

# RENDLESHAM



# LOGLINE

'In the haunting depths of Rendlesham Forest, three young couples set out on an innocent camping trip – but their retreat spirals into a nightmare when they're hunted by an otherworldly presence and two government enforcers determined to silence anyone who uncovers the truth.'

# STORY

'**RENDELSHAM**' unfolds as a character-driven horror-sci-fi film set in 1980s Suffolk, following three young couples from Ipswich on what begins as an innocent camping trip.

Their escape into the forest turns sinister when they encounter a supernatural presence that seems to toy with them – a creature that moves between worlds and learns through imitation.

As paranoia sets in, the group becomes entangled in a government conspiracy led by the enigmatic *Men in Black*, cloned agents determined to silence anyone who uncovers the truth.

# SYNOPSIS

When lorry driver Gary Weiland kills a wolf-like creature on a night run through Rendlesham Forest, its alien consciousness infects him, turning him into something inhuman.

A year later, his daughter Sarah heads into the same woods with her friends and boyfriend. What begins as a carefree camping trip spirals into a nightmare as something stalks them from the dark – while the Men in Black, cloned government agents, move in to erase every trace of the truth.

As the body count rises, Sarah is forced to confront the creature's true identity – and the horrifying possibility that what's hunting them is not just alien, but personal.

The story builds toward a dawn reckoning in the forest, where Sarah must choose between survival and mercy... and learns that killing the monster does not mean ending the nightmare.

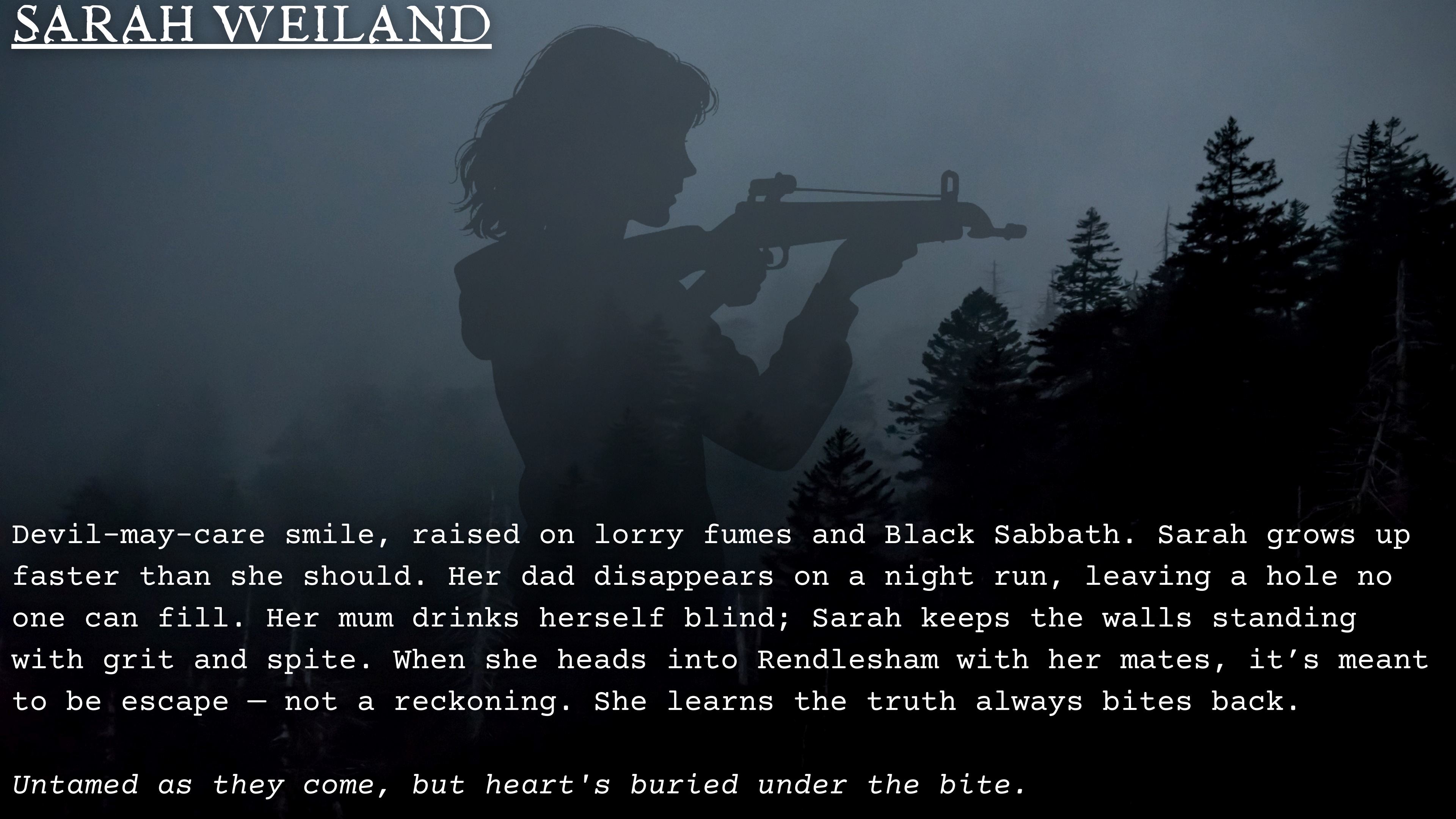
Because Rendlesham doesn't stay quiet for long.

New campers always arrive.

And the Men in Black always follow.

The machine never dies. It only changes its face.

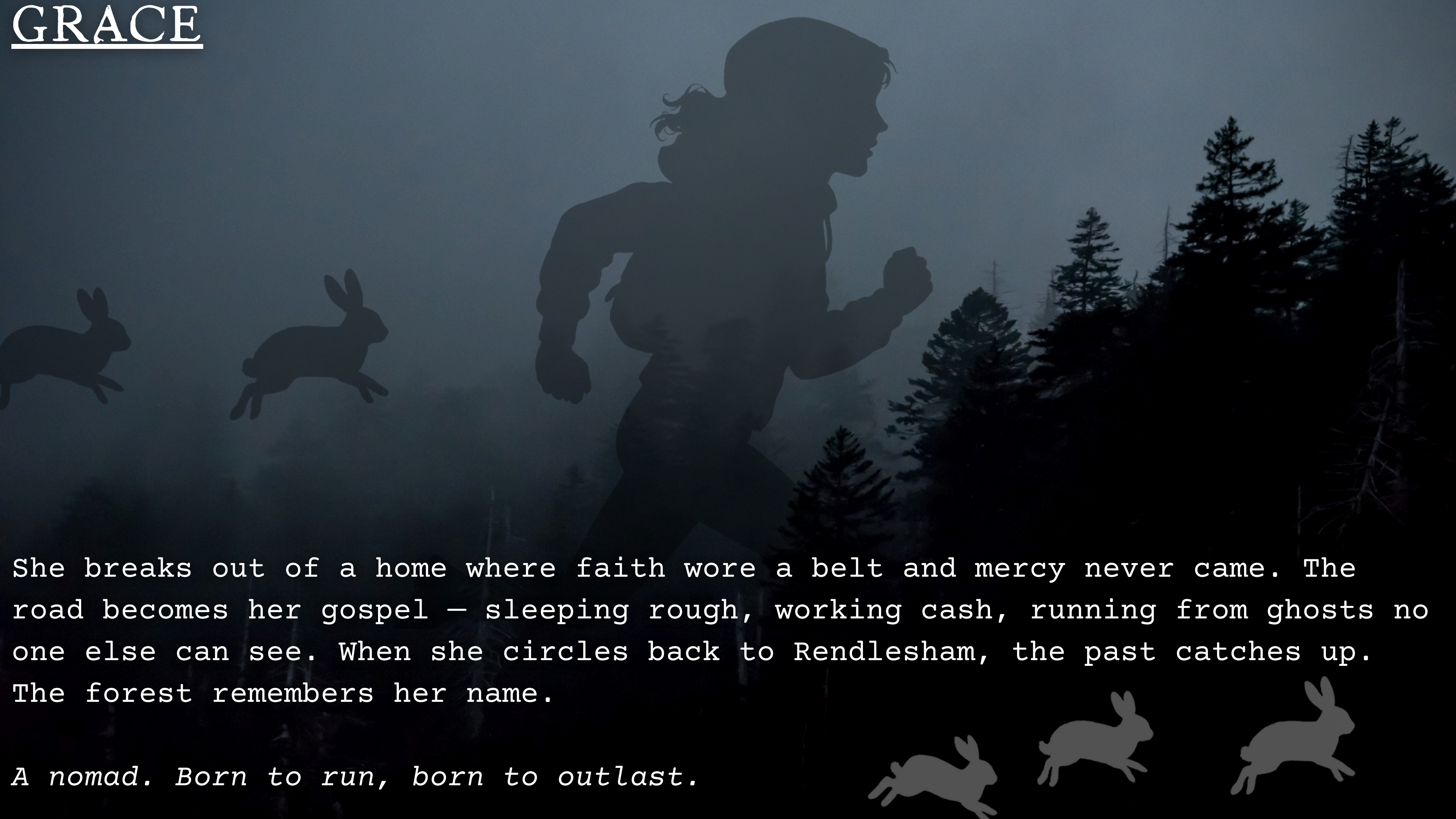
# SARAH WEILAND

A dark, moody photograph of a woman in silhouette aiming a rifle in a forest at dusk or dawn. The woman is positioned on the left side of the frame, facing right. She is holding a rifle with both hands, aiming it towards the right. The background consists of several tall, dark evergreen trees against a dim, hazy sky. The overall tone is somber and atmospheric.

Devil-may-care smile, raised on lorry fumes and Black Sabbath. Sarah grows up faster than she should. Her dad disappears on a night run, leaving a hole no one can fill. Her mum drinks herself blind; Sarah keeps the walls standing with grit and spite. When she heads into Rendlesham with her mates, it's meant to be escape – not a reckoning. She learns the truth always bites back.

*Untamed as they come, but heart's buried under the bite.*

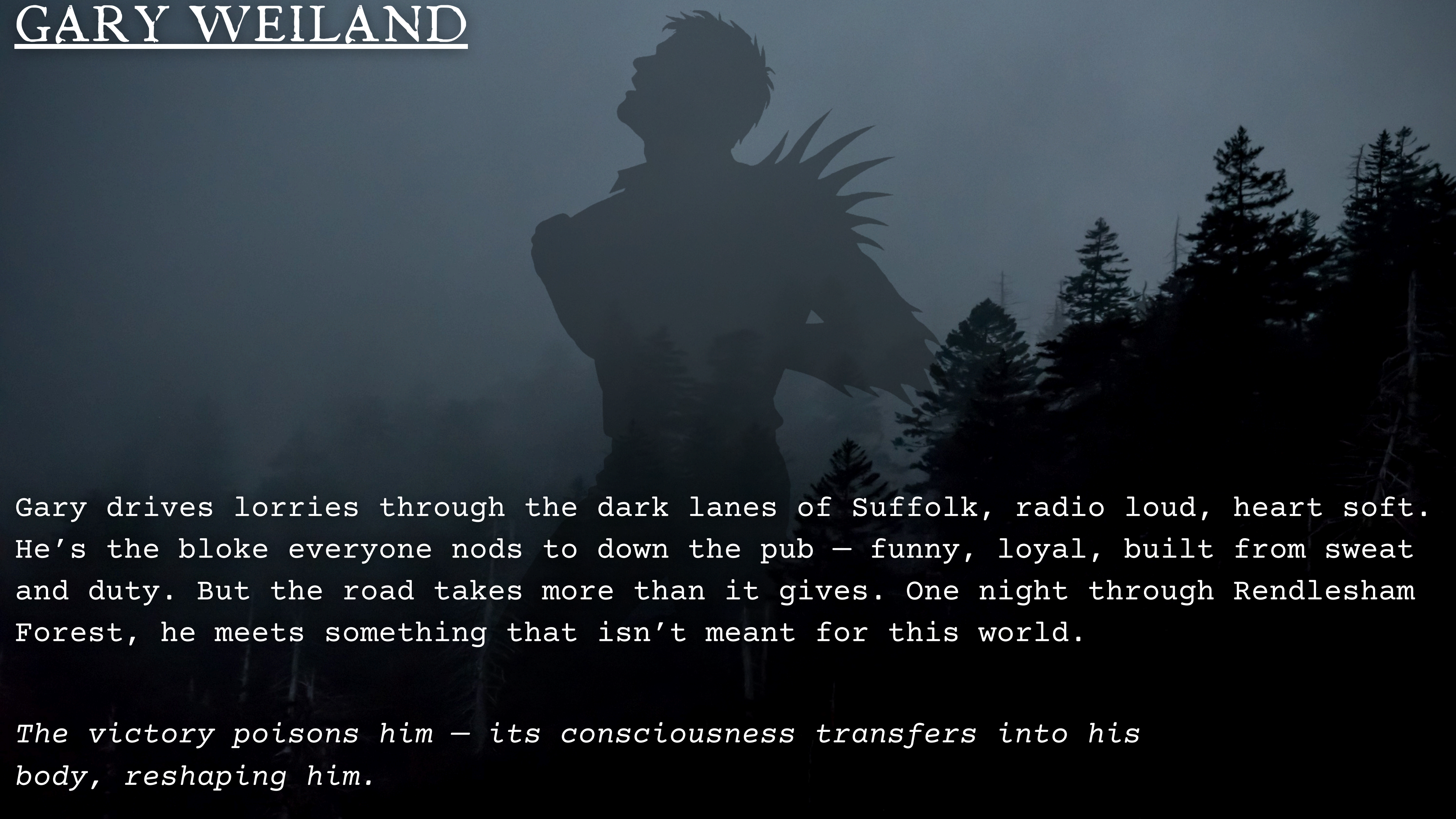
# GRACE

The background of the entire page is a dark, monochromatic image. It features a central silhouette of a person running towards the right, carrying a backpack. To the left of the runner are two more rabbit silhouettes, and to the right, at the bottom, are three more. The background is filled with the silhouettes of various trees, including tall evergreens and shorter, denser foliage, creating a forest-like atmosphere.

She breaks out of a home where faith wore a belt and mercy never came. The road becomes her gospel – sleeping rough, working cash, running from ghosts no one else can see. When she circles back to Rendlesham, the past catches up. The forest remembers her name.

*A nomad. Born to run, born to outlast.*

# GARY WEILAND



Gary drives lorries through the dark lanes of Suffolk, radio loud, heart soft. He's the bloke everyone nods to down the pub – funny, loyal, built from sweat and duty. But the road takes more than it gives. One night through Rendlesham Forest, he meets something that isn't meant for this world.

*The victory poisons him – its consciousness transfers into his body, reshaping him.*

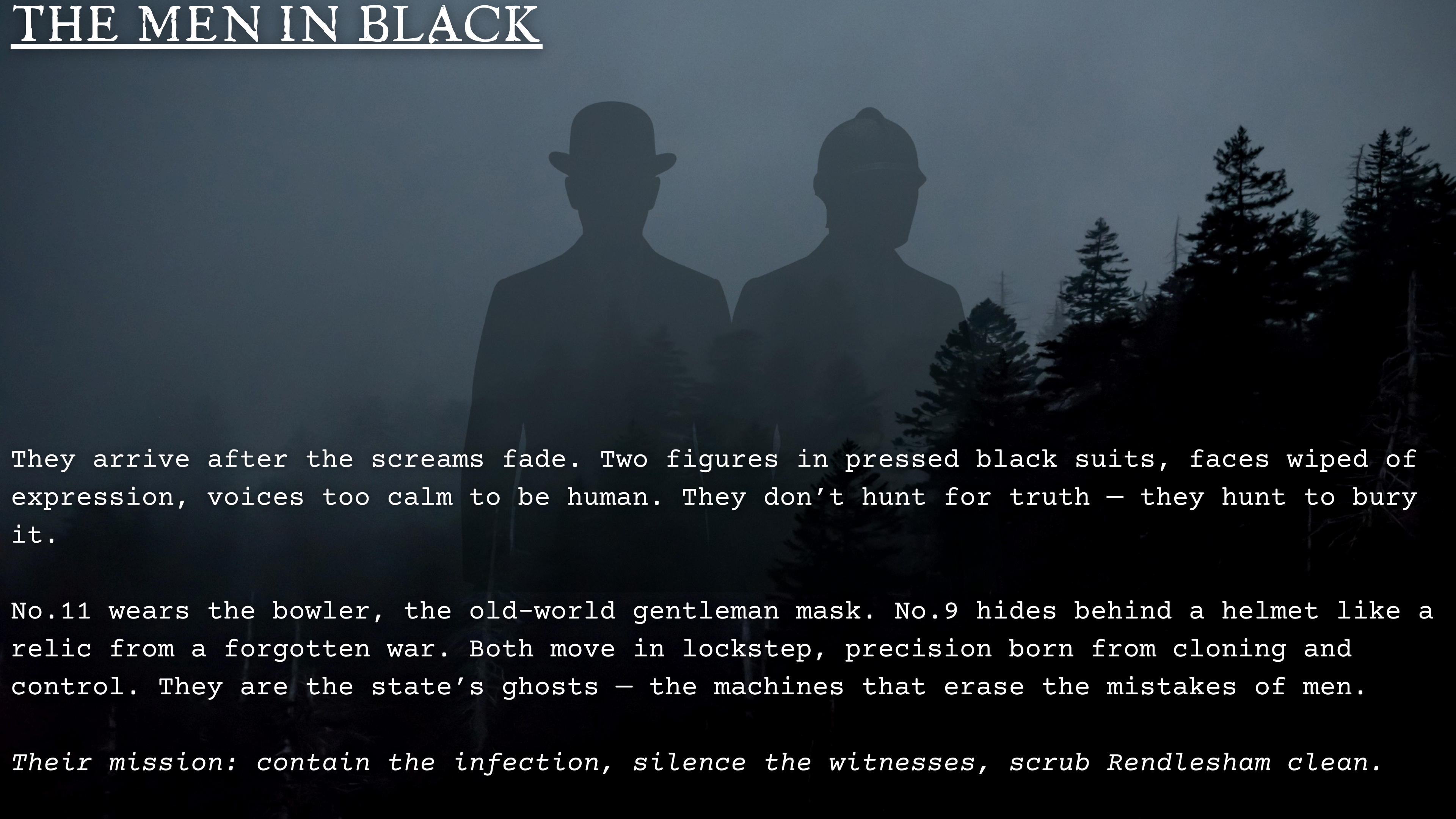
# THE CREATURE



The organism isn't a killer in the traditional sense. It's a learner. A mimic. Contact transmits it — blood, breath, trauma. When the Dogman is killed by Gary, its consciousness migrates into him, abandoning its former body.

*But the intelligence lives on inside Gary, grafted to his memories and guilt. The infection doesn't destroy; it copies. It keeps what it loves and erases what it can't understand.*

# THE MEN IN BLACK



They arrive after the screams fade. Two figures in pressed black suits, faces wiped of expression, voices too calm to be human. They don't hunt for truth — they hunt to bury it.

No.11 wears the bowler, the old-world gentleman mask. No.9 hides behind a helmet like a relic from a forgotten war. Both move in lockstep, precision born from cloning and control. They are the state's ghosts — the machines that erase the mistakes of men.

*Their mission: contain the infection, silence the witnesses, scrub Rendlesham clean.*

# THE FRIENDS

ETHAN FENWAY — The conscience. Quiet, steady, but sharper than he looks. His silence has weight. The group's moral compass, and Sarah's last link to hope.

JOHN FENWAY — The rogue. Golden boy gone gym rat — swagger first, sense later. A philosopher of pub bollocks with more charm than courage. Underneath, a lad desperate to prove he's worth a damn.

LISA PETERSEN — The mirror. Prom queen type who torched the crown. Sarcasm and attitude mask deep unease. Smart enough to see what's coming, too stubborn to run.


VICKY JORGENSEN — Quiet fire. Once bold, now worn down by love that turned mean. Dee's temper keeps her small, but the fight in her never dies. When panic hits the group, she's the first to break — and the one who reminds us what fear really looks like.

DEE BADLAND — The joker. All bluff, all noise — the kind of bloke who cracks a joke at his own funeral. He hides fear behind volume. When the laughs run out, so does luck.

# FILM TONE

- GRITTY
- HAUNTING
- SUSPENSEFUL
- INTIMATE
- MYTHIC
- POIGNANT

# THE WRITER



Davey Deadwood is a UK-based screenwriter developing a range of original genre projects. His work explores character-driven stories across horror, sci-fi, and drama — always grounded in emotion and place. **'RENDLESHAM'** marks his most ambitious script to date: a Cold War-era sci-fi horror rooted in family, secrecy, and transformation.

# THE DIRECTOR

Mark Tunstall is the Artistic Director for ROOMS101 Productions and Director of '**RENDLESHAM**' (the first film in the horror anthology).

The ROOMS101-produced film '**UNLICENSED**,' in which Mark plays a lead role, 'Jon,' has just received the award for Best Picture at the London Independent Film Festival. They also co-produced the feature '**DEATH CRIES ALONE**.'

Mark's current films include:

'**POPEYE: REQUIEM**' as 'Derek,' '**DEATH CRIES ALONE**' as 'Damien,' '**STOP GAP**' as 'Mike,' '**HIT**' as 'Guy,' '**HEIST**' as 'Keith Cheeseman,' and '**THE FORGE OF FRIENDSHIP**' as 'Warnie Lewis.'

He also currently appears in new Alan Partridge series as 'Marc' with Steve Coogan.

Previous credits are available here:

<https://www.spotlight.com/5314-6723-0611>

[http://www.imdb.com/name/nm3480523/?ref=fn\\_nm\\_nm\\_1](http://www.imdb.com/name/nm3480523/?ref=fn_nm_nm_1)

Mark Tunstall is currently directing and appearing in '**ALWAYS YOUNG**' the musical - Off-Broadway. Opening February 15th 2026 at The Theatre for the New City, NY.

<https://www.alwaysyoungthemusical.com>

# INDICATIVE SCHEDULE

PRODUCTION: April - May 2026

RELEASE: October 2026

# TARGET AUDIENCE & MARKET POSITION

## Primary Audience - Generation X (42-60)

Grew up during the late-70s, 80s, and early-90s sci-fi horror boom. Rendlesham's analogue aesthetic, retro styling, and genre influences directly tap into this nostalgia. Gen X are high-value cinema and streaming consumers with strong loyalty to nostalgic genre titles.

## Secondary Audience - Millennials (28-41)

Introduced to 80s/90s cult horror through older siblings and parents. Respond strongly to stylised retro storytelling, mystery-led narratives, and practical, atmosphere-driven horror. Key drivers of online buzz and fandom.

## Emerging Audience - Gen Z (16-27)

A growing audience drawn to the resurgence of retro horror, atmospheric visuals, and lore-driven storytelling. Proven engagement with nostalgic genre properties when paired with modern pacing.

## Market Positioning

Rendlesham sits within the expanding market for elevated retro horror that blends classic-era influences with contemporary cinematic techniques. Comparable demand includes Stranger Things, Fear Street, Summer of '84, Beyond the Black Rainbow, and conspiracy-led genre storytelling.

## Why This Position Works

- Peak cycle for 80s horror nostalgia
- UK horror consistently over-performs internationally
- Built-in cult recognition of the Rendlesham Forest legend
- Anthology model supports long-term brand value

# FINANCE & FUNDING

Funding is through ROOMS101 Productions and future investors, see us to contribute.

## Budget Overview

Minimum Viable Budget: £75,000

- £50,000 - Production
- £25,000 - Marketing & Distribution

Optimal Budget: £100,000

## Investment Options

- Full Funding:
- Partial Funding:

# EQUITY INVESTOR BENEFITS

## WEEKLY UPDATES DURING PRE-PRODUCTION

- You'll join an exclusive mailing list and receive weekly updates keeping you up to speed with the latest developments.

## DAILY VIDEO UPDATES DURING PRODUCTION

- At the end of each shooting day we will send a video from set/location so you can see the action.

## INVESTOR PROFIT SHARE

- Profits will be distributed in line with the percentage of the total budget. Further details can be found in the Investor Pack.

## OPPORTUNITIES TO VISIT THE SET DURING FILMING

- Come and see the movie being made, and take part as an extra.

## SIGNED ARTWORK AND PHYSICAL MEDIA

- Posters, scripts and Blu-ray copies of the film signed by the cast and crew.

## NAMED CREDIT

- Your name will be on the credits of the film, and on IMDb (see next slide)

# FILM PRODUCER CREDITS

EXISTING PRODUCERS: ROOMS101 PRODUCTIONS

<https://www.rooms101.co.uk>

Equity investors will be named as producers in the credits and will be added to IMDb.

<u>INVESTMENT</u>	<u>CREDIT</u>	<u>FRONT/REAR TITLES</u>	<u>WHAT DOES THAT MEAN?</u>	<u>IMDb CREDIT</u>
£10K+	Producer	Front - standalone	A standalone title card at the beginning of the film	<b>Y</b>
£5K+	Executive Producer	Front	Your name grouped with other Executive Producers in the opening credits	<b>Y</b>
£2K+	Associate Executive Producer	Rear	Your name grouped with other Associate Executive Producers in the closing credits	<b>Y</b>

# INVESTMENT RECOUPMENT

- The investment is structured as a revenue share, with the investors receiving 100% of all gross adjusted profits until they have recouped 150% of their investment.
- Thereafter the profits will be split 50/50 between all investors and Director perpetuity.

N.B. Please carefully read the disclaimer in this presentation.

# DISCLAIMER

- The contents of this document are intended for informational purposes only. It is important to do your own research before making any investment decision.
- Investing in an independent feature film is highly risky and there is no guarantee of a return or recoupment of your investment. You should only invest money in this opportunity that you can afford to lose.

# CONTACT

Produced by ROOMS101 Productions

<https://www.rooms101.co.uk>

## DIRECTORS

Mark Tunstall and Michelle Plevin

## ROOMS101

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Artistic Director

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Production Manager

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## ROOMS101 LTD PRODUCTIONS

### Directors

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**ROOMS101**



**P R O D U C T I O N S**