

WEDDING HEIST



A Feature Film
Production Portfolio





The theatre at the Mineshaft Tavern

Introduction

This prospectus a conceptualisation tool to help potential investors and film professionals track *Wedding Heist's* development from script to completed film.

Following a successful scouting trip to New Mexico, we have a core executive team who are keen to work on the film, and a financing plan (suppld as a separate document).

All of the key locations have been found in Santa Fe and Madrid, a quaint, richly characterd hamlet that has extensive filming history, including *Wild Hogs* (2005), *Beer for My Horses* (2008), *Paul* (2010) *Book of Eli* (2010), *Longmire* (2011), and *The Lone Ranger* (2013).

The next edition of this prospectus will show final additions to the production team, confirmed talent attachments (the cast shown within these pages are currently a wish list), production schedule updates and refinements in financing, marketing and distribution.

The website is the most accurate and up-to-date source for news and making enquiries:

www.redrugproductions.com



Wedding Heist

A Crime Romantic Comedy



A "bad boy" charmer and his Burlesque dancer girlfriend have to re-do a robbery: to fund his male enhancement surgery and their wedding.



Carl is portrayed here by Cam Gigandet



The Story of Wedding Heist...

CARL is a small time thief who targets wealthy women to steal their valuables. He seduces a villain's wife, and when cops arrive in pursuit of the villain, Carl is caught in the crossfire. He hides some diamonds in a giant cactus just as the enraged villain shoots him in the groin.

ISABELLA (Izzy), a beautiful but eccentric Hispanic girl, is at a funeral when she is approached by seedy bar owner, FRANK. Frank knew Izzy as a child and employed Carl as a bartender before his arrest. Izzy discovers her mother's past as a Burlesque stripper and moves into Frank's bar, with routines for chores, prayer and erotic dancing.

Fresh out of jail, Carl watches Izzy perform at a "welcome home" party - and is smitten with her. Meanwhile, the villain who shot at Carl, RAMON, is dying in a Mexican prison with a bullet hole in his throat. He signs his will and breathes his raspy last, but it's a ruse to break jail.

Bar owner Frank mocks Carl's manhood publicly, mad that Carl won't retrieve the gems. Izzy turns up on Carl's doorstep after she's broken amorous Frank's nose and run off. Frank retaliates with spy cameras.

Carl and Izzy form a unique sexual bond, helped by re-constructive surgeon MARIANNE DICKERS, who is confident she can help Carl get his former glory back. She secretly beds Frank.

Carl wants his surgery and Izzy wants a wedding. They all wrongly think that the villain was Izzy's father, and ignorant that Ramon is loose, Carl convinces Izzy to retrieve the diamonds as "inheritance".

Ramon hits the news when he attacks a couple at his old Santa Fe house, but doesn't find the diamonds. He almost kills Carl, but Carl teaches him a new respect for Izzy, after which Ramon decoys police so that the lovers can do the break in.

Hot on their trail, Frank demands a share and offers an alibi using DNA proof that *he* is Izzy's father. Frank swallows the diamonds and is arrested, but attends their wedding cuffed to a warden as bait to catch Ramon. Sure enough Ramon shows up and is shot by police snipers from the church roof during a grave top champagne toast.

On their honeymoon, Carl is raw from surgery but keen to consummate, while Izzy is the reluctant virgin who'd rather strip. She runs away with the gems, and Carl heads home, sorely tempted to try his new tool on his Ex...

Izzy casts the diamonds from a mountaintop, and Carl resumes a life of emptiness - until she returns to him one night, and with bittersweet confessions, they start their honeymoon afresh.

RED RUG PRODUCTIONS

RED RUG PRODUCTIONS is a UK based film production company, established in 2010, with the intention of producing independent theatrical feature films in the £3-10,000,000 budget range.

These films will aim to star at least one bankable Hollywood actor and usually an international cast and crew: they will seek to source locations that access prime production and post-production facilities at competitive rates; also to employ the international co-production treaties and tax rebates that afford investors the most secure investment and strongest return on investment (ROI) as proposed by each project's financial advisors.

Red Rug Productions is seeking partners to help fund the cost of a motion picture entitled *Wedding Heist*, set in New Mexico and budgeted at £4,400,000, releasing a \$5,000,000 budget by applying the 25% New Mexico state rebate on all in-state expenditure.

The treatment, shooting schedule script, and budget topsheet are available to all potential investors, along with an extensive film financials and delivery supplement.

A Rewarding Investment Opportunity

US investors are invited to invest in *Wedding Heist*, the motion picture, pursuant to a private placement as advised on by Albuquerque law firm, Prometheus Legal (section 181): Section 181 was included in the American Jobs Creation Act of 2004 and continues as Congress' response to what is known as "Runaway Production" as many foreign jurisdictions, particularly Canada, offer enticing incentives to film producers. The Act allows a US investor to recognize investments in qualifying film or television productions as an immediate passive loss and to deduct such losses from his or her passive income earned in the same year. If the investor is also actively involved in the operation of the production, he or she may be able to deduct the amount of his or her investment from all income earned in the same year. This provides an immediate cash-flow advantage.

§ 181 TAX DEDUCTION KEY POINTS:

- 100% of the film costs are deductible in the same year of investment.
- 75% of the film must be shot in the US.
- There is a \$15 million budget cap and no minimum film production budget cost.
- TV pilots, TV episodes, music videos and feature films all qualify for Section 181.
- Section 181 can be applied to active income or passive income, and investors can be individuals or businesses.
- Section 181 is retroactive to 2004 and was renewed in the 'Fiscal Cliff' Bill of 2013.
- There is no expectation for film distribution or film completion.
- The motion picture's corporation issues Schedule K-1's to the investors so they can take advantage of Section 181.

UK Investors are invited to participate under the UK's Enterprise Investment Scheme as advised on by London based law firm **Grant Dawe LLP**, which under that scheme's rules as applicable at 2012 may offer tax reliefs to UK resident investors.

DEFERRED PAYMENTS:

It may be necessary to provide deferred payments to the Filmmakers (which include actors, producers, the director and other key personnel) or to the providers of certain services, in order to keep the budget required to complete production as low as possible.

Those with deferred fees will share in the Film's proceeds until such time as they are fully paid. While every effort to protect the Investors' position will be made, these deferrals may be ahead of, alongside, or behind certain Investors. Details of any such deferred payments shall be determined when closing individual talent and producer contracts.

FILM INVESTOR BENEFITS:

- **Be an extra in crowd scenes, such as Burlesque shows and the wedding.**
- **Meet cast and production team at the film's "wrap party" in Santa Fe.**
- **Receive cinema tickets to the premiere screening of *Wedding Heist* at a film festival, eg Cannes or Sundance.**
- **As EXECUTIVE PRODUCER*, see your name listed in the film credits.**

*An exec producer credit applies to eligible US investors but EIS investors may be otherwise credited due to HMRC regulations.

EXECUTIVE PRODUCER CREDIT:

Any individual Investor who invests \$500,000 or more shall be entitled to receive an "Executive Producer" credit during the opening credits of the Film, while the *first* Investor shall be entitled to receive an "Executive Producer" credit during the opening credits of the Film for any investment above \$250,000, as this will be sufficient to take us from development into pre-production.

NEW MEXICO FILM PERKS:

The state offers a very competitive 25% Tax Credit on all direct production and post production expenditures, including New Mexico crew, that are subject to taxation by the State, with full assistance by the State Film Office & Taxation & Revenue throughout the entire process.

This film will also utilize the Film Crew Advancement Program: (New Mexico offers production companies a 50% reimbursement of wages for on-the-job training of qualifying NM crew).

US & INTERNATIONAL BOX OFFICE:

In 2014, the total number of frequent moviegoers (people who went to a movie at the cinema once a month or more) increased by 1.2 million (3%) with the largest frequent-moviegoing age groups as 18-24 year olds (19%) and 25-39 year olds (19%).

"Movie theaters continue to draw more people than all theme parks and major U.S. sports combined."

MPAA 2014 Statistics Report

COMMERCIAL APPEAL:

Wedding Heist targets the vital 18-29 year old demographic as a love story with a gangster B-story. The film's good-looking lead couple, edgy catch phrases and cool soundtrack will appeal to this group.

A liberal older audience will tune in to the seasoned banter of Marianne Dickers and Frank Steers, the story's erotic symbolism and the zany Burlesque performances that will make *Wedding Heist* a visual feast.

THE HISPANIC AUDIENCE:

In the US, 26 million moviegoers are Hispanic, representing the fastest-growing part of the audience, accounting for 25% of all frequent moviegoers, according to the MPAA Statistics Report 2014.

The Mexican actors playing Izzy and Ramon should generate pre-sales of the film to Latin territories.

RECOUPMENT:

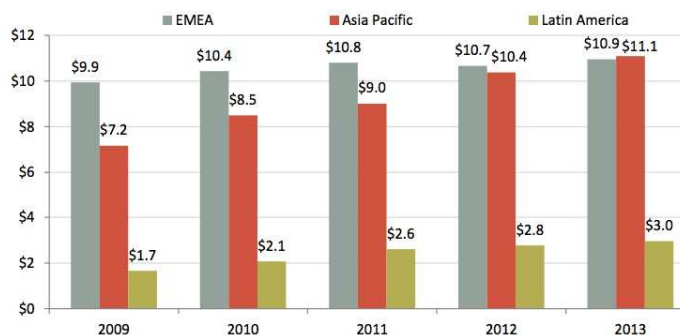
Revenue streams that will provide the basis for recoupment of investments made in a film are generally recognized according to the following order, which reflects how the specific licensed rights are subject to industry standard distribution holdbacks:

- U.S. Theatrical Initial Release
- Foreign Theatrical
- U.S. Pay-Per View
- U.S. Home Video (DVD)
- U.S. Pay TV
- Foreign Video
- U.S. Basic Cable
- Foreign Pay TV
- U.S. Free TV
- Foreign TV

ALLOCATION OF RECEIPTS:

100% of The Company's gross receipts will flow to Investors until they have recouped their monies. Investors will then receive 50% of net film profits.

International Box Office by Region – All Films (US\$ Billions)



The Latino moviegoing audience is the fastest-growing US demographic, while in Latin America, box office receipts have increased by 78% from \$1.7 billion to \$3 billion in Latin America in the 6 years between 2009-2013.

	2009	2010	2011	2012	2013	% Change ⁵ 13 vs. 12	% Change 13 vs. 09
Europe, Middle East & Africa	\$9.9	\$10.4	\$10.8	\$10.7	\$10.9	3%	10%
Asia Pacific	\$7.2	\$8.5	\$9.0	\$10.4	\$11.1	7%	55%
Latin America	\$1.7	\$2.1	\$2.6	\$2.8	\$3.0	7%	78%
Total	\$18.8	\$21.0	\$22.4	\$23.9	\$25.0	5%	33%

WILD AT HEART (1990)

Storyline: Young lovers Sailor and Lula run from the variety of weirdos that Lula's mother has hired to kill Sailor.

Stars: Nicholas Cage , Laura Dern and William Dafoe

Director: David Lynch

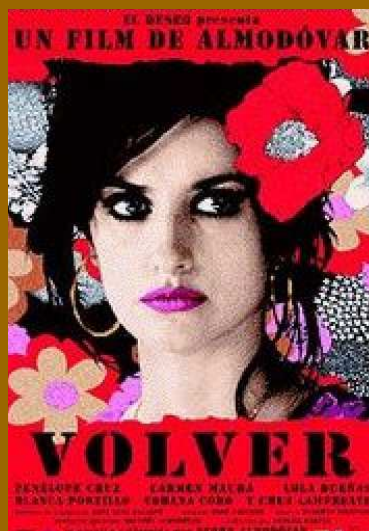
Production Budget\$9,500,000(estimated)

Total Lifetime Grosses

Domestic: \$14,560,247

International \$7,000,000 =

Worldwide \$21,560,247 (estimated)



VOLVER (2006)

Stars: Penélope Cruz

Director: Pedro Almodóvar

Storyline: Raimunda (Penélope Cruz) lost her parents some years back in a house fire, and after a further family tragedy, her ghostly mother reappears to comfort her.

Production Budget: \$9,400,000

Total Lifetime Grosses:

US Box Office\$12,899,867

International \$72,700,000=

Worldwide \$85,599,867

Genre Comparison Films

Wedding Heist's surreal, darkly comic tone has been compared by industry readers to Tarantino and the Coen Brothers. *Wild at Heart* is a crime romance with fantasy elements, while *Fargo* is a crime thriller, and *Volver* a magical realist drama (a style common in Latin films). These movies have had excellent box office and DVD returns.

Lars and the Real Girl may have been too "arthouse" to justify its \$12 million budget, but was Oscar nominated for its screenplay and led to studio level films for its director, such as *Fright Night* (shot in New Mexico). See also our business supplement for more recent, budget comparable films, often comedy dramas with one or more stars.

FARGO (1996)

Stars: William H. Macy, Frances McDormand and Steve Buscemi

Directors: Joel and Ethan Coen

Storyline: A man's inept crime falls apart due

to his and his henchmen's bungling and the persistent work of a pregnant policewoman.

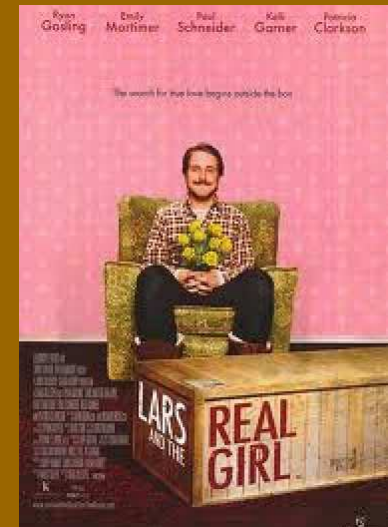
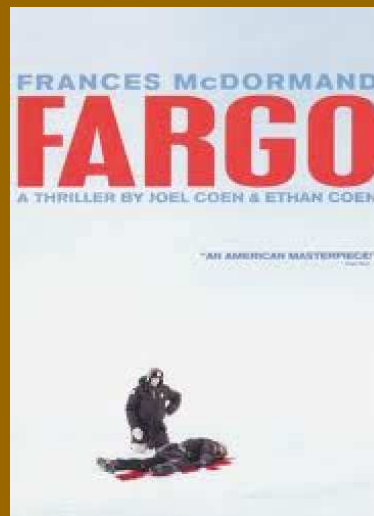
Total Lifetime Grosses:

Production Budget\$7,000,000

US Box Office\$24,567,751

International \$26,636,816 =

Worldwide \$51,204,567



LARS AND THE REAL GIRL (2007)

Stars: Ryan Gosling, Emily Mortimer

Director: Craig Gillespie

Writer: Nancy Oliver

Storyline: A delusional young guy strikes up an odd relationship with a doll he finds on the Internet.

Production Budget: \$12,000,000

Total Lifetime Grosses:

US Box Office\$5,956,480

International \$4,596,962 =

Worldwide \$11,293,663

+DVD Sales \$2,598,390

Sources: www.imdb.com, www.the-numbers.com

The Director and Cinematographer Unit



Chris Ekstein
Director

Before receiving his BFA at NYU Tisch School of the Arts, Chris Ekstein trained as an actor at London's Rose Bruford College. While completing his MFA at AFI, Panavision awarded Chris the New Filmmaker Grant. He is a recipient of the prestigious Alfred P. Sloan Award and won best cinematography at the American International Film Festival (2010).

Chris has been the DP of award winning features such as *Callous*, *Mexican Sunrise* and *Gunnin' For That #1 Spot* (won at Tribeca). Chris just completed his fourth feature as a cinematographer, *Missed Connections* starring Elizabeth Röhm. Chris directs and shoots national commercials as well as for the Jim Henson Co and Netflix. He is the co-founder of Market Street Productions in Venice, CA. Chris is also half French with dual nationality and fluency.

Chris's short *The Weight of Blood and Bones* was made in the aftermath of the sudden loss of his father Luc Ekstein, a French photographer and cinefile. The film won Best Director, Best Actor (Jason Patric) and Best Western. at the 2015 Action on Film Festival, and is now in development as a feature.



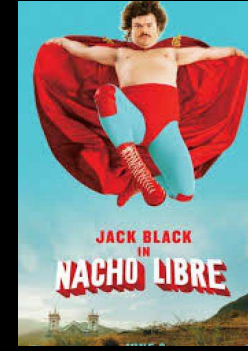
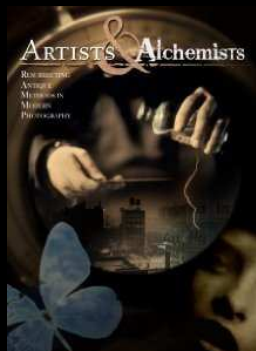
Xavier Grobet
Cinematographer

Xavier Pérez Grobet was born in Mexico City to an architect and a photographer and was influenced by his creative home to make films from a young age. The film school Centro de Capacitación Cinematográfica only took students from the age of 23, so Xavier worked and traveled the world before he was selected as one of 12 students from 300 applicants.

From 1989 Xavier worked as a cinematographer in Mexico, where he filmed *Fantasma*, *De Noche Vienes* and *Entrada de la Noche* amongst others. He moved to Los Angeles in 1999 and has worked solidly as a cameraman who is known for *Focus* (2015), *Nacho Libre* (2006) *Monster House* (2006) and *I Love You Phillip Morris* (2009).

Xavier has been nominated as a cinematographer in Mexico for four Silver Ariel Awards, and nominated for an Independent Spirit Award for *Before Night Falls* in 2001. He has recently completed *Fun House*, teaming up with Focus directors Glenn Ficarra and John Requa for their third collaboration, starring Margot Robbie, Billy Bob Thornton and Martin Freeman.

Chris and Xavier are good friends and have wanted to work together for some time.



The Executive Team UK

The industry professionals shown on these two pages have met with us to consult on the production of Juicy Loot. They have confirmed their interest and have agreed to feature in this publication.



Sina Bowyer

Screenwriter - Producer

The CEO of Red Rug Productions, Sina has an MA in Screenwriting from Royal Holloway and is an alumni of the LA Screenwriting Pro-series. She has written eight feature scripts, with two now in development. Sina has been to LA/New Mexico for production meetings and to scout for *Wedding Heist*. She wrote and produced a short eco-thriller, *Crude*, that has won Best Foreign Featurette at Idyllwild, been selected for 12 festivals and is due to screen on Shorts TV. Sina is currently producing two further short films, one of them commissioned by Channel 4

Tony Grant

Legal & Business Advisor

Tony Grant is a partner in Grant Dawe. His practice includes selling and buying companies and businesses, investment transactions, joint ventures, shareholder agreements, international transactions and media. Tony spent his early qualification years at Allen & Overy and was then at Denton Wilde Sapte (now Dentons), 12 years of which were in Hong Kong where he was in charge of its offices in the Far East. He was subsequently head of TMT (technology, media and telecoms) department. He left in 2004 and formed Grant Dawe in with a partner in 2006.

Val Cazalet

Media Accountant

Val qualified as a Chartered accountant in 1989. She is a partner in Kingston Smith LLP which is one of the UK's top 20 audit and accounting firms. She is based in the West End office, which specialises in advising clients in the media and creative industries. Val provides accounting, audit, tax and business advice to clients ranging from owner managed businesses to large international groups, and will audit for all UK finance aspects of *Wedding Heist*. Val is on the committee of Women in Film and Television, and is WFTV's treasurer.

Peter Jonas

Executive Producer

An international artist and photographer, Peter has led high profile arts projects involving local communities and celebrities in South Africa, USA and the UK. He has featured in national press and on television and is the creative director of *Art in Five Cities*, a social regeneration project and documentary. He co-produced and was production designer on award winning short film *Crude*, and is executive producer on a short drama aimed at the festival circuit. Peter brings consummate promotional skills to Red Rug, and is the main contact for our stake holders.

The New Mexico Production Team



Chad Mathis
Production Counsel
(New Mexico)

Chad is a founding member of Prometheus Legal. He advises entertainment industry professionals across the United States and globally. After a successful music and business career, Chad returned to higher education and received his Juris Doctor from DePaul University College of Law in Chicago, Illinois. He has also studied international trade and finance in Beijing and Shanghai, China. Prometheus share a premises with Half Life Digital in Albuquerque, who are a full service post-production facility.



Brent Morris
Producer (NM)

As a producer and production manager, Brent Morris is credited on over forty features, including *Monster* (2003), featuring Charlize Theron's Oscar-winning performance, *The Devil's Rejects* and *Smoke Signals*, which won awards at Sundance. In 2007 he line produced *Beer for My Horses* (set in Madrid, New Mexico). He's most recently toured with his documentary *Made in New Mexico*, which is an inside look at the state's film and media industry, exploring incentives, political debate, and the creative work of filmmakers.



Robb Wilson King
Production Designer

An inspirational film industry veteran, Robb has built lavish studio sets for Hollywood films such as *Rush Hour* (1998) and *Scary Movie* (2000), and for numerous Seven Seagal and Chuck Norris movies. His visual flair has been recognised by seminal directors, such as Ken Russell and Wes Craven. Since completing work on multiple Emmy award-winning series *Breaking Bad*, Robb won the Excellence in Production Design Award for TV Movie *Secrets in the Walls* (2010) and has worked on Santa Fe based cowboy detective series *Longmire*. Robb is a long-standing supporter of *Wedding Heist*.



Shani Orona
Production Manager

Shani has worked as Assistant Location Manager on big-budget studio films with A-list cast, such as *Fright Night* and *Passion Play* (2011), *The Spy Next Door* (2010) and *Gamer* (2009). Shani ensures that production and crew are not in breach of any contract or permitting regulations, and is an interface between production companies and the community where filming is based. Shani studied Film at The New York Film Academy.

Casting the Lead & Supporting Roles

Vannessa Vasquez is an American actress of Mexican descent who grew up in Texas, and moved to LA when she was granted a scholarship at the Stella Adler Academy. With a string of lead roles in feature films already, Vannessa has starred in the Mexican cartel film *Narco* (2015), as a girl on the run in *Misfire* (2014), and as an ex-addict searching for her missing son in *Sins of a Call Girl* (2014).

Vannessa has been nominated for an Emmy for TV series *East Los High* (2014-15). She is a dancer, skilled in Salsa, Merengue and Hip Hop, all of which add to her multi-faceted appeal for the role of Izzy.



"Life is full of strangers. Deciding who is strange and who is not takes longer than the time given to greeting".

The Role of "Izzy" Rodriguez

Character Arc: From a religious upbringing and grief for lost relatives, Izzy embraces a Burlesque obsession, her sexuality and a conflicted love for Carl.
Character traits: Sensitive, walled off, tactile, erotic.
Loves: Burlesque and gymnastics, church, "tongue fu".
Fears: loud noise, leering men, penetration, death.
Look: Latin beauty in staid dresses turns Burlesque.

Cam Gigandet started his acting career with a guest appearance in CSI In 2003, after which he played recurring TV roles in *The Young and The Restless* and *Jack and Bobby*. His feature film credits include *Never Back Down* (2008), for which he won MTV Movie Award for Best Fight, and *Twilight* (2008), for which he won the "One to Watch" Award at the 10th Annual Young Hollywood Awards.

Cam showed off his romantic credentials as Christina Aguilera's cute boyfriend in *Burlesque* (2010); he starred in TV crime drama *Reckless* (2014), and is now in MGM's re-make of *The Magnificent Seven* with Peter Sarsgaard and Denzel Washington (2016).



"I'm not a violent person Izzy, but I never found an honest way not to be a nobody".

The Role of Carl Rayburn

Character Arc: a likeable conman whose injury makes him stop exploiting women, but he'll commit one last crime for the surgery that will heal him in life and love.
Core Traits: Charming, wounded, reckless, proud.
Loves: cool shirts, mountains, making mechanical toys.
Fears: losing face, emasculation, loss of athletic body.
Looks: Striking, with super-muscled upper body, tattoos.

Ray Liotta is best known for his on-the-edge tough-guys in films like Martin Scorsese's *Goodfellas* (1992) and *No Escape* (1994). He got his break as Melanie Griffith's crazed ex-con husband in *Something Wild* (1986). Liotta has played family drama in *Corrina, Corrina* (1994), and comedy in *Operation Dumbo Drop* (1995), but he returned to more hard-edged roles in *Blow* (2001) and *John Q* (2002).

In 2005, Liotta picked up an Emmy for his guest appearance in medical drama ER. Other films include *The Iceman* (2012) and *The Place Beyond the Pines* (2012). Most recently, Ray has starred in FBI TV series *Shades of Blue* with Jennifer Lopez, and *The Field* (2016) in which Ray plays an undercover cop in Delhi.



"The only thing worse than a spare prick on a wedding night is having no prick at all".

The Role of Frank Steers

Character Arc: Frank's greed ends when he finds out that he's Izzy's father and that the diamonds are rightfully hers.

Traits: witty, opportunistic, self-destructive.

Loves: strippers, gambling, the 60s, booze.

Fears: becoming an oldie who can't pull chicks, incestuous impulse.

Look: seedy, suave, magnetic.

Toni Collette is an Australian actress, who enrolled at 16 in the National Institute of Dramatic Arts (NIDA) but left after 18 months for her film debut with Russell Crowe in *The Efficiency Expert* (1992). She won the Australian Best Actress Award for *Muriel's Wedding* (1994), a role for which she gained 40 pounds.

Her breakthrough came as "Lynn Sear" in *The Sixth Sense* (1999), for which she was Oscar nominated as Best Supporting Actress.

Toni's most recent films include *Miss you Already*, a touching friendship drama with Drew Barrimore, *Unlocked*, a thriller co-starring Orlando Bloom due out in 2016, and *Imperium*, a taut FBI-terrorist thriller with Daniel Radcliffe, also out in 2016.



"I'm the best male enhancement surgeon in Santa Fe. I'm also the only one."

The Role of Dr Marianne Dickers

Character Arc: From self-made achiever to mentor for Carl and Izzy – for the research, for Izzy's safeguarding, for being needed.

Traits: workaholic, self-possessed, calculated.

Loves: Research, nature, high living, sex.

Fears: Underachieving, mediocrity.

Look: poised, corporate, life-seeker.

Ramon Rodriguez



Character Arc: Deranged murderer whose only redemption is tenderness for Izzy, so he decoys police to let Izzy and Carl take his diamonds.

Traits: mute, psychotic, ghoulish.

Loves: Frank's Harley Davidson.

Fears: Loss of gangster kudos has left him empty and broken.

Look: Deep set killer eyes, Hispanic boxer physique.

Ramon never speaks, so this is a role for an actor with an instantly unnerving presence, such as Danny Trejo (*Machete 2010*), who has already worked with our director Chris Ekstein in *The Weight of Blood and Bones*.

Trixie the Bar Manager



Character Arc: Snubbed by Carl as a casual ex-lover, Trixie steers the bar through Carl and Izzy's courtship, Frank's voyeuristic self-indulgences and the robbery.

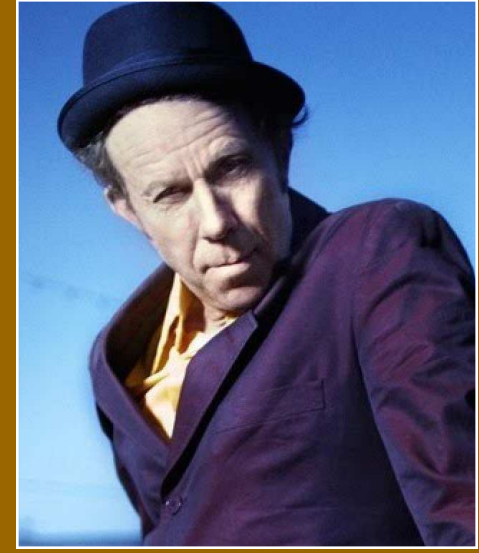
Traits: brazen, funny, verbal.

Loves: The bar and striptease.

Look: Black, cool, streetwise.

Lauren London made her TV debut on *Everybody Hates Chris* (2006) followed by a recurring guest star role on *Entourage*. Feature films include *I Love You, Beth Cooper* (2009), *Madea's Big Happy Family* (2011), and most recently *The Perfect Match*.

Gus the Musician



Gus is all about the music and the old world meeting the new, which co-exist in the world of *Wedding Heist*. His solo slide guitar blues jostles with the Latino jazz of Izzy, and cool contemporary tunes that Carl and Trixie play in the bar.

The role of Gus requires a ready-made music persona than an actor although he dresses up in one of Izzy's costumes to parody her performance.

Singer-actor Tom Waits has been in numerous feature films, such as many films such as *Book of Eli* (2010) and *Seven Psychopaths* (2012), both filmed in New Mexico.

WEDDING HEIST DELIVERY SCHEDULE

DEVELOPMENT (July 2015 - April 2016)

Producers and lawyers to negotiate Sales Agent/Distribution Agreements. Engage casting agents.

Financing: Section 181 investment and or EIS seed funding to option the script, a deposit for 2-3 lead actors and a director with a 10% advance, engage US attorney, and undertake a scouting and planning trip to New Mexico with the producers, director and cinematographer in spring 2016.

Producers to attend key film financing events eg Berlin (February 16) and meet with private equity partners, further leveraging investment through fee finders on 5% commission, and other EIS initiatives.

Producers and lawyers to negotiate Sales Agent/Distribution Agreements.

PRE-PRODUCTION (May – August 2016)

Target to have raised at least 80% of our \$5,000,000 budget, with negotiations on gap finance and an arranged advance on the 25% New Mexico rebate.

Script final re-writes with director input and script clearance. Finalise cast and crew contracts and handle guild affiliations. Production insurance/errors and omissions. Bank completion bond.

Engage composer and editor in the production planning with director.

UK producers arrive to prepare for a September 2014 shoot. Set up production office. Auditions for supporting cast roles in New Mexico. Crew, day actor and extra deals. Location and facilities agreements.

PRODUCTION (September – October 2016)

Miscellaneous releases and equipment agreements. Laboratory post-production agreements.

Film shoot over 25 days. Agreements for music clearance.

Producers and director to review dailies with director and editor.

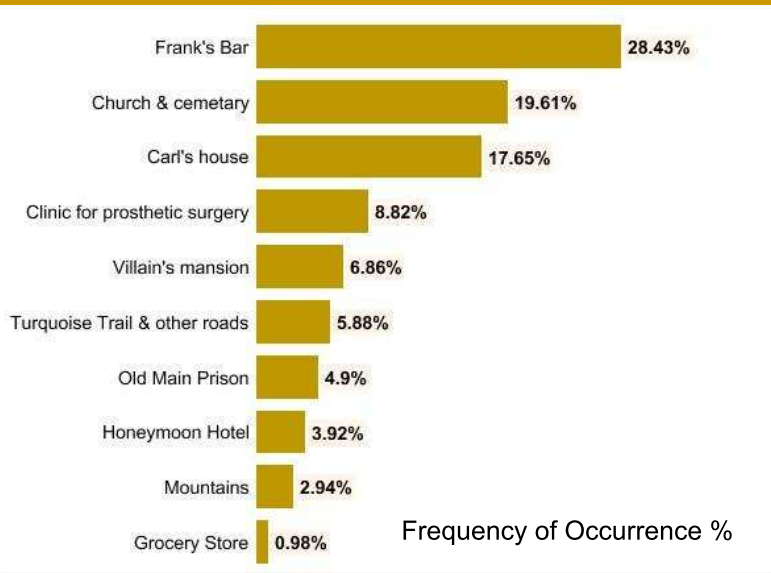
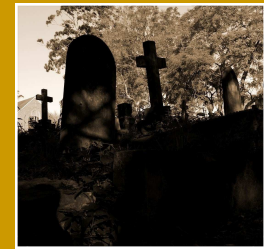
POST-PRODUCTION (October – February 2017)

Edit of the finished, credited film. Refine marketing strategies for theatrical and DVD release with distributors.

DELIVERY – Spring 2017

Aim for one of the premiere festivals: Cannes, Venice or Toronto before a theatrical release late 2017.

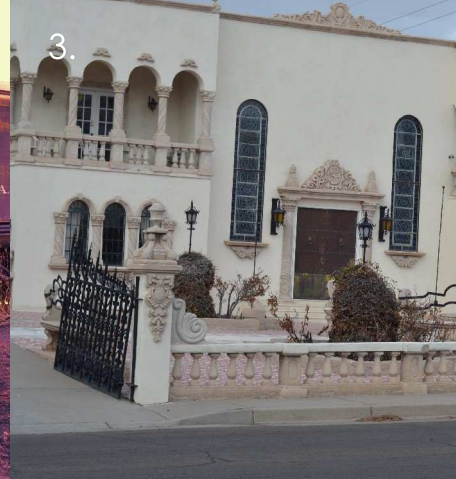
Wedding Heist Locations



The small town of Madrid and surrounding countryside can be used for approximately two thirds of the entire shoot, including the Mineshaft Tavern as Frank's Bar, local grocery store, Carl's house to be offered by a local resident, with scenic mountains and Turquoise Trail roads. The disused Old Main Prison is a 15 min drive and is frequently used for filming.

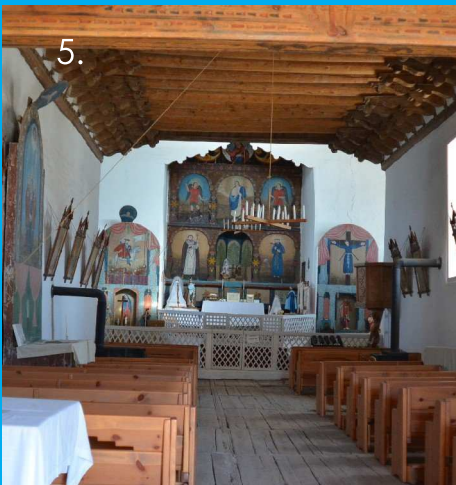


The postboxes of Madrid



1. This house in Madrid is the kind Carl lives in.
2. This old train is at the back of the Mineshaft Tavern (bar location agreed - see also next page).
3. This Spanish style opulent mansion for the villain's house is listed as a location.
4. This private clinic in Santa Fe may agree to filming, otherwise a hotel can be dressed as a clinic.
5. The beautiful Truchas Church has been de-sanctified, and has previously been used as a film location, just 30 mins from Santa Fe.

6. La Posada Hotel in Santa Fe offers a luxury suite and pool for honeymoon scenes (balcony suite shown here). La Posada are keen to house the cast and crew during production.
7. Old Main Prison covers all jail scene needs.
8. Carl smashes his wheelchair from a mountain, and Izzy returns there to cast away the diamonds. The Devil's Throne is close to Madrid.



Frank's Bar

The Mineshaft Tavern will accommodate 30% of the entire shoot and has the benefit of a theatre that can be dressed for Burlesque performances. The top image shows the Mineshaft as it is, while the bottom image shows what Frank's Bar might look like after a makeover.

There are several barns on the property that can be dressed (eg. as Carl's garage or Izzy's loft), also ample parking for production vehicles and catering available.



The Burlesque Revival

The return of Burlesque, in clubs across America and Europe, may be a reaction against the in-your-face sexuality and silicone-enhanced excess of modern strip clubs where little is left to the imagination. Strippers often have most of their clothes off before they even get on the stage.

Burlesque celebrates the glamour of the past - the performers have to have an original act, and the key is to leave the audience wanting more.

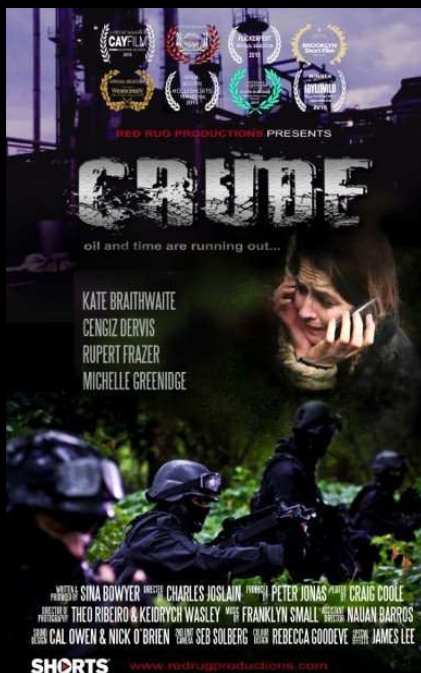
In *Wedding Heist*, as Izzy's character gains competence but lacks emotional maturity, she finds it increasingly tricky to navigate this artistic balance...



RED RUG PRODUCTIONS



Our Current Project Slate...



CRUDE (short film)

An oil boss and an eco-journalist are kidnapped with bombs set for mass destruction unless they can agree to an oil clean up via a critical phone call.

Genre: Action Thriller

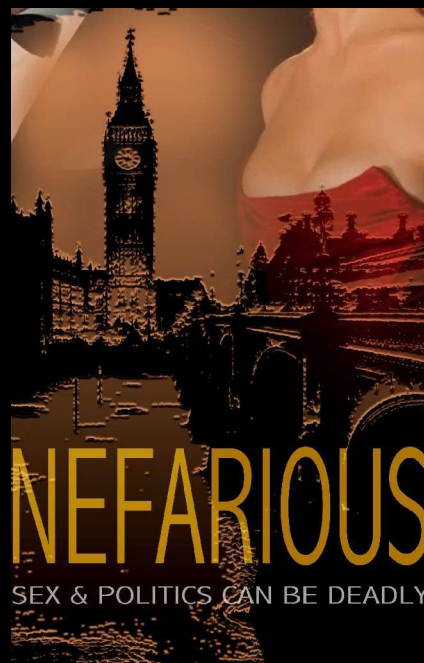
Director: Charles H Joslain

Starring: Rupert Frazer

Budget: £16,000

Location: London.

Status: Completed award winning short with distribution on Shorts TV and Indieflix.



NEFARIOUS

A charming lawyer falls for a power hungry socialite who helps him into politics, but her sex games and dark past threaten to destroy his career...until his only way out is murder.

Genre: Noir Thriller

Budget: £3,000,000

Location: London

Script: 102 pages

Status: In development.



WHITE ROYAL

When the English crown prince and his Saudi fiancée are kidnapped, a discredited female scientist takes her cyborg moths to the Middles East, exposing top level conspiracy as she tracks them down.

Genre: Action Thriller

Budget: Studio mid-budget

Locations: London and South Africa

Script: by Sina Bowyer (111 pages)

Status: Script available for option

Interested: Cape Town Film Studios



DEADLINED

A kickboxer has both kidneys stolen in Vietnam; and barely surviving stem cell surgery, he sets on a trail of love and revenge.

Genre: Martial Arts Thriller

Director: Tom Delmar (interested)

Budget: \$5,000,000

Location: Thailand

Script: by Sina Bowyer (98 pages)

Status: In development with Joyto Films.



THE LOVE BUS

A trial cure for infidelity causes mayhem for the inventor and his team as they test it disastrously in their own relationships and promote the drug from their California "Love Bus".

Genre: Comedy

Location: California

Budget: \$20-30 million (cast dependent)

Script: By Sina Bowyer (108 pages)


Status: Script available for option

For information on *Wedding Heist* and other
projects: www.redrugproductions.com
Or email us: info@redrugproductions.com



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We hope you enjoyed this
book and want to join us
on the *Wedding Heist*
adventure!



*There'll be no wedding
without the gems...*



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