



PERIPHERAL

TECHNOLOGY HAS NO BOUNDARIES



A YOUNG WRITER
BATTLES THE
INTELLIGENT
SOFTWARE
DESIGNED TO HELP
HER WRITE HER
NEW BOOK AND
STUMBLES UPON
A CONSPIRACY OF
SOCIAL CONTROL.

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| INTRODUCTION |

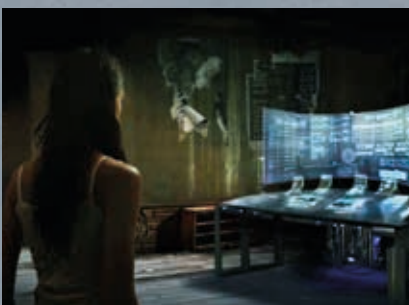
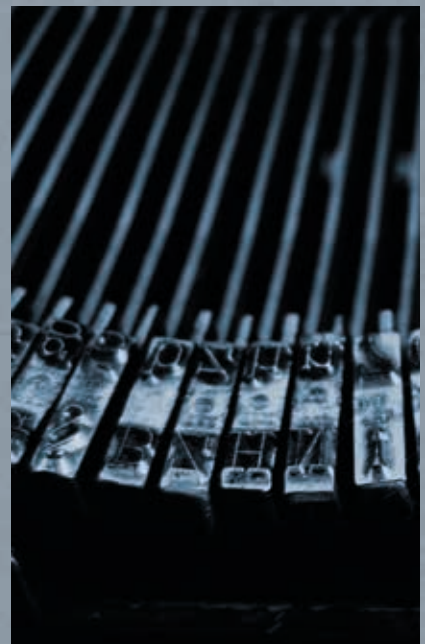


PERIPHERAL is an exciting film that was shot in the UK directed by the award winning genre director Paul Hyett, and written by cult graphic novel writer Dan Schaffer.

The film will be distributed globally, in cinemas and on DVD/ streaming services such as Netflix, and feature a cast of internationally renowned stars.

The producing team brings many years of international experience working with award winning actors and directors, and have gained more than twenty producing credits. Achievements include winning the Sundance Film Festival in 2011 and releasing the UK's best selling Direct to video title in 2015.

The team's expertise and experience will ensure the film exceeds the quality of other films of similar budget and genre. Peripheral has attracted strong market interest and will be promoted and marketed internationally at the four major international film festivals/ markets in the world: The Cannes Film Festival, The Berlin Film Festival, The Toronto International Film Festival, and the American Film Market.



|SYNOPSIS|

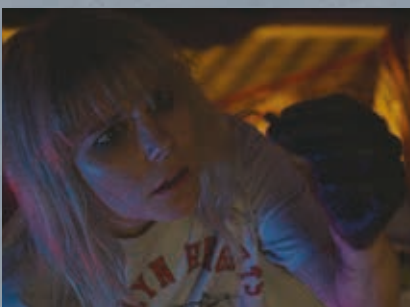


Bobbi Johnson is a young literary sensation facing her difficult second novel. Already dealing with a crazed stalker and her junkie ex-boyfriend, Bobbi is convinced by her publisher to use new smart editing software and finds herself going head-to-head with an artificial intelligence determined to write her book for her.

As the machine manipulates her work to suit its own nefarious ends, Bobbi begins to realise that she is being controlled in ways far more sinister than she suspected. She may, in fact, be a pawn in a conspiracy of social mind control.

Too far down the rabbit hole to turn back, Bobbi must keep writing, fighting her own addictions and hallucinations as she rushes to beat her deadline without selling her soul in the process and becoming a cog in a monstrous machine. A contemporary sci-fi thriller and mind bender from cult writer Dan Schaffer (Doghouse, the Scribbler) about the war between art and commerce, the brain and the processor, flesh and silicon.

Peripheral blends the claustrophobic intensity of PI with the hallucinatory metaphor of Videodrome and the cultural relevance of Cosmopolis into a fiercely smart and original genre film with a critical eye on today's corporate controlled digital culture of entertainment and distraction.



FILMMAKERS

Paul Hyett — Director



Paul Hyett is also known for his groundbreaking special effects work. Rightfully so, as Hyett has crafted some brilliant designs and effects for standout films *The Descent*, *Attack the Block* (for which he won a Chainsaw Award), *The Seasoning House* (for which he won a Critics Choice Award), *Citadel*, *Outpost: Black Sun*, *The Children*, and *Eden Lake* (these are but a few top-notch works on Hyett's résumé).

Formerly a multiple award winning special make up effects designer with twenty years of experience, working as HOD on films as diverse as *THE DESCENT*, *THE WOMAN IN BLACK*, *HARRY BROWN*, *HUNGER* and award winning television such as *DA VINCI'S DEMONS*, Paul is well known for his own unique vision and style, and has worked closely with some of the world's best directors on how their films would incorporate his work.

His first directorial feature film, the dark and harrowing *THE SEASONING HOUSE* was chosen to open Film 4's 2012 Frightfest.

After critical acclaim the film went on to festivals such as the Sitges Film Festival, Paris International Film Festival and San Sebastian horror festival and won the critics' awards at Fantasperto and Mile High Horror Festival as well as

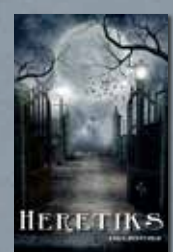
Best Actress at Scremfest LA and Fantaspoo, and most recently at Bragacine IFF grabbing Best Director, Best Film and Best Actress. The film was released into cinemas in the UK in 2013 and has already garnered a cult following in the horror genre, the film being overwhelmingly well received from the horror press.

Reviews from non horror press include: *RADIO TIMES* said 'Highly effective suspense shocker, this hard-hitter is influenced by Alfred Hitchcock and Roman Polanski'. *STARBURST MAGAZINE*: One of the strongest directorial débuts of recent time. *EMPIRE MAGAZINE*: Strikingly bold and brutally compelling.

CINEVUE: Technically meticulous, strikingly photographed, a visually-lavish calling card for its talented young director.

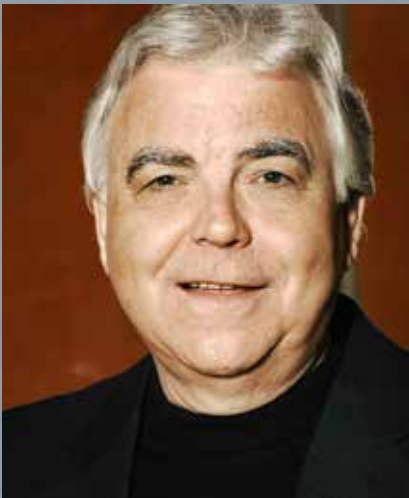
Paul then followed up most recently with his second feature as director the £1.7mill creature feature *HOWL*. About a group of passengers trapped on a late night train that has broken down in a middle of a forest. Under attack from werewolves they have to band together to survive until morning. *HOWL* sold its first territory to Alchemy in the US and has since has had its UK première at Frightfest 2015.

Overwhelmingly positive reviews followed: *FLICKERING MYTH*: *Howl* is a brilliant example of how to get a monster movie right. *STARBURST*: Action packed and full of fun. *Howl* marks Paul Hyett as a director to watch, particularly for his fantastically shot action sequences.



FILMMAKERS

Bill Kenwright — Producer



Bill Kenwright is proprietor and Managing Director of Bill Kenwright Limited, one of the UK's most successful and prolific independent theatre and film production companies.

HIS films include Another Mother's Son, My Pure Land (Britain's submission for the Oscar, best foreign language film), The Hope Rooms, The Day After the Fair, Stepping Out, Don't Go Breaking My Heart, Cheri and Broken (winner, Best Film, British Independent Film Awards). Burden, starring Garrett Hedlund, Andrea Riseborough and Forest Whitaker, will feature at the 2018 Sundance festival.

Recent West End productions include The Exorcist (Phoenix); Evita (Phoenix and Dominion); How the Other Half Loves (Haymarket); Michael Crawford in The Go-Between (Apollo); The War of the Worlds (Dominion); Let the Right One In (Apollo); Twelve Angry Men (Garrick); Will Young in Cabaret (Savoy); Blood Brothers (Phoenix); Dreamboats and Petticoats (Wyndhams); Soul Sister (Savoy); Written on the Heart (RSC - Duchess); The Pitmen Painters (Duchess); The Wizard of Oz (Palladium); On the Waterfront (Haymarket); Sunset Boulevard (Comedy); Joseph and the Amazing Technicolor Dreamcoat (Adelphi and New London); The Crucible (RSC - Gielgud); Whistle Down the Wind (Palace); A Man for All Seasons (Theatre Royal

Haymarket); Scrooge (Palladium); Rob Lowe in A Few Good Men (Haymarket); Festen (Lyric); Judi Dench in All's Well That Ends Well (RSC - Gielgud) and Hay Fever (Haymarket); Jessica Lange in A Streetcar Named Desire (Haymarket); Long Day's Journey into Night (Lyric); The Glass Menagerie (Apollo); The Taming of the Shrew (RSC - Queens); Cat on a Hot Tin Roof (Lyric); Fallen Angels (Apollo); Brief Encounter (Lyric); the Peter Hall company.

On Broadway Travels With My Aunt (Drama Desk Award); Dancing At Lughnasa (Tony Award); Medea (Tony Award); Ibsen's A Doll's House (four Tony Awards); Théâtre de Complicite's The Chairs (six Tony nominations); Cat on a Hot Tin Roof, The Glass Menagerie, Primo, Festen, Passing Strange and Guys and Dolls. Blood Brothers, which ran for 24 years in the West End, also played for three years at Broadway's Music Box Theatre.

As a Director Evita, Whistle Down the Wind, Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, and Blood Brothers. He was nominated for a London Theatre Critics' Award for West Side Story and a Tony Award

for Blood Brothers.

He co-produced the phenomenally successful arena tour of Elvis – The Concert with Elvis Presley Enterprises.

Awards include an Honorary Doctorate from both Liverpool University and Nottingham Trent University, an Honorary Fellowship from Liverpool's John Moores University and an Honorary Professorship from Thames Valley University in London. In 2002, he received the Variety Club Bernard Delfont Award for his contribution to the entertainment industry, and in the same year his CBE. In 2008, he received a Lifetime Achievement Award from the Theatrical Management Association.

In 2017, to celebrate his illustrious career in show business, he was he was honoured by BBC Radio 2 with a special episode of Friday Night is Music Night which was broadcast from the London Palladium.

Bill Kenwright is the Chairman of English Premier League Football Club, Everton. And a fan.

FILMMAKERS

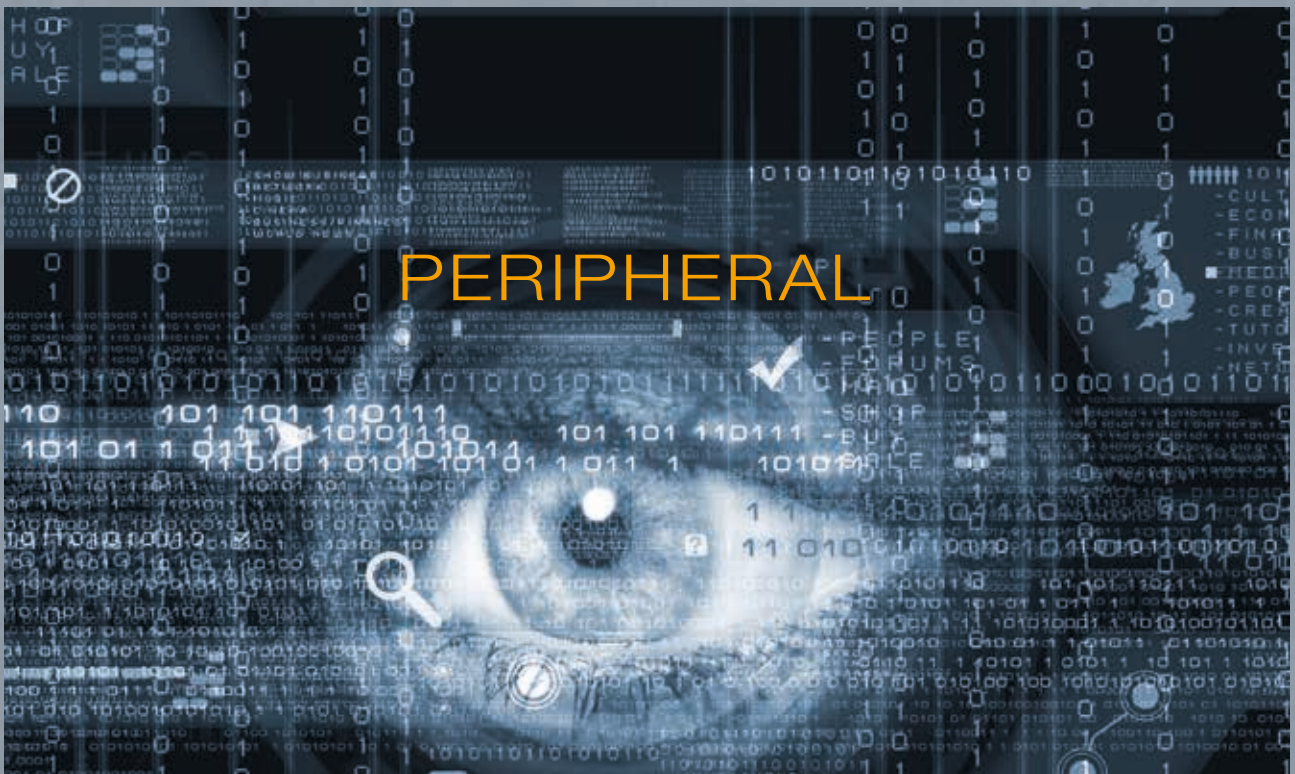
Craig Tuohy — Executive Producer



Craig spent the first 10 years of his career at Disney and Fox in theatrical distribution and marketing. He started writing and producing in 2007. After several award winning short films and music videos, he made the transition to feature films.

Craig was 2nd unit producer on the hugely successful 'Like Crazy', which won the grand jury prize at Sundance. Features Craig has produced include 'Jet Trash' starring Rob Sheehan (Misfits), Beautiful Devils, an adaptation of Othello starring Greg Wise (Sense & Sensibility) and Iain Glen (Game of Thrones), and the multi award winning short film 'The Leap', which was optioned to LBI Entertainment (Birdman, Drive) for the full blockbuster remake treatment.

Since then Craig has produced and directed 'War of Words', a feature length documentary which premiered at SXSW festival. Craig's most recent work is the record breaking DTV hit 'The Rise of the Krays', which was the best selling DTV title in the UK in 5 years. Followed up by 'The Fall of the Krays', which was shot concurrently with The Rise and was released theatrically in the UK in Jan 2016.



FILMMAKERS

Red Rock Entertainment — Executive Producer

Red Rock Entertainment is a film-finance company, based at the world-famous Elstree Studios, home to some of the biggest TV shows on UK television and the studio of choice for many successful British filmmakers.

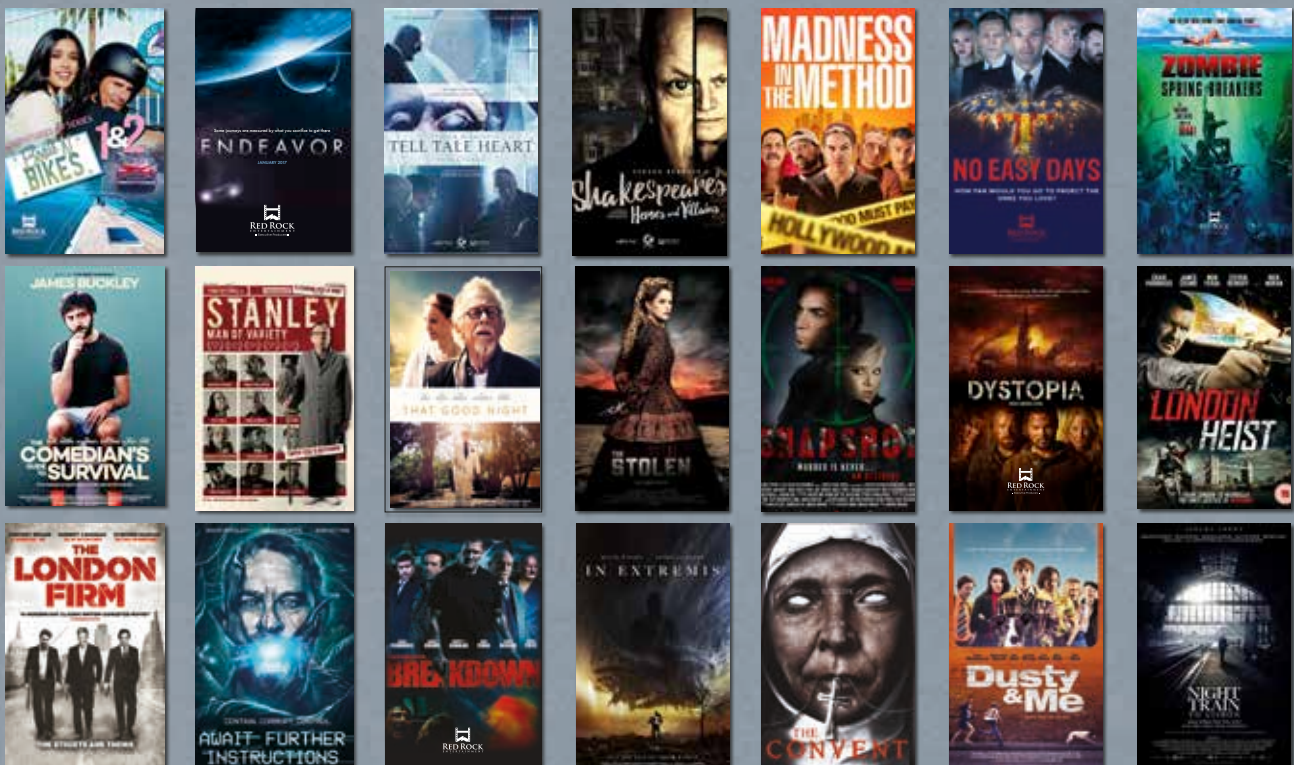
Working in conjunction with many of the UK's top production companies to raise equity for film, TV content and film distribution, Red Rock Entertainment offers a number of tax-efficient opportunities to investors.

It primarily works on projects that are at an advanced stage and are looking for the final tranche of financing. Its focus is on film and TV projects that have commercial appeal, an identifiable audience, controllable costs and a sound financial structure.

As an executive producer, Red Rock Entertainment can arrange for investors to visit sets during filming, appear as extras and attend



private screenings. It also regularly arranges seminars at Elstree Studios, at which high-profile corporate and financial specialists offer advice and insight into the various tax advantages of investing in the UK film industry.

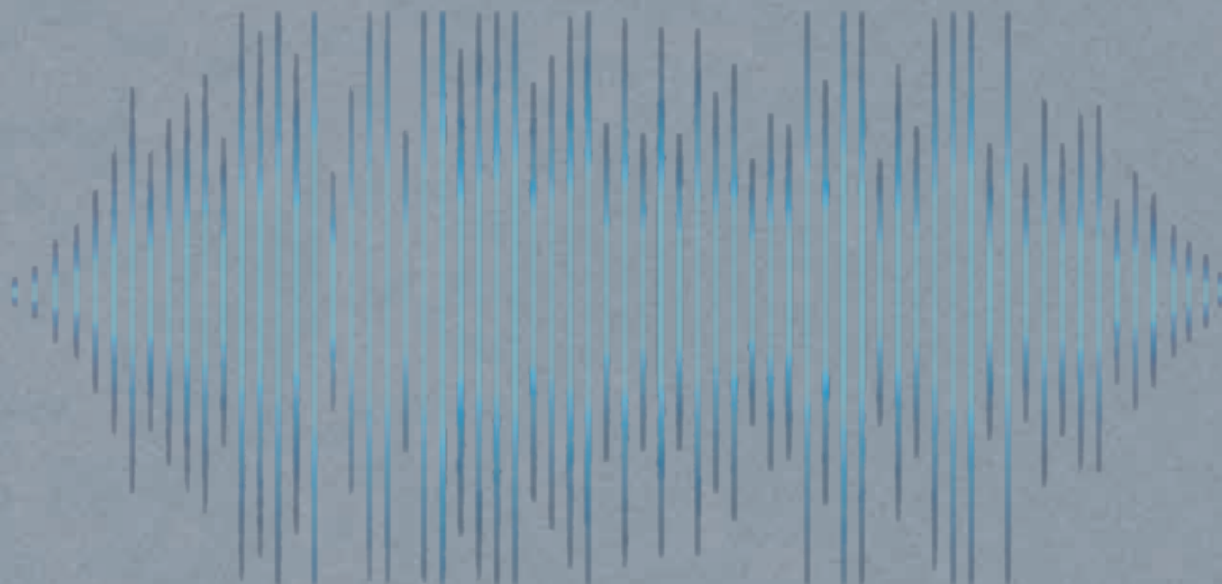


FILMMAKERS

Dan Schaffer — Writer



Dan is a cult writer known for the acclaimed comic book series Dogwitch. He is also the writer and illustrator of the graphic novels The Scribbler, Indigo Vertigo and Killdarlings. Dan's screen credits to date include Doghouse, starring Stephen Graham, Danny Dyer and Noel Clarke, and The Scribbler starring Katie Cassidy, Eliza Dushku, Garret Dillahunt, Gina Gershon and Michelle Trachtenberg.



Anthony Boys — Editor



Anthony Boys is Editor of such comedy gold as 'Veep', 'The Thick of It', and 'Fresh Meat' as well as Feature Films 'In the Loop' and 'Svengali'.

Anthony is one of the few UK based editors who is a member of A.C.E. Anthony recently won an Eddy, the highest award in editing, for his work on HBO's 'Veep'. He is currently cutting on the new Sacha Baron Cohen feature 'Grimsby'.

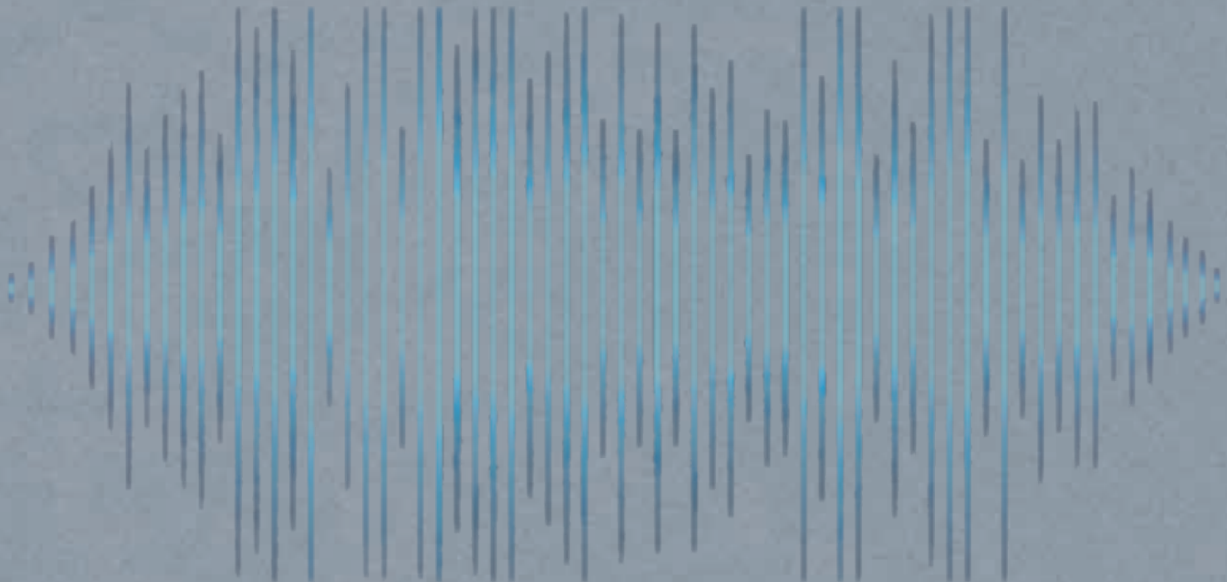


FILMMAKERS

Peter Taylor — Cinematographer



Peter Taylor is the son of the late, legendary Cinematographer Gilbert Taylor BSC who photographed many notable features including Star Wars (1977), Dr Strangelove (1964) and A Hard Day's Night (1964). British Cinematographer caught up with the man himself including on his work on Gravity (2013) for which he won the Camera Operator Of The Year Award from The Society of Camera Operators (SOC) in Los Angeles.



Tony Noble — Production Designer

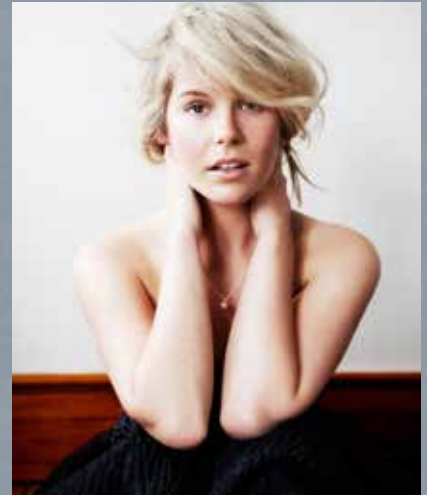


Tony has production designed high profile campaigns for some of the biggest names in British commercials, moving into features, Tony went on to art direct Gavin Hood's RENDITION and was the UK concept artist for Robert De Niro's THE GOOD SHEPHERD. More recently, Tony completed Xavier Gens' post apocalyptic THE DIVIDE, his latest release was the highly acclaimed and multiple award winning MOON, for which Reel Film Reviews referred to Tony's production design respectively as 'jaw dropping' and 'perfect'.



|CAST|

Hannah Arterton— Bobbi



Hannah Arterton is an actress, known for *The Five* (2016), *Burn Burn Burn* (2015) and *Walking on Sunshine* (2014). She trained at the Royal Academy of Dramatic Art (RADA).



Though Arterton has experience in stage, television (BBC fantasy series “*Atlantis*”) and radio (Radio 4 musical drama “*Queens of Noise*”), film is where she wants to concentrate her career, “There’s so much variety in film,” she says, noting she intends to balance her work between indie and mainstream roles. “As an actor, you find different freedoms in both those forms.



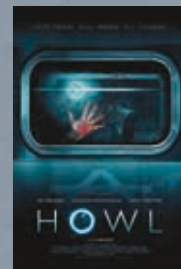
|CAST|

Rosie Day



Rosie Day, Her first film was playing Angel in Paul Hyett's feature film *The Seasoning House* for which she received positive acclaim and won four Best Actress awards. Acting since a young age she has starred in many TV shows and dramas such as ITV's *Homefront*, *Harley Street*, *Grantchester*, BBC's *Siblings*, *Cuffs*, and Channel 4's *Misfits*.

In 2015, she became a series regular on Sony and starz golden globe winning show *Outlander*. In 2017 she stars alongside Uma Thurman in *Down a dark hall* for Lionsgate. 'Butterfly Kisses' a film in which she was the lead.



|CAST|

Tom Conti— Gilmore Trent



Thomas Antonio "Tom" Conti is a Scottish actor, theatre director and novelist of Italian Scots descent.

He has won a Tony Award for Best Actor in a Play in 1979 for his performance in *Whose Life Is It Anyway?*. He has also been nominated for an Academy Award for Best Actor for the 1983 film, *Reuben, Reuben*.

Preferring contemporary over classical theatre (with nary a Shakespeare stage credit in sight), one of West End theatre's most enduring and popular faces of the past four decades has been that of Tom Conti.



|CAST|

Jenny Seagrove— Merlock



British actress Jenny Seagrove distinguished herself as a sensitive heroine during the 1980s in plush TV romances such as, *The Woman in White* (1982), *Diana* (1984) and, in particular, the adaptations of Barbara Taylor Bradford's *A Woman of Substance* (1984) wherein she played Emma Harte, and *Hold the Dream* (1986) as Paula Fairley.

She had a role playing an offbeat Scottish lass in *Local Hero* (1983), and in the United States she was seen in an unsympathetic light as the evil nanny in *The Guardian* (1990), directed by William Friedkin.



|CAST|

Belinda Stewart Wilson



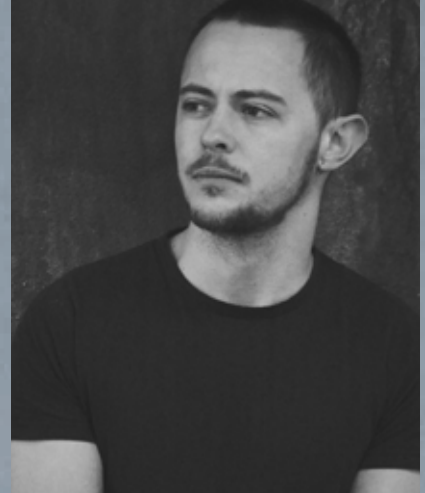
Belinda Stewart-Wilson is an English actress, born in London, England, U.K. She is best known for her role in the popular TV sitcom *The Inbetweeners* as Polly McKenzie.

Her most notable credits were the roles of Victoria Reynholm, the presumed dead wife of Douglas Reynholm in *The IT Crowd*, and Nikki in the TV series *Jekyll* alongside James Nesbitt and Gina Bellman. She also made an appearance in the commercially successful mockumentary feature film *Razzle Dazzle: A Journey into Dance*.

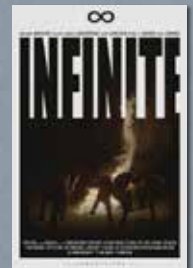


|CAST|

Elliot James Langridge



Elliot James Langridge is an actor and writer, known for Northern Soul (2014), Beautiful Devils (2017) and Harry Potter and the Order of the Phoenix (2007).





What makes film investment so special?

The Writer, Producer and Director are all highly regarded experts in the field of independent cinema. The Director is very much a star on the rise after his extremely well received first two features. His last film 'Howl' sold in the US for more than the entire budget of this film, with a less Internationally recognisable cast.

The film has been designed to be a festival favourite, but produced at a budget level where even if it is not accepted for festivals, the core audience globally is still believed to be large enough to fully recoup the investment.

Netflix have recently signed a deal with XYZ to produce low budget, unconventional Sci Fi and Horror with a high concept. This indicates a healthy modern interest in the genre, as Netflix only produces products that are supported by their audience data.

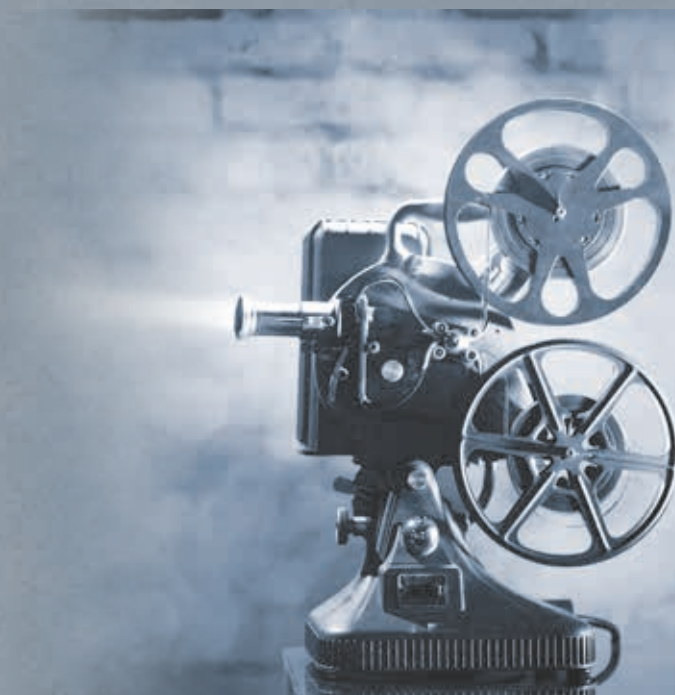
A film doesn't need to be a large success at the box office in order for an investor to receive a return on their investment, that's the benefit of investing in independent film.

The global marketplace for film and TV programmes is growing rapidly as a result of the increasing amount of platforms and media by which they can be shown.

The benefits of investing in film stretch far beyond the sales of box office tickets, DVD/Blu-Ray sales, Television airings, Video on Demand (VOD) subscriptions and the sale of merchandise all count towards the profit a film makes and can continue to generate a profit for many years after a film's initial release.

Key points that make Peripheral a future cult classic and audience favourite:

- Story is absolutely on theme for festival crowds and genre fans.
- Concept works at low budget, as opposed to other thrillers that are expensive scripts compromised by budget.
- Core team are industry veterans and experts in the genre.
- It is a passion project for those involved rather than a payday.
- Script that is more intelligent and subtextual than its contemporaries, yet still delivers as a straight genre piece.
- Should play equally well to both critics and audience.
- Genre is proven to launch careers (Aranofsky, Duncan Jones, Gareth Edwards, Brit Marling)
- The team has access to a world class studio at very favourable rates, in a production partnership with Parkside Mediahouse.
- Fast turnaround. Small shooting schedule, small crew, limited post work.



|EIS|

The UK has two government-sponsored investment schemes for direct investment in companies: the Enterprise Investment Scheme (EIS) and the Seed Enterprise Investment Scheme (SEIS). Both schemes, which offer generous tax relief, were set up to encourage investment into start-up businesses that are not listed on a stock exchange. Investment in unquoted companies often carries a high risk. The tax relief is intended to offer some compensation for that risk.



Enterprise Investment Scheme

The Enterprise Investment Scheme (EIS) was introduced by the UK government in 1994 with the aim of helping small UK companies to raise capital from private investors.

While an EIS investment is not without risk, the incentives for those looking for tax-efficient ways to invest are extremely attractive.

These benefits include:



Income Tax Relief

Investors can claim a rebate of 30% of the amount invested from income tax paid in the year prior to investment, or on tax that is owed in the tax year of investment. Relief can be claimed on up to a maximum of £1,000,000 invested in shares in EIS-qualifying companies, giving a maximum tax reduction in any one year of £300,000, providing the investor has sufficient income-tax liability to cover it. Shares must be held for at least 3 years.

Capital Gains Tax Deferral

If investors have any capital gains tax to pay in the current or next tax year, or if they have paid capital gains tax in the last two to three years, they can claim back or defer tax to the equivalent of up to 20% (or 28% if the gain is on a residential property or for 2015/16) of the capital they have invested in the EIS-qualifying company. If the gain is deferred, when the EIS shares are disposed of then the gain will crystallise at the prevailing rate at that time.

The payment of tax on a capital gain can be deferred where the gain is invested in the shares of an EIS-qualifying company. A capital gain can arise from the disposal of any kind of asset, but the investment must be made within a period of one year before or three years after the gain arose. There are no minimum or maximum amounts for deferral, nor is there a minimum period for which the shares must be held. The deferred capital gain is brought back into charge whenever the shares are disposed of, or are deemed to have been disposed of under the EIS legislation.

Loss Relief

If a loss is made on the disposal of EIS shares then the loss, less the 30% initial relief may be set against income or capital gains for tax purposes.



Key Points

- EIS investors can place a maximum of £1,000,000 in a single tax year, which can be spread over a number of companies.
- A company can raise no more than £5,000,000 in total via EIS investment in a 12 month period.
- Investors have no control over companies that receive their capital and must not hold more than a 30% stake in any company in which they invest.
- Companies seeking investment must be based in the UK and have a permanent base in the country.
- The company's trade must be no more than seven years old.
- Tax relief of 30% can be claimed in the current or previous tax year (from date of share certificate).
- A capital gains deferral can be claimed against the current tax year.
- No inheritance tax to be paid after two years. No income tax or capital gains tax to be paid on any profits on disposal.
- Loss relief on any monies lost can be claimed at current tax rate.
- Monies must remain in the company for three years to benefit from the above.

| PERKS & BENEFITS |

PRIVATE SCREENINGS

Private film screenings form part of a film's production and release cycle. To show off the film to its best advantage, special preview screenings are routinely held in low seat-count theatres offering high-quality projection and sound equipment.

These events, which are usually accompanied by food and drink, also feature commentary from the film's producers, writers or actors. The guest list for a private screening typically includes VIP media personalities, investors, and key marketing and distribution executives.



RED CARPET EVENTS

A red-carpet premiere is the highpoint of a film's release.

Attended by its stars, alongside A-list celebrities, industry moguls and the media, they epitomise the Hollywood dream.

When one of our films premieres, our investors are invited to join us on the red carpet, and experience the glitz and glamour of showbiz for themselves.



NAME IN THE CREDITS



PHOTOS WITH THE STARS



|PERKS & BENEFITS|



CLIENTS WILL BE GIVEN THE OPPORTUNITY TO FALL INTO ONE OF THE THREE CATEGORIES BELOW DEPENDING ON THEIR LEVEL OF PARTICIPATION. (Further details upon request)

VIP TIER ONE

- 4 Tickets to the opening night of one BKL production of your choice or any other BKL show*
- Interval hospitality
- A programme for each person

VIP TIER TWO

- 4 Tickets to opening night performances of any two BKL productions or any other BKL show*
- Interval hospitality
- Programmes for each person
- An official poster signed by the cast*
- Backstage tour

VIP TIER THREE

- Associate Producer Credit on the film credits
- 4 Tickets to opening night performances of any three BKL productions, or any other BKL show*
- Interval hospitality
- Programmes for each person
- An official poster signed by the cast*
- Full guided tour of the set and backstage by a producer representative*
- Access for two to attend rehearsals of a BKL production
- Exclusive Meet and Greet with the cast*

* Occasionally some productions or theatres are not suitable for any or all aspects of the VIP tier packages in which case an alternative will be offered. The management reserves the right to change the VIP tier programme without notice. The decision of the management is final.

All tickets must be claimed and used by December 2018.



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PERIPHERAL

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