



John
HURT

Sofia
HELIN

Max
BROWN

Erin
RICHARDS

and Charles
DANCE

THAT GOOD NIGHT



GSP STUDIOS INTERNATIONAL PRESENTS A CHARLOTTE MORRIS PRODUCTION A PEDRO ALKANTARA FILM "THAT GOOD NIGHT" JOHN HURT SOFIA HELIN MAX BROWN ERIN RICHARDS AND CHARLES DANCE
 WRITTEN BY CHARLOTTE MORRIS PRODUCED BY EDUARD HÖRNER JACOB AUSTIN AUGUSTO MAYER EDITOR ABEL EVANS DIRECTOR OF PHOTOGRAPHY RICHARD STODOLAR
 EXECUTIVE PRODUCERS ALAN LATHAM CHARLES SAVAGE PRODUCED BY CHARLES SAVAGE DIRECTED BY ERIK STYLES
 GSP STUDIOS

THAT GOOD NIGHT

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Ralph, a once-famous screenwriter and film director, is in his seventies and terminally ill.

He has two final missions in life: to be reconciled to his long-abandoned son Michael and secretly, to ensure he is not a burden to his younger devoted wife, Anna, as he goes “into that good night”.

But Ralph wrecks all hope of reconciliation when he picks a fight with Michael’s girlfriend, Cassie. Later, alone, Ralph receives the sinister and mysterious “Visitor” whose services he has hired to provide the painless ending to his life. But The Visitor plays a devastating trick.

Set in their luxury villa in the remote hilltops that surround the Algarve coastline of Portugal, this tragic love story bravely tackles issues of euthanasia, nature and the meaning of life and death.

Based on the hugely successful stage play by NJ Crisp, its brilliant and witty arguments address issues that we traditionally avoid. Against a backdrop of a deeply Catholic Mediterranean village community the imagery throws us uncomfortably back into the life of Christ as portrayed in the gospels.





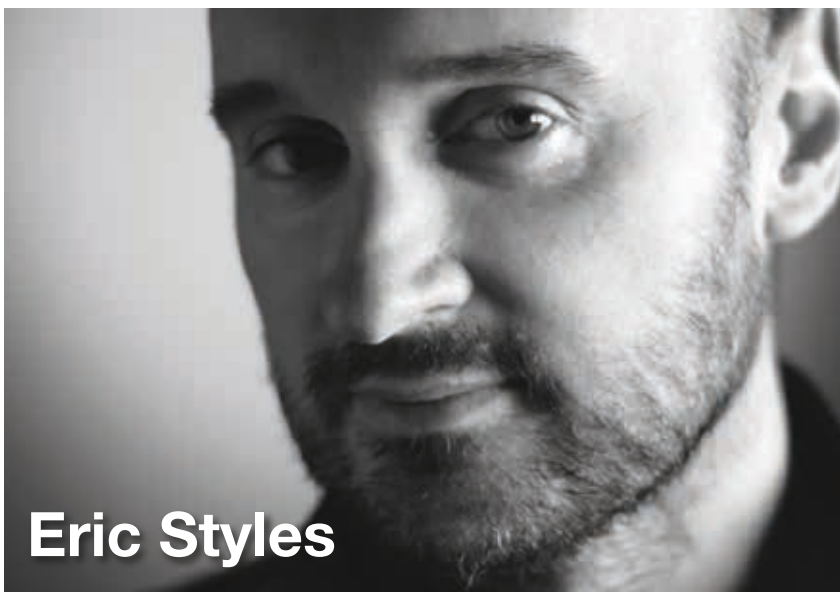


That Good Night , from NJ Crisp's book, the play opened in 1996 to great critical acclaim with Sir Donald Sinden in the lead role. Alan Latham was the originating producer and he always dreamed of re-creating the drama for the big screen.

Re-visiting the subject twenty years later it is even more topical today, as the debate on euthanasia is rarely out of the press or media. Screen audiences expect an exciting display of locations and plenty of movement; screen appeals to the eye, stage to the ear. The transfer, from stage to screen, only works if the characters and relationships are strong.

In creating our production for screen we have not touched those elements, but we have moved the play to the present day. We will mainly be filming in Portugal and Yorkshire: on the beach, in olive tree groves, in a wild Greek restaurant, in markets, hospitals, churches, cemeteries and fast cars.

NJ Crisp when teaching students would always say - "time and place and even plot can be changed but the one thing you can't change is Character." We haven't; this remains a character driven drama, the sort of thing French cinema does brilliantly! GSP Studios with 6 well established actors and a production team with a reputation for high quality will show British film making talent at its best.



Eric Styles

Eric is an award winning director, who moved into feature films after a successful career in television documentaries and dramas. His debut feature was the powerful drama “Dreaming Of Joseph Lees” written by Catherine Linstrum. Starring Samantha Morton and Rupert Graves, it was financed and distributed worldwide by 20th Century Fox to critical acclaim.

His second feature film “Relative Values” was an ensemble comedy starring Julie Andrews, Colin Firth, Steven Fry, and Jeanne Tripplehorn.

Being drawn to darker script material Eric’s next feature was “Tempo” with Melanie Griffith, Hugh Dancy and Rachel Leigh Cook. This was financed and distributed worldwide by Universal Pictures Home Entertainment.

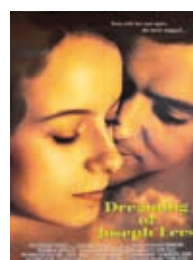
Eric’s comedy “Miss Conception” starred Heather Graham and Mia Kirshner for Blue Angel Films. First Look Studios released the film theatrically in June 2008. It has been sold to over 80 territories. Styles psychological thriller “True True Lie” starring Jaime King, was released by The Weinstein Company USA July 2009.

Eric has recently completed Post Production on the UK / China 3D adventure film “LEGENDARY”, starring Dolph Lundgren and Scott Adkins. The film was released in China on 5000 screens in January 2014, opening at No.5 at the box office, and in the USA Summer 2014.

Reviews for “Dreaming of Joseph Lees”:

“Beautifully articulated and acutely perceptive work with impeccable, carefully shaded performances.” - Los Angeles Times.

“Beautifully shot and incredibly moving.” - New York Post





That Good Night

Charles Savage

Charles always describes his career as leading a double life. In one manifestation he is a drama director with over 250 credits to his name and the distinction of having run four regional theatres. He was running his first regional theatre at the age of 27 winning the Guardian Award in 1977 for the most innovative programming.

In the 1980's he became Artistic Director for Southern Exchange, a national touring company he created by forging partnerships with nine regional theatres, a tribute to his producing expertise and his strategic planning and diplomatic skills in persuading investment. In his ten year spell of leading the arts in Swindon, he not only ran the largest arts complex outside London but headed up a cable Television station for Thames TV.

His credits include productions in the West End, for the RSC, many commercial tours and overseas productions. In film he has been an Executive Producer on several small independent UK projects and producer on three single dramas for BBC Television.

Charles' other incarnation is as a writer. His first performed work was a radio play for BBC, a drama for 13 voices, "The Last Supper", written at the age of 19 – he submitted it handwritten, all in verse. A remarkable BBC producer, Reggie Smith, adapted the play with him, and after university Charles became a trainee in the BBC Script Unit.

He has written extensively ever since for theatre (10 works), television, animation and film. He was responsible for scripts for the renowned children's animation characters Postman Pat and Fireman Sam, which led him to a contract in the writing team at Disney, Los Angeles.

Recently Charles was invited to head up a new University performance degree and when in post he co-designed the world's first standup comedy undergraduate degree that has since launched the careers of several comedians.

Charles and Alan Latham first started working together in 1997. Charles was running Paragraph a script development company based at Pinewood and Alan was managing director of Film Development Corporation in London.



Alan Latham

Over the past 15 years, Alan has produced, co-produced or executive-produced over 25 films including: "I Could Never be Your Woman" (Michelle Pfeiffer, Paul Rudd) directed by Amy Heckerling, "The Christmas Miracle of Jonathan Toomey" (Joely Richardson, Tom Berenger), and "Dead Man Running" (Danny Dyer, Tamer Hassan, Brenda Blethyn and Curtis "50 Cent" Jackson). Recently Alan co-produced "Flutter", (Jo Anderson, Luke Evans, Billy Zane and Mark Williams), shot in Newcastle Upon Tyne, "If I Were You" (Marcia Gay Harden, Leonor Watling and Aidan Quinn) a UK/Canadian co-production shot in Toronto, written and directed by Joan Carr Wiggan, and "The Knife That Killed Me", GSP Studios' first CGI feature film, directed by Kit Monkman and Marcus Romer.

Alan is Managing Director of GSP Studios, which he created in 2008, running its own studios south of York, and working with the University of York's Heslington Studios to provide full visual effects and postproduction film and sound services.

Alan Latham qualified as a chartered accountant and joined the film industry in 1989 as Financial Director of Cori Film Distributors. After negotiating the acquisition of Ealing Studios from the BBC as Commercial Director of BBRK Group Ltd, he produced his first feature film, "The Brylcreem Boys" in 1996.

As a director of Downtown Pictures, Alan was also involved in the UK theatrical releases of the Oscar-winning "Gods and Monsters" and Steven Spielberg's "Last Days" as well as Spike Lee's "Summer of Sam", and the award winning films "Left Luggage" and Peter Mullan's "Orphans".



The Knife that Killed Me



GSP Studios



EXECUTIVE PRODUCERS

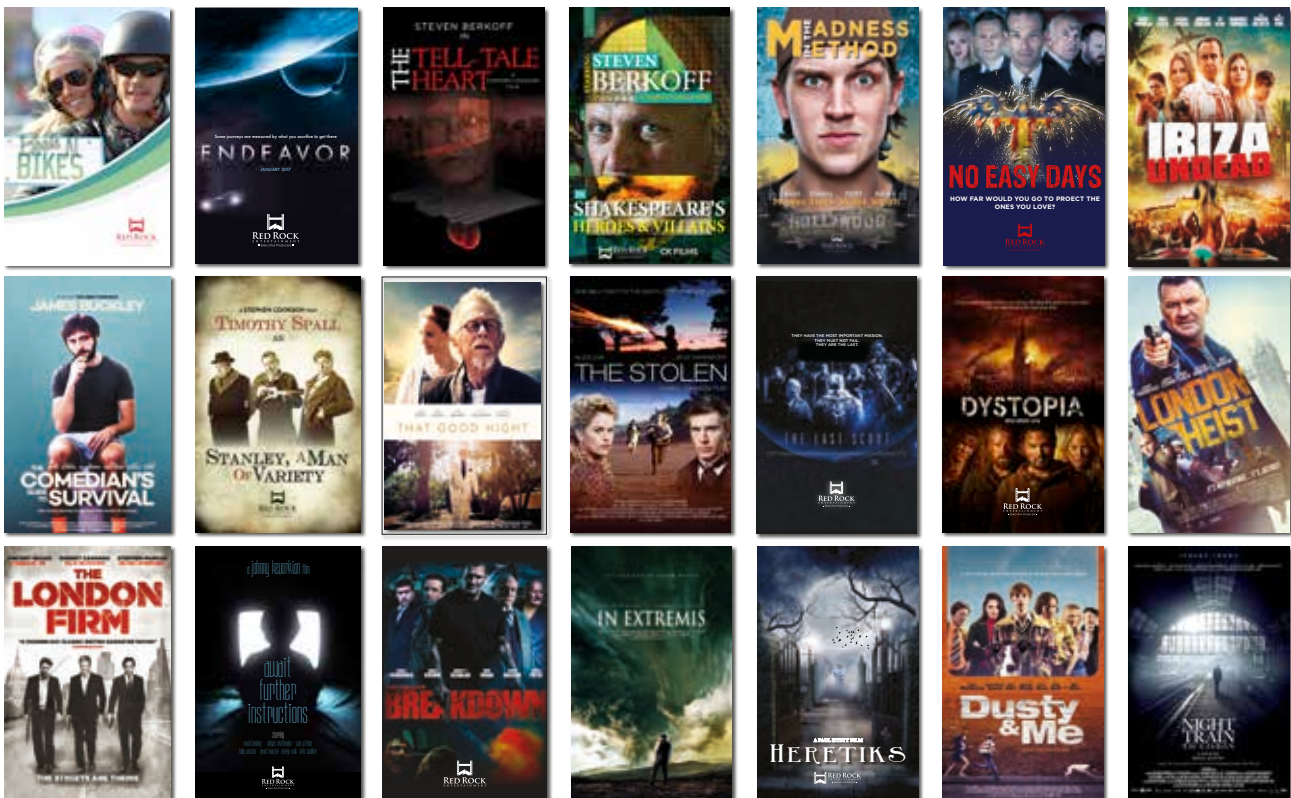


Red Rock Entertainment is a film finance company, based at the world famous Elstree Studios in Borehamwood, home to some of the biggest TV shows on British television and the studio of choice for many successful British films.

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.



EXECUTIVE PRODUCERS



GOLDFINCH ENTERTAINMENT

Nyman Libson Paul is opening up film investment to a fresh wave of investors with a new range of tax-efficient investment vehicles under the banner of Goldfinch Pictures.

NLP has specialised in managing the financial affairs of the British film and television industry for 80 years, providing tax, financial and commercial advice for some of the biggest names (and projects) in the business.

The fact that NLP has been the accountant for every single Bond film since 1962's Dr. No illustrates the depth of their industry knowledge and connections, and we continue to attract award-winning clients.

The Goldfinch Pictures range of investment vehicles take advantage of the extremely generous tax reliefs government

is offering to encourage investments in UK businesses under the Enterprise Investment Scheme programme.

The EIS and SEIS tax reliefs available are certainly compelling, but Goldfinch Pictures is a venture focused on backing commercially-viable projects and securing the best possible returns for investors.

Goldfinch is backed by an incredible range of film finance and production expertise which will allow us to take a sophisticated approach to the film EIS investment.

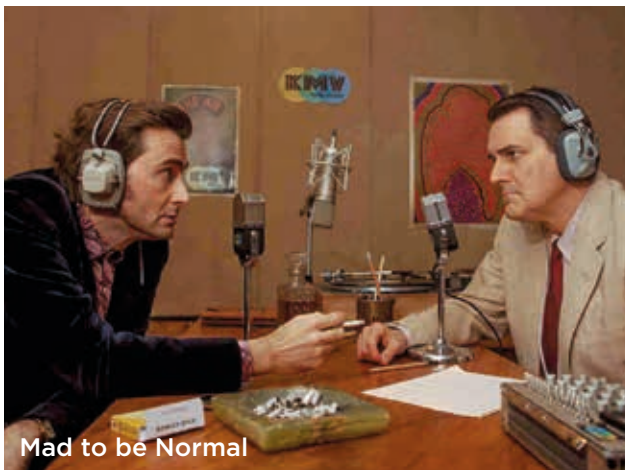
Not only will our team handpick the highest-quality opportunities for investors, they will also provide invaluable support in making these opportunities creative and financial successes.

Commerciality is the watchword of Goldfinch Pictures, and

we take a highly-diversified approach to investment which encompasses a variety of genres and audiences.

NLP is also driving a movement to put the interests of equity investors in film first: all Goldfinch Pictures vehicles are structured to ensure that our investors are first on the recoupment schedule and our focus on providing gap funding means investors have the security of backing projects which are almost at fruition.

While our investors will naturally be seeking tax-advantaged returns, they will also have the chance to become completely involved in the UK's vibrant entertainment industry – from premier screening to shadowing directors and even appearing on film. The opportunities are endless.



Mad to be Normal

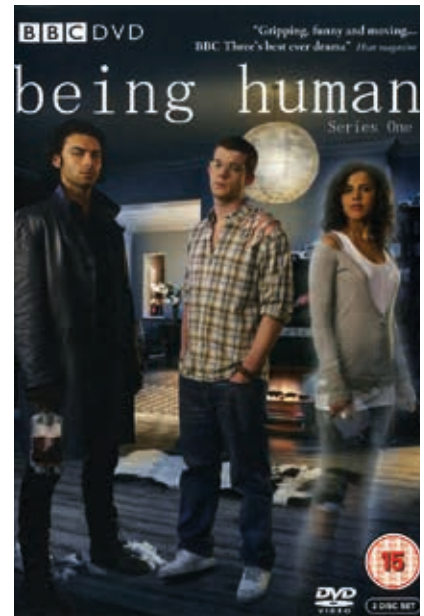


Await Further Instructions

DIRECTOR OF PHOTOGRAPHY



Richard Stoddard



Richard Stoddard, after a very successful career as a Camera and Steadicam Operator, Richard began lighting when he was asked to shoot "Becoming Human" in 2010, the BAFTA nominated spin off series for "Becoming Human" produced through Touchpaper Television.

In 2012 Richard shot the short film "Her Next Door" for director Sasha Ransome which won Best Comedy Short at the London Short Film Festival 2012 and Best Short at the Anchorage International Film Festival 2012.

Richard shot the final block of "Becoming Human" (Series

5) directed by Daniel O'Hara, followed by 2nd Unit and DVD scenes for "Doctor Who" directed by Steven Woolfenden for the BBC. In 2014 he won a BAFTA Cymru Best Cinematography award for his work on acclaimed TV drama "Hinterland" (a Nordic Noir style police investigation series shot in West Wales by Fiction Factory Films).

Richard recently completed shooting the feature length drama "Right Behind You" for S4C Wales also directed by Gareth Bryn, as well as episodes of the series "Uncle" for director Oliver Refson through Baby Cow Prods.

In 2014 Richard shot the feature "Stay With Me", a ghost story set in the Welsh countryside directed by Gareth Bryn. Richard also shot the feature "Just Jim", Craig Roberts' directorial debut, which stars and was scripted by Craig Roberts and also stars Emile Hirsch.

He has recently wrapped on episodes of "Dr Who" with directors Daniel O'Hara and Ed Bazalgette, and director Rita Osei's debut feature film "Bliss"!



COMPOSER OF THE **MUSIC**



Guy Farley



Guy Farley, who works out of Sphere Studios, a state of the art recording complex in Battersea, emerged onto the international film scene as one of Europe's leading composers. His style is warm, melodic and distinctive, however it is the variety of his film scores that sets him apart from his contemporaries; his music includes sweeping orchestral scores, world music (Indian, African and Asian), contemporary sound design and programming, as well as highly successful collaborations with pop artists and producers.

Guy scored "Tula: The Revolt", which tells the incredible story of the slave uprising on the island of Curacao in 1795 starring Danny Glover, also the madcap comedy "The Hot Potato" starring Ray Winstone, Colm Meaney and Jack Huston, as well as the comedy drama "If I were You" for director Joan Carr-Wiggin.

He also completed in 2009 work on the features, "Maria", directed by Giacomo Campiotti for Lux Vide, Sean Ellis's "Metro Manila", and Christopher Granier Deferre's, "Beast". He is currently scoring the feature thriller "Dementamania" and

the romantic feature "Secret Sharer" (Starring Cloud Atlas's Zhu Zhu and Hatfields & McCoys Jack Laskey), having just scored "Miracle Rising": South Africa, a wonderfully thought provoking film which tells the story of South Africa's amazing journey from apartheid to democracy against the backdrop of the 23rd anniversary of Nelson Mandela's release from prison.

Guy scored "I Know You Know" for Director Justin Kerrigan and starring Robert Carlyle, as well as "Roar", an award winning feature having been awarded the Grand Prize at the Rhode Island Film





Festival 2009, and “The Flirting Club”, a ‘Brit-Flik’ comedy from Director Alex Jovy. Guy then scored the US feature, “The Flock” starring Richard Gere and Claire Dane.

“The Christmas Miracle Of Jonathan Toomey” starring Joely Richardson and Tom Berenger.

He scored “The Broken”, filmed by Oscar nominated director Sean Ellis, and “Knife Edge”, for director Anthony Hickox, producers Janette Day and Pippa Cross, and starring Hugh Bonneville. Guy scored four feature films in one year, and two further scores appeared

on commercial soundtracks, Modigliani and Mother Theresa of Calcutta.

Guy’s work is also to be heard on Sean Ellis’ directorial debut, “Cashback”, starring Emilia Fox, and the 2 part Italian film “L’Uomo che Sognava con Le Aquila”, directed by Vittorio Sindoni. He also scored “Land of the Blind” starring Ralph Fiennes and Donald Sutherland.

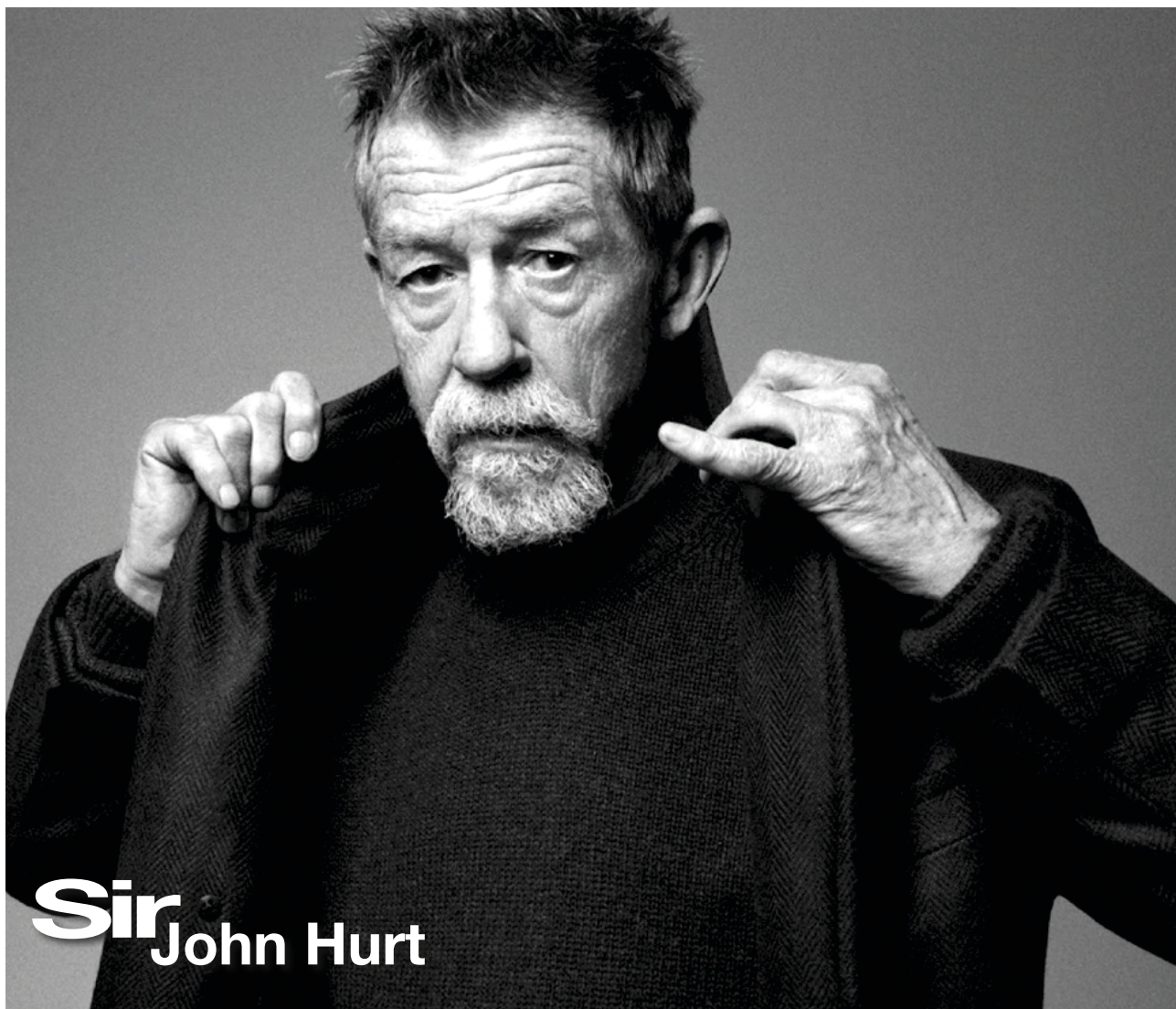
Guy has to date had nine film score soundtracks released as well as enjoying great success scoring commercials for Film and Television broadcast including worldwide campaigns for Muller,

Thomson Holidays, Carling, Tetleys, Compare the M(arket) eerkat(!), AXE and Warburtons to name a few.

Guy’s advertising credits include, most recently, the Sony Skyfall global Ad campaign ‘Cat and Mouse’ and the new Virgin Atlantic 2013 global campaign ‘Flying in the face of Ordinary’, an epic re-imagining of Jerry Goldsmith’s theme to ‘Air Force One’ for Warburtons, as well as the incredibly wacky Muller worldwide campaign.



PRINCIPAL CAST



Sir John Hurt

This transatlantic talent was born John Vincent Hurt on January 22 in Shirebrook, a coal mining village near the busy market town of Chesterfield, in Derbyshire, England.

The family moved to Grimsby when he turned twelve and, despite an active early passion in acting, his parents thought less of it and enrolled him at the Grimsby Art School and St. Martin's School of Art where he showed some flourish. When he couldn't manage to get another scholarship to art school, his focus invariably turned to acting.

Accepted into the Royal Academy of Dramatic Art, John made his stage debut in 1962 and remained there in typically offbeat plays such as "Infanticide

in the House of Fred Ginger". An odd, somber, pasty-looking fellow with an aquiline nose (injured while playing sports) and a mass of Irish freckles, he was hardly leading man material.

His earlier focus as a painter, however, triggered a keen skill in the art of observation and it certainly advanced his talent for getting into the skin of his characters. His movie debut occurred that same year with a supporting role in the ill-received British "angry young man" drama *Young and Willing* (1962).

Appearing in various mediums, John increased his profile (and respect) appearing in such theatre plays as "Inadmissible Evidence" (1965), "Little Malcolm and His Struggle Against the

Eunuchs" (1966), a role he later took to film as Little Malcolm and *His Struggle Against the Eunuchs* (1974), "Macbeth" (as Malcolm) (1967) and "Man and Superman" (1969), while finding prime parts in such films as *A Man for All Seasons* (1966), a role he was given after director Fred Zinnemann saw his stellar work in "Little Malcolm."

He continued on the stage as an unlikely Romeo in 1973, and went on to garner great applause in Pinter's "The Caretaker" and "The Dumb Waiter", as well as "Travesties" (1974).

It was TV, however, that displayed the full magnitude and fearless range of his acting instrument. In the mid-70s he gained widespread acclaim for his embodiment of the tormented

PRINCIPAL CAST



gay writer and raconteur Quentin Crisp in the landmark TV play *The Naked Civil Servant* (1975), adapted from Crisp's autobiography.

Way, way ahead of its time, Hurt's bold and unabashed take on the flamboyant and controversial gent who dared to be different was rewarded with the Emmy and the British TV Awards.

Doors immediately opened for John. He was handed the best parts film and TV had to offer. Once again he was strikingly disturbing as the cruel and crazed Roman emperor Caligula in the epic TV masterpiece *I, Claudius* (1976). The chameleon in him then displayed a polar side as the gentle, pathetically disfigured title role in *The Elephant Man* (1980), and

when he morphed into the role of a tortured Turkish prison inmate who befriends Brad Davis in the intense drama *Midnight Express* (1978), he was barely recognizable.

The last two films earned Hurt Oscar nominations. Mainstream box-office films were offered as well as art films. He made the most of his role as a crew member whose body becomes host to an unearthly predator in *Alien* (1979).

Such brilliant work as his steeple chase jockey in *Champions* (1984) or kidnapper in *The Hit* (1984). As for the past couple of decades, the craggy-faced actor continues to draw extraordinary notices. Tops on the list includes his prurient governmental gadfly who triggers the Christine Keeler

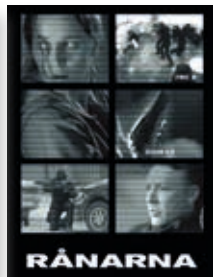
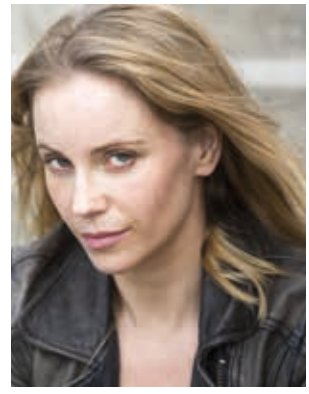
political sex scandal in the aptly-titled *Scandal* (1989); the cultivated gay writer aroused and obsessed with struggling "pretty-boy" actor Jason Priestley in *Love and Death on Long Island* (1997); and the Catholic priest embroiled in the Rwanda atrocities in *Beyond the Gates* (2005).

I've spent a great deal of my life doing independent film, and that is partly because the subject matter interests me and partly because that is the basis of the film industry.

That's where the filmmakers come from, it's where they start and sometimes it's where they should have stayed.

.....Sir John Hurt

PRINCIPAL CAST



Sofia Helin was born in Hovsta in Örebro, Närke. From 1994-1996, she went to Calle Flygares theatre school and graduated from the Stockholm Theatre Academy in 2001.

She has appeared in several films, including At Point Blank (Rånarna) where she had the leading role of Chief Inspector Klara. In 2004, she had another leading role as Mia in Masjävlar.

It was in that movie that she made her breakthrough and she was nominated for a Guldbagge award. In 2007, she

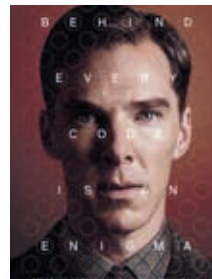
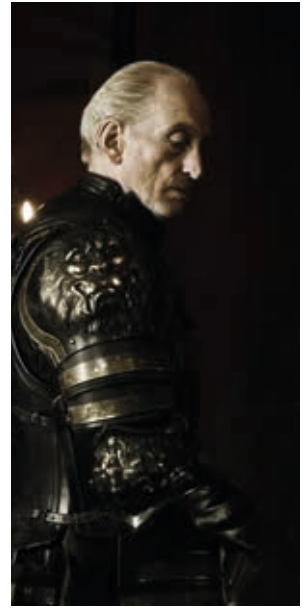
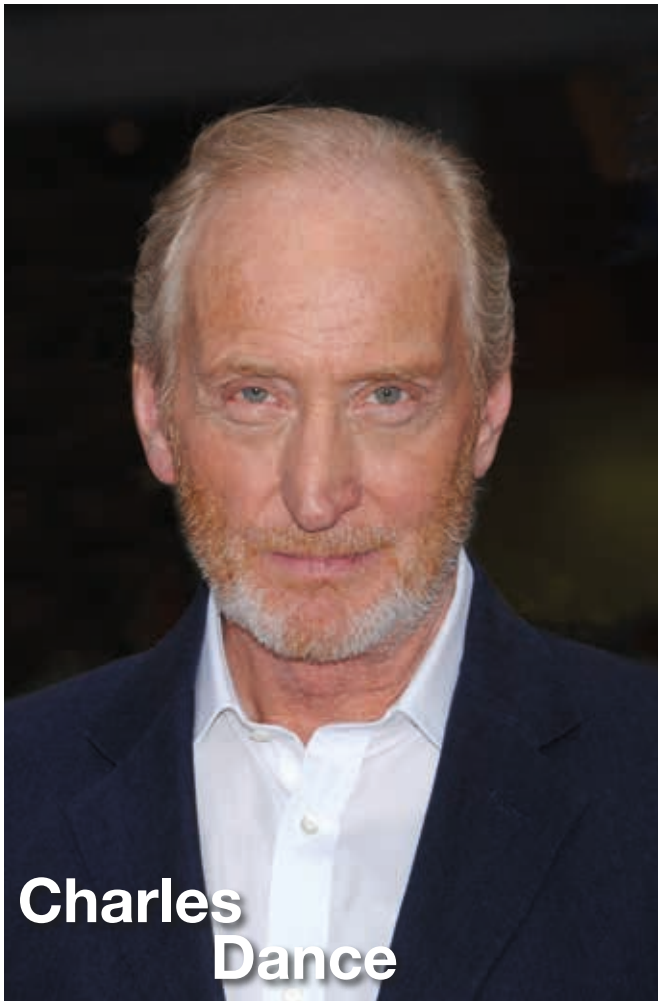
got a further leading role as Cecilia Algottsdotter in Arn, an adaptation of Jan Guillou's The Knight Templar, about Arn Magnusson. She is also included in the Swedish animated film Metropia, which was released in the cinema in October 2009.

Since 2012 she has become more famous outside Sweden as a result of her role in the three series of the crime drama The Bridge, in which she played the lead role of Saga Norén, homicide detective from Malmö who probably has Asperger's syndrome.

In the UK the series attracted more than a million viewers per episode and she has been called a role model for women with autism.

In 2015 she starred in a Danish science fiction film called Fang Run and acted in a British/German TV series directed by Oliver Hirschbiegel shot in Prague about divided Berlin in the 1970s called Berlin der geteilte Himmel (Back to Back) in which she spoke German and English. She said she might play in a fourth series of the Bridge one day.

PRINCIPAL CAST



Charles Dance typically plays assertive bureaucrats or villains.

Some of his most high-profile roles are Tywin Lannister in HBO's *Game of Thrones*, Guy Perron in *The Jewel in the Crown* (1984), Sardo Numspa in *The Golden Child* (1986), Dr. Jonathan Clemens in *Alien 3* (1992), Benedict in *Last Action Hero* (1993), the Master Vampire in *Dracula Untold* (2014), Lord Havelock Vetinari in Terry Pratchett's *Going Postal* (2010) and Alastair Denniston in *The Imitation Game* (2014).

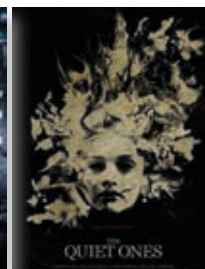
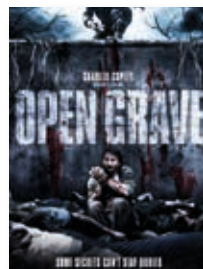
Dance made his screen debut in 1974, in a BBC mystery series *Father Brown* as Commandant Neil O'Brien in "The Secret Garden".

He played the role of Tywin Lannister in HBO's *Game of Thrones*, based on the *Song of Ice and Fire* novels by George R. R. Martin. Dance was wooed for the role by the producers whilst filming *Your Highness* in Belfast. Dance also played Conrad Knox on the British television series *Strike Back: Vengeance* as the primary villain in the series. He appeared in *Paris Connections*

(2010) as the Russian oligarch Aleksandr Borinski.

Dance made one of his earliest big screen appearances in the 1981 James Bond film *For Your Eyes Only* as evil henchman Claus. Though he turned down the opportunity to screen test for the James Bond role, in 1989 he played Bond creator Ian Fleming in Anglia Television's dramatised biography, *Goldeneye* (the name of Fleming's estate in Jamaica and a title later used for a James Bond film).

PRINCIPAL **CAST**



Erin Richards

Erin Richards was born in Penarth, Wales. She trained at the Royal Welsh College of Music and Drama. She presented the Welsh language teen magazine show Mosquito for S4C and appeared in short films before landing significant roles in BBC TV programmes Crash and Being Human.

In 2012, she was cast in the FOX comedy Breaking In as an executive assistant with an exaggerated English accent. She co-starred in the role of Sharon in Gonzalo López-Gallego's horror film Open Grave, alongside Sharlto Copley.

Richards plays Barbara Kean, the fiancée of James Gordon in the new FOX Television series Gotham.



PRINCIPAL CAST



Max Brown

Max Brown's love of acting was ignited at an early age.

His beginnings in the realm of acting trace to his stage performances at the Shrewsbury Music Hall.

At the age of 20, the youthful face of Max Brown first appeared on television on the series Grange Hill in 2001.

Since that time, Max has established himself with various television appearances, including Crossroads, Hollyoaks, Mistresses and most notably Showtime's The Tudors. His film work includes Daylight Robbery, Act of God, Flutter and more recently Love Tomorrow.



PRODUCTION



GSP Studios is a studio base in North Yorkshire that specialises in providing production services and facilities for feature films. Its location also gives productions access to Screen Yorkshire funding. The studio offers 3 large stage spaces, including two infinity curve green screens.

GSP VFX is the visual effects department of the company that provides creative and technical visual effects solutions for broadcast, film and commercial media. The team offer full support to all stages of production, from pre-visualisation, conceptual artwork, shoot supervision, 3D and 2D through to delivery services for the final finished project.

Since GSP Studios was formed in 2008 to create the highly conceptual, stylised project **"The Knife That Killed Me"**, the company has produced over ten films including **"Residue"**, a three part apocalyptic thriller from "Misfits" Director Alex Garcia starring Iwan Rheon and Natalia Tena, **"Dusty & Me"**, a heart-warming coming of age story set in the 70s starring Luke Newberry, Genevieve Gaunt, Iain Glen and Ian Hart and **"The Comedians Guide To Survival"** starring James Buckley of **"The Inbetweeners"** fame.





GSP Studios International Ltd ("GSP International") is a wholly owned subsidiary of Green Screen Productions Limited and a member of the 'GSP Studios' Group of companies. GSP International acts as the dedicated international sales department for all films produced under the GSP Studios banner.

GSP International facilitates the sale of the catalogue of original and ground-breaking

films made by GSP Studios. GSP Studios is dedicated to creating carefully designed creative films to appeal to an international and domestic marketplace. Content is licensed to a wide variety of clients, including theatrical & DVD distributors, broadcasters, Video On Demand channels and in-flight entertainment buyers worldwide.

Senior Sales Executive Simon Barnes, who has over 25 years experience in the industry, will

manage sales on behalf of GSP International. Simon enjoys excellent long established relationships with leading international distributors and film festivals around the world. The GSP International catalogue of films will be represented at all major motion picture markets worldwide, including Cannes (Marché du Film), American Film Market (AFM), and the European Film Market (EFM).

EQUITY FILM INVESTMENTS



Red Rock Entertainment works in conjunction with many UK film companies to raise equity for Independent film projects, where the film has already been completed or is almost complete but requires the last bit of funding to cover the distribution costs.

A Film investment offers generous returns, the benefits stretch beyond just the sales of box office tickets; DVD sales, television airings and the sale of merchandise all count towards the profit a film makes and can continue to generate a profit for many years after the film was released into the cinemas.

Many film investment opportunities also offer you the chance to be part of the glitz and glamour of the film industry; As part of your investment you can appear in the movie itself as an extra, attend the film premier and other red carpet events and have your name appear in the credits at the end of the film for all to see.

As well as high returns and a life time of earnings, investing in the British film industry can also offer you a great deal of tax relief benefits. In 2012 the UK prime minister announced the extension of the film tax relief for UK filmmakers, creating a range of incentives for film investors when they chose to invest in an EIS/SEIS film investment scheme.





In the UK there are two kinds of government sponsored investment schemes, offering generous tax benefits to investors, The Enterprise Investment Scheme (EIS) and The Seed Enterprise Investment Scheme (SEIS).

These were set up by the government to make it easier for investors to invest in small high risk businesses which are not listed on the stock exchange.

Enterprise Investment Scheme

The EIS scheme was introduced by the government in 1994 with a main objective to help small UK companies raise capital from private investors.

Whilst investing in EIS is not without risks, the incentives for investors looking at tax planning opportunities are attractive, these benefits include:

Income Tax Relief

You can claim a tax rebate (30% of the amount in which you have invested) on the income you have paid in the last year or on tax which you still owe in the current tax year.

Relief can be claimed up to a maximum of £1,000,000 invested in such shares, giving a maximum tax reduction in any one year of £300,000 providing you have sufficient Income Tax liability to cover it.

Capital Gains Tax

If the investment is a success and you make a profit on the sale of your shares you will be exempt from Capital Gains Tax on the amount of profit you have made.

If you have any Capital Gains Tax or Inheritance Tax liability to pay in the current or next tax year or if you have paid either of these in the last 2/3 years you can claw back or defer tax equivalent to 28% of the capital you have invested in the EIS firm.



Capital Gains Tax Deferral

The payment of tax on a capital gain can be deferred where the gain is invested in shares of an EIS qualifying company. The gain can arise from the disposal of any kind of asset, but the investment must be made within the period one year before or three years after the gain arose. There are no minimum or maximum amounts for deferral. There is no 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.

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 EVENTS

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.



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.





John
HURT

Sofia
HELIN

Max
BROWN

Erin
RICHARDS

and Charles
DANCE

THAT GOOD NIGHT



RED ROCK
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■ Executive Producers ■

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