

AND ALAN FORD

# WINTER RIDGE



## FOR IMMEDIATE RELEASE

**YOUNG BRITISH FILMMAKERS SELF DISTRIBUTE NEW THRILLER, *WINTER RIDGE***  
**THEATRICAL UK RELEASE ON 25+ SCREENS starting September 5th 2018**  
**Distributed in USA by Gravitas Ventures September 18th 2018**

***Featuring Stars of Game of Thrones, Snatch & Da Vinci's Demons.***

New crime-thriller *Winter Ridge* recently picked up its 12th AWARD at film festivals and has currently sold to 6 Territories around the world, including North America, UK, China, Canada and Italy.

The project brings star power in the form of [Hannah Waddingham](#) (Game of Thrones, Les Misérables), [Alan Ford](#) (Snatch, Lock Stock), [Olwen Catherine Kelly](#) and up-and-coming star [Matt Hookings](#). The film follows a detective (Matt Hookings) on the hunt for a serial killer who is targeting the elderly, seemingly with degenerative diseases. Other talent in the film includes [Michael Mckell](#) (Allied) and [Ian Pirie](#) (Da Vinci's Demons, Calibre) with behind the camera talent Oscar-winning sound designer [Glenn Freemantle](#) (Gravity, Slumdog Millionaire), editor [Barry Moen](#) (The American) and composer [Paul Saunderson](#) (Kick-Ass).



The film was overseen by award-winning director [Dom Lenoir](#) and producers [Matt Hookings](#) of Camelot Films, [Nancy Bressolles](#) of Nice One Film and [Chris Hardman](#) of chris.hardman Pictures who has worked on films such as Avatar, Wonder Woman and Jurassic World. Director Dom Lenoir says "It was the dramatic nature of the story and the detective genre that first attracted him to the project. The elements that deal with degenerative conditions such as Alzheimer's struck close to home with his own family and experiences. "I'm hoping that this film will raise an interesting debate on the condition and provide a heart-warming understanding of loneliness." There are an estimated 50 million people suffering from Alzheimer's worldwide and we hope the film is given the platform it deserves for it's subject matter to be heard.



[@WinterRidgeFilm](#)



[Winter Ridge](#)



[@WinterRidgeFilm](#)

To see the Trailer of the film or a Private Screener please contact:

Dom Lenoir: [lenoirpictures@outlook.com](mailto:lenoirpictures@outlook.com)

Chris Hardman: [info@chrishardman.co.uk](mailto:info@chrishardman.co.uk)



# WINTER RIDGE

**TRAILER -** <https://tinyurl.com/WinterRidge>

A Police Detective investigates a series of suspicious deaths whilst his wife is in a coma, only to discover the nature of the crimes are far closer to him than he imagined - **runtime 86 minutes**

## Key Selling Features

## Genre: Psychological Thriller

Winter Ridge is commercially appealing to audiences because it actively engages debate and conversation on strong issues such as grief, degenerative diseases, loneliness and isolation. These are current aspects within society that poise discussion and debate.

The film follows an exciting detective thriller genre format with a unique UK feel and aesthetic. The setting and landscape of the movie is reminiscent of American and European cinema, and taps into North American/Scandinavian/Canadian visual natures.

Winter Ridge is the first feature on an exciting slate from the rising UK based production company Camelot Films.

[www.camelot-films.co.uk](http://www.camelot-films.co.uk)



**MATT  
HOOKINGS**



**HANNAH  
WADDINGHAM**

## Social Media Reach

Camelot Films: **Instagram** 30K followers - **Twitter** 25K followers **Facebook** 12K

**Olwen Kelly:** 60K followers on **Instagram**

**Hannah Waddingham:** 10.5K followers on **Twitter**

**Alan Ford:** British Star known from memorable roles in Snatch

UK Theatrical release September 5th 2018

**PRESS:** BBC Spotlight, The Filmmakers podcast, Film London, Podcast 365, The Fan Carpet, The History of Bad Ideas Podcast, Devon Live, Britflicks, Hellblazer, Devon Gazette, London Live, Digital Filmmaker Magazine, Acting Hour, deleted scenes podcast, Britflicks, The Times, The Guardian.

*50 million people worldwide are effected by Alzheimer's and degenerative disease. Winter Ridge explores these themes in a gripping thriller.*



**ALAN  
FORD**



**OLWEN  
KELLY**







**DIGITAL FilmMaker** ISSUE 59  
YOUR NEW GUIDE TO INDEPENDENT FILMMAKING

**PICTURE PERFECT** On the set of David LG Hughes new production Of Gods and Warriors

**Action stations** The challenge of filming a campaign for the RNLI

**Vengeance rising** Behind the scenes with Dutch short filmmaker Sander Blom

**Eternal struggle** Dom Lennox on why he thinks his low-budget flick looks high-end

**Technical ecstasy** The Canadian twin sisters who decided to make their own breaks

**Q&A** Filmmaking professional Emma Dark tackles another drop of your questions on kit and much more...

**Serious talking** The lone filmmaker who wants to take on the film industry

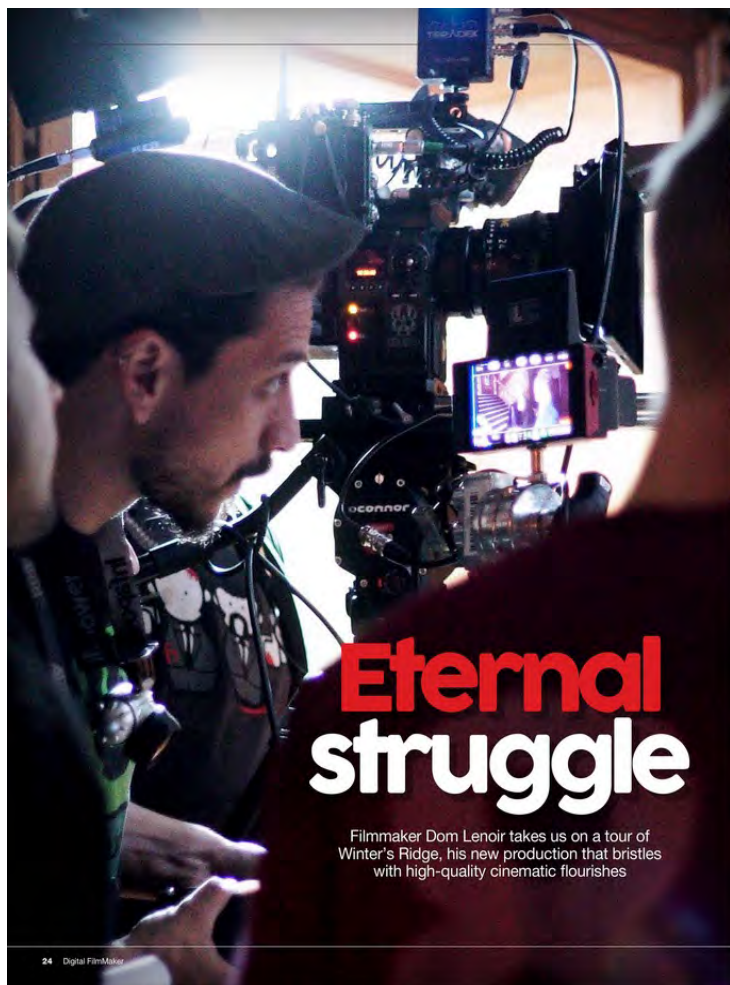
**Building blocks** What it takes to build your own production studio

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# Eternal struggle

Filmmaker Dom Lenoir takes us on a tour of Winter's Ridge, his new production that bristles with high-quality cinematic flourishes



"I've spent the last ten years moving from short thrillers and a couple of no-budget features into more meaningful work," says filmmaker Dom Lenoir. "When I started my focus was very much on production values and visually led films, but I got to a point where I became much more interested in story and script and more importantly on performances and acting. I did a couple of high production shorts, which included a Leukaemia

for me and more contained than a lot of my films, set all in one warehouse and was the start of a good run from his writing. Another short he wrote soon after called Then and Now was about 9/11 and starred Julian Glover. It went onto win a crazy number of awards."

## Stepping stones

"I think for both of us these past projects were all giving us the much needed experience to



dive into what was essentially my first feature with a proper budget as a director and his as a lead actor/producer," adds Dom. "Sometimes you do just need the chance to prove what

you can do and Matt has already proved he can act with a best actor award, and the film has won numerous best film awards to date as well. I think this time we have shown with Winter Ridge you can achieve a cinematic result with an indie film whatever your genre or style. There is a lot of stigma to do with 'you have to do this genre', or use this many locations, and if it's British it has to feel 'British', which I think we have proved wrong with this film. We have gone out as independent producers and taken a project we were passionate about from a script all the way through investment, casting and distribution and proven that you can achieve a lot if you are willing

"We have shown with Winter Ridge you can achieve a cinematic result with an indie film"

drama set way up in the German mountains called Bring Me Home and a film Noir called Shoe Polish, which Matt Hookings and myself wrote and is how we met. Shoe Polish was an interesting change



doing some of them with Camelot including a ww2 spy thriller, and a dramatic journey thriller."

## Another view

"I think all of our projects differ greatly," adds Dom on the point of all this versatility, "but the common ground is only working on projects with good stories and solid creative teams. We say on our film course continually that the script is the most important part of a film, or the blueprint at least, and that is the common ground we look for. Personally, I

tend to gravitate to really human projects with a lot of emotional depth, and big themes and settings. We all have similar.

"The common ground is only working on projects with good stories and teams"

but different taste in films, and Camelot has a mixture of these kinds of projects.

## Dramatic touch

Ultimately, Dom thinks drama is the common grounding in the stories he likes, but he says he really does like combinations of the genre and sub genres. "It seems to be the way my work has gone," he notes. "Coming of Age and the effect of childhood events on forming someone is something I am fascinated by, with some of my favourite films being Mud, Stand By Me, The Spectacular Now, and even Million Dollar Baby if that counts. I also like big, epic stories with heroism and sacrifice. As a result, some superhero films leave me feeling flat because the cheese is overdone, but

Infinity War was exactly the type of project I'd love to make. Chris Pratt is fantastic in those movies, but what I really like in this one in particular is how they developed some brilliant drama with characters like Paul Bettany and Elizabeth Olsen, which gives it emotional grounding. They managed this but still completely deliver on the action and the grand stakes, plus they didn't

go overboard on the comedy capers."

## Branching out

The filmmaker also harbours a penchant for taking on sci-fi at some point too, if the opportunity arises that is. But, there is a hint of caution in what he says. "I think sci-fi is the kind of genre where you can actually use the setting to go even deeper into what it means to be human on the emotional and psychological side," says Dom. "Me NoBODY and Westworld are brilliant examples of how thought-provoking the genre can be and how a different perspective can

make us think about who we are in new ways that a straight drama couldn't. However, I think it is tough everywhere to get indie films made and especially in the UK it seems pretty tough to get things off the ground. My big influence is American cinema, it is what I grew up with and, although you have some fantastic filmmakers and teams here in the UK, that is where I want to end up ultimately. I know Matt is similar and has plans to move to the States as well and, ultimately, it is about finding a climate where people are more open

to getting something original and innovative made. It can be a little tough here in UK to get 'outside the box' films made at a certain budget level. I think we are lucky in that we have investors and people in the team who believe in making our slate with us, both here and abroad, but you do have to

really push and be willing to take setbacks wherever you are aiming to greenlight your film."

## Pushing on

As it stands presently Dom reports that they are just about to roll out distribution. "So, currently we are just beginning on that phase," he says. "We are all hoping the film will do well based on its reception and performance so far, so watch this space. Ideally, I'd like to work in the level that I call the 'Hollywood indie', in that bracket of 10-40 dollars million or so. It

"It is about finding a climate where people are open to getting something original made"

is the kind of area people like Christopher Nolan and Scorsese prefer and, although it is tough to get those kind of films, it does seem to be the area where really intelligent but highly cinematic films sit. When you go higher than that it is harder to maintain the same level of creative storytelling without restrictions and I think a lot of the highest budget films feel they have to pack movies full of comedy capers to succeed and it's often not relevant to good storytelling or the characters. In the meantime, the £1-4 million bracket is probably for the next one, and I expect Matt's Prizefighter project, which sits at the top end, to do really well."







to go the extra mile."

#### Pulling together

Winter Ridge ended up being produced by Matt Hookings, Dom, Nancy Bressolles and Chris Hardman. "Aside from our general producing roles Nancy brought her wealth of experience as a line producer/production manager," reckons the director. "As well as a kit hire company with post-production facilities, and Chris brought his high-level expertise in VFX supervising, which he has done on a Hollywood level with films like Star Wars and Blade Runner 2049. I first brought the project to Matt and we developed the

**"Nancy brings a cool head and technical expertise that held the set together"**

project and script from the early stages. It was originally a script set in Canada and we made the decision to adapt it to the UK. With us both having amassed a good amount of cast and crew who wanted to work with us, we started to build the project from the ground up until we had the makings of an early team and infrastructure, so the film was packaged ready for investors and cast. Nancy and Chris then joined the team as producers and we soon had a project ready to go."

#### Creative outlook

"Matt has a really good understanding of script and storytelling and understands the persistence and drive needed to get films off the ground," adds Dom on how this particular team has benefitted the project. "I have a similar approach which is a philosophy of making things happen despite how impossible or improbable they may seem. I think people buy into your passion and we were able to achieve the vision we



wanted in the storytelling by finding stories that worked within the budget without having to compromise. Nancy brings a cool head and experienced technical expertise that held the set together and Chris was really adaptable and hard working for long hours to solve problems and even provided some capital for the film as an investor."

#### Gritty story

Winter Ridge is a psychological detective thriller at heart, and it explores themes of Degenerative diseases, loneliness and grief. The film follows Detective Barnes who is investigating a series of suspicious deaths whilst his wife lays in hospital in a coma from a recent car accident. "The film isn't a simple whodunit, but tries to explore bigger themes and poses some larger questions about

morality and life," says Dom. "It follows more in the footsteps of American Cinema pieces like Inception and Prisoners in both its ominous setting and use of landscape, as well as it's tone. Ross Owen Williams wrote the script and we also developed it to take into production. The original ideas and concepts were

**"The decisions in the rewrite did allow us to keep an American crime feel though"**

very personal to the writer who has experience of Alzheimer's personally and I think wanted to touch upon some of the struggles involved for sufferers and their families. As I mentioned earlier,

it was actually originally set in Canada where Ross lived for a time, but we adapted it to become a UK thriller for logistical reasons. A lot of the decisions in the rewrite did allow us to keep it with an American crime feel though, with decisions made such as keeping in guns and a focus on the more renegade style of detective work than I think UK cop cinema usually depicts."

#### Clever plan

It sounds like the production team had to live on their wits while producing the film though, for all of the usual reasons. "We had some fantastic investors," reckons Dom, "but we did have a very limited budget to play with. So, as with most films and especially indie's, it was a struggle. We had over 25 locations and a very ambitious

action packaged script, so we had to be very clever with our creative and technical decisions to make it stretch. The result was a brutal schedule of 17 days and a really tight period for pre-production and also setups on the shoot days. I was desperate to shoot in the location and the only solution to make it viable was to really get the town of Lynton and Lynmouth behind the production. I rang up the mayor and got local wonder woman Diana Mitchell onside with the production. With their help we were able to drastically lower costs of accommodation, locations and catering, which meant we were able to offset the costs involved of travelling to the far sides of Exmoor."

#### Camera selection

"We were keen to shoot on the



Alexa initially," adds the director on the point of kit. "But it became apparent that the landscape needed mobility and keeping kit light, especially for some of the quite inaccessible clifftop locations we filmed in. We

partnered up with Nancy and her RED Weapon 6k was perfect for mobility and resolution. We chose ultra primes because, although they are not the most unusual lenses in character, they are brilliant build quality and deliver a

really solid, crisp image. With limited setup time and grip gear available because of the budget, we decided to scrap Steadicam and used carefully planned dolly and jib shots alongside aerial footage to give the film

project where he has had the resources to make something at the level he was aiming for. "Whatever the budget is, in my mind I am always aiming to make movies at the Hollywood level and I'll always try to find a way to get close," states the director. "My early work was very action and visually led and my recent films have been more drama based and this pretty much covers a mixture of both. The performances and talent I got to work with is definitely much higher than my previous work and I'd like to think overall it shows my progression of becoming a more rounded filmmaker.

Currently, we are mid way through a festival run, which is going really well, so far 7 awards in 6 festivals and we have quite a few left to come internationally. Chichester has a great reputation and that is one of next ones, which comes up in August. Distribution-wise, we have a mid-

**"The talent I got to work with is definitely much higher than my previous work"**

its cinematic look. A lot of the work we did to create distinctive visuals was in the lighting as well, which is where we focused a little more of the kit budget. There was an emphasis on monochromatic colours and a film noir backlit lighting style for interiors inspired partly by HBO's The Night Owl."

#### Perfect outcome

Dom actually thinks it's the first

September-wide release in the USA with Gravitas Ventures, and a theatrical run here in the UK at the same time."

#### Bigger deal

And, it's those cinematic values that adorn the film where Dom reckons Winter Ridge has the edge over many of its counterparts. "The reception for the film has been really positive so far," he says. "The two talking points are how much bigger film it feels than its budget, and the ending, which of course we can't talk about directly but I will say has got audiences in some heated debates! The film has built a pretty good presence so

**"With independent film you really have to work alongside your sales people and distributors"**

far with a good number of high-profile media outlets such as BBC Spotlight, London Live and the Filmmakers podcast (which has featured Timothy Spall and Mark Strong to name a few). Camelot films also has a really good social media outreach with 20/30k followers on Instagram and Twitter, and 15k on Facebook. On top of that we also run different ventures such as our 'Business of



Film' producing course, so with everything and our festival run we are getting a lot of attention with both the press and the film itself through all these channels. With independent film you really have to work alongside your sales people and distributors to ensure your film gets recognised and I think it's a conscious decision we have made to really push the marketing ourselves as producers."

#### Production line

Winter Ridge is just one part of the picture too, so to speak. Dom has other irons in the fire to keep him busy. "We all have different projects in development



at different stages," chuckles the filmmaker. "Camelot has a boxing epic called Prizefighter, which is a really exciting high-profile

boxing film to do with the birth of the sport. It is already greenlit and features some incredible cast while the crew and production team are also attached. In addition, we have a really talented writer/director we have been working with called Daniel Graham who just finished his first feature with Willem Dafoe. He has a really interesting follow-up feature, which I think has a Great Beauty-style to it - it's really clever, has intelligent characters and is effortless to read. That one is set for later in the year, which some of us are working on. Matt was also involved recently as a producer on a feature called I love My Mum, which is a hilarious British comedy that literally travels across the world. I have my own slate of features for the end of this year and I should be



## PRODUCTION CREDITS

**Directed by**  
Dom Lenoir

**Produced by**  
Matt Hookings  
Dom Lenoir

**Produced by**  
Nancy Bressolles  
Chris Hardman

**Executive Producers**  
Michael Harris  
Alan (Inil) Abraham

**Executive Producers**  
Andrew Hall Patrick  
McCart  
Emanuele Moretti

**Executive Producer**  
Academy Award Winner  
Glenn Freemantle

**Written by**  
Ross Owen Williams

**Location Manager**  
Diana Mitchell

**Director of Photography**  
Joao Da Silva (AIP)

**Production Designer**  
Niina Topp

**Edited by**  
Barry Moen

**Original score by**  
Paul Saunderson

**Sound Mix by**  
Danny Freemantle

**VFX Supervisor**  
Chris Hardman

**Costume Designer**  
Gabriella Kovago

**Casting by**  
Polly Hootkins (C.D.G)

**Hair and Make up**  
Rebecca Hall













