

STEVEN BERKOFF

HENRY GOODMAN

HUGH SKINNER

I BECAME INSANE, WITH
LONG PERIODS OF HORRIBLE SANITY.

STEVEN BERKOFF'S
TELL TALE HEART

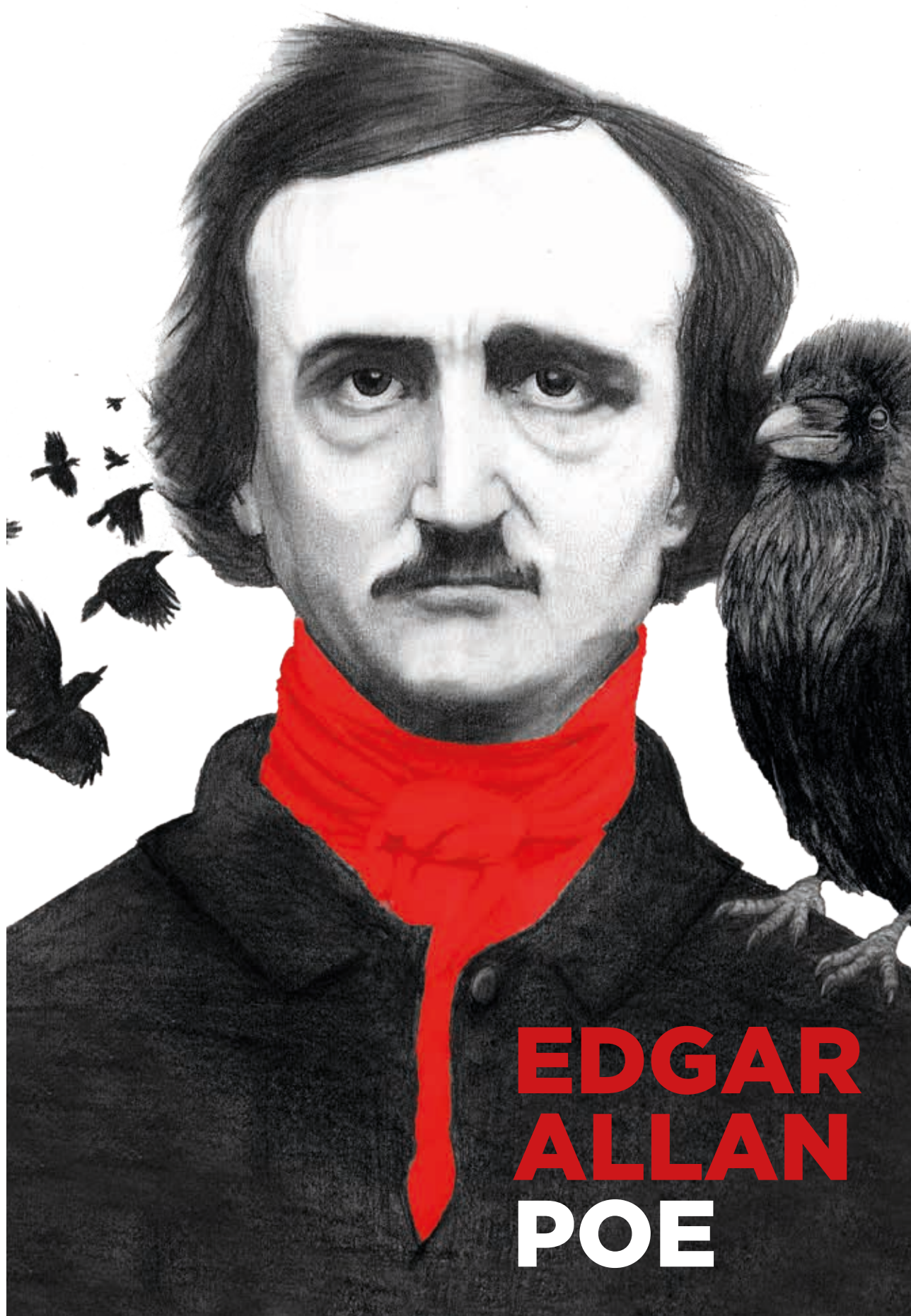
A FILM BY
STEPHEN COOKSON

BASED ON A SHORT STORY BY
EDGAR ALAN POE

LIPSYNC



RED ROCK
ENTERTAINMENT
A Division of



**EDGAR
ALLAN
POE**

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CO



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POE ON FILM



Edgar Allan Poe is often credited with inventing the detective fiction genre.

He also inspired some of the earliest filmmakers who began adapting his works as far back as 1909. His work also attracted a diverse array of directors from around the globe - Jacques Tourneur, Jules Dassin, Federico Fellini, Lucio Fulci.



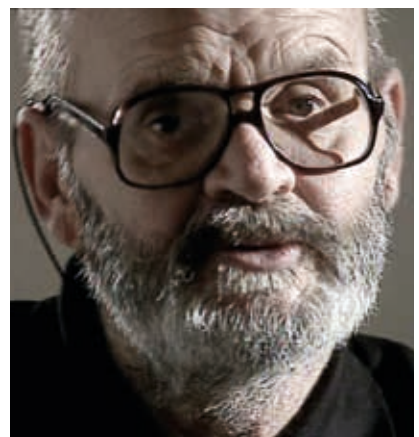
JULES DASSIN



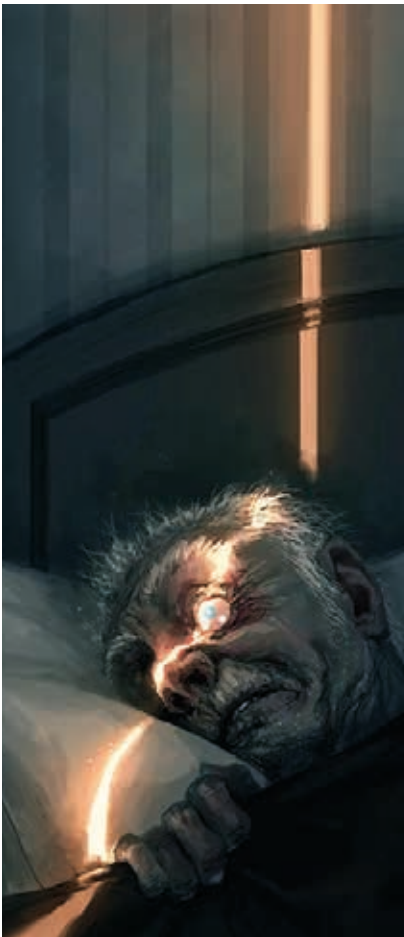
JACQUES TOURNEUR



FEDERICO FELLINI



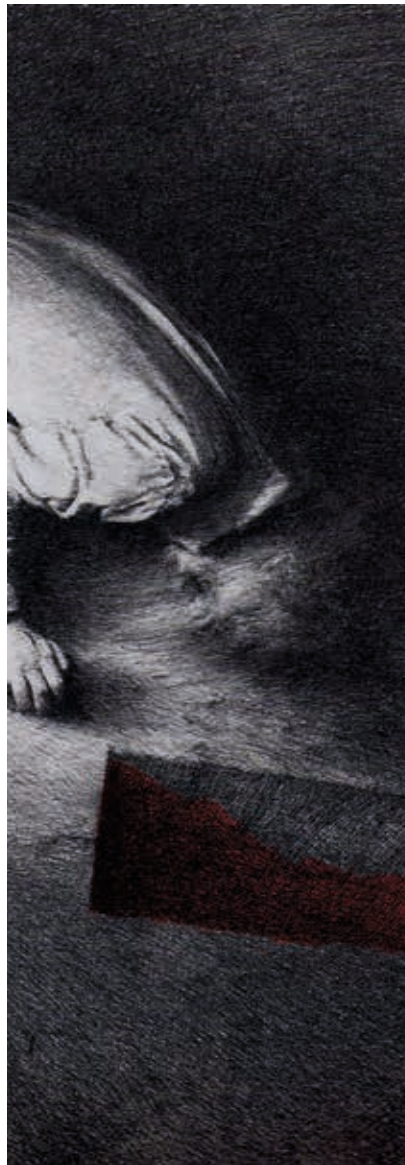
LUCIO FULCI



“The Tell-Tale Heart” is a short story by Edgar Allan Poe first published in 1843. It is told by an unnamed narrator who endeavours to convince the reader of his sanity, whilst describing a murder he committed. The victim was an old man with a filmy “vulture-eye”, as the narrator calls it. The murder is carefully calculated, and the murderer hides the body by dismembering it and hiding it under the floorboards.

Ultimately the narrator’s guilt manifests itself in the form of the sound possibly hallucinatory of the old man’s heart still beating under the floorboards.

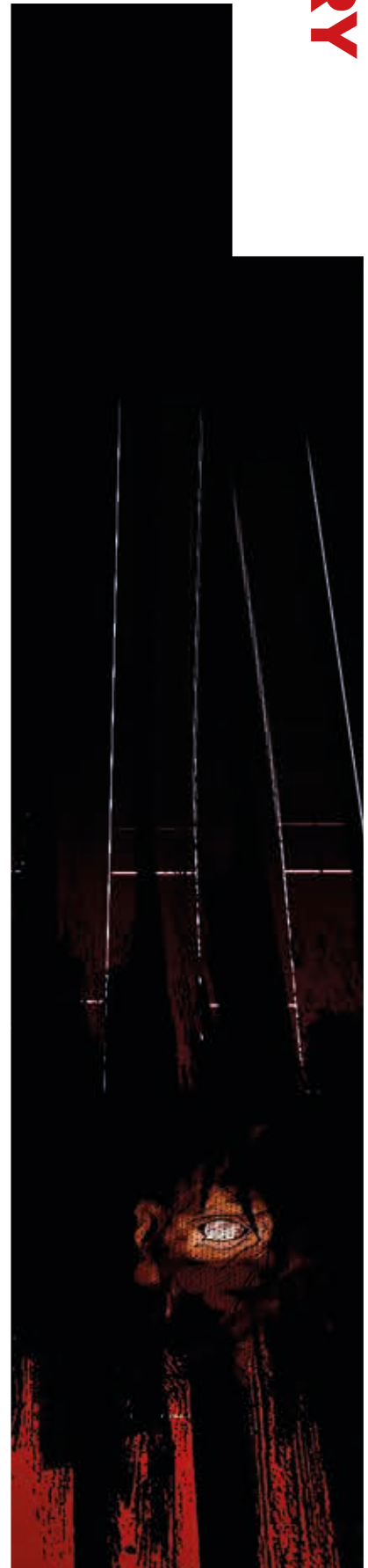
The story was first published in James Russell Lowell’s *The Pioneer* in January 1843. “The Tell-Tale Heart” is widely considered a classic of the Gothic fiction genre and is one of Poe’s most famous short stories. It is unclear what relationship, if any, the old man and his murderer share. The narrator denies having any



feelings of hatred or resentment for the man who had, he says, never wronged him. He also denies that he killed for greed.

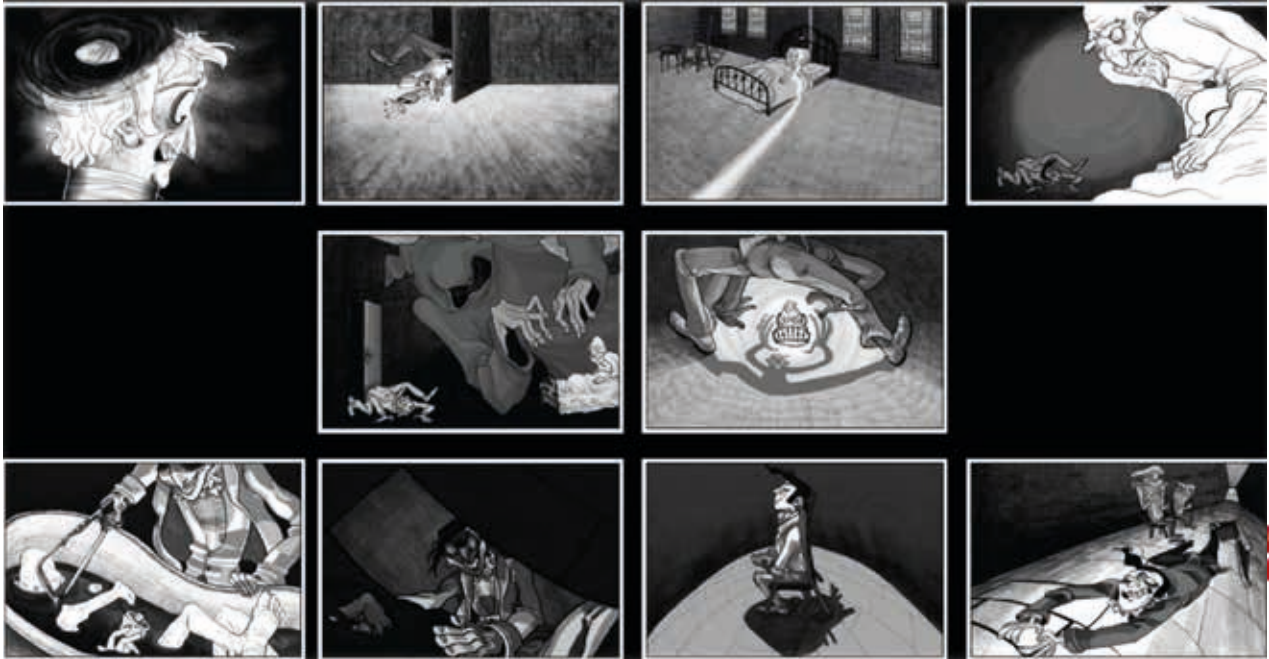
The specific motivation for murder, the relationship between narrator and old man, and other details are left unclear. It has been suggested that the old man is a father figure, the narrator’s landlord, or that the narrator works for the old man as a servant, and that perhaps his “vulture-eye” represents some sort of veiled secret, or power.

The ambiguity and lack of details about the two main characters stand in stark contrast to the specific plot details leading up to the murder.



CHARACTERS

THE STORY BOARD



EDMUND:

Edmund is the protagonist. He has pale skin, and his hair is long and greasy. His clothes are pyjamas and a ratty bathrobe.

His appearance is dishevelled to imply the abnormality of his daily life, and his lack of personal grooming, while his skin implies an unhealthy lack of outside activity, and social ventures, adding to his overall off-putting atmosphere.

He taps consistently and looks out the window often to emphasise how unsound of mind he is. His paranoia serves a purpose in leading the audience to question what is real and what is not.

THE DETECTIVE:

The detective is the officer assigned to the murder case of Edmund's neighbour. The detective wears "street" clothes (i.e. polo shirt and jeans), but wears a badge.

The detective is relaxed to make it more obvious how Edmund is drawing irrational conclusions from his behaviour. His clothes also serve to emphasize his personality, as he doesn't want to alarm Edmund with a uniform.

The detective is relaxed at first, but begins to become more on edge as Edmund behaves more suspiciously.

THE NEIGHBOUR:

The murdered neighbour is a young woman, who wears casual clothes (i.e. pink singlet, floral shorts and thongs), and natural makeup. The neighbour's appearance, and her later appearance, more dramatic, portraying her innocently to begin with.

This also sets the protagonist up as a bad person, making his fate more easily accepted by the audience.

LOCATIONS



CAST

STEVEN BERKOFF AS EDMUND



“**F**our 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.”

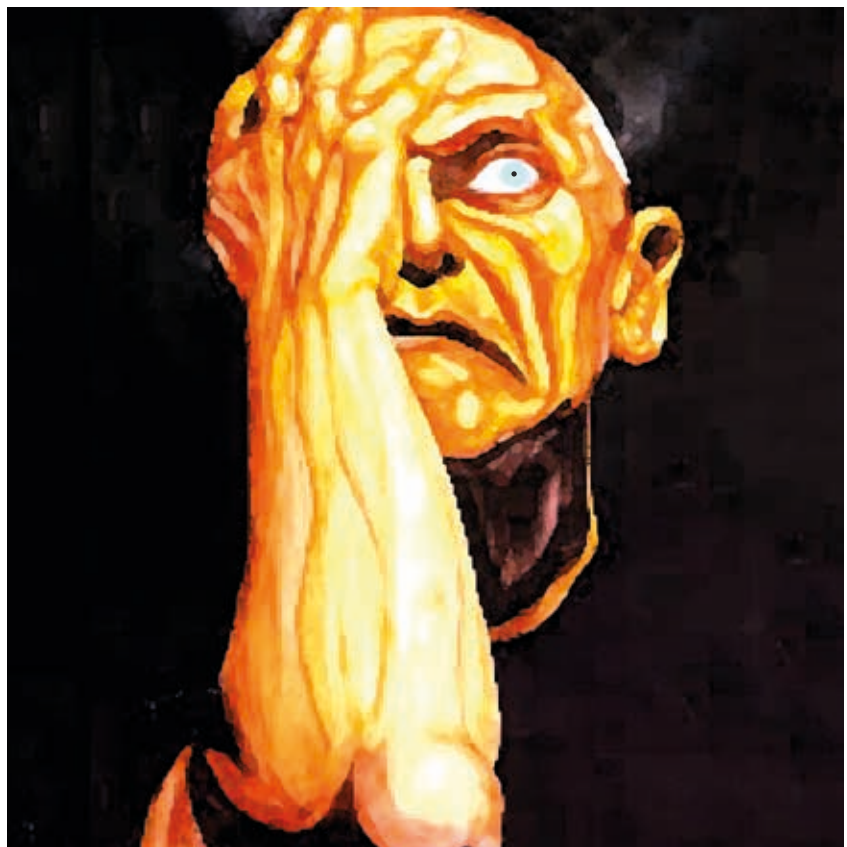
“Don’t come to Berkoff expecting understatement; come for the uninhibited but highly disciplined joy of open theatricality, here in the service of a play that fully responds to the approach.”

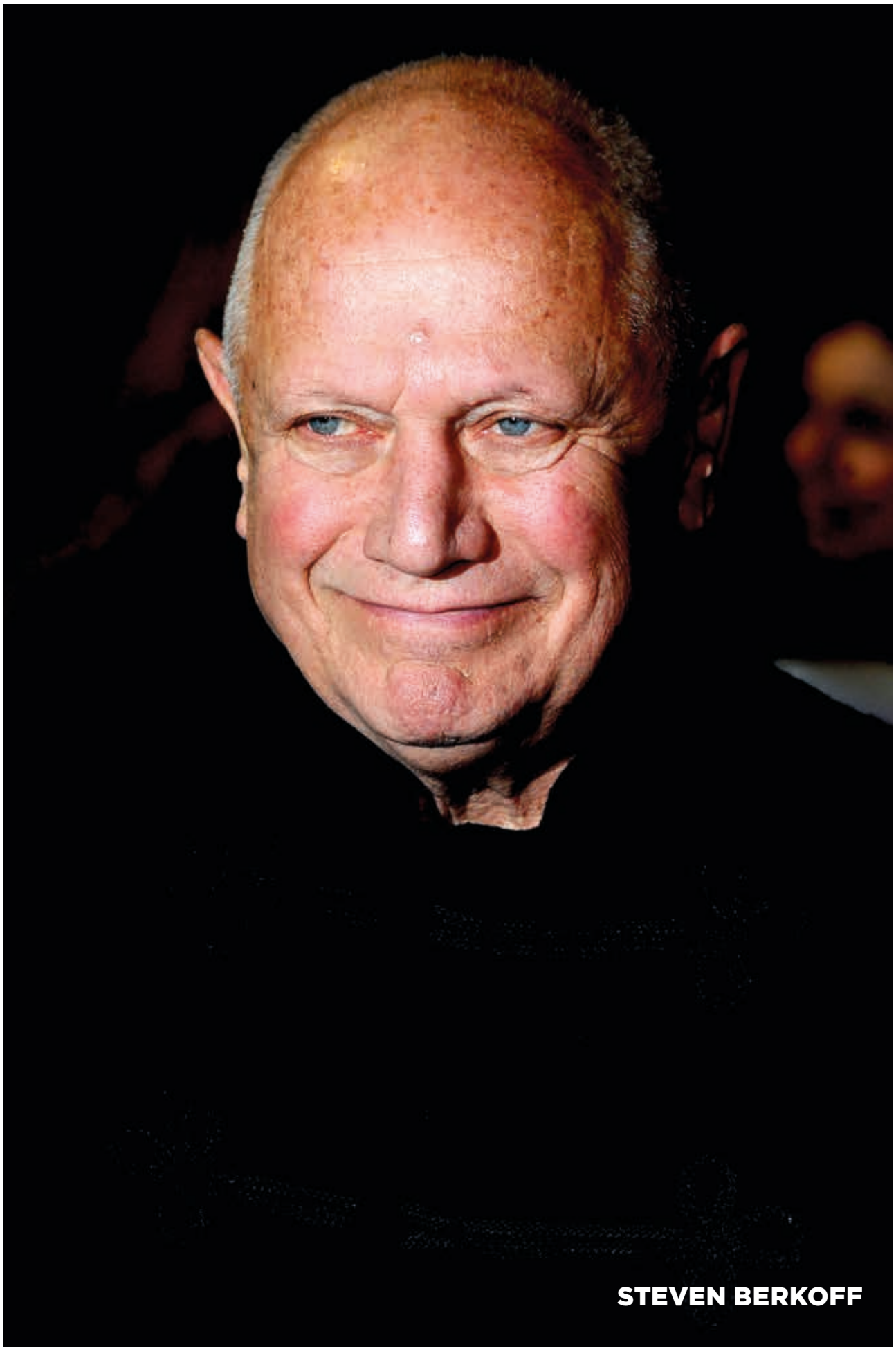
Renowned throughout the world as actor, writer and director, Berkoff is known to many for the villains he has played in mainstream films - Octopussy, Beverly Hills Cop, Rambo, The Girl With The Dragon Tattoo and The Krays.

He also worked on several films with his friend Stanley Kubrick including Clockwork Orange and Barry Lyndon.

“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.”





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 90s, where he was given his first development deals. He went on to work at the Cannes Film Festival 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).

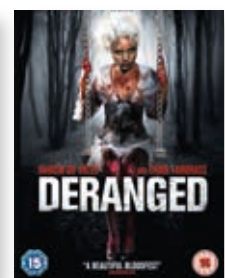
DIRECTOR OF PHOTOGRAPHY

ISMAEL ISSA

Ismael Issa known 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).



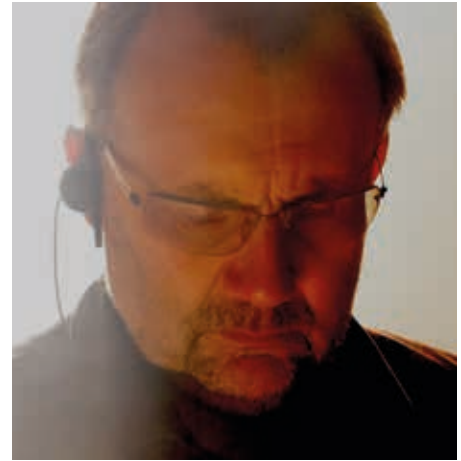
1st ASSISTANT DIRECTOR

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 UNCLE (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).



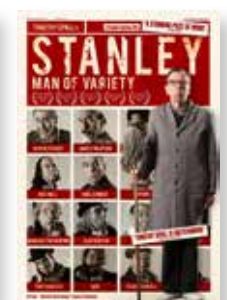
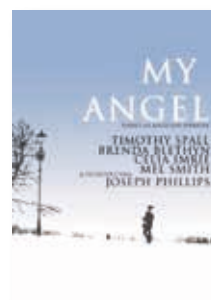
CO-PRODUCER

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.

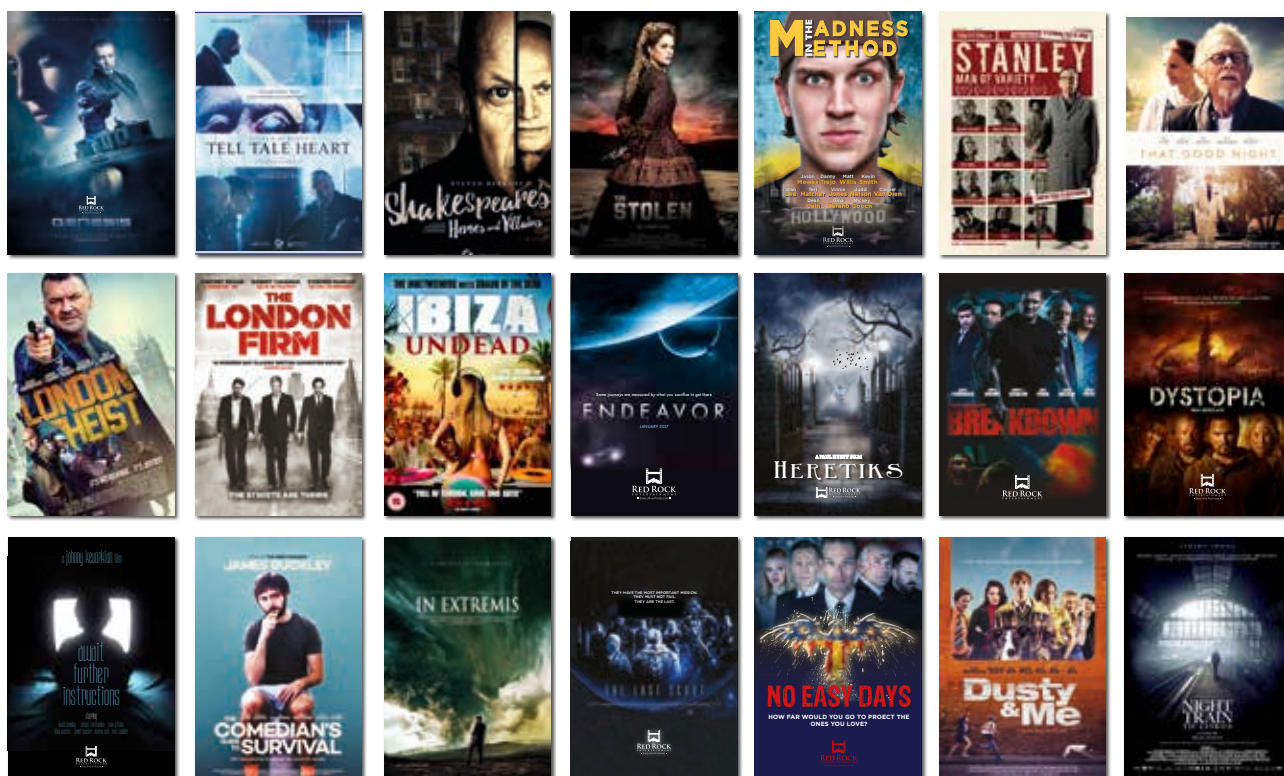
Red Rock Entertainment primarily works on projects



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 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

The logo for EAM. consists of the letters 'EAM.' in a white, sans-serif font, centered on a dark gray rectangular background.

EA M. 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



EDGAR ALLAN POE

THERE ARE LESSONS ON THE HORROR WRITER IN EVERY SCHOOL IN AMERICA

Edgar Allan Poe, arguably the most famed and influential writer in American history. Not only does this work entirely limn the culture, but he also created no fewer than two genres of popular fiction. Mystery and modern horror and almost single-handedly.

Virtually anyone in the U.S. can recite this poetry (a few lines here and there, at least). His personal life and ambitions inform the cliché of the starving writer in his garret and that of the mad genius. And it's nigh impossible for someone to graduate from an American high school without having read him.

Poe was also a player of hoaxes, a plagiarist, had a substance

abuse problem, and couldn't keep a roof over his head-Poe was a proponent of slavery, the worst sort of would be social climber, and married a 13 year old girl his cousin Virginia Clemm. None of this information is new of course these facts are probably the answers to fill in the blank quiz given each year in some sixth grade classroom in Ohio.

Oates mentions history and alludes to the widely held suspicion that the history of humanity is one limned with evil. But what perpetuates evil but the normalisation of evil, the transformation of it into the banal? Poe's triumph is that he portrayed evil without finally blinking and cobbling together some minor moral triumph or

life lesson at the end of his tales. His stuff is the scream of the Gothicism still echoing throughout our culture. But we can't live with his reminders 24 hours a day; hell, we can't live with his reminders across the course of a grade school language arts "unit" on Poe, so we do our best to protect ourselves with banality. Perhaps it's no surprise that kids shoot up a school when the tolerance quizzes don't have the desired positive effect on interpersonal relations in the classroom.

After all, ain't we evil monkeys, far worse than an orang with a razor? And no, not all of us are. But enough of us are, and Poe's fiction lets us live in their heads for a little while. Live there and like it.

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 or 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 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



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RED ROCK
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■ Executive Producers ■

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LIPSYNC

