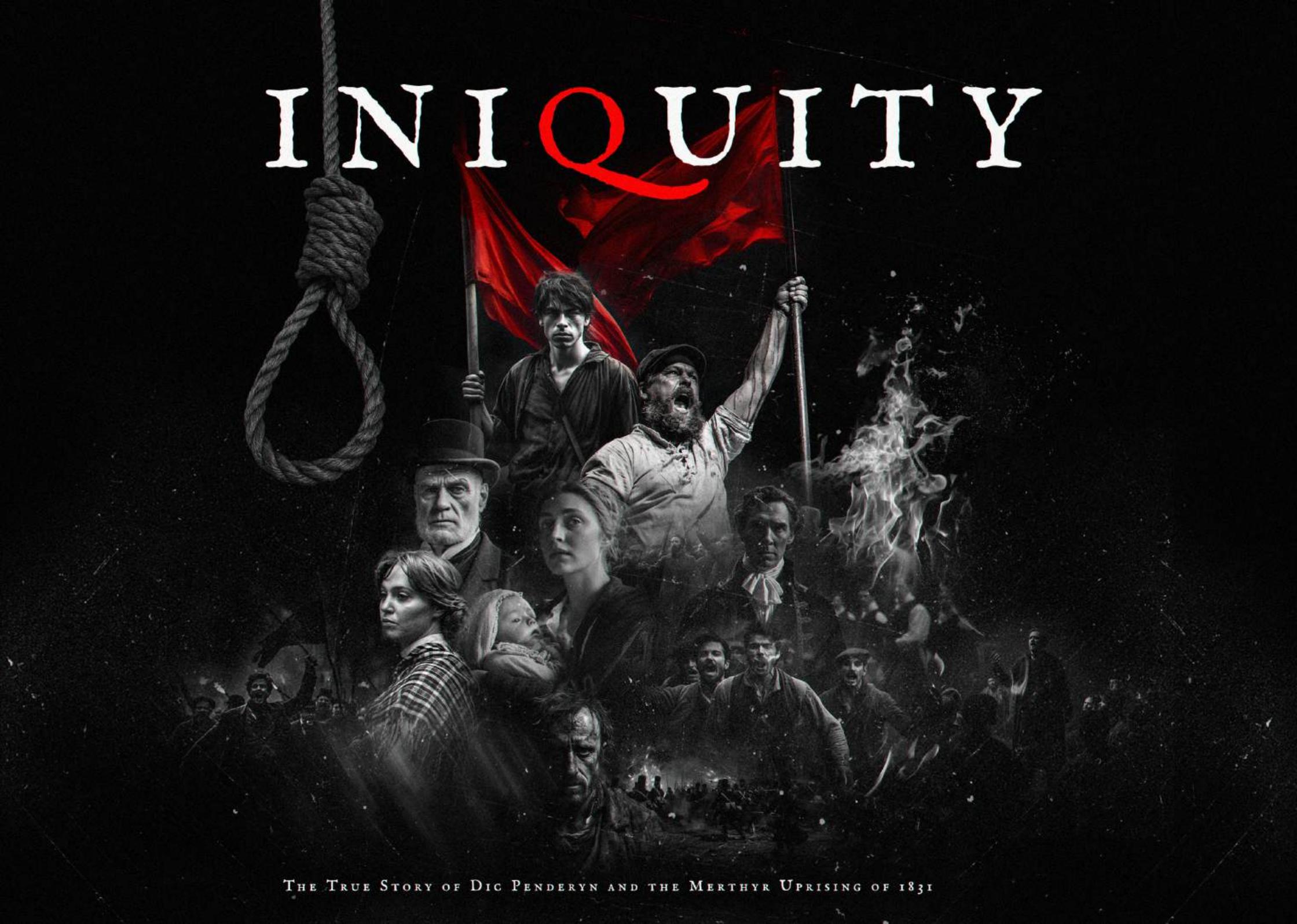


INIQUITY

The poster features a dark, atmospheric scene. On the left, a guillotine's rope hangs down. In the center, a man in a top hat looks on with a stern expression. To his right, a man with a beard and cap holds a red flag high. The background is filled with a crowd of people, some appearing to be in a state of chaos or conflict, with smoke or fire visible on the right side.

THE TRUE STORY OF DIC PENDERYN AND THE MERTHYR UPRISING OF 1831

EXECUTIVE SUMMARY

We are seeking investment of £4.5m to make the motion picture INIQUITY, a biopic of Welsh legend Dic Penderyn.

The production budget is £4.5m. We will receive circa £1.1m back from HMRC as the film qualifies for the new Independent Film Tax Credit, recently announced in the Chancellor's Spring 2024 Budget designed to reduce financial risk in independent British films. So total to recoup is £3.4m.

Written by Russell Stuart Broad after his successful stage play. To be directed by award-winning Welsh film and TV director Chris Crow, and produced by one of the UK's most prolific and experienced film producers, Michael Riley.

Cast will include several internationally known Welsh actors, and the film will be sold globally to either a streamer or traditional theatrical distributor following its festival run.

INIQUITY has the potential for a follow-up TV series.

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THE STORY

One man's sacrifice will unite a nation.

South Wales. 1831. At the height of the Industrial Revolution the once peaceful rural town of Merthyr is fast becoming the epicentre of the world's iron trade. But by the mid-part of the 19th century the industry suffers recession and plunges the working communities into slave-like conditions. The colliers know the only way to secure a brighter future for their families will be through unwavering solidarity and so secret unions begin forming throughout the valleys.

23 year-old miner and family man Richard Lewis considers joining the movement, much to the dismay of his wife, Elizabeth. Advised by his best friend Gwylim Bach to keep his distance from the megalomaniac leader of the union, Lewsyn Yr Heliwr. Richard watches on as Lewsyn rallies the workers ready for rebellion. But Gwylim dies in a tragic accident down the mines and, spurred on by the grief of losing his friend, Richard decides to join the union.

June 3rd 1831. Lewsyn leads thousands of workers into the town to meet with their bosses and discuss reform. Their demands refused, the colliers raise the red flag as a symbol of workers rights. The British Army are called in and ordered to open fire on the mob - killing twenty-four men where they stand.

The workers fight back and overcome the army. Rioting lasts for three days and nights, decimating the town. The event became known throughout history as...

'The Merthyr Uprising'.

When word reaches Westminster, Home Secretary Lord Melbourne instructs the authorities to find a scapegoat - someone to publicly hang as a deterrent to others, a clear message that further insurrection will never be tolerated. On the advice of a Special Constable by the name of Mr Drew, Richard is accused of stabbing a soldier during the riots. Drew though is a man with a vendetta, a man deeply jealous of Richard.

The benevolent iron-master Joseph Tregelles Price campaigns Parliament for a stay of execution. Lewsyn is deported to the penal colonies of Australia, Richard is hanged outside Cardiff Gaol on the 13th of August 1831.

As he faces the gallows, Richard utters his last words...

"Oh Lord here is iniquity"

Richard became known throughout history by the name Dic Penderyn - Wales' first working class martyr.

Years after his wrongful execution, a miner by the name of Ianto Parker confesses on his deathbed that it was in fact he who had stabbed the soldier. Then Mr Drew's accomplice, Mr Abbot also confesses that he had lied whilst under oath at the trial of Dic Penderyn.

But still to this day Richard Lewis is considered a guilty man in the eyes of the law.

THE FILM



The Merthyr Uprising is not only a pivotal moment in the history of Wales but also that of the industrialised world. Indeed it is the first time in global history that the red flag was raised as a means by which to symbolise the honest fight for workers rights. It is the sacrifices and solidarity shown by our ancestors that brought about beneficial change within society. They laid the foundations for social reform that brought us the right to vote and institutions such as the NHS and free schooling for our children.

The film is an adaptation of the award-winning stage play; *Iniquity* (Camwedd) which toured to the 75th Edinburgh Fringe and tells the true story of Wales' first working class martyr, Dic Penderyn. It is a story that needs to be told and will carry the added weight of responsibility to exonerate the name of an innocent man.

The film will be made in and around South Wales, for a budget of £4.5m. It will take 6 weeks to shoot and 6 months to edit and complete, including extensive VFX and full orchestral score. As a period film shooting in a modern day world, the vastly experienced producers will ensure all efforts are made to bring a totally believable, highly polished, and detailed rendering of the vision to the screen using their extensive local and national network of film crew, designers, production personnel and creative Heads of Departments. Special consideration will be made to employ as many Welsh cast and crew as possible. The producers and director have made numerous films in and around South Wales over the last few years and are confident most roles will be filled by locals.

Alongside the production there is a petition to bestow a Royal Prerogative of Mercy on the name of Richard Lewis with a posthumous pardon. On the back of the commercial success experienced with the stage production the petition currently stands at approximately 5,000 signatures. It is our vision that with global distribution of the film we will comfortably surpass the 10,000 figure and therefore secure a much needed debate in Parliament.

Iniquity the movie is a unique opportunity, which not only allows us the chance to celebrate a pivotal moment in history but also to create our own history in righting the wrongs of the past.



DIRECTOR'S STATEMENT



"I first encountered the story of Dic Penderyn when we studied the Merthyr Rising in school - his story, martyrdom, and the horrific societal conditions and abuses that created the 'Rising' always stuck with me, my distant ancestors worked the mines in the South Wales valleys, later relatives worked as coal trimmers and breakers on the trains and boats of Cardiff. The dust killed them all; black lung, lung cancer and emphysema. So, the story of Dic Penderyn holds a deeply personal attachment for me, a story that I'm hugely passionate about telling. I first became aware of Russell's play 'Iniquity' as people I've worked with in the past were involved, I watched the play's successes avidly, and when Russell approached me to talk about a feature film, I leapt at the chance of getting involved. Russell's script is not only fantastic, but he and his work have inspired me massively. We've rapidly become hugely collaborative in driving the project onwards.

I plan to make an epic film, a film that boils with the grit and rage of the time and circumstances, but it will be beautifully visual, more 'The Assassination of Jesse James by the Coward Robert Ford' than 'Peterloo'. Merthyr will be rendered as a form of hell (they said her fires never went out and that the skies were always choked and blotted black) this and the grim claustrophobia of the mines will be balanced by the utter beauty that surrounded the iron town (the epic vistas of South Wales, the green, green grass of my home)

It will be a beautifully drawn yet grimly chiaroscuro world that conveys the harrowing reality of the time, shot on vintage anamorphic prime lenses that will add a hint of grain, a hint of tintype photography - the audience should be able to smell the industrial smoke, feel the harsh conditions, the sheer iniquity. And whilst the circumstances were grim, the film is very much about hope - it's about striving for a better world, dreaming about a better tomorrow. It's very much rooted in the politics that gave us the unions, yet ultimately it's a study of remarkable people who dared to dream, who dared to challenge their place as near-slaves. 'Iniquity' will be a character driven, period epic that's exciting, hugely cinematic that offers an immersive world and great commercial and global appeal".

Long live Dic Penderyn!

- Chris Crow (Cardiff, February 2024)

"I fully support the endeavour and passion of the Iniquity (Camwedd) Project" -*His Holiness, The Right Honourable Andrew Cambrenis*
- *Archbishop of Wales.*



"Iniquity tells a vital piece of Welsh history. I fully support this production" - *Lord Neil Kinnock*



THE INVESTMENT

BENEFITS OF INVESTING

Investors will be contractually guaranteed priority returns from revenues generated by the sale and promotion of the film until they have received 100% of their capital back + 20% uplift. Once investors have received 120% of their capital back, the creative team and actors begin taking a share of the revenue.

The recoupment “waterfall” will be as follows:

1st position - investors will receive 100% of their capital back + 20% uplift, pro-rated between all equity investors, before the talent take their share. Only the sales commission and film marketing expenses are deducted prior to this. (As a guide, on a film of this scale we would expect a commission of 15% of territory sales made and a marketing cap of \$50k to be levied by the Sales Agent).

2nd position - the talent (lead actors, writer, director, producer and select HoDs) recoup any deferrals. Such deferrals consist of the balance between their actual rates paid out of the production budget and their standard professional rates. Most of the senior creative contributors on this film will be participating at discounted up-front fees due to the “passion project” nature of the material.

3rd position - Net Profits. It is standard that income generated beyond this point be split 50/50 between financiers and talent to recognise the equal collaborative relationship between those who create the work and those who take the financial risk.

Investors will be invited to attend a series of VIP events, exclusive private screenings, receive memorabilia and attend meet and greet gatherings with director, producers and lead cast. Investors will get full ‘Executive Producer’ credits (opening titles, IMDB etc). Also on offer will be the chance to visit the set while filming takes place; attend music recording and audio mixing sessions; and to act in appropriate roles in the film, subject to a screen test.



A topsheet summarising the areas of budget spend:

PRIVATE AND CONFIDENTIAL

"INIQUITY"
Draft Production Budget

Dir: Chris Crow
Writer: Russell Broad
Producer: Michael Riley

Start Date: Autumn 2024
Prep: 25 Days in UK
Shoot: 30 Days in South Wales
Pic Edit: 50 Days in UK
*Budget Date: Feb 1st 2024

Account	Description	Total
1100	Story/Rights	£145,539
1200	Producers	£120,000
1300	Director	£149,400
1400	Cast & Stunts	£691,007
TOTAL ABOVE-THE-LINE		£1,105,946
2000	Production Staff	£137,747
2100	Extras Talent	£87,125
2200	Art Department	£208,241
2300	Grip Department	£62,392
2400	Special Effects	£75,421
2500	Set Dressing	£101,200
2600	Property	£162,517
2700	Costume Department	£151,972
2800	Make Up/Hair Department	£62,874
2900	Lighting Department	£67,236
3000	Camera Department	£159,393
3100	Production Sound	£38,941
3200	Transportation	£107,132
3300	Locations	£413,600
3400	Production Film and Lab	£9,600
3500	Travel and Living	£187,261
TOTAL PRODUCTION		£2,032,652
4000	Editing	£58,860
4100	Music	£55,000
4200	Full Post Package	£118,600
4300	VFX	£362,970
TOTAL POST PRODUCTION		£595,430
4400	General Expenses	£94,800
4500	Publicity	£24,100
4600	Insurance	£40,300
4700	Indirect Costs	£0
4800	Legal and Accounting	£61,866
4900	Contingency	£450,000
TOTAL OTHER EXPENSES		£671,066
Total Above-The-Line		£1,105,946
Total Below-The-Line		£3,299,148
Total Above and Below-The-Line		£4,405,094
Grand Total		£4,405,094

Sales Estimates (territory indicative)			
TITLE:	INIQUITY		
DIRECTOR:	CHRIS CROW		
PRODUCER:	MICHAEL RILEY		
BUDGET:	\$5.7m/£4.5m		
CAST:	TBC		
TERRITORY	ASK \$000'S	TARGET \$000'S	CONSIDER \$000'S
N America (inc Canada)	2,950,000	2,125,000	1,750,000
BeneLux	120,000	95,000	70,000
Germany	550,000	400,000	250,000
Greece	40,000	32,500	25,000
Italy	210,000	180,000	150,000
Portugal	50,000	40,000	30,000
Scandinavia	130,000	105,000	80,000
Spain	250,000	200,000	150,000
Turkey	50,000	40,000	30,000
France	350,000	290,000	190,000
United Kingdom	1,200,000	925,000	650,000
SUB: EUROPE	2,950,000	2,287,500	1,585,000
Bulgaria/Romania	50,000	35,000	20,000
CIS & Baltic States	150,000	120,000	90,000
Croatia/Slovenia	30,000	22,500	15,000
Czech/Slovak Republics	40,000	30,000	20,000
Hungary	50,000	37,500	25,000
Poland	180,000	125,000	70,000
SUB EAST EUROPE	500,000	370,000	240,000
Israel	40,000	30,000	20,000
Lebanon/Middle East	40,000	30,000	20,000
SUB: MIDDLE EAST	80,000	60,000	40,000
Indonesia	55,000	42,500	30,000
China	90,000	60,000	30,000
Hong Kong	15,000	12,500	10,000
Japan	220,000	160,000	100,000
Malaysia	18,000	13,000	8,000
India	35,000	27,500	20,000
Philippines	20,000	15,000	10,000
Singapore	20,000	15,000	10,000
S Korea	160,000	80,000	60,000
Taiwan	40,000	30,000	20,000
Thailand	15,000	12,500	10,000
Vietnam	18,000	13,000	8,000
Asia Pay-TV	60,000	45,000	30,000
SUB: ASIA	706,000	526,000	346,000
Argentina/Ura/Para	30,000	22,500	15,000
Brazil	80,000	65,000	50,000
Central America	20,000	15,000	10,000
Chile	20,000	15,000	10,000
Colombia	20,000	15,000	10,000
Mexico	80,000	62,500	45,000
Peru/Bol/Ecu	20,000	15,000	10,000
Venezuela	20,000	15,000	10,000
Satellite Rights	70,000	35,000	40,000
SUB: LATIN AMERICA	360,000	280,000	200,000
South Africa	60,000	50,000	40,000
Australia/NZ	120,000	105,000	90,000
SUB: OTHER COUNTRIES	180,000	155,000	130,000
Airlines	100,000	80,000	60,000
TOTAL FOREIGN	US\$4,876,000	US\$3,738,500	US\$2,601,000
TOTAL N. AMERICA	US\$2,500,000	US\$2,125,000	US\$1,750,000
GRAND TOTAL	US\$7,376,000	US\$5,863,500	US\$4,351,000
These Estimates are predicated on the delivery of a first class theatrical motion picture, consistent with its budgeted cost of production.			
These Estimates are for licence fees only. No distribution overages estimated.			
DATE:	14.12.23		

Comparable Titles:

'The Wind that Shakes the Barley' (2006) - Left wing historical biopic set in Ireland during the Irish war for independence - Budget \$8.3m - Box Office £25.7m

'Made in Dagenham' (2010) - Left wing true story about a union of striking factory workers - Budget \$5m - Box Office \$12.3m

'Pride' (2014) - Left wing true story about the LGBTQ community joining forces with a Union of Welsh miners to fight against the Government - Budget \$5m - Box Office \$16.7m



Sales and Distribution

There are a number of distinct revenue streams from worldwide distribution in all media which can be applied, as appropriate, to recoup the investment.

Before going through the traditional routes, the big streaming platforms Netflix, Amazon Prime, Disney+, Tencent, iQIYI, HBO Max, Paramount+, Hulu, Apple, etc all require content to stay ahead of the game but rarely invest in independent productions. They tend to acquire finished product. In this instance, on a £4.5m budget, we would be looking for an acquisition fee in excess of £5m, which would include all worldwide rights. In this case investors would be repaid fully to include the 20% uplift - but no further profit participation would be forthcoming. This is all subject to negotiation, but is often the safest and quickest route to recoupment. The traditional route involves an International Sales Agent who would licence the film to international distributors, selling each territory individually. (See estimates for an indication of current prices being achieved). This piecemeal method opens up the possibility of recouping more from each territory should the film find great success there.

Each year there are numerous film markets where International Sales Agents present new films to distributors. The largest of which are the AFM (American Film Market) in November, the EFM (European Film Market) in February and Cannes in May. Buyers are often encouraged by a film's success at a major film festival such as Venice, Toronto, Sundance, Berlin and Cannes. With its left-leaning sensibilities and heart-on-sleeve social messaging, it's not exaggeration to expect that Iniquity would sit well with such festival selectors. In 2022 the Welsh Government made it mandatory to teach Welsh history on the National Curriculum for Wales. Films that feature subjects on the National Curriculum usually sell consistently. 2031 will mark the 200th anniversary of the Merthyr Uprising. Undoubtedly this will result in a boost to the profile of the movie at a point where distribution reach would normally be expected to have plateaued.

We intend to pursue an aggressive marketing strategy in order to achieve the widest possible distribution worldwide in all media, including theatrical, television, cable, satellite, pay per view/pay-TV, play-on-demand, DVD/BRD and all new media.

Benefits:

Up until quite recently film was seen as high risk, but now that risk is reduced as a result of the following factors:

1. The rise of the streaming platform has streamlined the sale of films.
2. The introduction of tax benefits has allowed Producers to off-set a percentage of the budget. Iniquity will qualify as a UK production and will benefit from the newly increased UK Film Tax Credit. This should result in a rebate of circa £1.4m. Of this we would propose that £1.1m be returned to investors and £300,000 be reinvested in the SPV to develop future projects, explore a TV spin-off series of the film, and help build a sustainable Welsh-centric film production company.
3. The film industry has proved itself to be capable of coping in a recession, generally remaining strong while other businesses struggle.
4. Potential for return on an independent production offers more opportunity for profit - less overheads/less requirement for box office success.
5. Revenue potential comes from various sources and is no longer dependent upon Theatrical numbers - digital buy out/sale of film score/sale of new music/sale of props/ sales to airlines and DVD/BRD deals that can be sold separately.
6. Streaming platforms have greatly reduced the time in which investment is returned. This piecemeal method opens up the possibility of recouping more from each territory should the film find great success there. In this case the upside is almost limitless. This is when there are examples of vast investment returns. 12 YEARS A SLAVE, production budget \$20m, Box Office \$200m; MY BIG FAT GREEK WEDDING, production budget \$5m, Box Office £368m; GET OUT, production budget \$4.5m, Box Office \$255m. Obviously it takes luck to hit like this, but it happens, frequently, and the returns can be astonishing.

The Risks

1. All investments carry risk and investors could end up losing their money. However such risks may be mitigated for the reasons stated above.
2. Time taken to complete, deliver and distribute the film can result in an extended period before any money is recouped if selling territory by territory however this time has been greatly reduced by the rise of the streaming platform enabling a one-stop purchase for all territories on completion of the film.
3. The film can run over schedule and over budget. In the producers years of experience they have never gone over schedule or budget. Careful planning, a 10% contingency buffer in the budget, and extensive production insurance coverage are essential.
4. How can investors be sure producers will spend the money as they have said:-
A: The producers will be required to provide the investors with a schedule of costs for the relevant stage of the production before requesting a drawdown of cash to the SPV set up to make the film. The producers will report on the progress of the project and the monies spent to investors on a periodic basis.
B: The production accountant will oversee all accounts, invoices, POs, payments, etc and will generate live Cost Reports online. All accounts will be audited once the film has been completed and all bank accounts will be accessible online for investors. An audit is necessary to claim UK government incentives.

Mechanics

1. Once investor commitment reaches a total value of £4.5m each investor will be asked to sign a legally binding agreement by a stated closing date committing to their investment. The funds will be requested from investors within one month of the closing date.
2. An SPV is being established specifically to receive the commitments from investors and to fund the production of the film. It will be administered by Sterling Pictures Ltd, the lead producer's production company. The fundraising will close when it has reached £4.5m.
3. Monies will be drawn down from the SPV's account to the Iniquity production account in accordance with a pre-agreed cashflow.

Returns

1. As previously stated, the producers' primary focus will be to structure a deal with one of the major streaming platforms via an International Sales Agent thereby expediting the investors' return.
2. The producers will employ best efforts to secure a deal that repays investors during 2025/6.
3. All investors will rank pari passu.
4. Only when the investors have received 120% of their investment and any deferees have been repaid will the film be deemed to be in profit.

Scenarios

1. Best Case:- the investors will achieve in excess of 120% of their investment as well as receive distribution overages from high-performing territories. A one-off sale to streamer may yield in excess of £8m for a popular independent film.
2. Worst Case:- While we wholeheartedly believe in the potential of this project there are no guarantees, investors commit at their own risk. Despite the current demand for content and

the heritage of the project, should, for example, only the lowest sales estimates be achieved (£3-4m) plus the net UK Tax Credit (£1,100,000) then there should be a small profit. Of course, should the film neither sell to a streaming platform nor achieve even the lower end of the sales estimates, then the loss is potentially much greater. Such is the nature of making a film.

In Summary

£4,500,000 - investment required, less
£1,100,000 - guaranteed UK Tax credit rebate
£3,400,000 - to recoup from sale to streamer or territories.

How do streamers assess films?

Negotiating the price for a film is a crucial aspect of any streamers acquisition process. They employ a combination of factors, strategies and industry expertise to determine a fair price for acquiring the rights to stream a particular film on their platforms. As market leader, here's an overview of how Netflix sets a price for a movie:

1. Market Analysis: Netflix conducts thorough market analysis to assess the potential value and demand for a film. This involves evaluating the current market trends, the performance of similar movies, and the competition from other streaming platforms or traditional distributors. By analyzing the market, Netflix gains insights into the market value of the movie and its potential appeal to subscribers.
2. Content Evaluation: Netflix evaluates the content of the film to determine its fit within their content strategy and target audience. They consider factors such as the genre, storyline, themes and cultural relevance.
3. Budget and Financial Analysis: Netflix takes into account its overall budget for film acquisitions and weighs the financial feasibility of acquiring a particular film. Factors such as production cost, marketing expenses and licensing fees are considered in this financial analysis.
4. Exclusive Rights and Territories: The exclusivity of the rights being negotiated plays a significant role in setting the price. Netflix determines the level of exclusivity it requires, whether it's acquiring global streaming rights or limited territorial rights. The broader the exclusivity, the higher the price.
5. Negotiation Tactics: Netflix's negotiation team employs various tactics to secure a favourable price. They leverage their market position, subscriber base and past successes to negotiate from a position of strength.
6. Past Performance and Predictive Analytics: Netflix relies on data analytics to evaluate the past performance of similar movies and predict the potential viewership and success of the movie they are considering. They utilise a vast amount of user data to identify patterns and trends, helping them estimate the value and the level of investment they should make in acquiring a particular film.
7. Successful Track Record: Netflix's successful track record in producing and distributing original movies also plays a role in price negotiations. Filmmakers and content creators are often eager to collaborate with Netflix due to their extensive reach and their reputation for supporting creative freedom.

By considering these factors and utilizing their negotiation strategies, Netflix, like all other streaming platforms, sets a price that aligns with the value and market potential of the film. The ultimate goal is to strike a fair deal that benefits both the streamers and the content creators, while also enriching the content library for subscribers.

THE PEOPLE

WRITER - RUSSELL BROAD

Russell trained in classical acting at the prestigious London Academy of Music & Dramatic Art. With a strong foundation in stage acting, Broad has worked with companies such as The National Theatre of Wales, West Glamorgan County Youth Theatre and spent three years as part of the Artistic Directorate team working in the South of France at the highly regarded Châteauvallon.

In 2017 Broad decided to turn his hand to writing and began work on the award-winning stage play; *INIQUITY* (CAMWEDD). Then in 2021 he produced, directed and starred in the production that had its world premiere at The Princess Royal Theatre (a 5 minute walk from Penderyn's grave) and in doing so became the first indoor theatrical performance staged in Wales post-pandemic. In 2022, after a short tour of Wales, the production was taken to the 75th Edinburgh Fringe, receiving 5 star reviews and an honorary award from the Edinburgh Fringe Society. In 2024 Broad founded the Welsh-Centric Production Company Calon Films Ltd.

www.calonfilms.co.uk

DIRECTOR - CHRIS CROW

Chris Crow is a Welsh BAFTA nominated Writer/Director who has directed five feature films to date; 'Devil's Bridge', 'Panic Button', 'Viking: The Darkest Day', 'The Lighthouse' and most recently 'The Ballad Of Billy McCrae'. Chris completed his debut feature film *DEVIL'S BRIDGE* - a stark, effective thriller in 2010. He then directed the thriller *PANIC BUTTON* in late 2010 which premiered at Film 4 Frightfest in 2011. In 2012 Chris directed *VIKING: THE DARKEST DAY* - a brutal tale set against the first Viking attack on Lindisfarne in 793 A.D. In 2015 Chris directed the period thriller *THE LIGHTHOUSE* (BBC Films, BFI, S4C, FFCW) which was based on the notorious Smalls Island incident of 1801. The film was released in 2016 and was nominated for 5 BAFTA Cymru awards. In 2020 Chris completed the neo-noir thriller *THE BALLAD OF BILLY MCCRAE*, written by Philip Palmer and produced by Michael Riley for Cymru Films / Sterling Pictures and directed the concept trailer for HBO's /Severn Screen's *THE TRAP* and was Second Unit Director on the ITV drama *THE PEMROKESHIRE MURDERS*.

www.chriscrow.co.uk

"The Lighthouse is never less than a tense, immersive experience, deftly and cleanly realised by Crow and with effects so subtle they barely register as effects at all. In an entirely different league".

8/10, Paul Mount, Starburst Magazine.

"While an effective psychological drama through suspenseful tension and a haunting quality, beneath its skin, Crow's genre film is so much more. With its deep and profound undercurrents it illuminates the potential for genre to be as intellectually vital and important as art cinema".

Paul Risher, Film Frame.

"The film shouldn't be billed as a thriller; as an engaging drama *The Lighthouse* is one of the best locked-room dramas that Britain has ever produced, and it works as an impressive showcase of the talents behind it".

Tom Bedford, Film Inquiry.

"After I attended the first Cannes screening of Chris Crow's smartly inventive and gripping thriller, I immediately contacted the producer and bagged it for Film4 Fright Fest. Both timely and terrifying - its deft script is extremely clever. A perfectly formed chiller that genuinely disturbs and confronts."

Alan Jones, Film 4 FrightFest.



PRODUCER - MICHAEL RILEY

One of the UK's most prolific independent film producers, Michael's award-winning work includes WW2 drama CHOSEN starring Harvey Keitel, critically acclaimed sailing biopic CROWHURST (StudioCanal), controversial action/horror THE SEASONING HOUSE (Sean Pertwee); migrant thriller OUTLANDERS, cult favorite VAMPIRE DIARY and black comedy LAVA (Tom Bell). His urban drama SUGARHOUSE (Ashley Walters) and romcom LOOP (Susannah York) both starred Andy Serkis. Recent films include thriller THE BALLAD OF BILLY McCRAE (David Hayman); comedy/farce SIDESHOW (Tony Head and Les Dennis); gothic thriller FEAR THE INVISIBLE MAN and WW1 supernatural romance CAN YOU HEAR ME? (James Cosmo and John Standing). Upcoming projects include fantasy adventure LAND OF LEGEND (Rupert Everett, Emilia Fox and Tamsin Greig) and cerebral thriller JAGGED HONEYCOMB - the last feature to shoot in Ukraine before the war. He is one of the youngest ever producers of a major BBC drama serial, the family saga IN A LAND OF PLENTY starring Helen McCrory, Shirley Henderson and Indira Varma. His factual work includes Sundance competitor CHINA'S WILD WEST studying the Uyghurs in Xinjiang, Kenyan-shot Turner Prize installation WAITING for British artist Zarina Bhimji and the Sky documentary TIBET REPORT studying Tibetan refugees in Northern India where he interviewed the 14th Dalai Lama at his palace in Dharamshala.

His production company Sterling Pictures is a London and Bristol based feature film development and production outfit established in 1995. Michael is a voting member of BAFTA and the European Film Academy and has three young children which keeps him on his toes.



CO-PRODUCER - LOWRI GLAIN

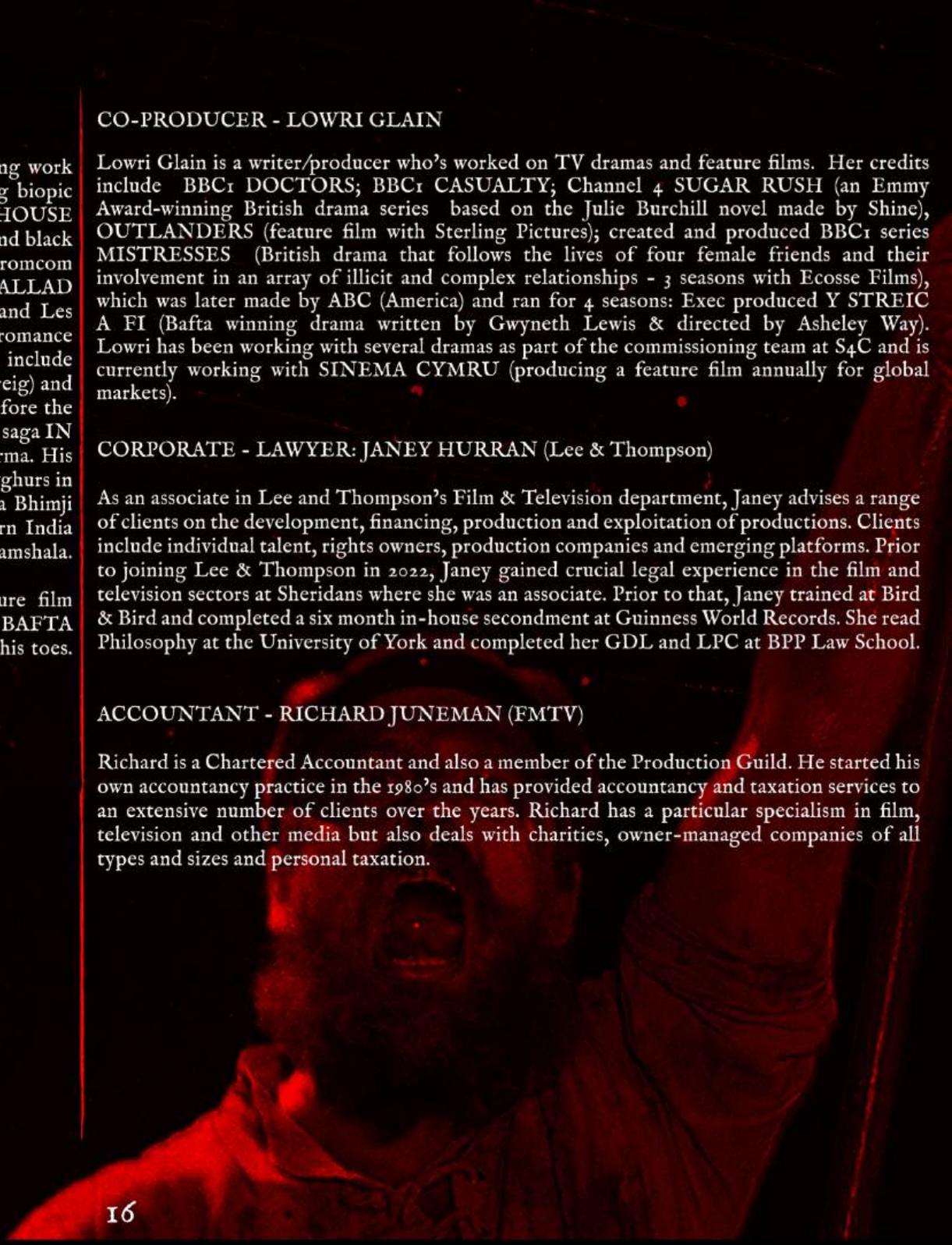
Lowri Glain is a writer/producer who's worked on TV dramas and feature films. Her credits include BBC1 DOCTORS; BBC1 CASUALTY; Channel 4 SUGAR RUSH (an Emmy Award-winning British drama series based on the Julie Burchill novel made by Shine), OUTLANDERS (feature film with Sterling Pictures); created and produced BBC1 series MISTRESSES (British drama that follows the lives of four female friends and their involvement in an array of illicit and complex relationships - 3 seasons with Ecosse Films), which was later made by ABC (America) and ran for 4 seasons: Exec produced Y STREIC A FI (Bafta winning drama written by Gwyneth Lewis & directed by Asheley Way). Lowri has been working with several dramas as part of the commissioning team at S4C and is currently working with SINEMA CYMRU (producing a feature film annually for global markets).

CORPORATE - LAWYER: JANEY HURRAN (Lee & Thompson)

As an associate in Lee and Thompson's Film & Television department, Janey advises a range of clients on the development, financing, production and exploitation of productions. Clients include individual talent, rights owners, production companies and emerging platforms. Prior to joining Lee & Thompson in 2022, Janey gained crucial legal experience in the film and television sectors at Sheridans where she was an associate. Prior to that, Janey trained at Bird & Bird and completed a six month in-house secondment at Guinness World Records. She read Philosophy at the University of York and completed her GDL and LPC at BPP Law School.

ACCOUNTANT - RICHARD JUNEMAN (FMTV)

Richard is a Chartered Accountant and also a member of the Production Guild. He started his own accountancy practice in the 1980's and has provided accountancy and taxation services to an extensive number of clients over the years. Richard has a particular specialism in film, television and other media but also deals with charities, owner-managed companies of all types and sizes and personal taxation.



CASTING

We aim to start the casting process once pre-production is underway.

Actor performance fees have skyrocketed in recent years due to “the Netflix Effect”. With US studio and streamer films and TV shows shooting constantly in the UK, this has had a knock-on effect on known actors’ rates, catapulting them from the £100,000’s to the millions.

Our strategy is to hone the script, bring the creative team together, raise the finance needed to make the best film possible - and start preproduction. When the shoot dates are set, press/PR begins, and the train is leaving the station, we are confident that several known actors will jump on board. The subject matter will undoubtedly inspire any Welsh actors to consider the project carefully, despite our relatively low budget status.

Such actors we’d approach include:



Sir Anthony Hopkins

Sir Anthony Hopkins CBE is one of Britain’s most recognisable and prolific actors, he is known for his performances on the screen and stage. Hopkins has received numerous accolades, including two Academy Awards, four BAFTA Awards, two Primetime Emmy Awards, and a Laurence Olivier Award.



Michael Sheen

After training at London’s Royal Academy of Dramatic Art, he worked mainly in theatre throughout the 1990s, he is known for Midnight in Paris, The Twilight Saga: Breaking Dawn, Masters Of Sex and Good Omens.



Aneurin Barnard

Aneurin Barnard is known for playing Davey in Hunky Dory, Claude in The Truth About Emanuel, Bobby Willis in Cilla, Tim in Thirteen, King Richard III in The White Queen, William in Dead in a Week or Your Money Back, Gibson in Dunkirk, and Boris Pavlikovsky in The Goldfinch.



Rhys Ifans

Rhys Ifans is best known for his roles in Notting Hill, Kevin & Perry Go Large, and Enduring Love as well as his portrayals of Xenophilius Lovegood in Harry Potter and the Deathly Hallows.



Benedict Cumberbatch

Benedict Cumberbatch CBE is an English actor. Known for his work on screen and stage, he has received various accolades. He is known for Star Trek Into Darkness, Smug and Sauron in The Hobbit film series and Dr. Stephen Strange in the Marvel Cinematic Universe.



Morfydd Clark

Morfydd Clark is best known for playing Galadriel in the Amazon Prime series The Lord of the Rings: The Rings of Power. She received a number of accolades for her performance in the film Saint Maud, including a BAFTA Cymru as well as BIFA and BAFTA Rising Star Award nominations.



Mark Lewis Jones (Confirmed)

Mark Lewis Jones’ roles include that of a First Order Captain Moden Canady in Star Wars: The Last Jedi, a police inspector in BBC drama series 55 Degrees North, a whaler in the film Master and Commander: The Far Side of the World, soldier Tecton in Troy, Rob Morgan in the series Stella and Thomas Howell in Chris Crow’s The Lighthouse.



Karen Paullada (Confirmed)

Karen Paullada has worked extensively in television and theatre roles. She is best known for playing Nadine in the Sky TV comedy drama series Stella, and DSU Jackie Roberts in Steeltown Murders.



Annes Elwy

Annes Elwy graduated from the Royal Welsh College of Music and Drama. After graduating she acted on stage, working with The Royal Court, Manchester Royal Exchange, Bristol Old Vic, and Sherman Theatre. Her works include Apostle, The Passing, and The Feast.



Iwan Rheon

Iwan Rheon is a Welsh actor and musician. He is best known for his roles as Simon Bellamy in the E4 series Misfits, Ramsay Bolton in the HBO series Game of Thrones, and Mötley Crüe guitarist Mick Mars in the film The Dirt. He has also appeared in the series Vicious, Riviera, and Inhumans.

CONTACT

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