

CIVILISED NATION

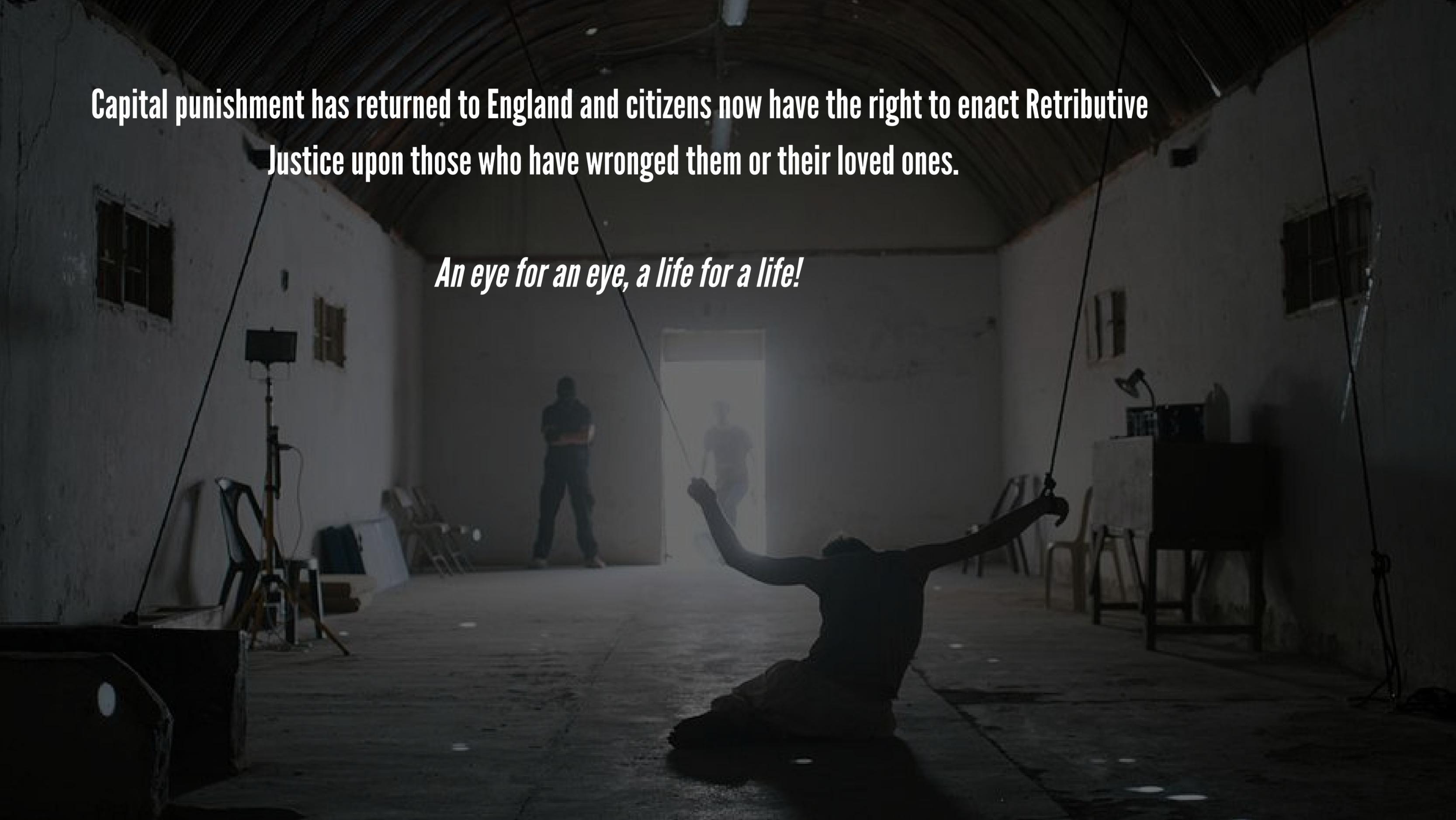
The Land of Hope and G(I)ory...

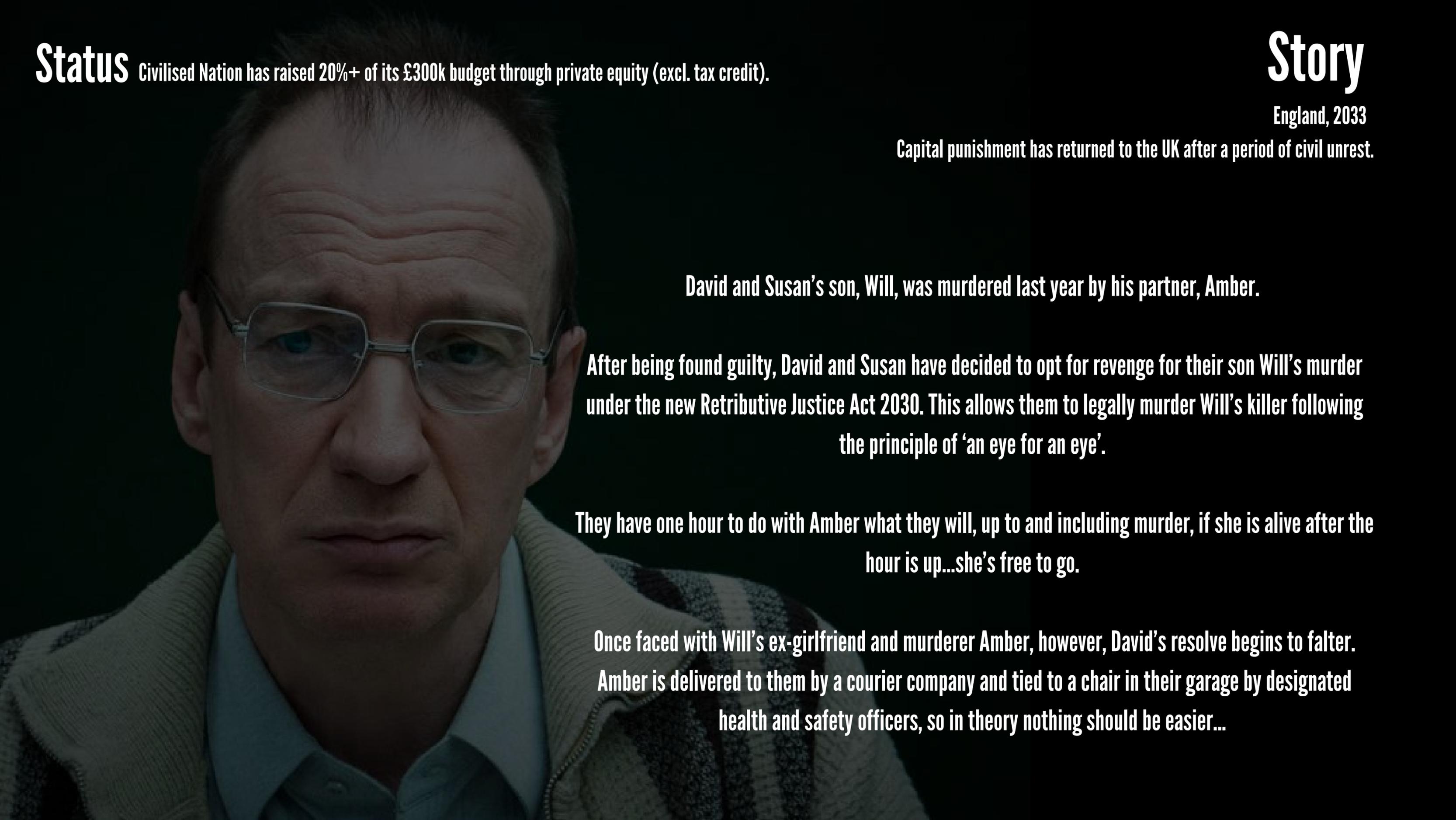
A FILM BY ALEX DI CUFFA



Capital punishment has returned to England and citizens now have the right to enact Retributive Justice upon those who have wronged them or their loved ones.

An eye for an eye, a life for a life!





Status Civilised Nation has raised 20%+ of its £300k budget through private equity (excl. tax credit).

Story

England, 2033

Capital punishment has returned to the UK after a period of civil unrest.

David and Susan's son, Will, was murdered last year by his partner, Amber.

After being found guilty, David and Susan have decided to opt for revenge for their son Will's murder under the new Retributive Justice Act 2030. This allows them to legally murder Will's killer following the principle of 'an eye for an eye'.

They have one hour to do with Amber what they will, up to and including murder, if she is alive after the hour is up...she's free to go.

Once faced with Will's ex-girlfriend and murderer Amber, however, David's resolve begins to falter. Amber is delivered to them by a courier company and tied to a chair in their garage by designated health and safety officers, so in theory nothing should be easier...

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Story

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Capital punishment has returned to the UK after a period of civil unrest.

David finds that actually killing someone can be harder than it looks - particularly when that person is as cleverly persuasive and manipulative as Amber is. Susan, on the other hand, has no such qualms, and is deeply disappointed by what she views as her husband's sudden lack of manliness and courage.

As the cracks in their relationship begin to show, Amber is quick to exploit this to her advantage and create a rift between the two. David and Susan interrogate Amber as to why she murdered their son and refuse to accept what she tells them about Will being gay and leading a promiscuous lifestyle outside of his relationship with her. Protestors from the outside world interrupt proceedings and despite stabbing her in the leg, David is eventually persuaded by Amber to untie her from her chair, at which point she reveals her true colours.

Now both David and Susan must engage in a gruelling fight to the death as Amber tries to escape and they pursue her through the house. David and Susan are first united, then torn apart, then reunited in their bloody quest to get answers to their questions and achieve retribution for the wrong they have suffered. Finally, though, we are left wondering whether a victory in such a case as theirs is really a victory at all and what they have won at the end of it, when the damage it has caused them both as people and as a couple seems irrevocable.

Accolades

WINS

Screencraft Virtual Pitch

Winner 2024

in association with Coverfly



TOP 2%

of discoverable projects on Coverfly



Ammunition Pitch

Winner 2024



Finalist

Filmmatic

Pitch Now

Screenplay Competition

OTHER

Semifinalist

Filmmatic

Inroads Fellowship

Season 7

(Sundance)

CAST

Mark Lewis Jones

Attached



As David

**Gang of London, Outlander, The Crown,
Star Wars, Chernobyl.**

Saoirse-Monica Jackson

Attached



As Amber

**Derry Girls, The Flash,
The Decameron**

Jo Hartley

Attached



As Susan

**Adolescence, Eddie the Eagle, Afterlife,
This is England, Inbred**

Universe Franchise Potential

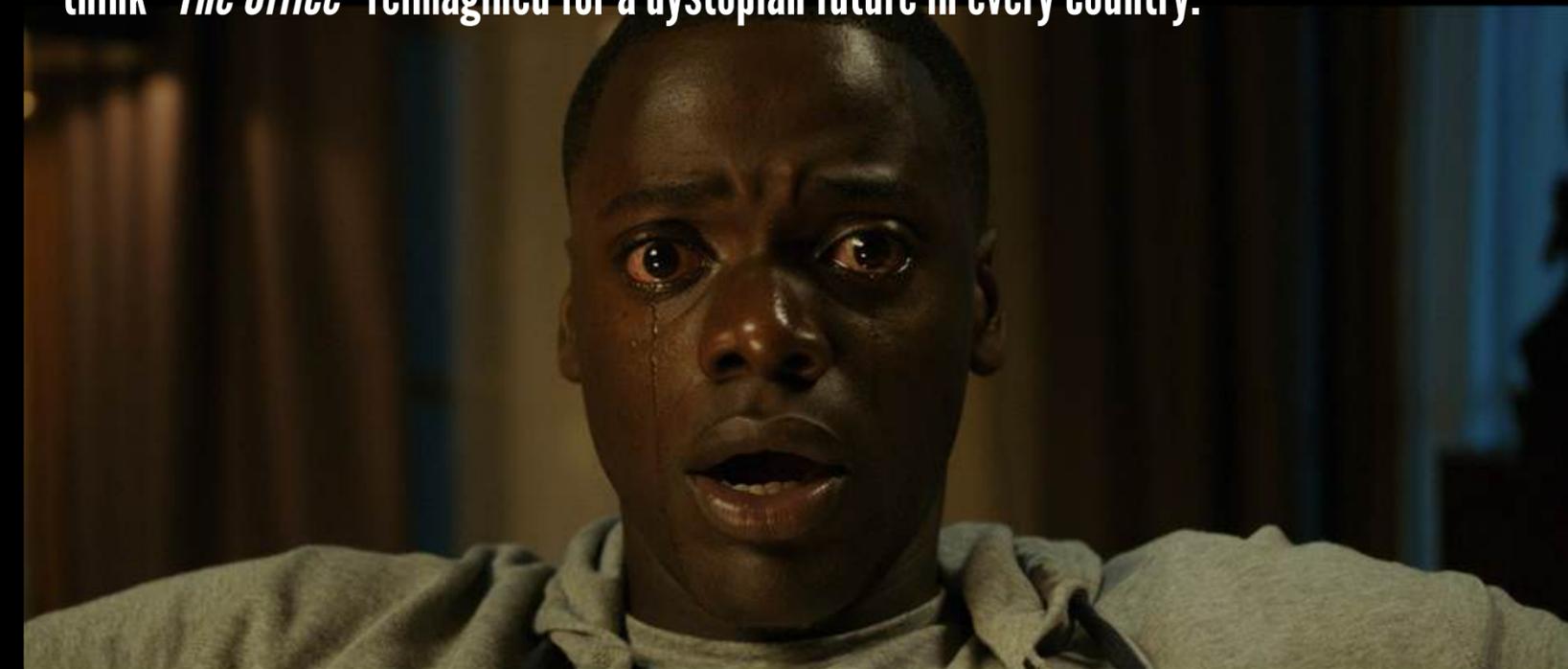
“The Purge” Franchise grossed over \$535,000,000.



Civilised Nation is built on a richly layered world with limitless narrative scope. Its universe is primed for expansion through both prequels and sequels, offering multiple entry points for audiences and long-term storytelling across film, television, and beyond.

Beyond the promise of a film franchise lies the expansive potential for a television series set within this universe. Its storytelling possibilities are endless – the perfect foundation for a long-running, Netflix-style epic, rich with spin-off arcs and unforgettable characters. It would also suit a limited HBO series focusing on specific story lines.

The real-world events unfolding around us open the door to even greater franchise and spin-off potential, allowing the story to expand across borders, cultures, and perspectives – think “*The Office*” reimagined for a dystopian future in every country.



- How did we get here?
- Where did the world go?
- What happened to David and Susan?
- What is happening to other people in the UK?
- Has anyone ever survived?
- How long does the law stay in practice?
- Does it ever change?

In the expanded Civilised Nation universe, we have the chance to explore the burning questions left by the film – like uncovering the journey that shaped Amber into the person she became.





Inspirations



Get out (2017)

The tone in Get Out, one of a world we recognise but where something isn't quite right. The feeling of unease throughout and the way in which the film makes a political statement about the world we currently live in were big inspirations and great examples of themes we are exploring in the Film.

10 years in the future might seem like a long way off, as it did in 2013 when The Purge was first released. Now a year after The Purge was set the real world has shown signs that the far fetched future wasn't so far fetched after all. Films like The Purge warn us that we aren't as far away from these situations in real life as we think.

The Purge (2013)



Law Abiding Citizen (2009)

The lengths a parent would go to for justice. How someone can use the judicial system and the law to his advantage to get the justice he craved for all those involved.

The use of torture in this film creates a feeling in the audience of unease and anguish. A feeling we hope to replicate in our film.

About the creator

Writer/Director/Producer

Alex Di Cuffa



Founder of the multi award winning film company Black Cat Films. Alex's films have won numerous awards and have been selected for some of the most prestigious festivals the UK has to offer.

His most recent film "How to cope with Oliver Pope" has had 13 official selections to date including the Oscar and BAFTA qualifying Raindance Film Festival, Worcester film festival, Northampton Film Festival and Oxford Shorts Festival, garnering 7 awards.

Alex brings 15 years of industry experience with him having worked on a variety of projects in different roles throughout his career.



Directors statement

As a filmmaker, Alex's distinctive voice in the horror/thriller genre is rooted in a profound curiosity for the complexities of human nature and a deep passion for exploring how love, identity, and society shape us. He strives to create stories that not only entertain but also challenge the audience to question the societal norms and assumptions that govern their lives. His work is driven by a desire to uncover the raw truth of the human experience. Alex believes that storytelling has the transformative power to give a voice to those who are often unheard or marginalised, and it is through his own experiences that he approaches these themes with empathy and urgency.

Visually, his work is marked by a signature approach to world-building that balances the familiar with the unfamiliar. Alex aims to subvert expectations and craft stories with unexpected twists that not only surprise, but also provoke deeper reflection on the themes at play. At its core, his writing is about questioning, discovery, and ultimately, understanding the power of love to transform both individuals and society.

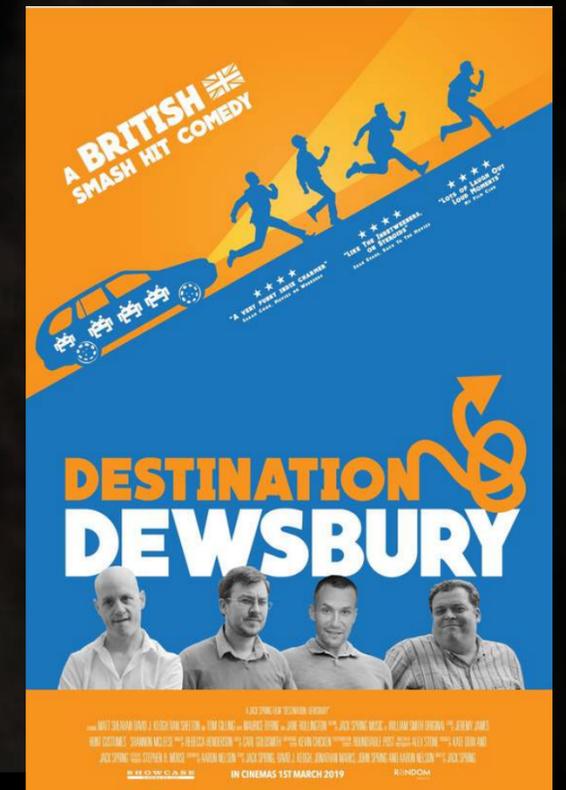
Producer Kate Dow



Kate is an experienced Producer, Line Producer, Assistant Director and Head of Production with over 9 years' experience in the entertainment industry. She has worked on a wide range of projects, including independent feature films, unscripted factual, outside broadcast, children's television, period comedy and sponsored YouTube productions.

Her producorial debut came with director Jack Spring's *Destination: Dewsbury*. The film was shot for £150,000 and was a critical success upon release.

Kate's other credits include *SAS: Red Notice*, *The Show*, *In The Long Run*, *To Olivia* and *The Witchfinder*.



Executive Producer Giles Alderson

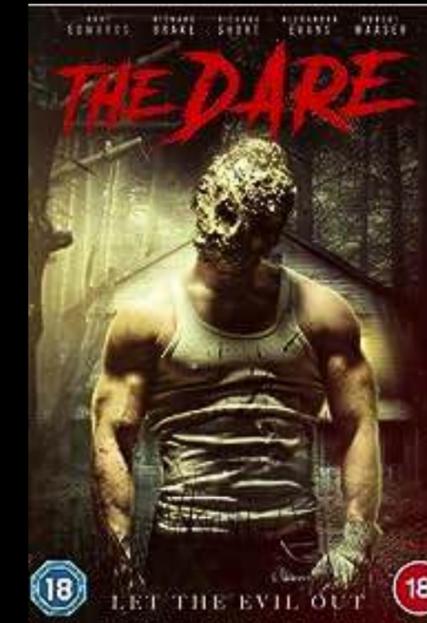


Giles brings a wealth of experience to the project.

From hosting over 350 episodes of The Filmmakers Podcast, to directing and producing over 20 projects throughout his career, his guidance through this project will ensure "Civilised Nation" has the same success all his previous projects have had.

Some of his credits include:

The Dare, The Stranger in our Bed, Three Day Millionaire, A Serial Killers Guide To Life, Wolves of War, Arthur and Merlin: Knights of Camelot.



Editor Col Goudie

Col Goudie BFE joins the project as a feature film editor with a career spanning over 40 years.



Editing everything from 16mm film to Digital 65mm, and has cut films in big studios, hotel rooms and even tin shacks. Most recently, known for editing "Tetris" (2023), Roald Dahl Biopic "To Olivia" (2021), "Rogue One: A Star Wars Story" (with John Gilroy and Jabez Olsen) 2016 , and the multi award winning "Monsters" (2010). Col doesn't limit to big budget productions and can often be found editing Indie dramas like Alan Moore's The Show and Award winning feature documentaries like the multi award winning Funny You Never Knew (2019).



Comparable films

(Genre, subject & themes)

Budget

Box office gross

The Purge

\$3m

\$89.3m

The Purge: Anarchy

\$9m

\$111.9m

The Purge: Election Year

\$10m

\$118.5m

The First Purge

\$13m

\$137.05m

The Forever Purge

\$18m

\$76.9m

Get out

\$4.5m

\$255.4m

Us

\$20m

\$256.1m

Law Abiding Citizen

\$57m

\$127.9m

Comparable films

(Budget level)

Budget

Box office gross

Another Earth (US)

\$100,000

\$1.9m

Ill Manors (UK)

£100,000

£453,570

Bronson (UK)

£150,000

£1.8m

Lilting (UK)

£120,000

£194,000

Once (IRE)

£112,000

£23.3m

The Blair Witch Project (US)

\$60,000

\$248.6m

Paranormal Activity (US)

\$15,000

\$194.2m

The Gallows (US)

\$100,000

\$22.8m

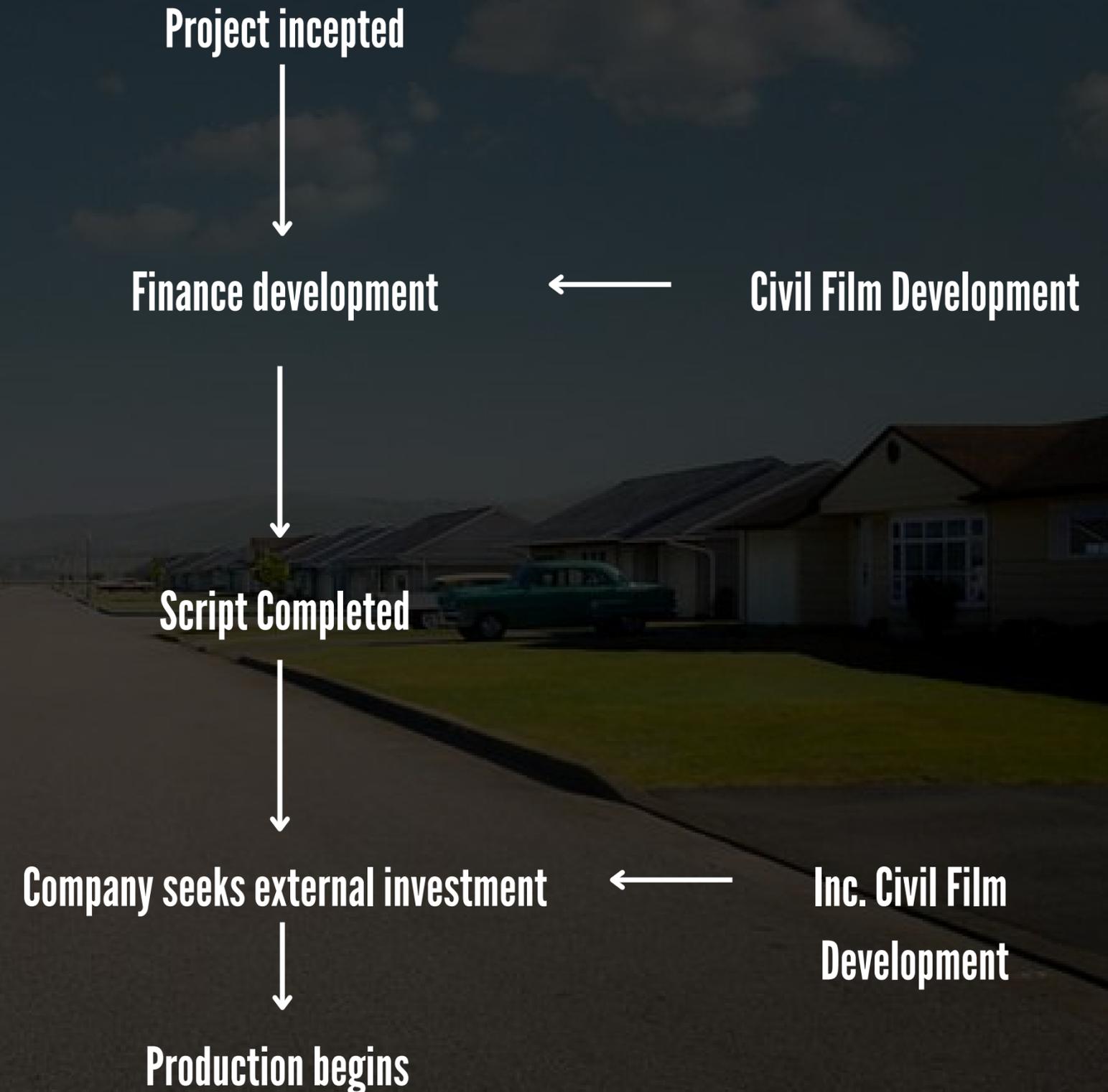
BUSINESS MODEL

Civil Film Limited (Company) has financed the development of the Film through its own development fund.

The Company is aiming for an equity-driven, investor friendly model which enables investors to invest into the Film so that all equity investors sit alongside each other in the waterfall.

The Company will be granted the right to produce the Film and will offer equity investment opportunities to external financiers in order to finance the production costs.

The Company believes this model enables it to offer investors an exciting investment opportunity within the film industry.



CURRENT PROJECT RETURNS WATERFALL

This is a summary of the terms of the recoupment schedule

All Company Gross Receipts



All income received by the Company from distributors of the Film

Collection Agent fee and expenses



Typically 1%

Residuals due to Cast



Reserved position should union/guild agreements (for example Screen Actors Guild for any US cast) require an advanced position for their cast members.

Sales Expenses / Distributor Fee



Typically 15%

Equity Investors



Any further income received by the Company will be paid to equity investors pro rata until 100% is returned

Net Profits

50%

50%

Equity investors and any other financiers



Equity investors and any other Financiers retain 50% of the Net Profits from the Film.

Company



Company retains 50% of Net Profits from the Film.

Minus cast, writer & crew Net Profits entitlement.

Cast & Crew



As per negotiated agreements with cast & crew.

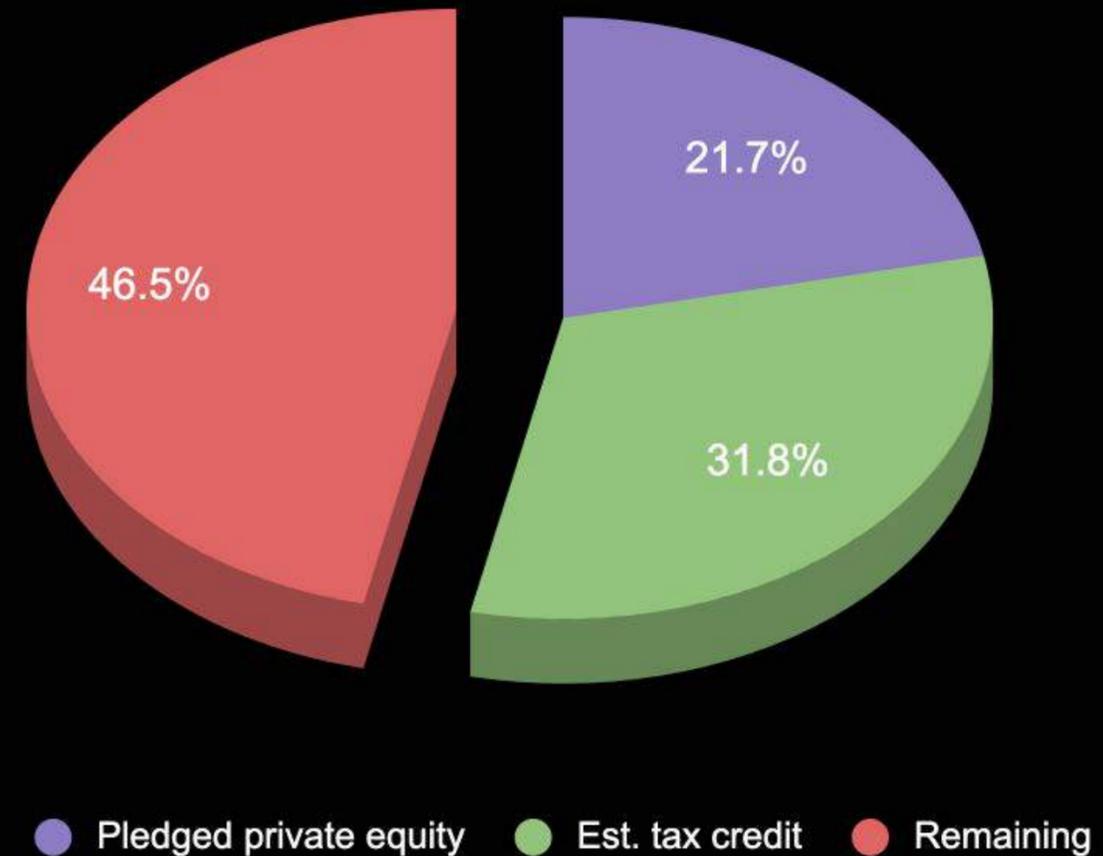
Current Investment

Budget: £300,000

Current private equity investment: £65,000

Estimated Tax Credit for UK Spend £127,200

Estimated probable cash rebate £95,400



Contact

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