



STEVEN BERKOFF

Shakespeare's Heroes and Villains

A FILM BY
STEPHEN
COOKSON

LIPSYNC



RED ROCK
ENTERTAINMENT
A Executive Producers



MACBETH | LAGO | HAMLET
RICHARD III | LADY MACBETH
CORIOLANUS | EDMUND
OBERON | KING LEAR | SHYLOCK

DISCLAIMER:

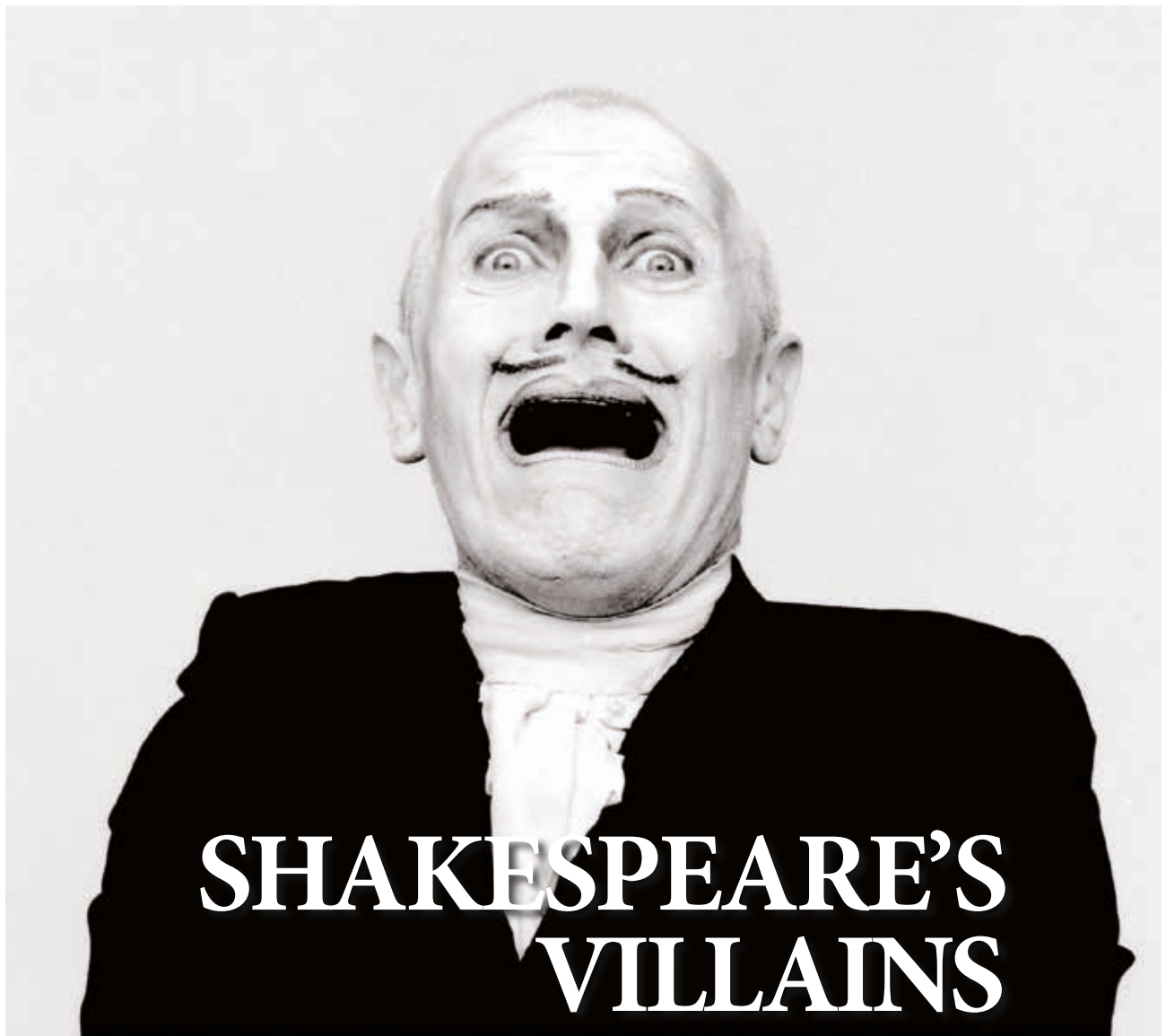
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SHAKESPEARE'S HEROES & VILLAINS



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Shakespeare's Villains is a journey through Shakespeare's most notorious villains with Steven Berkoff as your informed and entertaining tour guide.

From the "genius" villain that is Richard III to the "wannabe" villain, Macbeth, to the "student" villain Hamlet, Berkoff portrays each of these and then goes on to analyse and discuss their motivation and what influences their decisions. Were they always destined to be evil or is it a result of the actions of others?

"EVIL RELISHED IN ALL ITS VARIETY"

The Times

"A MAVERICK WITH AN AWESOME STAGE PRESENCE"

Daily Telegraph

**"Shakespeare's Villains receives the Society of London Theatre
Olivier Award for Best Entertainment"**

DIRECTORS VISION

STEPHEN COOKSON



Actor/Writer Steven Berkoff has been performing Shakespeare's Villains all around the world to high critical acclaim for many years. When he agreed to allow me to make a feature film of his play, I was over the moon and unable to contain my excitement to share his fantastic performance with everyone.

My intention, is to show everyone the true meaning of Shakespeare's Villains and how they should be performed. This will not only appeal to those studying acting at schools and colleges and those poring over Shakespeare's texts, but anyone who enjoys great acting, great writing and great stories.

With no need for thousands of extras or huge special effects (a technique Steven has passed on to me from working with Stanley Kubrick), I intend to keep this film pure with just a stage, some atmospheric lighting and a subtle musical score.

Set in contemporary times so everyone can relate to these highly relevant individuals, Steven will take us on a journey from Othello to Macbeth, from Richard III to A Midsummer's Nights Dream and from Hamlet to King Lear.

With long takes and minimal, choppy editing, I believe the real trick with this film is to simply capture the essence of Steven's award winning performance and show on film, for the first time Shakespeare's Villains in all their glory.



VARIETY

REVIEW



I LIKE NOT FAIR
TERMS AND A
VILLAIN'S MIND.



His unique physical flair makes him an extraordinarily compelling performer.

What is it about bad guys that makes them so compelling for actors to play and for audiences to watch? In his one-man show “Shakespeare’s Villains,” veteran English writer and performer Steven Berkoff delves into this question by examining and occupying some of the bard’s most deliciously evil characters.

In a performance that is part boldly interpreted Shakespearean scenes, part stand-up comedy and part academic analysis, Berkoff provides enough sporadic moments of brilliance to captivate the audience.

Establishing a pattern he will continue throughout, Berkoff first discusses where the character stands in the pantheon of villains, provides an anecdote or two about

actors who have played the role, and ultimately provides a scene, in which he plays all the required characters, which sums up the points he has been trying to make.

If Iago is petty and mediocre, then Richard III is the “brilliant villain,” the mastermind who lets the audience in on his manipulations so we can watch his extraordinary gifts for destruction play out. Berkoff talks of how all villains lack fundamental compassion and are often driven by a lifelong lack of love. The actor/analyst here has it both ways: He ridicules the idea of explaining these complex creations with psycho-babble, and yet he also uses the same jargon for his own purposes.

The show is at its best when the attitude of Shakespeare’s characters

spill over into Berkoff’s own persona. The actor can take on a devilish demeanor even in his more academic moments, relishing the titillating aspects of the Macbeth marriage or the outrageous possibilities of what tyrant Coriolanus might have said to Kenneth Starr.

There is pleasure in saying things one knows can offend, and it is just this enjoyment that makes it clear there’s a bit of the villain in all of us.

Berkoff’s performance as Shylock is easily the most intriguing. He takes the ethnic stereotype to an extreme, contorting his cheeks and wagging his tongue lasciviously. Still, he captures the drama of Shylock’s dealing for a “pound of flesh” with a surprisingly human subtlety.



((Four yellow stars
at least for Steven
Berkoff.))

There's no one like
him in our
theatre, and
his quirky,
visceral,
impassioned
Cockney Jewish
playwriting, so
endemic to the
plasticity of
his acting,
deposits him
squarely outside
the usual groupings
of his peers and
contemporaries.))



"Don't come to Berkoff expecting understatement; come for the uninhibited but highly disciplined joy of open theatricality, here in the service of a play that fully responds to the approach."

"This play is a tragedy in which the political process proves every bit as chaotic and poisonous as war. The point is brought home with blazing, bitter irony in Steven Berkoff's striking production at the Public Theater, the sixth and easily the most provocative offering of the New York Shakespeare Festival's Shakespeare Marathon."

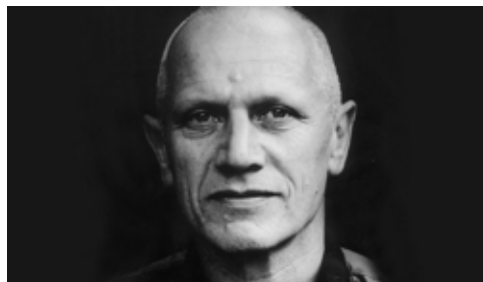
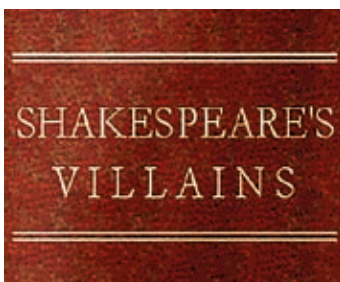
"Steven Berkoff has been an undisputed theatrical legend since the 1970s. Throughout his extraordinary career as a theatrical firebrand, performer, writer and director he has railed against safe, mediocre and superficial theatre."

His theatrical craftsmanship – his physicality and tremendous voice work – has been honed to razor sharpness over a career spanning five decades and it is breathtaking to watch."

CAST

STEVEN
BERKOFF

A Masterclass in Evil



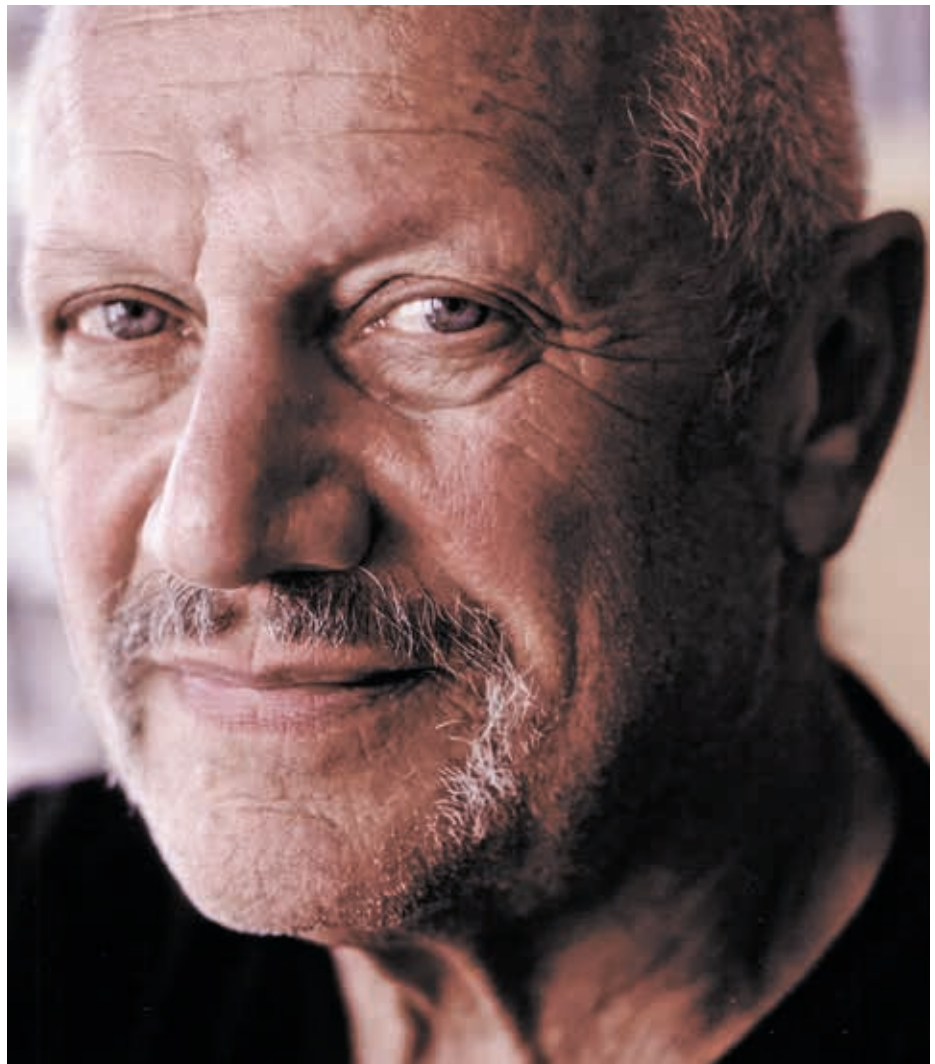
This time with his exploration and analysis of Shakespeare's most villainous characters-Lago, the Macbeths, Shylock, Richard III... characters who are inherently evil, others whose situation leads them to evil deeds, others at the mercy of an evil society.

Incisive insights into the psyche give way to Shakespeare's own words which explode into the auditorium from one of the UK's most formidable and maverick talents. An exploration and analysis of Shakespeare's most villainous characters.

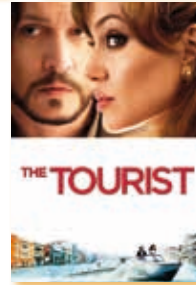
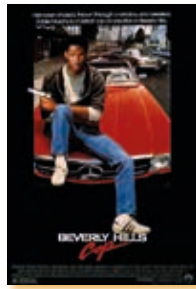
Renowned throughout the world as an actor, writer and director, Berkoff is known to many for the villains he has played in mainstream film.

He brings this experience to Shakespeare's characters in a way that challenges and exhilarates.

Shakespeare's Villains has already enjoyed a successful West End run as well as having toured extensively overseas.



CAST



Steven Berkoff, Highly acclaimed English actor, playwright, author and director continues to set the benchmark in stunning, intense performances on both stage and screen. Berkoff was born in Stepney, London in August 1937 and received dramatic arts training in both Paris and London and then moved on to performing with several repertory companies, before he formed the London Theatre Group in 1968.

Berkoff had actually been appearing in uncredited roles in UK cinema since 1959, and started to get noticed by casting agents with his performances in Hamlet at Elsinore (1964), Nicholas and Alexandra (1971), A Clockwork Orange (1971) and Barry Lyndon (1975).

Mainstream film fans are probably most familiar with Steven Berkoff via his portrayal of a trio of ice cold villains in several big budget Hollywood productions of the 1980s. Firstly, he played a rogue general plotting to launch a war in Europe in Octopussy (1983), then a drug smuggling art dealer out to kill Detroit narcotics officer Eddie Murphy in Beverly Hills Cop (1984), and thirdly as a sadistic Russian commando officer torturing Sylvester Stallone in Rambo: First Blood Part II (1985).

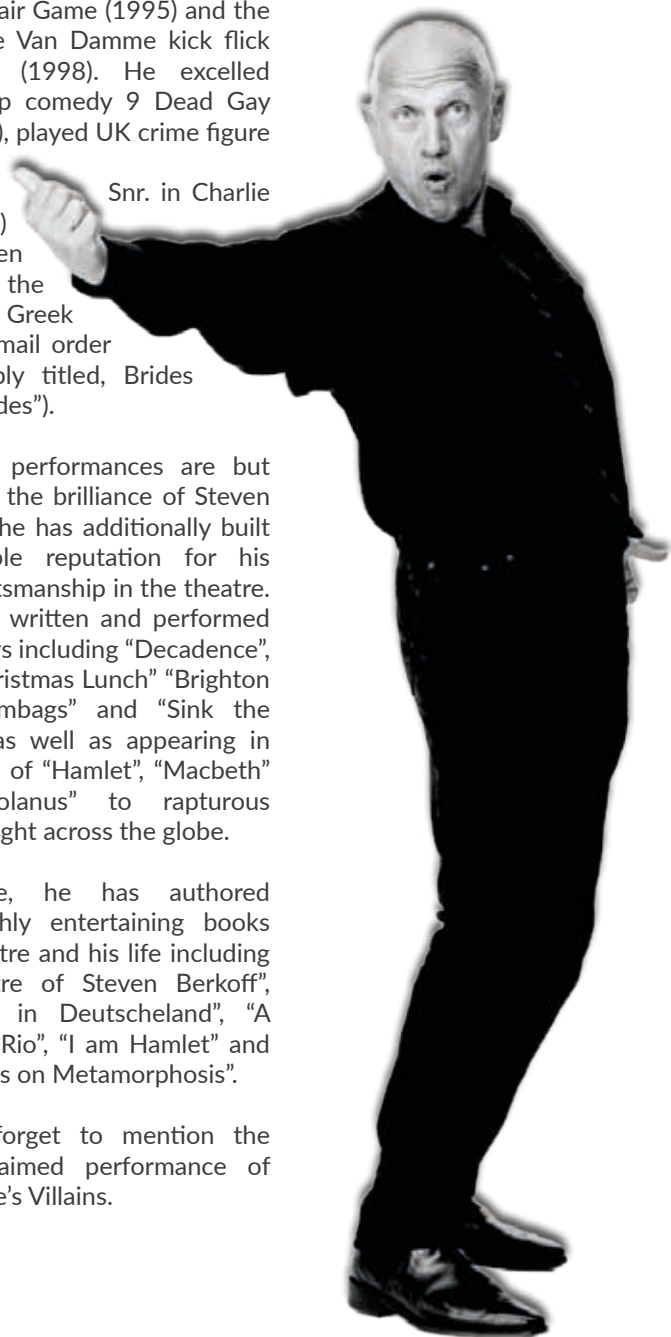
Berkoff continued to contribute scintillating performances and was quite memorable as Adolf Hitler in War and Remembrance (1988), The Krays (1990) and the haunting The Tell-Tale Heart (1991). Further villainous roles followed for the steely

Berkoff in Fair Game (1995) and the Jean-Claude Van Damme kick flick Legionnaire (1998). He excelled in the camp comedy 9 Dead Gay Guys (2002), played UK crime figure Charlie Richardson Snr. in Charlie (2004) and then appeared in the passionate Greek film about mail order brides simply titled, Brides (2004) ("Brides").

His screen performances are but one part of the brilliance of Steven Berkoff, as he has additionally built a formidable reputation for his superb craftsmanship in the theatre. Berkoff has written and performed original plays including "Decadence", "Harry's Christmas Lunch" "Brighton Beach Scumbags" and "Sink the Belgrano", as well as appearing in productions of "Hamlet", "Macbeth" and "Coriolanus" to rapturous audiences right across the globe.

Furthermore, he has authored several highly entertaining books on the theatre and his life including "The Theatre of Steven Berkoff", "Coriolanus in Deutschland", "A Prisoner in Rio", "I am Hamlet" and "Meditations on Metamorphosis".

Let's not forget to mention the highly acclaimed performance of Shakespeare's Villains.



DIRECTOR

STEPHEN COOKSON



Since making short films with some of the Monty Python crew, Stephen's vivid imagination caught the attention of Robert Zemeckis and Michael Jackson's production company in the late 90's, where he was given his first development deals. He went on to work at the Cannes Film Festivals and discovered that during his first year he would be a runner for David Lean, who became his mentor.

Cookson acted alongside Jason Connery in Journey's End and found himself that same year working as an extra on The Russia House with Sean Connery. He started his directing and producing career by doing many short films and commercials. One of the first projects was for an aspiring singer called Ricky Gervais.

Fate led him to meet his neighbour; Academy Award winning producer John Daly (The Last Emperor and Terminator) who helped him raise the finance for his first movie Stoneman.

He went onto direct Mumbo Jumbo (starring Joss Ackland, John Inman, Brian Blessed).

Stephen's first film with Timothy Spall - My Angel, was the first British production to win Best Film, Best Director and Best Screenplay, plus Best Actor (Timothy Spall) and Best Actress (Brenda Blethyn) at the glitzy Monaco International Film Festival. Stephen is currently in post-production on Eye Digress which he co-wrote & stars Timothy Spall. He is also developing the official sequel to David Lean's Ryan's Daughter written by Oscar winner Robert Bolt (Dr Zhivago & Laurence of Arabia).

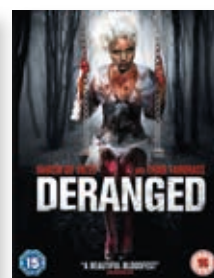
DIRECTOR OF PHOTOGRAPHY

ISMAEL ISSA

Ismael Issa know for his fast and imaginative cinematography. He has passion, commitment and a natural ability for storytelling. He has come from a background in commercials and has worked for some of the biggest companies in world on some of the largest productions and also some of the smallest budgets in the most remote locations.

He is used to working quickly and economically but will always deliver shots that tell the story. Having completed three feature films in 2015 Ismael has been busy; We Still Kill The Old Way (Ian Ogilvy, Alison Doody, Steven Berkoff), Age Of Kill (Dexter Fletcher, Patrick Bergin, Martin Kemp), Bonded By Blood (Christopher Ellison, Martin Delaney).

His other work includes The Zombie King (Edward Furlong, Corey Feldman) and Deranged (Craig Fairbrass, Marcia Do Vales).



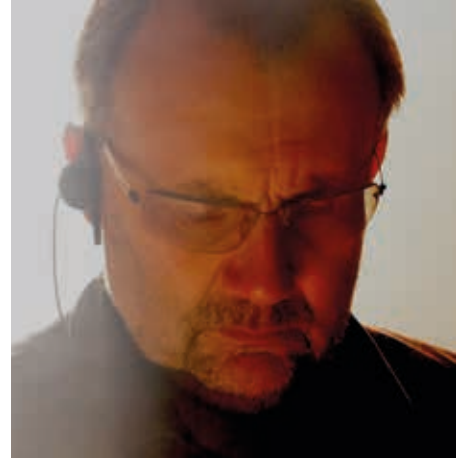
1st ASSISTANT DIRECTOR

TERRY BAMBER

Terry Bamber has been working in film industry for over forty years. His father was also an assistant director and worked with George Formby and Laurel & Hardy in his early career.

Terry worked with Stephen and Timothy on their previous film *My Angel*. He is known for his sense of humour but also brings a sense of professionalism and encourages a creativity on set.

His recent work includes; *The Man From U.N.C.L.E.* (Henry Cavill, Hugh Grant), *Edge Of Tomorrow* (Tom Cruise, Emily Blunt), *World War Z* (Brad Pitt, Mireille Enos), *Skyfall* (Daniel Craig, Judi Dench), *Casino Royale* (Daniel Craig, Eva Green) and *The Hitchhikers Guide to the Galaxy* (Martin Freeman, Billy Bailey).



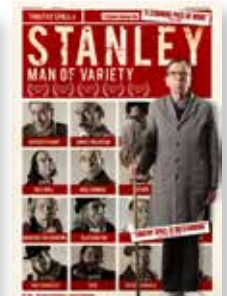
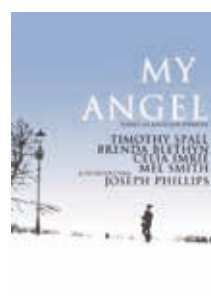
CO- PRODUCER

PETER KEEGAN

Peter Keegan with a successful track record in a number of property and construction ventures over the past twenty years, Peter has utilized his skills as a chartered surveyor, in financial control and contracts in making his transition into film production.

Peter has worked on three films with Stephen Cookson – *Journey to the Moon* where he was involved in the initial setup, castings, finance and shooting at Shepperton Studios and on location in Coventry; and in the multi-award winning *My Angel* with Timothy Spall and Brenda Blethyn, Peter raised all the project finance and had a day to day involvement, overseeing the production office with responsibility for budgetary control; overseeing actors / crew contracts. *Eye Digress* is the latest film starring Timothy Spall, where for the first time in any film Tim plays fifteen characters including; Max Wall, Tony Hancock and Noel Coward.

Peter operates as Chief Financial Officer for the company including liaising with professional consultants and handling the business side of the operation allowing Steve to devote his energy to the creative elements. Peter also oversees script development and distribution.



EXECUTIVE PRODUCERS



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

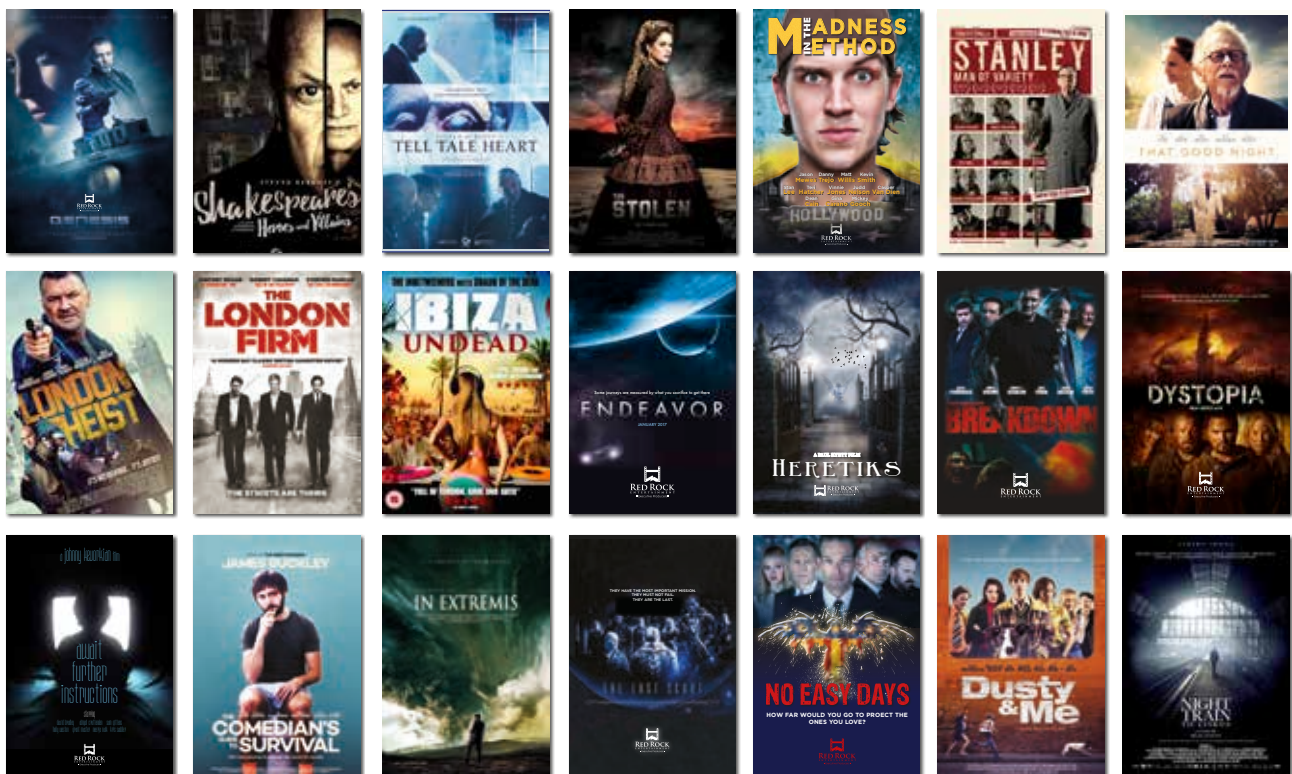
Working in conjunction with a number of UK production companies to raise equity for film, TV programmes and film distribution,

Red Rock Entertainment offer a number of tax efficient investment opportunities.

Red Rock Entertainment primarily works on projects which are at an advanced stage and are looking for the final amount of financing. Their sole focus is on film and TV projects that have a commercial appeal, an identifiable audience, moderately low and controllable costs and a sound financial structure. As executive

producers, Red Rock Entertainment can arrange for investors to visit the sets during filming, appear as extras, and attend private screenings.

They also arrange film investment seminars at Elstree Studios with guest speakers from the different film companies, along with qualified accountants to discuss the various tax advantages of investing in the film industry.



PRODUCTION COMPANIES

LIPSYNC

LIPSYNC has been providing a complete range of post production services to the film and television industry for nearly 25 years.

LipSync Post celebrated its 30th anniversary in 2014 and has invested in more than 50 feature films.

It started out from an office in Barnes doing shortform, such as founder Peter Hampden's work on the trailer campaigns for Basic Instinct. The company moved to Soho in 1998, taking over 123 Wardour Street in 2000. In 2002, it became one of the first post houses in the UK to work on digital intermediates, which has become one of its areas of expertise (James Clarke serves as head of DI and Stuart Fyvie as senior colourist).

'Part of our job is managing expectations and getting post done on time and on budget'

Recent projects for post-production services include Cannes trio Mr. Turner, Catch Me Daddy and Snow In Paradise. Forthcoming releases include A Little Chaos, What We Did On Our Holiday, Hyena and more. There are also bigger productions – the company did VFX work on Kick-Ass and Total Recall.

CK FILMS

CK films is a UK based production company focused on developing, co-financing and delivering high-quality independent feature films for the international market.

With our existing slate of films, CK

Films intends to be a dynamic hub creating original and entertaining films for the international audience. The main area of focus for the producers is to make independent films rather than those produced by the major studios. The lead actors involved represent major box office draws and are prepared to be remunerated partially by way of profit share rather than on the basis of substantial up front fees.

There are no requirements to make pre-sales with our films in order to get them green lit, thereby allowing the CK Films to achieve higher yields at a later stage and maintain creative control. We have an incredible

strong, award winning production team with significant experience in carrying out productions which have been produced on time and in every case, under budget.

The business model adopted by the producers is to put the money on the screen and then sell high quality, visual entertainment to the international market, producing films that audiences want to see.

CK Films has a diverse slate of high quality, commercial theatrical films that demonstrate our commitment to working with the best established creative talent, as well as discovering the next generation of filmmakers.

compact media group

Compact Media Group is a full-service intellectual property (IP) rights management company. Steeped in the creative

media sector with a focus on film and television rights, Compact Media Group are involved at every step to provide a global resource for ensuring long-term value of content rights.

Compact's headquarters are in London, with offices in Los Angeles, Sydney and Paris. In October 2010, Lyceum Capital invested in Compact Media Group with the aim of diversifying the company's global services.

The first acquisition under the new partnership was Rights.TV. Compact Media Group's Rights.TV division

focuses on providing business affairs and consulting services that match a rights-holder's needs.

Since 1996, Compact Media Group has worked on the principles of transparency, diligence, and integrity.

Compact creates long-term, trusted relationships with leading media rights holders around the world, such as BBC Worldwide, National Geographic, Miramax, ITV Global, DreamWorks Classics and many more.

PRODUCTION COMPANIES

EAM.

EAM is a Specialist accounts practice offering services for artists, entertainers, sportsmen, creatives, and for the companies that employ and manage them. They help individuals and companies in media and sport with their accounts and taxation. Some of their clients are already household names - others are just starting out.

GIPSON HOFFMAN & PANCIONE

Gipson Hoffman & Pancione, a Professional Corporation, we strive to make tangible contributions to our clients' success with services that extend beyond the routine. We provide creative and practical solutions to problems that arise in today's complex business environment.

Equally important to what we do is how we do it. We operate in flexible, integrated service groups that combine our expertise and knowledge to help our clients realize their business objectives.

Effective, imaginative and rapid responses to the legal needs and economic pressures of Entertainment clients are hallmarks at Gipson Hoffman & Pancione.

Our Entertainment and Media service group represents companies and entrepreneurs in the motion picture, television, broadcasting and multimedia production and distribution community.

DISTRIBUTION

- All Rights
- Merchandising and Licensing Agreements
- Negative Pickups
- Sales Agency

FINANCE

- Accounts Receivable Financing
- Asset Based Loans
- Co Productions
- Credit Facilities
- Distribution Financing
- Investor Agreements
- Joint Ventures
- Letters of Credit
- Motion Picture / Television Library Acquisitions
- Motion Picture Production and Post-Production Financing

PRODUCTION / DEVELOPMENT

- Completion Bonds
- Director, Producer, Actor, Writer and Composer Agreements
- Location and Other Production Problems
- Rights Acquisitions

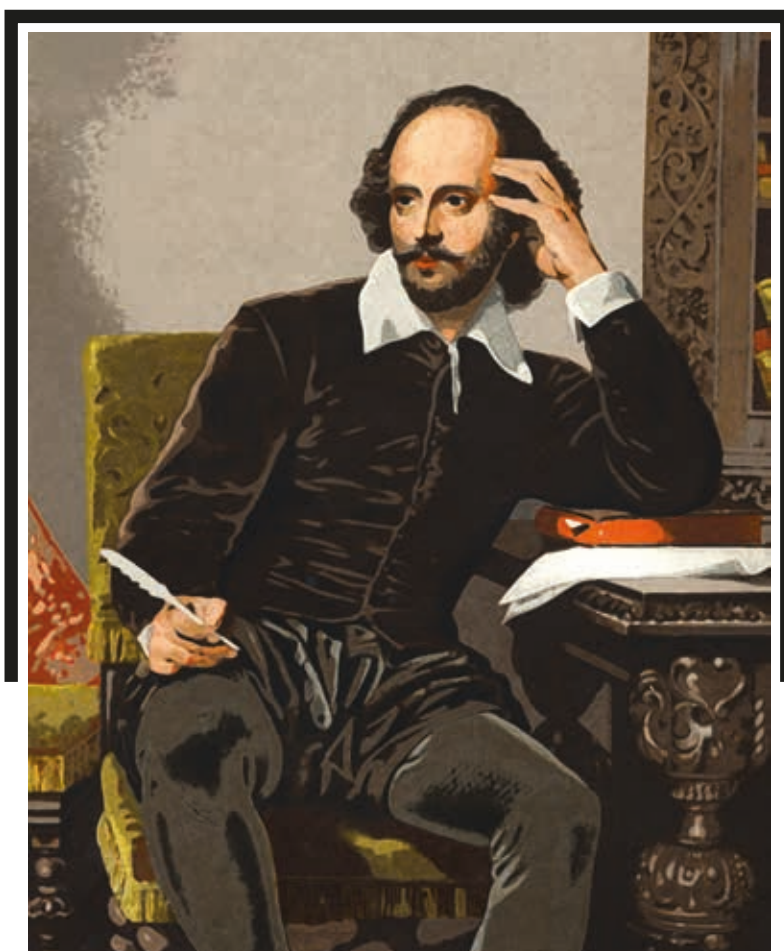
TELEVISION

- Co Productions
- Network Licenses
- News Programs
- Syndication

MEDIA

- Advertising Agencies
- Newspaper and Magazine Publishers
- Television Stations
- Interactive Multimedia, and New Media

NATIONAL CURRICULUM OVERHAUL: PUPILS TO STUDY MORE SHAKESPEARE



Shakespeare will be placed at the heart of a rigorous new National Curriculum designed to enable English schoolchildren to keep pace with those in the world's top-performing countries.

Pupils at the present are required to learn only one of the Bard's plays in full and now they will be required to learn at least two of the Bard's plays in full between the ages of 11 and 14 as part of a wide-ranging plan to drive up education standards.

The move follows criticism of the existing curriculum amid claims pupils can leave school without studying anything more than bite-sized extracts of Shakespeare's most famous plays such as Hamlet, Macbeth, King Lear, Othello and Romeo and Juliet.

From September 2014, new-style English lessons will

also force pupils to recite poetry in the first few years of primary school and learn 200 complex spellings by the age of 11.

The disclosure was contained in a 224-page curriculum

document covering the core subjects of English, maths and science in depth plus shorter specifications for history, geography, languages, art, physical education, citizenship, computing, music and design and technology.

The curriculum – which sets out the vital knowledge that pupils should master at each stage of their education – will be compulsory in state schools from next year, although independent academies can write their own syllabuses.

SHAKESPEAREAN BIG SCREEN ADAPTATIONS

As Dame Helen Mirren says children should watch rather than read Shakespeare, we look at some of the best screen adaptations;



SHAKESPEAREAN BIG SCREEN ADAPTATIONS



‘Much Ado About Nothing’

Budget: \$8M
Box Office: \$44M
DVD/Downloads/TV: \$23M

Starring Kenneth Brannagh, Emma Thompson, Keanu Reeves and Kate Beckinsale – with an all-star cast and under the direction of Kenneth Brannagh Much Ado About Nothing is one of the most successful and accessible Shakespeare plays ever filmed.



‘Romeo + Juliet’

Budget: \$9M
Box Office: \$181M
DVD/Downloads/TV: \$88M

Starring Leonardo DiCaprio and Claire Danes – Baz Luhrmann's modern day take on the world's most famous love story swaps fair Verona for slightly shabby Venice Beach in California.



‘Othello’

Budget: \$9M
Box Office: \$12M
DVD/Downloads/TV: \$8M

Starring Laurence Fishburn, Kenneth Brannagh and Irene Jacob – a directorial debut for Oliver Parker, the former actor delivered a scaled back and sexy version of the Shakespeare's paranoid Moor.

SHAKESPEAREAN BIG SCREEN ADAPTATIONS

Hell is empty and all the devils are here.

William Shakespeare



‘The Merchant Of Venice’

Budget: \$13M
Box Office: \$13M
DVD/Downloads/TV: \$6M

Starring Al Pacino, Jeremy Irons, Joseph Fiennes and Kris Marshall directed by Oscar nominated Michael Radford. The film was nominated for many international awards including 2 BAFTA's and the London Critics Film Awards - British Film Of The Year.



‘Shakespeare In Love’

Budget: \$15M
Box Office: \$289M
DVD/Downloads/TV: \$152M

Starring Geoffrey Rush, Tom Wilkinson, Joseph Fiennes and Judi Dench a young Shakespeare out of ideas and short of cash meets his ideal woman and is inspired to write one of his most famous plays.



‘A Midsummer Night’s Dream’

Budget: \$10M
Box Office: \$32M
DVD/Downloads/TV: \$16M

Starring Kevin Kline, Michelle Pfeiffer, Stanley Tucci and Rupert Everett tells the story of lover's lives complicated by city law, feuding faerie royalty and love.

SHAKESPEAREAN BIG SCREEN ADAPTATIONS



‘Hamlet’

Budget: \$15M
Box Office: \$298M
DVD/Downloads/TV: \$147M

Starring and directed by Kenneth Branagh, Richard Attenborough, Richard Briers, Julie Christie, Billy Crystal and Judi Dench. Hamlet, Prince Of Denmark, returns home to find his father murdered and his mother remarrying the murderer, his uncle.



‘Twelfth Night’

Budget: \$4M
Box Office: \$66M
DVD/Downloads/TV: \$31M

Starring Imogen Stubbs, Ben Kingsley, Helena Bonham Carter and Nigel Hawthorne in Shakespeare’s comedy of gender confusion, in which a girl disguises herself as a man to be near the count she adores, only to be pursued by the woman he loves.

PERKS & BENEFITS OF INVESTING

FILM SET VISITS

First of all, remember that patience is a virtue. You never want to approach an actor while they are shooting or preparing to shoot.

If you are on a set you may have to wait a while before getting to take a picture with the actors or get an autograph.

There is usually a “runner” from the production company which is a dedicated person to look after you, and to let you know what’s going on.



POSSIBILITY TO BE AN EXTRA



Being an investor also gives you the opportunity to be cast as a background actor or extra.

This is a performer in a film, television show, who appears in a nonspeaking (silent) capacity, usually in the background (for example, in an audience or busy street scene).

Punctuality, reliability and the ability to take direction are important if you want to experience the feel of being really involved in a production.

PRIVATE SCREENINGS

A private film screening is the displaying of a motion picture or film, generally meaning a special showing as part of a film’s production and release cycle.

To show the film to its best advantage, special screenings may take place in low seat-count theatres with very high quality projection and sound equipment, and can be accompanied by food and drink and spoken remarks by producers, writers, or actors.

Private preview screenings are commonly provided for investors, marketing and also distribution representatives, along with VIP media figures.



PERKS & BENEFITS OF INVESTING

RED CARPET PREMIERES

A red carpet premiere is used in gala celebrity events.

When one of our films hosts a premiere, our investors are invited to attend.

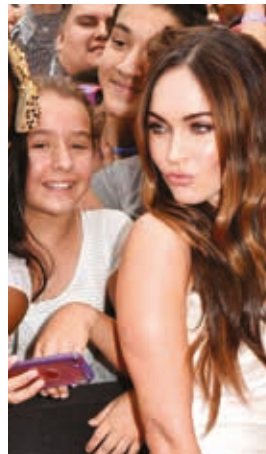
An experience not to be missed, to be a part of the excitement, rub shoulders with actors, the many different facets of professionals in the film industry, including the press and photographers.



YOUR NAME IN THE CREDITS

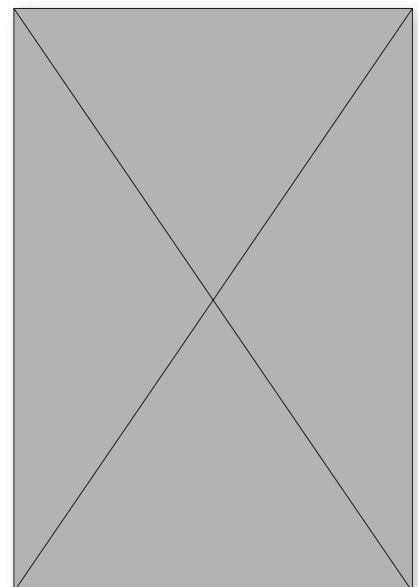


PHOTO'S WITH THE STARS



MEMORABILIA

Film memorabilia are objects considered of value because of their connection to the film. These include autographs, brochures, props, advertising posters, and scripts, among other things.



SEIS INVESTMENTS



The Seed Enterprise Investment Scheme (SEIS) offers great tax efficient benefits to investors in return for investment in small and early stage start-up businesses in the UK.

SEIS was designed to boost economic growth in the UK by promoting new enterprise and entrepreneurship.

The scheme was introduced in the Chancellor George Osborne's 2011 Autumn Statement which heralded a big shake up of tax incentives for investors, with the Enterprise Investment Schemes and Venture Capital Trusts also being revamped.



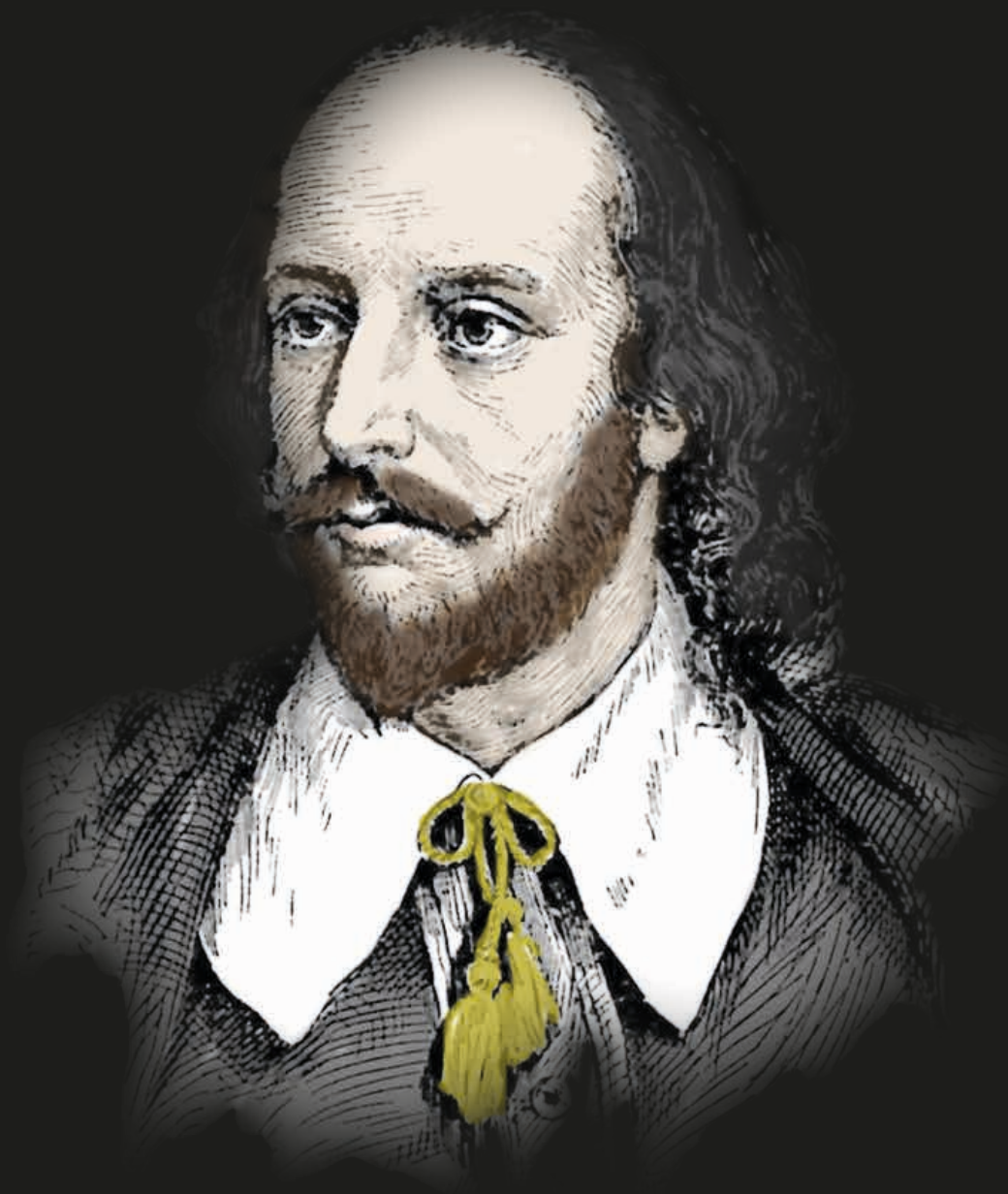
Now the Seed Enterprise Investment Scheme has become one of the most revered government-backed schemes ever created.

Some of the most important points to consider are:

- SEIS investors can place a maximum of £100,000 in a single tax year, which can be spread over a number of companies.
- A company can raise no more than £150,000 in total via SEIS investment.
- Investors cannot control the company receiving their capital, and must not hold more than a 30% stake in the company in which they invest.
- The company seeking investment must be based in the UK, and have a permanent establishment in the British Isles.
- The company must have fewer than 25 employees. If the company is the parent company of a group, that figure applies to the whole group.
- The company must be no more than two years old, and have assets of less than £200,000.
- 50% Tax Relief for current or previous Tax Year (from date of Share Certificate).
- 50% Capital Gains write off from current Tax Year No Inheritance Tax after 2 years.
- No Income Tax or Capital Gains on any Profits.
- Loss Relief on any monies lost at your current tax rate.
- Monies must remain in the company for 3 years to benefit from the above.

For more information and examples see :

www.gov.uk/guidance/seed-enterprise-investment-scheme-background



*There is nothing either good or bad
but thinking makes it so....*

William Shakespeare



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