

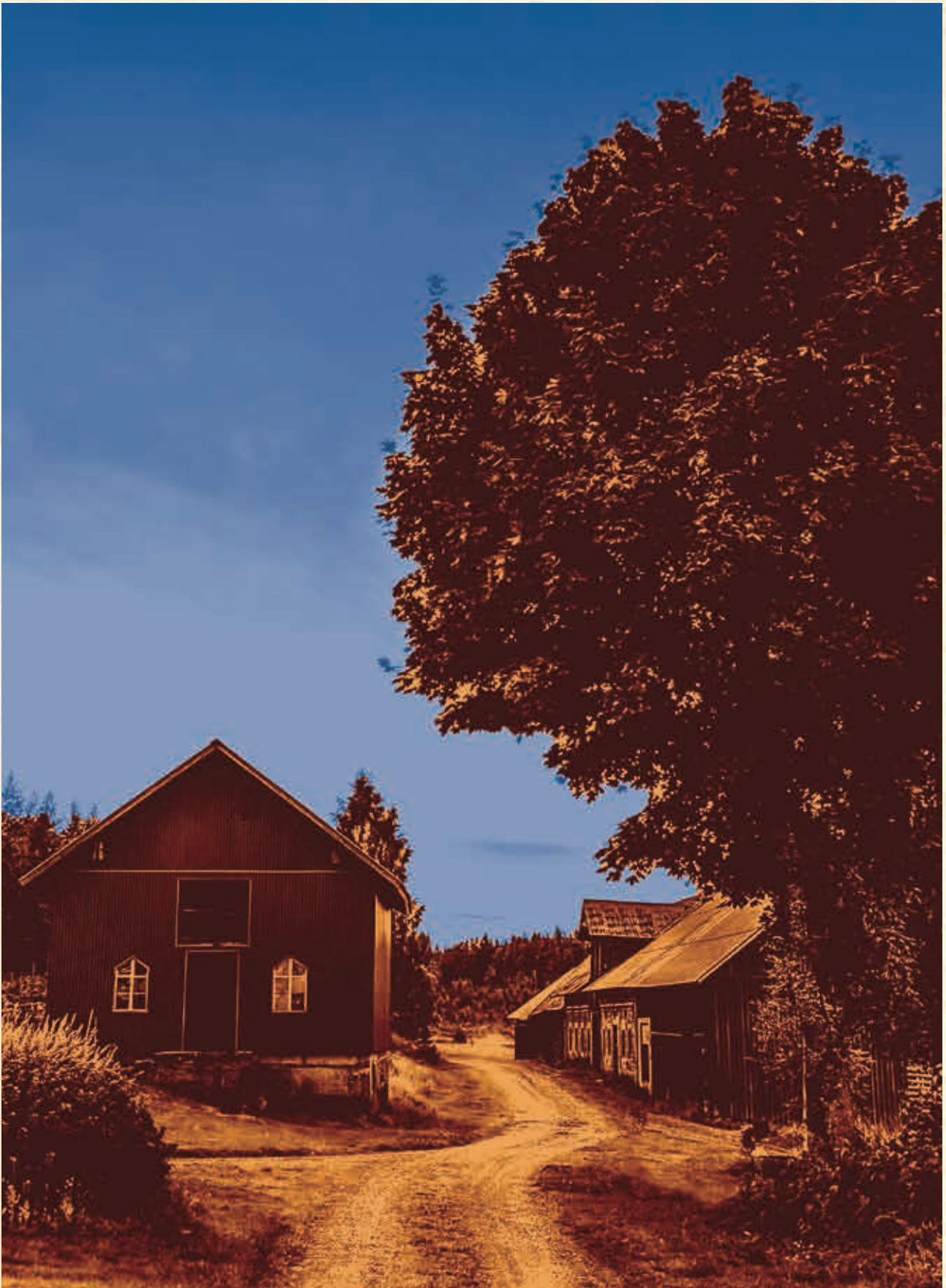
A movie poster for the film 'The Stolen'. The central figure is a woman with long, wavy, light brown hair, wearing a dark, long-sleeved dress with a complex floral pattern in a lighter shade. She is holding a silver revolver in her right hand, which is tucked behind her back. She is looking over her shoulder towards the camera with a serious expression. The background is a dramatic, desolate landscape under a sky filled with dark, swirling clouds and a bright, orange-red glow on the horizon, suggesting a sunset or a fire. The overall tone is gritty and suspenseful.

# THE STOLEN

SHE'S COMING FOR YOU

CORK FILMS AND MURKIN FILM PRESENTS IN ASSOCIATION WITH RED ROCK ENTERTAINMENT  
PRODUCED BY NIALL JOHNSON FILM STARRING ALICE EVE AND JACK DAVENPORT IN 'THE STOLEN'  
WRITTEN BY PAUL LAWLER EDITOR DESIGNER TINA HUTCHISON-THOMAS (EDITED BY) DAVID THRASHER PRODUCTION DESIGNER JOE B. EARLEY DIRECTOR OF PHOTOGRAPHY ALUN BOLLINGER  
EXECUTIVE PRODUCERS JULIA PALAU MERVYN CORCORAN SIR DOUGLAS MYERS GARY COLLINS NEIL HUBSON PHIL HUNT AND COMPTON ROSS  
ASSOCIATE PRODUCERS BY ANDREW RENNIE CO-PRODUCER BY MICHAEL GEIDEL PRODUCED BY EMILY CORCORAN STARRING BY EMILY CORCORAN SCREENPLAY BY EMILY CORCORAN AND NIALL JOHNSON  
DIRECTED BY NIALL JOHNSON





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Red Rock Entertainment Ltd is not authorised and regulated by the Financial Conduct Authority (FCA). The content of this promotion is not authorised under the Financial Services and Markets Act 2000 (FSMA). Reliance on the promotion for the purpose of engaging in any investment activity may expose an individual to a significant risk of losing all of the investment. UK residents wishing to participate in this promotion must fall into the category of sophisticated investor or high net worth individual as outlined by the Financial Conduct Authority (FCA).



# THE STOLEN

## CONTENTS

5 .....	Synopsis
6 7 .....	Director Vision
8 .....	Director   Writer
9 .....	Writer   Producer
10   11 .....	Executive Producers
12  13 .....	Creative Team
14   15 .....	Cast
16 .....	Music (original Score)
17   19 .....	Production Companies
20   21 .....	Investment Schemes (EIS   SEIS)
22 .....	Perks & Benefits of Investing









## Synopsis

Young Charlotte Lockton (Alice Eve) has settled in the North Island with her wealthy husband, David. But her life's dreams are shattered when he's murdered on their farm and her baby son is kidnapped. A month after paying a ransom, frustrated with the apathy of the authorities and distrusting of her staff, she decides to track him down on her own.

And so begins her journey through the wilds of an untamed New Zealand. She comes into contact with Villains, Suffragettes, Hustlers, Chinese Grocers and native Maori Warriors. And she's forced to join a convoy of Whores, Dancers and Ex-Cons heading for the rough mining community of Goldtown.

There she meets Joshua McCullen (Jack Davenport,) the owner of the mining town: a man who is key to uncovering the truth behind the disappearance of her son, forcing her to fight to the death for what she holds most dear.

**'The Stolen' is an exciting and unique balance of gripping narrative, dynamic action, arresting visuals, and fully-rounded characters offering ripe potential for great performances.**





# Director's Statement on Visual Style

Niall Johnson



The film's visual style is just one way I'll be interpreting this story for the big screen... all of the decisions that will run behind the visuals will be mirrored in the sound-scape and score, and in the pacing, rhythm and tone of the piece.

THE STOLEN is a fascinating fusion of Classic Adventure Story with something much more modern: the focus on the female lead, and consequently the tender story at its core.

It is inherently visual and cinematic; playing like a western in the way it places characters in and against the environment.

In that regard, I'll employ a classic visual trope from the genre: the juxtaposition of the land in wide-

angle with the faces in close-up. It's in these close-ups that we'll get a sense of the film's modernity—how a woman like Charlotte battles her way through an increasingly harsh, hostile world in her single, dogged pursuit to achieve her goal.

Thematically, the adventures she encounters on her journey serve as vivid 'bloodings', each one stripping her of all previous formalities and preconceptions. Visually and stylistically, I'll follow this progression—from images, pacing and rhythm that are sumptuous and richly textured, stately and familiar...to something much more stripped, stark, raw, ragged and jagged, and brutally elemental.

I have no plan to impose a modern mode of film-making on this piece

for the sake of it. The twist in the narrative (that it's a Western told from the women's point-of-view) is enough to give this film its unique quality. The joy of the piece, in fact, lies in the chance to take visual ideas that are familiar, being commonly associated with the classic 'male genres', but put women at their focus.

The framing of a close-up of Charlotte's face against the deep background of Goldtown main street will reference Ford, Hawks, Fuller and Leone...but with a vitalizing difference...and therefore with something new to say.

Where there will be something modern is in the film's need to express Charlotte's journey. She is discovering the rules of this world as she goes along—she doesn't





## Director's Statement on Visual Style



belong in it at first, but has to find the means to fit.

The idea will be to show the world in a style which is outwardly familiar to us, but then also show Charlotte's more personal world, which focuses on her intimate psychology throughout the journey. These close-ups will be instantly different to the others. They will be all about Charlotte, rather than about referencing genre tropes. The world we're familiar with from other movies is something alien and threatening to her; she sits beside it and outside it, until such time as her only recourse is to fully immerse herself in its rules and conventions.

At that point, the style I've employed to separate her will vanish, and she will suddenly be

shown fitting comfortably within the genre images—dominating them, in fact. That's her journey.

In the 1850s, even with settlers arriving at the height of its Gold Rush, New Zealand was an untamed wilderness. From barren plains to deep forests, from vast lakes to mighty mountain ranges, these settings will function as characters in their own right, giving keys stages of the narrative their own unique tone. Each location changes Charlotte in some way, and so each location will be chosen and shot for its own unique properties.

But the most important landscape of them all will be the face of Charlotte herself. It's here that the real meaning of our story plays out. Her journey is the focus of the

movie, her relentless drive (even in her most vulnerable moments) is its spine, and her transformation is its heart.

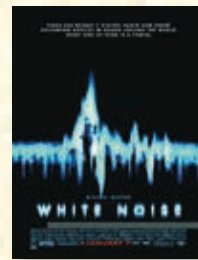
I'll be visually charting the changes she undergoes—in her clothes and poise; in her behaviour to others; in her walk and talk; in the way she handles the environment; in the way she constantly has to push herself through dangerous, threatening barriers; in the way we shoot and light her; in the way the music will paint her emotional and psychological arc—to show how she changes from being an unwilling and frightened stranger in a strange land to a hero who wins, survives and ultimately belongs.





# Director | Writer

Niall Johnson



Niall Johnson began writing and directing after graduating with First Degree Honors in Drama from Bristol University.

After writing and directing three low-budget feature films including 'THE BIG SWAP' and Christmas film 'THE GHOST OF GREVILLE LODGE' starring Prunella Scales, he came to Hollywood's notice with his 2002 supernatural script WHITE NOISE. Starring Michael Keaton, it opened January 2005 at #1 in the UK and US, and broke through the \$100m barrier on theatrical release.

In the same year, Niall directed black comedy KEEPING MUM from a script he wrote with Pulitzer Prize-winning novelist Richard Russo, starring Rowan Atkinson, Maggie Smith, Kristin Scott Thomas and Patrick Swayze.

Its worldwide release was commercially and critically successful: London's Mirror called it "British comedy at its very best", while Ebert & Roeper gave it their coveted "Two-Thumbs Up".

Niall has written for such producers as Universal Pictures, Gold Circle Films, Summit Entertainment, Nick Wechsler Productions, Hal Leiberhan, Julia Palau, Samuelson Productions, Ecosse Films, Material Entertainment, Future Film Group,

and De Angelis Productions. He is attached to direct a number of these projects.

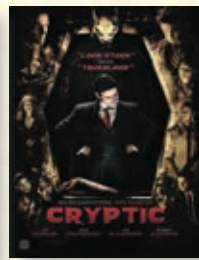
He has recently completed directing the action/thriller/sci-fi pilot 'THE FIGHT ROOM' for Cork Films. He is currently completing the film 'Mom's List' starring Rafe Spall and Emilia Fox to screen at the Cannes Film Festival 2016.





# Writer | Producer

## Emily Corcoran



Emily Corcoran, Cork Films Ltd Emily is a native New Zealander and the director of Cork Films Ltd.

The company is based in London and New Zealand. Cork Films has experience in shooting in both countries.

Emily won a place on the prestigious H. Club100 2013 Creative Entrepreneurs for Film, organised by The Guardian Professionals Network and The Hospital Club.

She wrote and produced the feature film 'Sisterhood', shot in London and New Zealand, secured a UK theatrical deal, and was also released in the USA, Australia and New Zealand.

It made the Official Selection of four international film festivals and was nominated for a number of awards including winning 'Best First Film' at the British Film Festival in Los Angeles.

Emily Produced the feature film 'Confine' starring super model Daisy Lowe and Alfie Allen (Game of Thrones.) 'Confine' which has been nominated and won dozens of awards at film festivals worldwide, among some of these are a nomination for 'Best UK Feature' at the Raindance Film Festival 2012 and Winner of 'Best International Feature' at Anchorage.

'Confine' was released theatrically in July 2013 in the UK, with 20/20 Films and Koch Media.

In 2013, Emily has Co-Produced 'Winter' starring Tommy Flanagan (Sons of Anarchy,) and triple Cesar nominee Judith Godreche and Exec Produced by Rolling Stone, Ronnie Wood.

She has also Associate Produced 'Cryptic' starring Ed Stoppard, 'SuperBob' in association with Channel 4, the horrors 'X-Moor' and 'Patch of Fog' and the arthouse drama 'Country of Hotels'.

She co-wrote and produced the pilot 'The Fight Room' which made Official Selection of the New York Television Festival 2014.



# Executive Producers

## Julia Palau

Julia was the owner operator of the enormously successful sales and distribution outfit J&M for 20 years.

She has produced and executive produced 10 award winning feature films including 'Keeping Mum' starring Kristin Scott Thomas, Dame Maggie Smith and Rowan Atkinson, 'Head in the Clouds' starring Penelope Cruz and Charlize Theron, 'The Guilty' starring Bill Pullman and 'The Revenger's Comedies' starring Sam Neill, Helena Bonham Carter and Steve Coogan, among others.

She is currently Executive Producing the 'Secret Sharer' with Oscar winner Peter Fudakowski. Julia is also currently producing 'Red Mansions' starring Kate Hudson and Dan Stevens.





# Executive Producers



**RED ROCK**  
ENTERTAINMENT  
■ Executive Producers ■

Red Rock Entertainment is an 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 executive producers, 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.

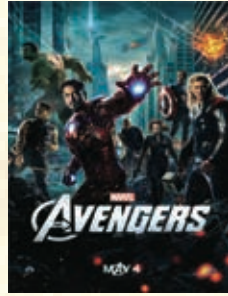




# Director of Photography

## Matthew Knight

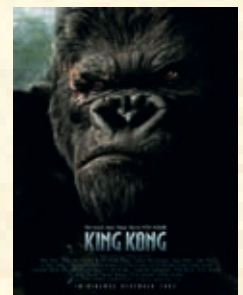
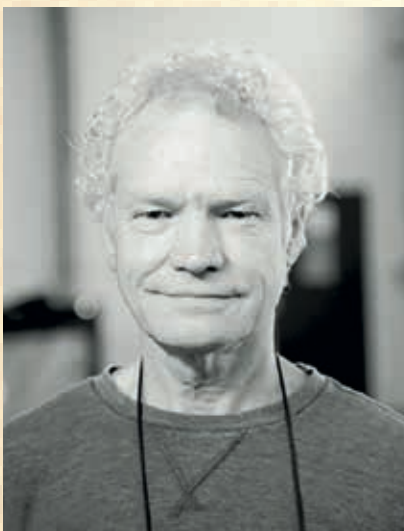
Matthew Knight has worked in the camera department of a number of big budget movies, like 'THE HOBBIT', 'RISE OF PLANET OF THE APES' and 'THE AVENGERS'. Mathew was the Director of Photography on the New Zealand western 'GOOD FOR NOTHING' shot in Southland, New Zealand and being released by Screen Media Films in the US and Canada.



# Production Designer

## Joe Bleakley

Joe Bleakley is an art director and production designer, known for The Lord of the Rings: The Fellowship of the Ring (2001), The Lord of the Rings: The Return of the King (2003) and The Lord of the Rings: The Two Towers (2002), King Kong (2005)

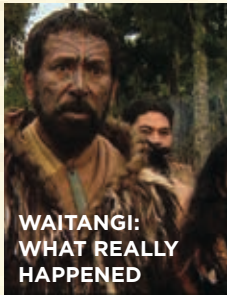




# Costume Designer

## Tracey Collins

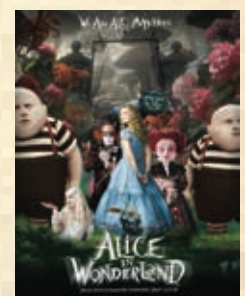
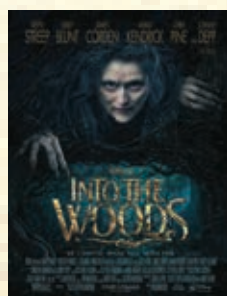
Tracey Collins has production designed and costume designed on a number of period pieces in New Zealand. These include 'THE MEDICINE WOMAN', 'WAITANGI: WHAT REALLY HAPPENED'. She has also costume designed big budget films such as 'UNDERWORLD: RISE OF THE LYCANS'.



# Make-Up Designer

## Richard Muller

Richard Muller has worked extensively in big budget movies in both Europe and New Zealand. He has worked on the recent production of 'INTO THE WOODS' starring Meryl Streep and Emily Blunt, all three 'HOBBIT' movies, Tim Burton's 'ALICE IN WONDERLAND: THROUGH THE LOOKING GLASS' starring Johnny Depp, Alan Rickman, Helena Bonham-Carter and Anne Hathaway.



# Cast

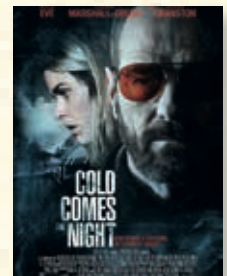
## Jack Davenport

Jack Davenport first major role however was that of public school educated barrister Miles in the BBC television series *This Life* (1996). Recent projects include the stylish *Ultraviolet* (1998) where he played a modern-day vampire hunter, *The Talented Mr. Ripley* (1999) as Matt Damon's love interest, and *Pirates of the Caribbean: The Curse of the Black Pearl* (2003) as the Keira Knightley's intended mate.



## Alice Eve

Alice Eve, played the female lead role in the American romantic comedy film *She's Out of My League*, She also played the role of Erin, Charlotte's Irish nanny, in *Sex and the City 2*. During 2011, Eve had a recurring guest role in season 8 of the HBO series *Entourage*, as a journalist and love interest to Vincent Chase. *Men in Black 3*, she played the role of Dr. Carol Marcus in *Star Trek Into Darkness*.



## Graham McTavish

Graham McTavish is a Scottish television, film, and voice actor. McTavish has had many roles in British dramas and films such as *Casualty*, *Jekyll*, *The Bill*, *Taggart*, and *Sisterhood*. Graham McTavish is currently appearing in 'The Hobbit' films as one of the leading roles of 'Dwalin'. He played Stallone's nemesis in 'Rambo' and has appeared in big budget hits like 'Columbiana' and 'Lara Croft Tomb Raider'.



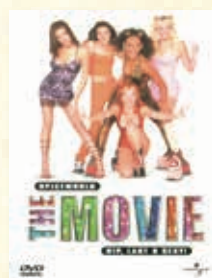


# Cast

## Richard O'Brien



Richard O'Brien is the cult creator and actor of 'The Rocky Horror Picture Show' and has a large worldwide following. Since then he has appeared in cult classics such as 'Flash Gordon', 'Spiceworld', 'Dark City' and 'Dungeons and Dragons'. Additionally he guest starred in five episodes in the third season of the HTV dramatisation of Robin of Sherwood, as the corrupt druid Gulnar.



## Cohen Holloway

Cohen Holloway is an award winning actor who has appeared in classic New Zealand films such as 'Eagle vs Shark' and 'Boy'. He took the lead in the American themed western 'Good for Nothing' and has just completed playing the lead in Jane Campion's television series 'Top of the Lake'. Recipient of the Qantas Film and Television Award for his portrayal of the lead character David Dougherty in Until Proven Innocent.



## Stan Walker



Stan Walker, In just under nine months Stan Walker has achieved the near impossible; the nineteen year-old singer has evolved from a mere contender, into one of the most refreshing and shining examples of talent the Australian music industry has to offer. Stan is no stranger to international screens, having played the title role in the 2013 hit feature 'Mt Zion' and multi-million dollar international hip-hop film 'Born To Dance'. Stan was also a judge on the hi TV show X Factor (New Zealand),





# Music (TRIGGER FILMS)

## Walter Mair

Walter Mair Ivor Novello nominated and Telly award winning composer Walter Mair has created dramatic original scores for feature films, television drama, and narrative-driven interactive entertainment.

His latest projects include Universal's documentary feature, Ronaldo, from the producers of Amy and Senna and directed by BAFTA winning director Anthony Wonke; Toby Tobias' thriller Blood Orange starring Ben Lamb and Iggy Pop; and edgy television

(Skins) and directed by Daniel Nettheim (Doctor Who, The Hunter). His music can also be heard in Rockstar's Grand Theft Auto video games, Sony's sci-fi franchise Killzone, Tom Clancy's Splinter Cell: Conviction and The Creative Assembly's Total War series.

Studying in his native Austria, Mair graduated in music composition for orchestra at Vienna University with a major in music composition for motion pictures from Salzburg University.



His diverse repertoire ranges from epic full orchestral scores recorded with 80-piece choirs to intimate, small ensembles and hybrid electronic scores featuring an eclectic mix of live recorded solo instruments and found sounds.

Mair maintains a personal state-of-the-art recording studio in Soho, London, the heart of Europe's post-production community, recording with A-list orchestras at major studios

drama series such as BBC 1's Cuffs from the producers of Ripper Street and E4's teen drama mini-series Glue written by Jack Thorne



including Abbey Road Studios and Air Studios, and works with filmmakers in Los Angeles and commercial clients worldwide.

Mair is a member of the British Academy of Film and Television Arts (BAFTA) and British Academy of Songwriters, Composers and Authors (BASCA).

## Hayley Westenra



Hayley Westenra, Classical singing star, Hayley Westenra aka 'The Voice of an Angel', has committed to singing on the soundtrack for 'THE STOLEN'. Hayley released her first album 'PURE' at the age of 14 which became the biggest selling classical albums of the 21st Century.

Hayley has just collaborated on an album with Ennio Morricone, entitled 'PARADISO'.

Since the release of Paradiso, Hayley has had the honour of appearing in front of HRH The Princess Royal at the Royal Variety Performance.





# Production Companies

## CORK FILMS

Cork Films Ltd was set up by actress/writer/producer Emily Corcoran and is based in London and New Zealand.

Cork Films developed and produced the feature film 'SISTERHOOD', which secured a UK theatrical deal and DVD deal, and was also released in the USA, Australia and New Zealand.

It made the Official Selection of four international film festivals and was nominated for a number of awards, 'Best Feature' at the Marbella International Film Festival and was nominated for 'Best Comedy' and won 'Best First Film' at the British Film Festival in Los Angeles.

Cork Films Associate Produced the feature film 'CONFINE' starring super model Daisy Lowe and Alfie Allen (Game of Thrones.) 'CONFINE' has been nominated and won dozens of awards at film festivals worldwide, among some of these are a nomination for 'Best UK Feature' at the Raindance Film Festival 2012, Platinum Reel Award at Nevada IFF, Winner of 'Best International Feature' and nominations for Best Feature at Anchorage and Arpa IFF to name a few.

'CONFINE' was released theatrically in July 2013 in the UK and in the USA in 2014. It is now being sold internationally by Atlas.

In 2013, Cork Films Associate Produced 'WINTER' starring Tommy Flanagan (Sons of Anarchy,) triple Cesar nominee Judith Godreche, Bill Milner (X-Men) and Stacy Martin (star of Lars von Trier's 'Nymphomaniac').

The film was Executive Produced by Rolling Stone Ronnie Wood, and has gone onto screen at major festivals such as The New York Film Festival and Raindance and is currently being sold internationally.



'Winter' was nominated for a Discovery Award at the British Independent Film Awards this year.

In 2014 Cork Films produced the comedy short film 'EARS' starring Oliver Phelps (George Weasley from Harry Potter) which premiered on the Comedy Central Website and screened at a number of film festivals.

They also completed action/thriller/sci-fi pilot called 'THE FIGHT ROOM' which made the Official Selection of the New York Television Festival and has had offers of pre-buys from the likes of the UK Syfy Channel.



# Production Companies

## International Sales Company

### 4SQUAREFILMS

4 squarefilms (4SQF) is an international sales company acting as an executive producer, financier and sales agent, assisting producers to procure funding from third party investors as well as selling all international and domestic rights.

As a sales agent, 4SQF looks after all rights management activities on a worldwide basis including sales for theatrical distribution, licensing for television, video-on-demand (VOD), DVD, hotel, airline and merchandise.

Andrew Brown and Billy Hurman each have twenty-four years' experience in international film sales having established relationships with major

financiers, distributors, studios and independent buyers.

Together they have worked on over 100 films and are highly experienced in packaging and selling independent productions.

Highlights include 'SHOOTING FISH' with Kate Beckinsale; 'HEARTBREAKERS' with Sigourney Weaver and Gene Hackman; 'AND WHEN DID YOU LAST SEE YOUR FATHER' with Colin Firth; 'HOW TO LOSE FRIENDS & ALIENATE PEOPLE' with Jeff Bridges and Simon Pegg, 'LAST ORDERS' with Helen Mirren and Michael Caine & 'IRRESISTIBLE' with Emily Blunt and Susan Sarandon.

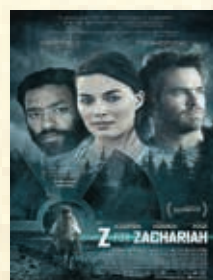


## Lighting

### Brightlights

Brightlights is one of New Zealand's leading lighting and grip companies.

It's proprietor, Andrew Rennie, has worked on big budget films such as 'THE LION, THE WITCH & THE WARDROBE', and supplied lighting for 'Z FOR ZACHARIAH' starring Chris Pine and Margot Robbie as well as 'SUNSET SONG' directed by Terence Davies.





# Production Companies

## Post Production

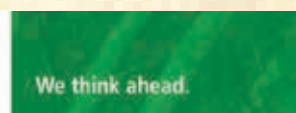


Reinhard Besser is one of Germany's most respected names for film music and sound post. His company, Herold & Besser Studios, was responsible for audio post-production for numerous national and international films.

Walter Mair is the head of music. He's an award-winning composer and he brings a huge amount of creativity to TriggerFilms. Walter made a name for himself working on feature films for Warner Bros, 20th Century Fox, Constantine Films and Lionsgate.



## Bond Company



HDI-Gerling will be bonding 'THE STOLEN'. A leading film insurer in Europe and HDI has been trading since the 1950s. Previous film insurance deals include 'THE ONLY LOVERS LEFT ALIVE' starring Tilda Swinton.

By appointing HDI-Gerling to bond the film, we ensure that the film is thoroughly reviewed for viability and completed. If for any reason there was a problem hindering the completion at any time during production, the bond company will step in to manage until the film gets back on track.

Alternatively, the bond will give a full payout if there were any complications arising that they could not amend and the film could not be completed.

## Account Management



**FREEWAY**  
ENTERTAINMENT

Freeway act as a collection account manager to securely, impartially and transparently collect, administer and disburse any audiovisual production's revenues that need to be shared with financiers, production partners and talent.

If you are entitled to diligently receiving a pre-agreed share in a



production's revenues, you can rely on Freeway to ensure to collect all revenues at source in a secured collection account and to transparently report the exact status of exploitation of the production and generated income and timely and accurately pay-out each revenue share to each beneficiary.

By appointing Freeway as collection account manager (CAM) on a production, the various revenue streams that need to be shared between a production's multiple stakeholders are received in one single purpose and bankruptcy remote collection account.

In this collection account all collected revenues are allocated to the financiers, (co-producers), sales agent and talent in accordance with the production's pre-agreed revenue sharing waterfall and paid out at agreed intervals or upon request.



# EIS Investments

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 Exemption

If the investment is successful and a profit is made on the sale of shares in an EIS-qualifying company, the investor will be exempt from capital gains tax on the profit made.

## 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 gain 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.





# SEIS Investments

The Seed Enterprise Investment Scheme (SEIS) complements the EIS by offering a range of tax reliefs to individual investors who purchase shares in smaller, early-stage companies. The SEIS is intended to compensate for the difficulties faced by start-ups in attracting investment by offering tax relief at a higher rate than that offered by the existing EIS.

## Seed Enterprise Investment Scheme

As with the EIS, a percentage (50% in the case of SEIS) of the cost of an investment can be claimed against the investor's income tax liability for the tax year in which the investment was made. The maximum investment through the SEIS in any tax year is £100,000. As with the EIS, there is no capital gains tax, inheritance tax to be paid on an SEIS investment opportunity.



### Income Tax Relief

**Income tax relief is available to investors who subscribe for qualifying shares in a company that meets the SEIS requirements and who have UK tax liability against which to set the relief. However, there are certain rules:**

- Shares must be held for a period of three years. If shares are disposed of within the three-year period, or if any of the qualifying conditions cease to be met during that period, relief will be withdrawn or reduced.
- Relief is available at 50% of the cost of the shares, on a maximum annual investment of £100,000.
- Relief is given by way of a reduction of tax liability, which requires that there is sufficient tax liability against which to set it.
- A claim for relief can be made up to five years after the January 31 following the tax year in which the investment was made.

## Loss Relief

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

## CGT Exemption

If the investment is successful and a profit is made on the sale of shares in an EIS-qualifying company, the investor will be exempt from capital gains tax on the profit made.

## Capital Gains Tax relief

If the investor has a Capital Gains Tax liability in the year of investment, then up to 50% of the amount invested can be offset against that Capital Gain, with a potential saving of 10%, being half of 20% (14% for gains on residential properties).

## Who can Participate in SEIS?

Unconnected shareholders should be entitled to all the aforementioned relief schemes. For connected shareholders, income tax relief and capital gains tax exemption are not normally available. 'Connection' is defined by a financial interest in, or employment by, the company. Financial interest occurs where the subscriber and their associates (such as parents, children and business partners) control more than 30% of the company. Employment generally includes directorships but precludes the employment of associates, although directors can participate in SEIS companies if holding under 30%. Furthermore, there is an exemption for business angels who become directors.

### Key Points

- 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 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.
- Companies must have fewer than 25 employees. In the case of parent companies, that figure applies to the entire group.
- The company's trade must be no more than two years old and the company must have gross assets of less than £200,000.
- Tax relief of 50% can be claimed in the current or previous tax year (from date of share certificate).
- A capital gains write-off of 50% of any gain can be claimed against the current tax year.
- No inheritance tax to be paid after two years.
- No income tax or capital gain 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.

\*The above is intended as brief guide only. Red Rock Entertainment is not a financial advisor and, as with any investment or tax-related issue, it is important that potential investors seek advice from a financial advisor.

# 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.



## Film Set Visits

Patience is a virtue — and never more so than on a film set. Pick your moment to approach an actor carefully: it's never a good idea to disturb talent when they are shooting a scene, or preparing to shoot one.

So be prepared to wait for the right moment to take a picture or ask for an autograph. You will probably be assigned with a 'runner' from the production company, whose job it will be to look after you and let you know what's going on.

## Appearing as 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 non-speaking capacity, usually in the background to the central action —as an audience member, for example, or a passer-by in the street. Punctuality, reliability and the ability to take direction are important if you want to experience of thrill of appearing in front of the camera.

## Your Name in the Credits



## Photo's with the Stars

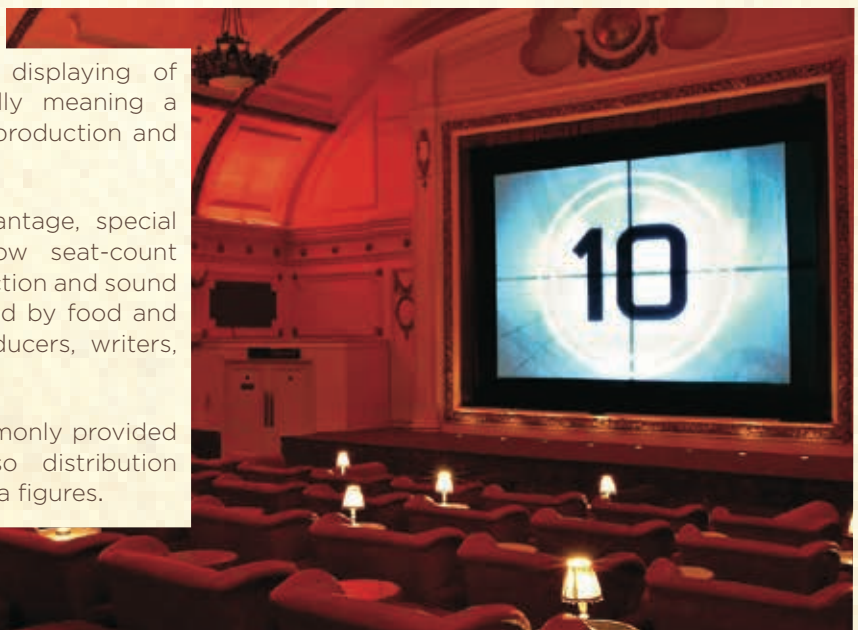


## Private Screenings

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.







# THE STOLEN





SHE WILL FIGHT TO THE DEATH, FOR WHAT SHE LOVES

ALICE EVE

JACK DAVENPORT

# THE STOLEN

A NIALL JOHNSON FILM



**RED ROCK**  
ENTERTAINMENT

■ Executive Producers ■

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