

Liar 2 Press Pack



TWO BROTHERS
• P I C T U R E S •

Contents

Liar Series 2 3

Episode Synopses..... 4

Character Biographies..... 5

Cast and key creatives interviews 7

Cast Biographies 19

Key Creatives Biographies 21

Liar Series 2

Three weeks after damning evidence was uncovered proving Andrew Earham sexually assaulted nineteen women, his body is found in the Kent marshes. As one of Andrew's more recent victims, Laura Nielson can't help feeling relieved by the news of his death. The last three weeks spent knowing Andrew was somewhere out there and missing have not been easy.

Yet the seaside community is rocked when the case quickly becomes a murder investigation. Out of town officer DI Karen Renton is put in charge of the case, and together with DS Rory Maxwell, they begin to unpack the events of the three crucial weeks leading up to Andrew's death. The news cast a shadow over those who knew Andrew, all of whom, like Laura, are trying to move on with their lives. As the search to find Andrew's killer gains momentum, the community will be forced to face up to the secrets of their recent past, secrets many of them hope will stay buried. Soon, Laura finds herself thrown deep in the mire of Andrew's destructive path, and once again must fight to be believed.

Episode Synopses

Episode 1

Three weeks after his disappearance, Andrew's body is found on the Kent marshes. His throat slit, it's declared he was murdered. Laura meanwhile is trying to move on from her ordeal. She's slowly growing in confidence in her new relationship with Ian and has returned to work. Yet her initial relief upon learning of Andrew's death is cut short. As DI Renton and DS Maxwell seek to determine who killed him, Laura finds herself drawn into Andrew's destructive path and once again must fight to be believed.

Character Biographies

Laura Nielson

Innately resilient, Laura is slowly recovering from the events of the last series. She found the evidence that proves Andrew raped her and many other women, but afterwards was forced to live always looking over her shoulder, knowing that Andrew was out there, still missing. Now, the secondary school teacher's life will once again be rocked, when Andrew is found dead. Only her own relentless determination can free her from Andrew's grip once and for all.

Andrew Earlham

In equal parts charismatic and depraved, Andrew was a man who committed monstrous acts. But his solipsistic nature proved more dangerous than ever, after he was forced to go on the run. As we'll see in Series 2, the fugitive Andrew sought vengeance. When he's found dead, the extent of his deftly crafted web will gradually be laid bare.

DI Karen Renton

Straight-talking DI Renton is an unconventional police officer, whose bluntness sometimes takes people back. But it's a quality that has led to her swift rise in the London Met, gaining a reputation as one of the country's most reliable homicide detectives. She's not without vulnerability however – her past holds painful memories that shape the way she polices now.

DS Rory Maxwell

Rory is a trustworthy officer held in high regard in the police force. A family man, with strong personal and professional relationships, Rory has always handled his cases with the upmost professionalism. However, when he's assigned to work with DI Renton on the Andrew Earlham murder case, his traditional methods will at times clash with Renton's provocative tactics.

Oliver Graham

An enigmatic figure, Oliver arrives in town for the first time at the beginning of Series 2. His connection with Andrew's past will become clear as the series progresses, and we'll uncover the strange turn of events that brought him and Andrew together years ago in Edinburgh. Year later, he again becomes deeply entangled with Andrew's web of lies, and his actions will have far reaching consequences on Laura's fate.

Winnie Peterson

Gentle, with an underlying inner strength, Winnie is a nurse who worked with Andrew before he died. After Laura uncovered Andrew's recordings, Winnie's life changed, and a friendship began to blossom between her and Laura. But Winnie's marriage has been disturbed by the discovery of the tapes, and with husband Carl retreating into a shell, it's only a matter of time before it implodes.

Carl Peterson

Carl is an army veteran with traditional values, who now makes a living from his small business, maintaining and repairing boats. Recently his life was turned upside down, and he's retreated into himself. Weighed down by feelings of guilt and anguish, Carl is spiralling out of control to potentially dangerous effect.

Katy Sutcliffe

Smart and frank, Katy shares many qualities with her sister Laura. The two were once very close. However, in the last series, secrets were revealed that threatened to divide the sisters forever. Now Katy is nearing estrangement from Liam, the father of her two children, as well as Laura. The scars are not healed yet and Katie is living on a knife edge between recovery and breakdown.

Liam Sutcliffe

Patient, kind, and a devoted father to their two little boys, Liam was deeply hurt by the revelation that Katy was unfaithful. He's coping the best he can despite his and Katy's estrangement, but will Katy open herself up enough for their union to be reborn?

DI Vanessa Harmon

Calm, professional and passionate about her work, DI Harmon takes pride in the care she puts into every case she is assigned. But Laura's rape case devastated her life in a way she never expected when she too became one of Andrew's victims. Now on the road to recovery, Vanessa is focusing on the arrival of her baby, with wife Jennifer. But the death of Andrew will force her to come clean about past actions she thought could stay hidden.

Jennifer Robertson

Vanessa's wife Jennifer is looking forward to the arrival of their new baby, but she hasn't put her anger towards Andrew and what he did to bed. Andrew never paid for what he did – a fact that Jennifer has not forgotten.

Cast and key creatives interviews

Joanne Froggatt is Laura Nielson

How did you feel about the reaction to the first series of Liar?

It is always a wonderful thing when people respond to a project you were a part of because that's what you hope for. It was a very pleasant surprise because you can never second guess these things. No matter how good you may or may not think something is, a lot of it depends on timing, marketing and all of the other factors that have to come together to put it in people's minds and make it a success.

I was just so thrilled that people connected with it and that it opened up conversations. And it made people think about who they believed and why they did or didn't believe a certain character. For me that was all part of the point of the project. It made me sit back and go, 'Oh wow. How do I feel about how I feel about this?' That was very satisfying. To hear those conversations happening with people. Then on a more straightforward level it was lovely to be a part of something that people found so gripping and entertaining.

A lot of people came up to me in the street when it was shown in the UK. It was probably one of the biggest reactions to anything I've done, emotionally. People were just amazing. Everyone was talking about it. The general reaction was that people were completely gripped by it. Which is the best reaction you can hope for. I was very pleased with that.

Liar was a huge hit all across the world. Which is fantastic. It was sold to many different territories and I know some countries are producing their own versions.

Were you contacted by any real-life sexual assault victims after series one?

I got a lot of feedback when my character in Downton Abbey was sexually assaulted and I also had a lot of people speak to me about Liar in person. People would talk about their own experiences of being sexually assaulted in some way and not feeling able to come forward, having woken up in a very similar situation to Laura.

With GHB being such a widely used drug to put women in a vulnerable position. Some people who spoke to me were luckily never attacked. But others talked to me about their experiences of having drinks spiked with GHB or something similar when they had been in a bar or night club. Then, unfortunately, some of those incidents became much more traumatic. At the time, they didn't really know what had happened and thought, 'Maybe I was just drunk? I know something happened but was it me? I can't remember.'

They weren't even able to register they had been sexually assaulted until quite a long time afterwards when they would realise they didn't consent and didn't remember it and they couldn't have been that drunk because they only drank a certain amount, which would not make them pass out. All of that was pretty concerning, I have to say. I had numerous people speak to me about their experiences of that.

Did you know at the outset that there would be a second series?

I knew there was a hope to do a second series and then that would be the end of the story. The ending to the first series was a little bit ambiguous. It could have stopped there. But there was more story to tell. So, the hope was, if it went well, then we would do a second series. Which is as far as these characters will go.

What was it like returning to this story?

It was a really exciting prospect to go back to Liar. When something has gone so well you want to fulfil the story and your commitment to the project. It was such a lovely group of people to work with as well.

I love working with Ioan Gruffudd and James Strong, our main director came back. I loved working with James, Jack and Harry Williams and all of the team. I was thrilled to be back with everybody making something that would stand up to and, hopefully, surpass the first series.

It was also great to work with Kieran Bew - as Ian - again. It's not a smooth path for Laura and Ian but I think there is real love there. It's new and it's troubled by this intense situation they are in. But there are real strong feelings between them. They are good for each other.

How are themes of Liar further explored in this new series?

Lies are very much the theme of the show. In the second series we shift from the question of who was the liar about the sexual assault to who is lying about Andrew Earlham's murder? The finger is pointed at many characters, including mine.

We also have a fantastic new detective character coming in called DI Renton, played by Katherine Kelly. She is investigating the murder and is a great antagonist for Laura. We had some great scenes together. I love working with Katherine. She is fantastic and plays such a wonderful role in this.

DI Renton is Laura's nemesis. It's never really felt like the police have been on Laura's side. And they are even less so in this new series. It's fantastic to play scenes with Laura against another strong woman. We really enjoyed working together.

DI Renton has an interesting way of getting to the truth. She balances on the edge of what is legal. Driving people to distraction. She walks a tightrope of just being inside the law to get the answers she wants to get. Up against Laura, who is an incredibly strong, single-minded woman. Maybe too single-minded at times. It's a pretty great clash of characters.

So, it was nice to have these new characters to bounce off. But we also have flashbacks going over the last three weeks when Andrew Earlham was missing to piece together the jigsaw of what happened to him in that time and also how and why he ended up dead at the end of series one.

Laura feels as if Andrew is still toying with her life from beyond the grave. Which is pretty alarming for her.

Andrew tried to justify what he had done. That's a window into his sociopathic mindset. It delves a little bit deeper into what may or may not be going through the brain of someone like that. Ioan is such a great actor. You think, 'How could such a seemingly lovely and charming guy do those horrible things?' But that's down to Ioan's skill as an actor. That's why he's so brilliantly cast and does such a fantastic job in this.

You've described Laura as one of the most challenging characters you have ever played. Can you expand on that?

It's definitely one of the most challenging characters I've played because of the subject matter of sexual assault and everything that surrounds that, the research, looking into how few of these rape cases even go to court. All of those real things surrounding it.

But also, it's a challenge to play someone where we couldn't tell if she was telling the truth or not. Having to be real for the situation. Because I don't believe you can play your role for the audience, you have to play it as truthful to the role. Then you have to second guess and make choices that are ambiguous enough to tell the story, so you don't know who is lying until the point in the story where you do know.

For instance, the scene in series one where Laura goes to her sister Katy's house on the morning after the attack and says she thinks something has happened. Originally, I shot that, and it was much more emotional. There were lines where Laura remembered what had happened and I was crying. Which is completely correct.

But they said no-one is going to believe that Laura is not telling the truth. So, we needed to re-shoot those scenes and made it, so Laura did not remember. Which is more in-keeping with what would have happened anyway.

That's how I could make the truth of it for the audience and also for the character. Because I didn't ever want to do anything that was unrealistic or insensitive to anyone who has actually been in that situation in their real life.

Is there a sense that Laura is a victim all over again in this series?

Certainly, life is throwing things at Laura in series two that she has no control over. As happened in series one. And she is desperately trying to gain back control. Trying to regain control over her life. She takes it upon herself to seek out various bits of information. Tries to find out herself what has been happening and why. Laura also makes some wrong decisions. It's frustrating at times but also understandable.

In one of the flashback scenes you go back to the first date with Andrew. How was that to revisit?

It was actually really nice to go back to filming that very first date again. Because it's one of the few happy scenes. I said to loan, 'Do you remember when we did this?' All that time ago.

On the night we filmed it there was a massive thunderstorm. The location we used was a little cafe at the end of the pier in Deal which we turned into a restaurant. There was this incredible lightning and thunderstorm. We managed to get through the scene and then as we were walking back along the pier to go back to the hotel this lightning bolt struck. There was so much electricity in the air that all of our hair was standing on end. It was a pretty eventful evening.

We also see Laura back in her kayak. We filmed those scenes in the Kent Marshes. I learned to do it for series one. And I'm really glad I did. So, when I go on holiday I've been able to kayak, which I love.

What are your thoughts about truth and lies today in a wider context?

It feels like we are in a strange time in the world where people in power are happy to lie. Negativity is winning over positivity and humanity. Lies and secrets have been a theme throughout all of time. It's about how humans behave and why we behave in a certain way. What are the reasons for that and what are the moral consequences of the actions you take or don't take. It's a universal theme which is always interesting to explore.

Is it difficult to maintain the intensity of certain scenes when you have to film several takes for different camera angles?

It depends on the day. Some days some emotions come easier than others. And some days they don't. It's often the scenes you feel a bit apprehensive about that actually go the best. It might be a big scene which is hanging over you a little bit for a couple of weeks.

You need to do a good job in every scene but there are always those real pinnacle scenes where you need to be fantastic because they are the pinpoints of the whole series. They always add a little bit of pressure. But they are usually the ones that go best. I think it's because that added pressure gives you a little bit of added focus subconsciously. Or it does for me.

Sometimes when you have to do emotional things, some days it's easier than others. It depends what you are emoting about. Some things connect with you more than others. Not necessarily in this show.

Laura is a character, understandably, that's very angry. She feels disillusioned by life and what has happened to her. Again, understandably so. As I would as well. But I find anger a hard emotion to play every single day. I think because it's so negative.

After two months of doing it I find that rather weird. Having to recreate that anger every day. So that was challenging for me because I'm not really an angry person. I mean, don't get me wrong. I can get angry. I'm a human. But I don't like feeling angry. It's quite a negative emotion.

What makes these scripts by Harry and Jack Williams so special?

Harry and Jack have not only created a show that has an important question at the heart of series one, but they have also followed that with a real full on ride of a thriller. I think anything that is thrilling and entertaining to watch but also has some underlying conversation or message about it is the perfect mix.

It has more to it than just being a thriller. But it's something you don't necessarily notice at first as a viewer because it's not going, 'This is what you should think about this and this.' It is asking the viewer to make their own mind up.

Series two is a rip-roaring thriller which is amazing. There is not much like this on British TV. It's exciting, it's going to surprise people, make them jump and produce all sorts of emotions. It moves at such a pace. I'm not sure how they have managed to come up with a story with so many twists and turns. They are very talented guys those two.

Ioan Gruffudd is Andrew Earlam

How did you feel about the huge reaction to the first series?

I was filming in Australia, shooting my series Farrow. So, when Liar first aired I was getting the responses to it second hand from friends and family. And then, of course, the immense response on social media.

I was in a Brisbane restaurant when the series had only just aired in the UK and was about to start in Australia. But with the advent of streaming some people had already seen it. This entire table of students in their early 20s came rushing up to me because they had binged watched the whole first season that day. And they couldn't get over the fact that 'Andrew Earlam' was in the restaurant.

I've had some incredible encounters including with women who are distraught and disgusted by Andrew. But at the same time, they had fallen for his charm on screen. And they were totally conflicted. They told me, 'Your character did terrible things to those women. But I couldn't stop watching Andrew.' The impact it had was what we had intended with that character.

We were all thrilled with the way Liar resonated with the audience. There are so many steps to the process of making anything for television or film that have to go right. Harry and Jack Williams had written amazing scripts so far in advance that when it came to shoot them, we just had to film what was on the page.

Then you have to put them in the hands of great producers and great directors. Then it has to come together in the edit, which it did beautifully. Plus, a network like ITV putting everything behind it to get the word out there. Then lastly, you've got to get the audience to respond to it.

It's almost a miracle when it all comes right. I knew when we were shooting it, we were on to something special. But when you send it out there you just never know. The response was just tremendous. I was overwhelmed.

Did you know from the outset that Andrew would be killed at the end of the first series?

I only had the scripts for the first three episodes before we started. I did know there would be the reveal in the first series, and we would see that Andrew was actually this person. There was an incredible impact to that. And then we knew this character would have to have that comeuppance. But it was left open ended in terms of who killed Andrew. So now we have this fantastic second series.

Did you have any qualms about returning for a second series?

Having all been blown away by the response to the first series we were thrilled there was an appetite to make the second series. But with every second season of anything, especially so great and impactful as *Liar*, there is always that fear it might not be on the same level and people might not respond the same way.

When I started reading the scripts for the second series and when we started shooting it, I was just so pleased with the way it had come together. So, there is an air of excitement, as well as trepidation, about releasing it out there again. You've obviously never going to satisfy everyone. But I think nonetheless people will be very entertained by the whodunit element of it.

There is so much more of this story to tell. We see Andrew in flashbacks along with the introduction of new characters. We see how Andrew became who he was and more about Laura's path. I've every confidence that people will enjoy it."

How did you approach filming the flashback scenes involving Andrew?

There's a whole new element now to the character of Andrew. In the first series he was hiding everything so well with his confidence and charm. Nobody was any the wiser. But we now see him when he was on the run and his life is completely falling apart.

That was a whole new challenge I hadn't really anticipated or expected. I didn't realise the toll it was going to take on me shooting it, both physically and mentally. It was a real challenge. I got a little depressed shooting it. At the end of the day being alone in London without my family, it was hard to switch off from the job. I lived with him for that whole period of time.

Joanne Froggatt and I filmed that first date between Laura and Andrew again in that restaurant at the end of a pier. There was a massive thunderstorm. Almost prophetic - and symbolic that we were there again. Back where it all began. It was just as magical and intense as it was the first-time round. We were literally in the eye of the storm. It was quite spectacular. But, of course, they had to edit around all of the lightning flashes. There was a real sense that this was the beginning of something terrible for Laura.

How would you describe Andrew's mindset when he is on the run?

Andrew has got away with his crimes for so long. Which led to his over confidence about what he could and could not do. But we see him facing the reality of having been caught and going on the run. Although this is his great demise, he doesn't lose the manipulation tactics he has at his disposal. It's almost like a rat trapped in a corner. He is still going to find a way to fight and get out. We also discover more about his background and why he is able to manipulate certain people.

With this crazy belief that he needs to get one over on Laura. She has ruined his life because she spoke out. You are playing someone who is in complete denial of reality. Andrew is on a downward spiral and is clutching on to all sorts of straws. It was an amazing challenge.

As an actor, could you find any redeeming qualities in Andrew?

You have to bring all of the elements you have at your disposal as an actor to humanise this person. Even though he is an abhorrent human being. Just to find a way of justifying those actions, from his point of view, and making them believable. I thought it was important that we empathise with him in some perverse way.

His actions, to him, are not relevant. It's the fact that somebody has told on him, he's been caught, and they are saying all of these horrible things about him. It's devastating for Andrew. Along with the implications for his relationship with his son Luke, who turns his back on him. I had to create some kind of empathy so people could see there was a human being there but with one element of his make up that is totally off centre.

In the first series people still didn't want to believe that Andrew could possibly have done these things. Even though they saw it with their own eyes. That's the power of a person like him.

Katherine Kelly is Detective Inspector Karen Renton

What were your thoughts about the first series of Liar?

They started filming Liar in 2016 just as I gave birth to my second child and I didn't get time to watch much TV for a few years after that! But I knew it was happening and when I finally caught up with the first series it was as great as everybody had said. It had really made an impact.

When something has been so highly praised, your expectations are high. Which isn't always the best way to watch something - expecting a lot. But I was completely thrown into the plot. I thought it was a riveting piece of storytelling.

At what stage did you become involved with Liar 2?

I worked on Cheat with Harry and Jack Williams who also created and wrote Liar. I had worked from a distance with Harry and Jack because they didn't write Cheat, but they were

executive producers. And I really enjoyed that experience. I'd also worked with the director of Liar, James Strong before on The Best Possible Taste.

Not long after we wrapped on Cheat, they said they were making a second series of Liar and they had a new character in mind, and would I come to the office to talk about the role? So, they sent me a rough outline of the story and Karen Renton. I went to meet them, and we all sat and talked about what we thought would be exciting to bring to the second series.

So, I was involved very early on in the development of this character, which was great. One of the things I like the most about working with Jack and Harry is they are collaborative in the best and truest sense of the word. When they hire you to do a job - anybody on set both on and off screen - they really trust you to do your job and welcome your input. I find that a very enjoyable place to be in that creative environment.

Who is Detective Inspector Karen Renton?

Detective Inspector Karen Renton is a formidable character. She's uninhibited which is very exciting to play. The second series picks up exactly where the first series left off. The murder of Andrew Earlham (Ioan Gruffudd) is a hugely high-profile case. It would have been on the front page of every newspaper.

Karen is brought in from the Met to solve this crime. She's results driven and can work quickly and effectively.

"She is a very powerful character with a particular energy. When she is in the room you know about it. Karen is quite a presence. It's a bold choice when this is such a delicate case. She is incredibly frank. With a particular sense of humour, she has developed out of necessity because she deals with the worst side of human nature on a daily basis.

Karen is a lone ranger. She builds a team very quickly and gets them onside because she is so decisive. But then she will be gone again. Onto the next case.

I was really interested in the psychology of her. One of Karen's strengths is that she can compartmentalise. She can remove her emotions from the situation. That can come across as very cold. But she is there to do one job- to solve this case. Plain and simple.

She wrong-foots people which she sees as an absolute necessity in her job. It helps her get to the truth. The glorious thing about Karen is she has been born with an instinct. You either have it or you don't. Her job is to gather evidence and prove that instinct is right. But she always listens to her gut feeling which has probably never been wrong to date!

Being a police officer isn't just a career for her. It's a vocation. One that she is happy to have. It's a lifestyle of her choosing. Not because she has found herself there. Karen is at her best when she is working. That's a delicious energy to be around. She is not jaded in any way. There is nowhere else she wants to be.

How does she view Laura Nielson, played by Joanne Froggatt?

Laura is, obviously, a prime suspect for the murder of Andrew Earlham. It's just not personal for Karen. What she feels about Laura is irrelevant. Karen won't let her emotions become involved in this. It's not necessary for her to show empathy for Laura. She is there to deal with the facts.

You never really know what Karen feels about Laura until the very end of this story.

Had you worked with Joanne Froggatt before?

We played sisters in *Life on Mars* but were not in the same episode. She was the young Sam Tyler's mother and I was his auntie. But we'd never met each other before this job.

Liar is topical in a wider context today. What are your thoughts about that?

I don't think you can point to any time in history where there haven't been liars and cheats. Personally, I try not to look at the headlines. I try to listen to what somebody is actually saying. Not just read what somebody else has decided they have said. I've never moved with the pack. Even as a child. I was always encouraged to think for myself.

What makes these scripts by Harry and Jack Williams so special?

They are brilliant storytellers. Their energy, excitement and enthusiasm for telling stories is infectious. For me, that's why their shows are so successful. You can see how they are brimming with stories. They are masters at what they do.

Are you good at spotting whodunit on screen?

If I can see how the cogs work, I tend to not watch it. I don't want to see the workings. I want to enjoy it in the way that TV is made to be enjoyed. If I can see the mechanics of it, I probably won't watch another episode.

Harry And Jack Williams - Writers / Executive Producers

How did you feel about the huge audience reaction to the first series of Liar in 2017?

Harry: We were delighted. It's very rare that a show starts with a high audience like that and then continues to grow each episode. Normally, you always lose some viewers on the second episode. You are holding your breath each week hoping it does what you want it to do and this time it did. It was amazing seeing Iwan Gruffudd (Andrew Earlham) and Joanne Froggatt (Laura Nielson) everywhere. It was really exciting. Just what you want from a show.

Jack: The challenge when you deal with something that is a very serious, contentious and complicated issue is to find a way to do justice to that issue but also make it entertaining. We're not necessarily trying to be tub-thumping or trying to make a point. The discussion is an important one. But equally it's got to be something that is interesting. That fundamental tension of, 'Who is lying and who is telling the truth?' and keeping that going for six hours is what hooked people in. That tension of, 'Can you ever know when someone is telling the truth or not?'

Did you always plan to make a second series?

Jack: We don't always plan that much, if I'm honest. But we knew more or less from writing episode one of *Liar* who was lying and who wasn't. And we knew Andrew was going to die in the first series. But that did take some persuasion. It was quite a risk

for the channel. That you end series one on, essentially, a massive cliffhanger. But in our heads, we knew very early on he was going to die and series two was going to focus on who killed Andrew.

But we didn't really decide the machinations of exactly how he was going to die and what series two was going to be about until we wrote episode six of series one. In doing that we worked it out quite early on. We knew there were so many more questions to be answered in a second series. We left ourselves room to explore a lot more. So, we made sure we left the right doors open allowing us lots of flexibility when writing the second one.

We always knew we were going to explore who killed Andrew. But in doing series one we had the joy of seeing Ioan and Joanne's performances. So, we found a way to bring Ioan back more than we might have originally intended. We thought there would always be flashbacks but there is a much bigger role for Ioan than we originally intended for series two. When we finished the first series, we knew we wanted to re-capture as much of that as we can because Ioan is so good.

Harry: Having a number of flashbacks in this second series to what really happened was great and consistent with the first series where you were flashing back to the night of what happened between Andrew and Laura. It kept to the spirit of the show while giving us the mystery and plot.

What did you want to explore in this second series?

Jack: This second series feels like a companion to the first one. There are new characters and new elements. But it very much has the same themes as the first one. Knowing what is true and what isn't. When are people lying and when are they not? Are people lying to themselves?"

Harry: People lying for good reasons and bad. Exploring those grey areas.

Where do we find Laura when we return to the story?

Jack: The first series ended with Andrew Earlham on the run. The manhunt to find him was ongoing and then we discovered he was dead. We open the second series with Andrew Earlham's body being found. Laura is still trying to get over the trauma of what she has been through. She is trying to carry on with her life and put it behind her. But the discovery of Andrew's body is going to bring up everything all over again. This nightmare she endured in series one is back in her life again. There is a sense that Laura is a victim again. It's almost like it's happening all over again. Which gives Laura the impetus to go, 'I'm not going to sit around and wait for the wheels of justice to turn. Because they didn't last time.

How is Andrew still messing with Laura's life even though he is dead?

Jack: What's interesting about series two is, for a dead man, Andrew Earlham has a large role to play. There are two timelines running through this series. One of the crucial things is we see what happened in the weeks when Andrew was missing on the run. We as viewers get to see what happened from the moment Andrew found

out police were going to arrest him. We will see him across all six hours as he tries to evade the police. Things and circumstances change. With a series of events that push Andrew and Laura's lives back together again.

How would you describe Laura and Ian's (Kieran Bew) relationship in this series?

Jack: What was interesting to us was after everything Laura has suffered, what lies beyond for her? How do you rebuild your life after that? We knew we wanted the character of Ian back for series two in order to explore that.

Harry: How could Laura trust anyone after everything she has been through? It was such a lovely relationship between Laura and Ian in the first series, so we wanted to look at that again. See how that developed. Then Kieran Bew, who plays Ian, went and got a job on an American drama called Warrior which required having a gigantic beard. That meant we had to shoot all of Laura and Ian's scenes three months before we shot anything else. So, he could go off and grow a very big beard.

Who is Detective Inspector Karen Renton?

Harry: DI Karen Renton, played by Katherine Kelly, is brought in to investigate who killed Andrew Earlham. We worked with Katherine on Cheat and we are huge fans of hers. As we were writing the character, we were talking to her. So, she was very much involved in shaping that character. Karen Renton is there to do her job and she doesn't really care about the details. She is all about finding the person who did this at whatever cost. She is a really great character who we fell in love with as we were filming.

Jack: We enjoyed working with Katherine on Cheat and she loved the first series of Liar. But she was always going, 'I don't want to be just coming in asking people where they were last night. Because that's not going to be much fun.' That set us a challenge. We had to write a much more interesting character who she would enjoy playing.

Early on with her we hit on this idea of a cop who is a bit of a lone wolf with a tendency to not go through normal procedures. She likes to unbalance people by being quite abrupt and unsettling. So, she often comes across as either rude or funny or unprofessional. But all the while we know she is just using this as a ploy to push people off balance. And that was a lot of fun because it means she ends up not behaving like every cop you've seen on TV. Katherine really added a lot to that part. It definitely helped her find the character.

"It's always hard creating a new police character. Because there are things cops have to do when they come in, which we've seen them all do before. We've also got two very big and important characters played by great actors in Joanne and Ian. So, to find room for a third character who is as important and still has an interior life of their own which is interesting was a real challenge. Frankly, before Katherine signed up the character wasn't nearly as interesting.

Harry: Knowing that Katherine Kelly was going to play the role gave us a lot. We could write it with her in mind. Laura is under suspicion in this series for Andrew's murder and wants to clear her name. Karen is just doing her job, but Laura has to fight against her. A detective who is remorseless.

In the first series Andrew said: "The truth always shows itself in the end." While in this series Laura questions whether the truth makes any difference. Which view do you lean towards?

Harry: This show represents the two different sides of the equation. Particularly given since the first series came out how much more the whole idea of lies and the truth, fake news and so on is in the public eye. Perhaps Laura's question represents the time that has elapsed since the first series came out, reflecting a bit more cynicism about whether the truth does come out or whether it even matters any more. We wrote the first series of Liar in 2016 and just look at the way the world has changed since then. The cynicism about the truth has informed the way we approached the second series.

What was it like working with Joanne and Ian again?

Harry: They are the loveliest actors. Very professional, brilliant and a joy to work with. It is one of those rare occasions, which doesn't always happen, where everyone gets on. They really led the charge on that.

Jack: They don't share that much screen time in this series. But you can't really tell because the moments they have together are so good.

Have you had time to stop and reflect on the success of Two Brothers Pictures?

Jack: We keep saying, 'Next month things are going to be much easier. We've just got to do this...' Then suddenly a year has gone by and we haven't had a break. But we never complain about that. There have been enough times when we didn't work and didn't have anything to do. We're lucky. We get to make TV shows.

Harry: We had 10 years of desperately trying to get things made without success. So, we've got this thing where we want to keep going.

Fleabag, made by Two Brothers Pictures, won yet more awards at the recent Golden Globes while Barack Obama and Jennifer Lopez have both said they are fans. Does that all feel a little surreal?

Harry: I was at the Golden Globes. It was nice to win this time. We were nominated for The Missing and didn't win. It was a lot less fun than winning. It was very surreal for this small BBC Three show. It was amazing to see what Obama had said. And J Lo. That was pretty cool. We started developing that show in 2013 in my living room when we didn't even have an office or a proper company to speak off. So, it was amazing to be there at the Golden Globes with Tom Hanks, Quentin Tarantino and so on. I had a great time.

Jack: I don't really like awards ceremonies so I didn't go....I just decided I can't be bothered with them anymore. It's lovely when you win. And when you don't it's upsetting.

Can you sum up what viewers have got to look forward to in Liar 2?

Jack: If you liked series one you will definitely enjoy series two. It's a really good companion to it. If you feel like it's been a long time since series one has been on don't worry. It's very clear what is going on. It doesn't require that you've watched it last week.

Certainly, if you enjoyed series one this is the conclusion, we always intended to give it. The same amount of twists, turns, reveals, shocks and secrets exposed with thriller moments. It's all that but dialed up to 11 for series two."

Cast Biographies

Joanne Froggott as Laura Nielson

Golden Globe winner and three times Emmy nominee Joanne Froggatt is much loved for her performance as lady's maid 'Anna Bates' in Downton Abbey, a role she reprised recently as the highly anticipated feature film of the beloved period drama that topped the US, UK and Australian box offices in its opening weekend.

For theatre, last year she completed a long-awaited run on stage in 'the mother of all roles', leading the cast in Nicholas Hytner's Alys, Always at The Bridge Theatre in London (Hytner) and winning acclaim for her performance with The Times citing her as a 'West End star' where you 'really can't take your eyes off her'.

Joanne has also built an eclectic and diverse body of film work. Her debut, in In Our Name, won her the award for 'Best Newcomer' at the British Independent Film Awards. Since then she has gone on to play a key role in the 'cleverly plotted' (Variety) A Crooked Somebody that was accredited for its 'terrific performances' (The Hollywood Reporter) starring alongside Ed Harris and Rich Sommer, feature in Haifaa Al-Mansour's Mary Shelley with Elle Fanning, Maisie Williams and Bel Powley and star in the independent feature One Last Thing with Wendell Pierce and Jurnee Smollett-Bell.

Joanne's further stage work includes John Donnelly's play The Knowledge at the Bush Theatre, All About My Mother at the Old Vic Theatre, the Royal Exchange Theatre production of Who's Afraid Of Virginia Woolf? as well as the West Yorkshire Playhouse production of Playhouse Creatures and Be My Baby from the Soho Theatre Company.

Joanne has also added a further string to her bow as she set up her production company Run After It, with numerous projects in development.

Ioan Gruffudd

Welsh born actor, Ioan Gruffudd went on to study at The Royal Academy of Dramatic

Arts. At age 23 he was cast as 'Pip' in a BBC adaptation of 'Great Expectations.'

Ioan was introduced to an American audience when he played 5th Officer Harold Godfrey Lowe aboard James Cameron's 'Titanic' in 1997. Soon after, he was cast as the title role in the Emmy Award winning miniseries 'Horatio Hornblower,' an adaptation of C.S Forester novels for A&E. Having moved to Los Angeles in 2003, he immediately landed the part of Lukas Gold, in the CBS drama 'Century City' alongside Viola Davis. Later that year he appeared as Lancelot opposite Clive Owen, Keira Knightley, Hugh Dancy, and Joel Edgerton in Antoine Fuqua's epic retelling of 'King Arthur' for Disney, produced by Jerry Bruckheimer.

In 2011, Ioan showed us his comedic side when he appeared as the 'Wetwork Guy' alongside Jason Bateman, Jason Sudekis and Charlie Day in Seth Gordon's hilarious "Horrible Bosses."

His other film credits include the quirky comedy 'The TV Set,' co-starring David Duchovny and Sigourney Weaver; the British drama, 'The Kid,' directed by Nick Moran, and the fantasy adventure 'The Secret of Moonacre,' alongside Tim Curry. He also voiced the title character in the animated film 'Agent Crush,' was featured alongside Julia Roberts and Ryan Reynolds in 'Fireflies in the Garden,' and starred in the tragic love story 'Solomon & Gaenor,' which was nominated for an Academy Award for Foreign Language Film.

Ioan also stars in the Australian crime drama series "Harrow" (season 1 and 2) which is produced by ABC Studios International and Hoodlum Entertainment. He played Dr. Henry Morgan in the ABC series 'Forever,' followed by a season long recur as the tech billionaire John Booth in Lifetime's Peabody Award winning series 'UnReal.' Ioan can also be seen in the upcoming film the "The Professor and the Madman" opposite Mel Gibson and Sean Penn.

Katherine Kelly

Since graduating from the prestigious Royal Academy of Dramatic Art (RADA), Katherine Kelly has consistently worked throughout theatre, television and film, showcasing her unique versatility.

Best known for her television roles, Katherine's on screen highlights include 'Lady Mae' in ITV's Mr Selfridge; 'DI Natalie Hobbs' in Netflix's interrogation drama Criminal: UK alongside Lee Ingleby, Nicholas Pinnock, Mark Stanley and Rochenda Sandall, with The Telegraph describing her as being "on ferocious form"; BBC's Gentleman Jack with Suranne Jones; ITV four-part chilling drama Cheat opposite Molly Windsor; the BBC adaptation of John Le Carré's spy thriller, The Night Manager; Sally Wainwright's multi award-winning Happy Valley; Sky One series Strike Back; TV mini-series Him with Fionn Whitehead and BBC Dr. Who spin-off series Class.

Katherine began her professional career in theatre, with projects at the Chichester Festival Theatre and Manchester Royal Exchange before joining the esteemed Royal Shakespeare Company (RSC) in 2004. Credits following include Jamie Lloyd's critically acclaimed production of Oliver Goldsmith's She Stoops to Conquer at The National Theatre and Josie Rourke's "dazzling revival" of City of Angels at the Donmar Warehouse, "vamp-ooning to perfection as Alaura" (Variety).

More recently, Katherine returned to film with Official Secrets Also starring Keira Knightley, Ralph Fiennes and Indira Varma, and the powerful multi-nominated independent drama, Dirty God, about a young woman rebuilding her life following an acid attack.

Key Creatives Biographies

James Strong- Director

James Strong is perhaps best known for his work on Broadchurch, for which he was nominated for Best Director at the BAFTA Craft Awards 2014, the same year the show won Best Drama Series at BAFTA. He won Best Director at the BAFTA Cymru Awards, 2008, for the Doctor Who Special 'Voyage of the Damned'. Most recently, James piloted Council of Dads for NBC which has been picked up to series to TX March 2020. James also directed the new adaptation of Vanity Fair for Mammoth Screen/ ITV/ Amazon, with an ensemble cast. His previous work includes series one of Liar for ITV, as well as Bad Robot's 11.22.63 and Code of a Killer.

Chris Sweeney- Director

Christopher Sweeney is a writer, director, producer, and podcast creator. He directed the 6-part comedy series Back to Life (Two Brothers/BBC/Showtime) which has just been recommissioned for a second series. Currently, Christopher is developing a TV series with writer Joshua St Johnston (The Enfield Haunting) called True Love and the Real Amit Ghosh (Motive/Ivana Mackinnon). Chris is also co-creator/presenter of the hit podcast Homo Sapiens alongside Will Young and is a seasoned music video director with videos for Foals and Lily Allen in his repertoire.

James Dean – Producer

James Dean has worked in Comedy and Drama for over a decade, originating and launching This is Jinsy from pilot stage at BBC to two, 8-part series for Sky Comedy, starring: Stephen Fry, David Tennant, Catherine Tate and Olivia Colman. As a Producer, James has worked on a variation of productions including: two series of Living the Dream, a Big Talk production, with top-line talent, Phil Glenister and Lesley Sharp. The first full series of Marley's Ghosts by Daniel Peacock starring John Hannah and Sarah Alexander for Objective Fiction and UKTV. E4's comedy-drama, Tripped, written by Jack & Harry Williams for Mammoth Screen and C4 drama and The Midnight Beast's second series for Warp/C4. As well as a career in Comedy and Drama, James has had over 10 years producing and directing some of the biggest factual / reality programmes in the UK and the US including: Celebrity Fit Club, Airline USA, Ladette to Lady, Supersize vs Superskinny, Eric Cantona: Looking For Manchester, and Come Dine With Me. Liar is his first production for Two Brothers and ITV Drama.

Harry and Jack Williams- Writers/Executive Producers

Emmy and Golden Globe-award-winning, BAFTA-nominated writer-producer duo Harry and Jack Williams set up their independent production company Two Brothers

Pictures in 2014. Since then, the company has gone from strength to strength, producing shows for Amazon, HBO, AMC, BBC, ITV and Sky. At the core of the slate is Harry and Jack's writing partnership, with their first dramas for the company including BBC1's ONE OF US and BBC1's Golden Globe and Emmy-nominated drama The Missing. The Missing, which starred James Nesbitt, was also nominated for four BAFTAs, including Best Drama. This success led to a second series, starring Keeley Hawes and David Morrissey, which broadcast at the end of 2016 to critical and commercial acclaim.

Harry and Jack have only become more prolific since then, writing shows such as the hugely successful ITV suspense thriller Liar, starring Ioan Gruffudd and Joanne Froggatt. The first series aired in 2017 as one of ITV's highest performing dramas of the year, was nominated for a National Television Award and won the Best New Drama TV Choice Award. Liar will return for a second series in 2020. In 2019, Harry and Jack brought back The Missing's charismatic Julien Baptiste for his own BBC1 series, entitled Baptiste, as well as creating The Widow starring Kate Beckinsale for ITV and Amazon.

Harry and Jack have also sought to nurture the best new writing talent. Most recently, they executive produced award-winning comedy Fleabag, the second series of which was nominated for 11 Primetime Emmys and 3 Golden Globes, among other awards. Fleabag series 2 went on to win 6 Emmys and 2 Golden Globes, including for Best Comedy Series at both awards. Other Two Brothers shows produced in 2019 aired to critical and commercial acclaim, including Gaby Hull's thriller Cheat and Daisy Haggard and Laura Solon's sitcom Back To Life, while Tim Key-penned comedy short Wonderdate was nominated for a BAFTA in 2019 in the "best short form programme" category.

Chris Aird-Executive Producer

Chris is Head of Drama at Two Brothers and Executive Producer on all our dramas. Previously he was a Commissioning Editor for BBC Drama and a Creative Head of Drama for BBC Production in England and also Scotland. He has worked as a Producer for Carnival Films and Kudos, Development Executive for BBC Drama Commissioning and originally trained as a Script Editor at the BBC.

His credits as Executive Producer for Two Brothers are Baptiste, Cheat, The Widow and Liar season 2. Other credits as Executive Producer include One Of Us, Clique, Call The Midwife, Shetland, Stonemouth, Spooks (MI:5), Hustle, Prisoners Wives and Requiem. Credits as Producer include Spooks (MI:5), Hotel Babylon and The Inspector Lynley Mysteries.

Chris is actively developing shows in drama and comedy for a number of networks; especially contemporary original stories. He has a degree in Drama from Bristol University.

About Two Brothers Pictures

Two Brothers Pictures was set up by BAFTA and Golden Globe nominated writer and producers Harry and Jack Williams in 2014. With the aim of producing quality

scripted television in the UK and internationally, Two Brothers Pictures has quickly become one of the most exciting and successful production companies in the UK.

The London based independent, which joined the All3Media family in February 2017, has produced some of TV's best loved shows including Phoebe Waller-Bridge's Emmy, Golden Globe and BAFTA-winning, modern, cult classic, Fleabag (for BBC Three and Amazon), much talked about drama Liar (ITV) and the hugely successful Baptiste (BBC One) both written by Harry and Jack Williams.

Focusing on original contemporary stories, the company also produced The Widow starring Kate Beckinsale (ITV and Amazon), ratings hit drama Cheat (ITV), ambitious international drama series Strangers (ITV and Amazon) and Daisy Haggard's "darkly comic gem", Back To Life (BBC Three and BBC One) which has just been commissioned for a second series.