

**Film:**

WHO NEEDS ENEMIES

**Production company:**

Red Guerilla films

**Facebook:**

<https://www.facebook.com/pages/Who-Needs-Enemies/130412530440147>

**Associate website:**

[www.redguerillafilms.com](http://www.redguerillafilms.com)

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**Company contact:**

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Writer/Director - Peter Stylianou, [stilly@redguerillafilms.com](mailto:stilly@redguerillafilms.com)

**Teaser:**

<http://www.youtube.com/watch?v=7rEuirBa0bQ>

**Full Trailer:**

TBA

**Log line:**

*With friends like these...*

**Synopsis:**

*When local heavy and ex-boxer Tom Sheridan (Ian Pirie) agrees to hire his strip club out to lifelong friend and colleague Ian Levine (Michael Mckell) he soon discovers the private party involves child prostitution and trafficking, catering for wealthy paedophiles. Feeling betrayed and disgusted, Tom obtains secret photo evidence of the party and threatens exposing Ian to his associates and family. This sparks a bloody feud between the two old friends and their foot soldiers, in a story of Morality, Loyalty and Betrayal.*

**Long Synopsis:**

*Suburban London, present day - Chris, Mark and Tony celebrate the success of a little job they just pulled off. The celebrations are cut short when Chris and Tony spring on Mark, while sitting in the car, suddenly killing him for something that happened earlier that day.*

Earlier that day a job was given to them by Ian - a low-key organized criminal boss. The job is to go to Tom's house - a strip-club owner - also involved in organized crime and longtime friend of Ian - to rough him up, find out where he keeps his stash of money and relieve him of it. Chris accidentally kills Tom with a single blow meaning the boys have to search the house high and low for the stash. Mark finds the money...but also something else...a sealed brown envelope. Chris warns Mark not to look in the envelope as per Ian's orders but curiosity gets the better of him so he does.

It turns out the job isn't about the money - what Ian was really after, what Mark found, was incriminating photo evidence of something that took place at Tom's strip club earlier that week. Something so morally deplorable and taboo, that Mark suggests that they betray Ian and keep the money for themselves. But Chris being the loyal enforcer and psychopath that he is, has other plans for Mark and warns Tony to go along with them...or else.

Earlier that week Tom shows Ian around the strip-club as they negotiate rates for Ian's big up-coming night there for him and some of his high-flying friends. Tom is soon angered and suspicious when Ian refuses to hire any of Tom's staff, from doormen to strippers, Ian wants to cater everything himself with no outside interference, in fact, Tom is not even allowed to the party himself! Tom agrees to the terms but has plans of his own - to sneak his young nephew in and have him take photographs of whatever secret event is taking place inside his club.

The pictures are of high-profile people with children. Disgusted and angered by this betrayal from supposedly such a close mate that Tom threatens to call the police on the event but it turns out such threats are futile for such powerful people. So Tom decides on a new strategy - blackmail. The next day Tom makes a call to Ian and tells him that he will send the pictures to Ian's innocent wife Vicky and shatter Ian's masquerade as a loving doting husband and family man if he doesn't tell him where or who he hired the children from. Backed into a corner, Ian tells Tom who then heroically goes to the child brothel, kills the owners and gives the police an anonymous tip to collect the Hungarian children being kept there.

Ian needs to tie up loose ends. He now sets his intention to kill Tom, find the pictures, kill Mark for looking at the pictures which Chris does with great pleasure. Tony on the other-hand is conflicted by such betrayal but is in fear of his life so does as he is told. But Tony is still a loose end and he too has to go. Chris does as he's told but with extra sadistic pleasure, he terrorizes not only Tony, but Tony's girlfriend, Kat whom he beats and rapes. But Tony doesn't go down without a fight. There was something else found in Tom's stash - a gun - which Tony uses to kill Chris. Tony rushes his girlfriend to the hospital. At the Hospital Tony meets a friend in the car park. That friend is a bruised and battered Tom. He thanks Tony for getting him out of a jam.

Earlier that day the only reason Chris thought he'd killed Tom with a single blow is because Tony checked his pulse and said that he was dead... Tony was lying, mainly because he knows Tom as a friend and felt he should help him survive. So he tells Tom to secretly stay quiet until Bash - the man with a van (who disposes of dead bodies for a living) - comes to collect him. Bash is in on the rescue and takes an angered Tom to his home where his girlfriend is giving birth. The whole experience changes Tom. He re-thinks his bachelor life-style and realizes that he has been in love with Vicky, Ian's victimized and mentally abused wife, for many years. Tom has a second chance and doesn't want to waste it.

The next morning Ian sneaks into Tony's empty house to collect the stash they collected from Tom's. He is hurried when Bash turns up to collect Chris and Mark's dead bodies. Ian gets home and searches the bag - he finds the money, the pictures, but where's the film? Where's the SD card? The source of the pictures is missing. Bash finds the SD card in Mark's pocket while he's burying his body. The next morning a letter is posted to Vicky - the envelope contains the pictures. Vicky confronts Ian who denies everything but the facts are too strong. Vicky threatens to call the police but then Ian threatens to kill her if she doesn't obey his wishes. Feared for her life, Vicky does as she's told and goes to her room. Ian burns the pictures while Vicky gets a call from Tom.

*Later that night Ian contemplates long and hard about his next move. He decides to kill his wife while she sleeps in bed. He sneaks into her room only to find she is not there - but Tony is - who knocks Ian unconscious. Tony re-claims the stash and opens the door for Bash who collects Ian and takes him in his van. Bash drives Ian to a remote location where Tom, Tony and Vicky are waiting for him. Tom confronts Ian, rolls up his sleeves and engages in an old fashioned punch up with him. What ex-boxer Tom doesn't know is that Ian has been studying Krav-Maga for many years. Ian uses his martial arts skills to knock, Tom, Tony and Bash all unconscious. He then heads for Vicky who is sat in the car. She pulls a gun from the glove box as Ian drags her out. Ian snatches the gun and threatens to kill them both, her and himself. Tom regains consciousness and desperate to save Vicky he tackles Ian to the floor, fumbling the gun which Vicky reclaims and shoots him with - but inaccurately - she shoots him in the arse! Tom grips the injured Ian who makes his final plea for mercy before Tom fires a powerful uppercut knocking Ian to the floor.*

*Tony comes to, and helps the injured Bash to his feet. Tony checks Ian's pulse and reveals he is dead, killed with a similar blow that apparently killed Tom earlier that week. They all stand over his body in triumphant unison, including Vicky....finally united with Tom.*

*With Friends Like These, Who Needs Enemies?*

**Runtime:**

90 minutes

**Technical Specs:**

Camera: Panasonic GH2, Voigtlander Nokton, Canon L series lenses

Format: AVCHD (1080/24p)

Aspect ratio: 2:35:1

**Starring cast:**

Emma Barton (Eastenders, Chicago)

Michael Mckell (Essex Boys, Doctors, Emmerdale)

Ian Pirie (Da Vinci's Demons, World Without End, Les Miserables)

Kris Johnson ( I Against I, Magnificent Eleven)

Tom Carey (Grange Hill)

Vicky Donovan (The Borrowers)

Glen Fox

Lincoln Samuel

**Director's statement:**

Who Needs Enemies was originally an idea for a short-film idea titled 'The Dead Man', which Tony Currier and I planned to shoot with Kris Johnson. I wrote 'The Dead Man' in two days and after showing it to Tony, we both loved it so much that we decided to take it further and build a feature film around it.

I wanted to veer away from the typical brit-style gangster genre and make something intelligent, thought provoking and current. In most gangster films, evil is just evil, but what I wanted for this film was to analyse it and to describe and present what I believe evil is; the indifference to the suffering of innocence. The subject matter needed to be taboo enough to cause a big split between a group of people who dabbled and skirted around the meaning of evil on an everyday basis. This is how I came to include the subject of child

prostitution and trafficking.

During the scripting, various scandals were uncovered in the media involving pedophilia amongst celebrities, with the Jimmy Saville case dominating the news. This made me think about how evil is usually found in the last place you would ever look. Before I knew it a theme flushed itself out and that became the premise of our film. With Friends like these, who needs enemies.

It took me three months to complete the first draft of Who Needs Enemies. I wrote it as several short films that have interconnected story lines. I also wrote it to be shot on the smallest budget imaginable in order for Red Guerilla Films to begin production immediately and with total creative control.

In order that our small locations would not get overcrowded I chose only a handful of talented, dedicated and passionate people who could multitask. Tony Currier began pulling in professional actors who believed in the project and eventually we had a great cast and crew together who believed in the script as much as we did.

Production took three months of hard multitasking work from the crew and actors to complete before the winter set in. We had amazing strokes of luck at times that carried us through and amazingly enabled us to complete the film under budget yet with a great look and all round high production value. The crew was spent by the end of the shoot but not in vain, because the finished product is truly an amazing feature and a great example of top-end no-budget film-making that we can all be proud of.

Peter Stylianou  
London