his own ends - that Liam's vague plans for *jihad* are translated into bloody action and mayhem. There's a hint too of a dystopian future to come, via pro-active \*\*\**Deep State* surveillance and a suggestion that somewhere in the babel of Liam's social media conspiracy theory there might be fragments of truth...



Thus the movie is both a *psychological drama*, as well as a *suspense thriller*, driven by conflict both within and between the characters, as well as political and religious conflict . Our people come to life through edgy banter or furious argument, relieved with moments of tenderness, comedy or even absurdity. This is a film that needs to be made because it doesn't shrink from dealing with the dangerous complexity of twenty-first century living - especially for the young. It doesn't short-change the viewer by offering predictable story arcs or easy solutions. It's about people on the edge - and an audience on the edge of their seats...

### **Glossary :**

\**Daesh* : A derogatory name used to refer to ISIS/ISIL, the radical Sunni Muslim organisation.

\*\**Jihad* : An often misunderstood word in the West, which can mean both; A struggle or fight against the enemies of Islam, or the spiritual struggle within oneself against sin.

\*\*\**Deep State* : A body of people, typically influential members of government agencies or the military, believed to be involved in the secret manipulation or control of government policy.

## WHY 'WE' SHOULD TELL THIS STORY

The team members are keenly aware of the increasing diversity of the UK and its various effects. Two have grown up and continue to live in the North West of England, which contains many multi-ethnic communities, comprising white British (Catholic/Protestant/secular), Pakistani (Deobandi or Sunni Muslim), Indian (Hindu or Sikh), West Indian and Eastern European. The third has lived and worked extensively in London, in daily contact with people in these groups and many others.

We have seen how cultural issues and the ongoing 'asymmetric warfare' of terrorism have affected everyday life, sometimes driving a wedge between groups, sometimes bringing them together. We also know people across a wide spectrum of religious and political belief. In addition we have at times been involved in political or social activism and/or have been affected by religious experience. We've researched the historical background in depth and engaged imaginatively with the perspectives of the central characters.

## THE MARKET PLACE

Terrorism is an international phenomenon, especially now that *Daesh* and its associates are encouraging freelance operators to do their own thing, wherever they happen to be living. Most Europeans, North Americans and Middle Eastern citizens are aware of a severe threat level, even if it is only at the back of their minds. Confronting what we fear is often therapeutic (as in the attraction of horror films). It is a deep-rooted universal drive, as is our appalled fascination with violence.

As for niches, there is an obvious link to the 18-25 demographic across all ethnic groups, but especially young British Muslims, as well as the older generation of Asian immigrants, whose aspirations and anxieties are also addressed. There should be a strong regional market as well, among those who feel that the North of England and its issues have been too often ignored. Metropolitan 'intellectuals' who are involved in political and religious discourse, whether on the Left or the Right would debate the ideology of the film. If it provokes public argument whether in the mainstream media or on Facebook/Twitter, that is a bonus.

The genre's performance internationally is such that, over the last decade; 9 out of 10 Best Picture Oscars have been awarded to dramas or drama/thrillers.

Bearing all this in mind it is apparent that our film will have a wide appeal, across many demographics and territories.

A recent example that could be compared to our project is **Four Lions**, which with a relatively low-budget went on to triple its initial budget at the box office.

## UNIQUE COMPETITIVE ADVANTAGE

Our competitive advantage over other films in this genre, is by presenting a fresh and nuanced take on terrorism with a unique hook.

Unlike some other movies in the drama/thriller genre, which so often rely on melodrama, faux-heroics and contrived upbeat endings, this film doesn't compromise, doesn't offer easy answers but instead presents those raw existential life-changing moments when idealism mutates into obsession and ultimately self-destruction.

This will prove to be one of the most ambitious, highly acclaimed and provocative low-budget British films ever made.





## MARKETING STRATEGY

We will of course be implementing all of the traditional vehicles, as well as any innovative new approaches for raising awareness and interest.

Marketing strategies:

- Website, with film info and tease/trailer to include news updates and press releases.
- Facebook page with film info, news and updates.
- Facebook group to discuss/debate the issues in the film, linking to existing groups in those areas.
- Twitter feed linking to above.
- IMDB listing.
- Social media groups used by young people debating politics, religion, social issues etc.
- Press releases to trade papers, industry web and Facebook pages.
- Press releases tailored differently for tabloid and broadsheet opinion formers, arts and entertainment critics.
- Usual mainstream media outlets especially BBC and Channel 4.
- Guerilla marketing tactics.

## DISTRIBUTION STRATEGY

Having worked with international sales agents on previous films, we would certainly be looking to discuss any potential commercial partnerships in order to gain a theatrical release for our film.

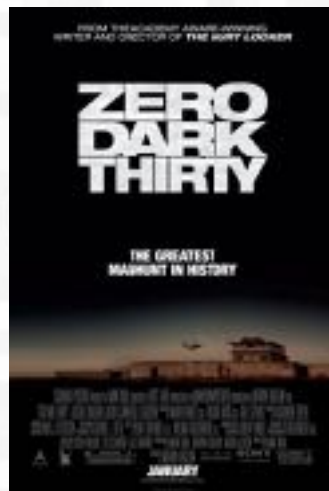
We are also aware of the ever changing landscape of film distribution, so we will investigate all possible routes to market and distribution.

Although DVD distribution could be part of the mix, we realise that streaming is becoming the dominant home entertainment platform, so we will be looking at the best deals available internationally, with all the major streaming companies.



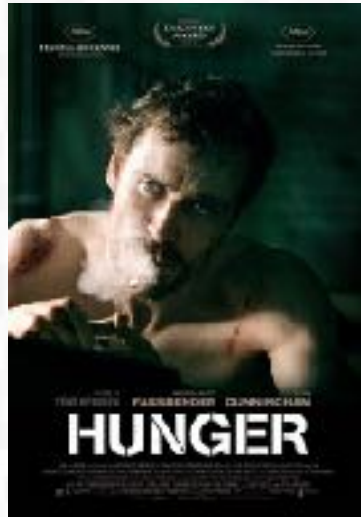
## MARKET COMPARISON

Since 9/11 films dealing with terrorism have inevitably had an increasing attraction for audiences. Some are dramatisations of actual events like **United 93** or **Zero Dark Thirty**, both award-winners. Others have dealt with potential threats as new technologies evolve and the conflicts intensify. The highly praised **Eye in the Sky** gave us drone warfare as well as the ethical issues around collateral damage when Western operatives take out *Al-Shebab* suicide bombers, while underground hit **Four Lions** looked directly at home grown terrorism, albeit comically, depicting both British and British/Asian radicals. Although on a totally different budget level, the controversial but spectacular **Olympus Has Fallen** and its sequel **London Has Fallen** have grossed \$376 million against a budget of \$130 million, which again shows the potential of the subject matter.





In exploring the spirals of violence that drive terrorism our film draws on the history of the Irish Troubles, a recurring theme in some acclaimed movies, like Ken Loach's Palme d'Or winner **The Wind That Shakes the Barley**, Steve McQueen's **Hunger** which depicts IRA hunger striker Bobby Sands and Yann Demange's '71, about a British soldier separated from his unit on the dangerous streets of Belfast.



Teenage angst, youthful alienation and identity crises - key elements in our script - have also been recurring motifs, represented in such classics as **A Clockwork Orange**, **Taxi Driver** and **Quadrophenia**, but more recently in *Cannes Jury Prize-winner* **Fish Tank** and Oscar winning film **Moonlight**, which explores a young person's struggle to find his identity.

And against a backdrop of austerity and social unease, perhaps it's hardly surprising that recent *Palme d'Or winner* **I, Daniel Blake** proved a success. It was 'Ken Loach's biggest success at the UK box office, and sparked much debate in the country. Social realism, which is an important generic ingredient in our film, obviously has resonance for many.





## FINANCIALS

We have produced two different budgets to represent either a low-budget version of the film at £1.1m, as well as a micro-budget version at £460,000. The main difference between the end products, would be a higher level of cast on a higher budget. The production values will remain the same for either version.

At this time, we have not added a marketing and distribution budget.

Budgets and Sales Estimate are available on request.



## CURRENT STATUS

The project has been in development since 2015, and we have worked through several drafts of the script during the period. The script is now completed.

The script has been independently reviewed by several professionals, including the BBC Writer's Room team, who put the script into the final 4% of the 'Script Room Drama 2018' submissions.

An established casting director has been approached, and we are currently in negotiations which will enable us to attach a "bankable" cast.

Our existing relationships with a network of talent mean we are now a position to assemble the necessary production crew expeditiously.

All locations are now sourced and secured pending confirmed dates.

The schedule and budget are available on request.

We have an existing relationship with both a UK, as well as a US sales agent; but this does not restrict us from engaging with any other sales agents, who may be a better fit for this particular film.

## TEAM

The team consists of : -

Stephen Rigg - producer

Adrian Lord - executive producer

Paul Green - screenwriter

Within the core creative and production team, we have been responsible for a wide array of films and creative projects in various genres, over the past 30 years. To date, we have produced a worldwide distributed feature film, as well as award-winning short films and scripts, and had projects produced by BBC, CBC and RTE amongst others.



## SUMMARY

Our unique approach to the subject of terrorism and its effects on our everyday lives, presented in a cost-effective way by an experienced and skilled team, will surely be received with critical acclaim. The distinctive vision of our director will make this stand out from the crowd. So we're confident this is a safe commercial proposition with wide appeal.

We believe the time is ripe for our film, targeting audiences across a range of genres, while offering a new take on perennial themes which have always been good box office.

Thanks for reading this proposal.

## CONTACT

Stephen Rigg (Producer)

[stephenrigg123@mac.com](mailto:stephenrigg123@mac.com) 07973 422 510

Adrian Lord (Executive Producer)

[ade@spiritedaway.co.uk](mailto:ade@spiritedaway.co.uk) 07813 558 381

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