

Great British Entertainment
presents

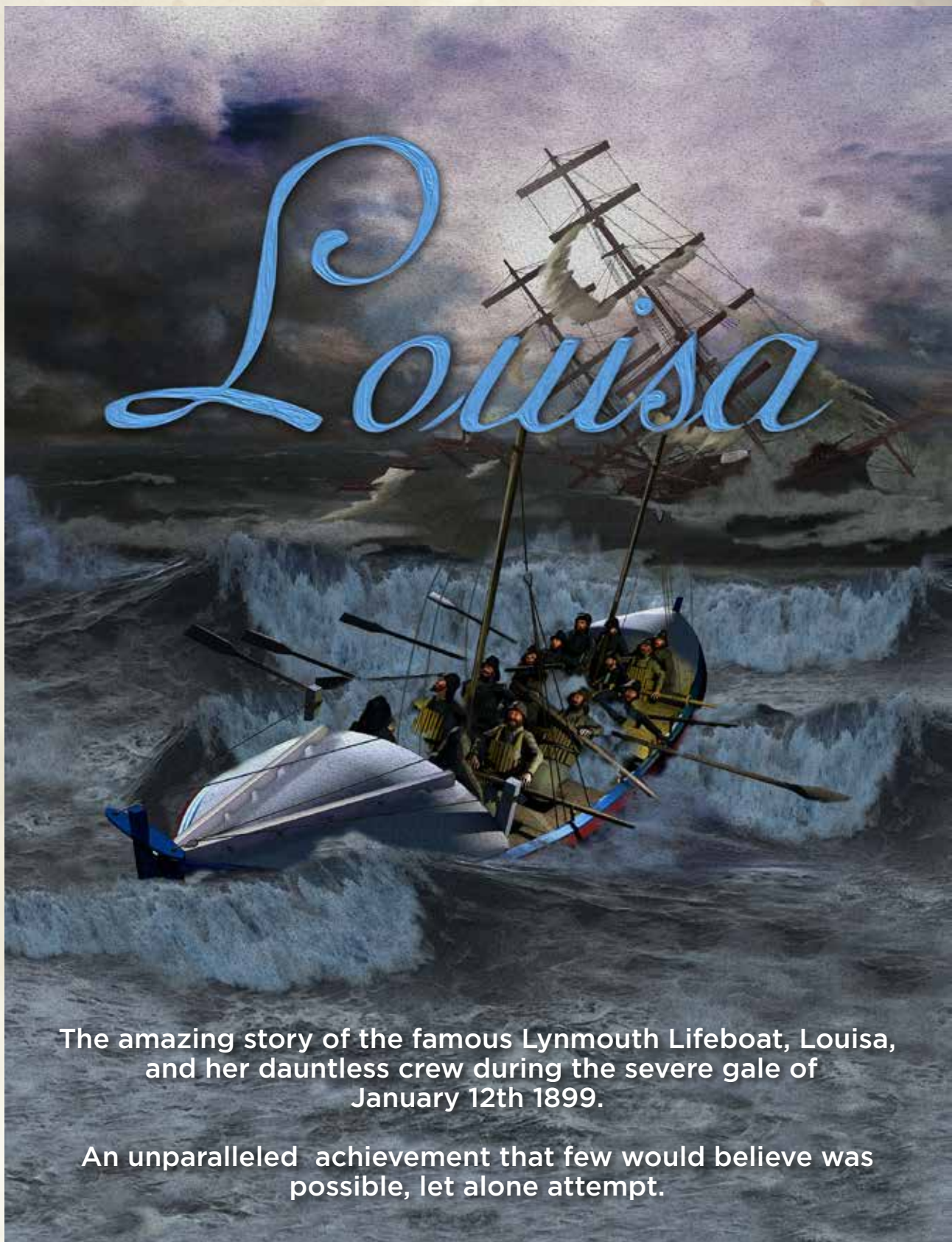


An Amazing Adventure

Ordinary People Can Accomplish Extraordinary Deeds



RED ROCK
ENTERTAINMENT
Executive Producers



**The amazing story of the famous Lynmouth Lifeboat, Louisa,
and her dauntless crew during the severe gale of
January 12th 1899.**

**An unparalleled achievement that few would believe was
possible, let alone attempt.**

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LOCATION



Lynton is a small town on the Exmoor coast in Devon, England standing on top of the cliffs above the picturesque harbour village of Lynmouth, to which it is connected by the Lynton and Lynmouth Cliff Railway. Lynton was once the terminus for the narrow-gauge Lynton & Barnstaple Railway, which served both towns.

The two communities are governed at local level by Lynton and Lynmouth Town Council.

In Lynton is the Parish Church

of St Mary, which stands overlooking the sea, surrounded by shops and hotels. The tower is mainly 13th century but the church itself has been enlarged and altered — most notably in 1741, when the nave was rebuilt, and later in Victorian times.

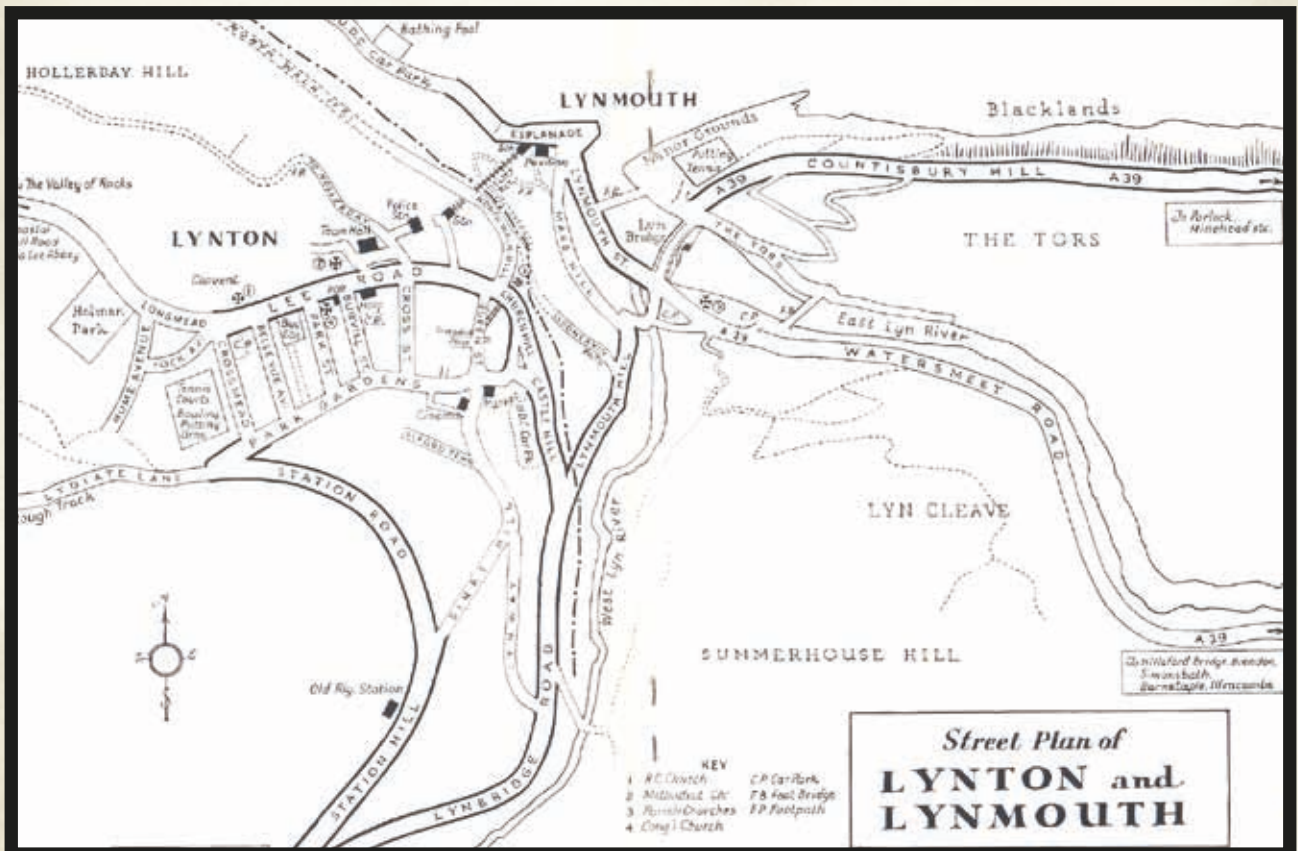
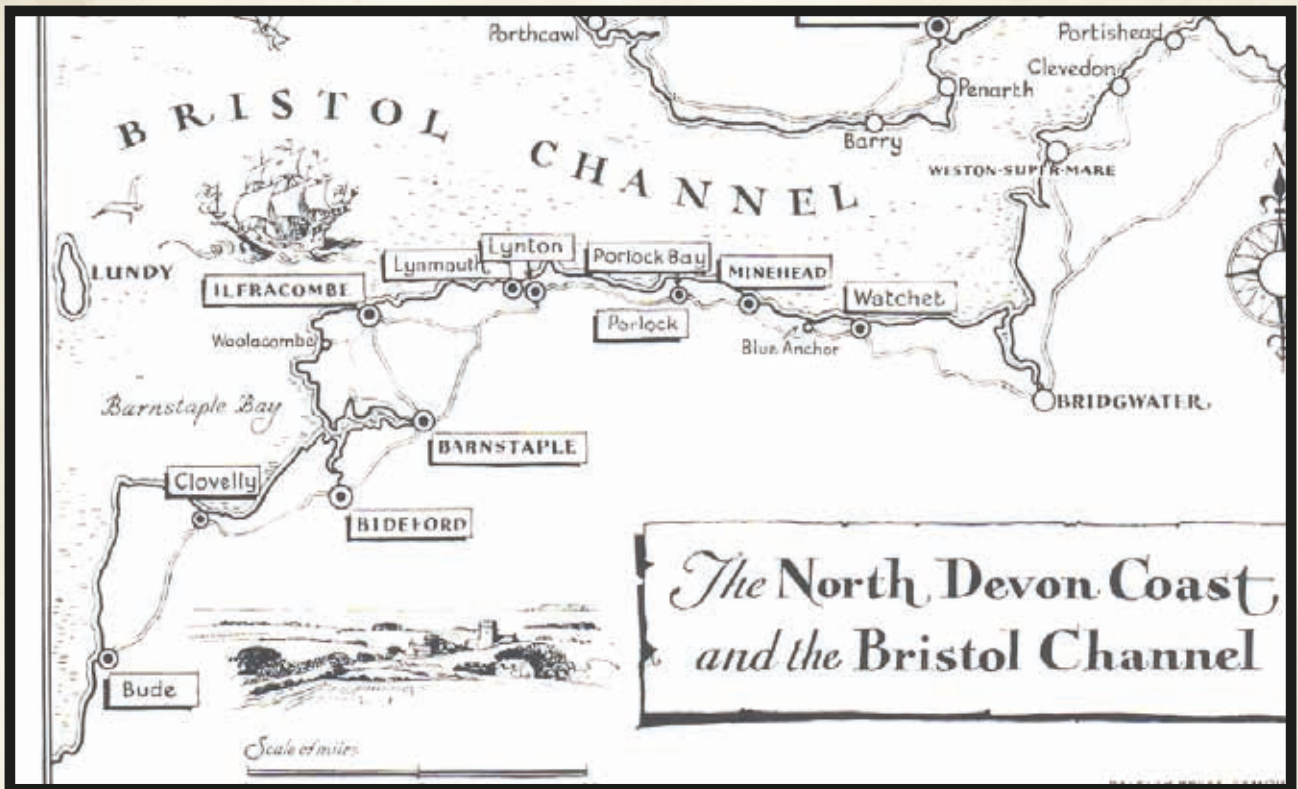
Many of the town's buildings were constructed in the latter part of the 19th century and the early 20th century. The town hall was given to the town by Sir George Newnes, Bart., a major benefactor of the town; it was opened on 15 August 1900. He also gave the town

the Congregational church on Lee Road.

Evidence of Iron Age activity can be found at the nearby Roborough Castle. The novel *Lorna Doone* was set in the Lynton area.

The South West Coast Path and Tarka Trail pass through, and the Two Moors Way runs from Ivybridge in South Devon to Lynmouth; the Samaritans Way South West runs from Bristol to Lynton and the Coleridge Way from Nether Stowey to Lynmouth.

LOCATION



SYNOPSIS



We see a robin, who flies across the snowy moor down East Lyn River valley. Arriving in Lynmouth, he dives under the bridge into the harbour, alighting on top of a flag mast flying the Lynmouth Lifeboat flag.

A man (Coxswain Jack Crocombe) dressed in Victorian clothes, trudges in the snow across the bridge. The robin lands on a windowsill attracting the attention of the young child (May) inside. Mother (Elizabeth) and child greet the man at the door of the cottage **It is purposely left unclear at this point whether the child is a girl or boy.**

The robin flies up as the snow falls.... As the camera pans down, it's next morning, the man (Jack) and the child go to the RNLI lifeboat station. We see the lifeboat, Louisa.

Jack meets Second Coxswain George Richards. Later Jack & May visit the stables, feed the horses and "muck out". The child's cap falls off, revealing the long hair of May,

Jack's daughter. That night, asleep, clutching her toy horse, May awakes suddenly to the boom of the maroon gun; a ship in distress. Dressed, she follows Jack to the boathouse. While Jack and the crew debate launching, May hides in the lifeboat. With the telegraph lines down, Jack decides "We launch from Porlock". The crew and villagers have to haul the lifeboat overland!

Reaching for shovels, to clear the snowy path, Jack discovers May under the lifeboat tarpaulin. She tries to help with snow clearing, but is too cold and is carried in her father's arms. The horses tire. Sadly, four of them die.

At the top of the moor the weary folk pause to rest. Another flare goes up. Facing the difficult journey down into Porlock, the crew use blocks and tackle to stabilise Louisa's carriage. May tries to pull a rope, falls over backwards into the snow: makes a snow angel!

Faced with a narrow path, the crew start to dismantle a wall.

The owner of the cottage, Mrs Washbourne, rushes out with a blunderbuss, but helps the crew once she realises the urgency of the situation that it's for the RNLI.

At last! Louisa starts the launch from Porlock Weir (this is 3 miles from Porlock). May smuggles her toy horse into Jack's pocket.

Back in Lynmouth, the villagers have gathered in the church to pray for the safe return of the crew. May, by the harbour wall with her dog Rollo is joined by the robin who spots Louisa on the horizon.

May rushes to the lifeboat station and fires off a warning rocket! May's mother Elizabeth leaps up and runs towards the harbour just as Louisa sweeps up onto the beach. Out jumps Jack with warm hugs for May & Elizabeth.

The robin circles above and then flies off over the rooftops of Lynmouth and back to Exmoor.

DIRECTOR | EDITOR | ANIMATOR

Ken currently lives in Lynton, on Exmoor, north Devon. He is semi-retired from his position as head of graphics and animation at CSC Media group (now part of Sony Pictures Television) in 2008. He and his wife now run a very successful bed and breakfast business that provides an income allowing them to have more time for themselves and do some of the things they never seemed to have time to do in London.

Since moving to Devon he has produced & directed a number of videos, including a commission to make a 25 minute documentary 'Journey of the Louisa' and directed/animated a full length feature animation, 'Louisa, An Amazing Adventure'.

The animation appears to be a painting which comes to life, created using state of the art technology. Ken Blakey spent 10,000 hours bringing this movie to life and produced superb, lifelike creations in High Definition and to Broadcast Standards.

Ken heard the story of Louisa as a 10 year old, in 1970, told in a children's programme called Jackanory. When he moved to Lynton with his wife, in 2008, he realised that the "story" was factual and he had unknowingly, chosen to start a B&B in the area where the event actually took place. He wanted the animation to resemble a picture which comes to life.



Ken Blakey

SCREENWRITER



Adrian Tyson

Great British Entertainment was called "Flat Broke Films" until 2014.

You may view the plaque at 1, Tors Road, Lynmouth




"Adrian has been writing and developing projects for film and television for over a decade, and has collaborated on several projects with GBE.

Growing up on the Yorkshire coast, the nostalgic boom of the local RNLI station being called to a rescue instantly resonated with Adrian. Working with GBE's incredible original musical score, he was able to bring the Louisa adventure to life in a story that strikes a chord with an international audience of all ages."



The house of Captain Jack Crocombe today

NARRATOR | CELIA IMRIE

A portrait of Celia Imrie, an English actress and author. She is shown from the chest up, wearing a black, draped garment. Her hair is short and styled, and she has a gentle smile. The background is a solid grey.

Celia Imrie is an English actress and author.

She is now bringing her talents to the narration of Louisa, An Amazing Adventure.

CELIA IMRIE | NARRATOR



The Best Exotic Marigold Hotel



Celia Imrie is an Olivier award-winning and Screen Actors Guild-nominated actress, a Variety magazine 'Icon' and Women in Film and Television 'Lifetime Achievement award' winner. As well as her acclaimed film, television and theatre work, she is also a Sunday Times best-selling author. Celia is much loved for her film roles including The Best Exotic Marigold Hotel film series, The Bridget Jones film series, Calendar Girls, Absolutely Fabulous: The Movie, Finding Your Feet and Mamma Mia: Here We Go Again. Most recent film work include Mrs Green in independent horror feature, Malevolent and Joan Erikson in Year By The Sea.

Television roles include, Phyllis in Pamela Adlon's semi-autobiographical comedy Better things, Kettle in Sky Atlantic and Showtime's Patrick Melrose, Vera in Barbara Vine's A Dark Adapted Eye and Maggie Pit in unconventional comedy Hang Ups.

Celia also has an extensive list of theatre credits and she has performed in many of London's major theatres. These include, Tony and Olivier Award winning comedy Noises Off at The Old Vic Theatre, Acorn Antiques: The Musical! at Theatre Royal Haymarket in which Celia won the Olivier Award for Best Actress in a Musical in 2005, The Sea at The National Theatre opposite Dame Judi Dench and the universally acclaimed production of King Lear at the Old Vic in 2016.

Celia will soon take to the stage in Party Time/Celebration, the sixth double-bill of one-act plays in The Jamie Lloyd Company's Pinter at the Pinter Season, commemorating the 10th anniversary of Nobel Prize-winning writer Harold Pinter.



Absolutely Fabulous



The Love Punch



Better Things

HISTORY



At approximately 1830 hours on the evening of January 12th. 1899, a distress call was received in Lynmouth indicating that the 1900 ton, three masted, fully rigged vessel, the Forrest Hall was foundering off Porlock. One of the severest storms ever, it was the night that the Woody Bay pier was destroyed, was being experienced in the Bristol Channel and it was quickly ascertained that it would be impossible to launch the Lynmouth lifeboat, the Louisa in Lynmouth.

Overland Launch Overnight January 12th. /13th. 1899. An immediate decision was taken that if the lifeboat could not be launched in Lynmouth, then it would be launched in Porlock and so commenced one of the most remarkable events in the annals of the Royal National Lifeboat Institution.

The boat was pulled, pushed, cajoled or come what may up Countisbury Hill, over Exmoor and down Porlock Hill, the thirteen and a half miles to Porlock Weir, where she was

launched at 0630 hours on January 13th.

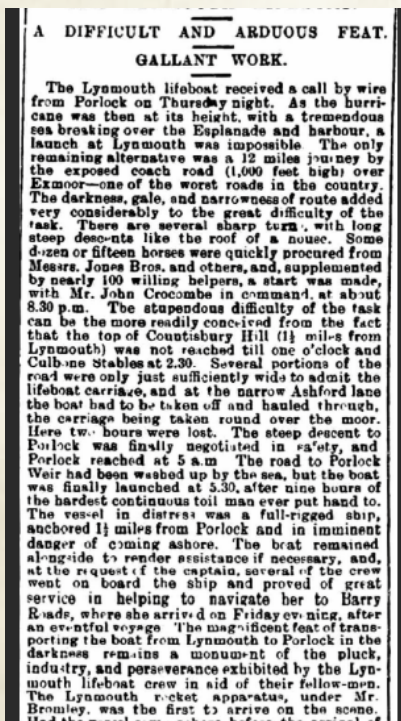
The lifeboat then escorted the Forrest Hall to a safe anchorage off Barry arriving at 1800 hours. The Lynmouth lifeboat then had to return to Lynmouth, this time by sea, finally arriving at her home station at 1130 hours on January 14th. Thus completing forty-one hours of true heroics.

The full remarkable story is told in detail in a display at the entrance to the Glen Lyn Estate in the centre of Lynmouth where a replica craft to the

Louisa is on show. Additionally the full history of the Lynmouth Lifeboat and in particular, a detailed description of the Overland Launch is told in a A5 brochure by John Loveless easily obtainable in several outlets in Lynton and Lynmouth.

On January 12th. 1999, the communities of Lynton and Lynmouth celebrated the Centenary of the epic events of their forefathers by re-enacting the events one hundred years earlier. The boat used was the lovingly

HISTORY



restored Isle of Wight Classic Boat Museum owned, Queen Victoria. She was originally the Bembridge lifeboat and was almost identical to the Louisa.

For many practical reasons, the inability of horses to work on surfaced hills and a necessity to complete in daylight for insurance purposes being just two; it was not possible to stage the event exactly as originally undertaken.

The boat was horse drawn and manhandled from the Sea Front

in Lynmouth to Lyndale Bridge, tracted up Countisbury Hill, horse and man powered the seven miles over Exmoor to the top of Porlock Hill and tracted down Porlock Hill to Porlock.

The horses, crew and many helpers were victualled in Porlock before embarking on the final two-mile trip to Porlock Weir in the manner employed by their predecessors in 1899. The enthusiastic support along the route was only surpassed in Porlock Weir where the cavalcade was greeted by the

Minehead Inshore Lifeboat and the Barry Offshore Lifeboat at sea and hundreds of supporters ashore.

The many who took part in the event, both physically and metaphorically, will never, ever forget the day.

It was hard for them, but nowhere near as hard as it had been for the worthy locals who gave of their time and talent in their attempts to uphold the tradition of the Royal National Lifeboat Institution one hundred years earlier.

HISTORY | LOUISA



The animated film shows a simplified, fictionalised, story, concentrating upon the central characters. The true history is, however, just as interesting, and thoroughly epic in nature.

In 1899 a sailing ship, the Forrest Hall, was in danger off the northern coast of Exmoor, England. It had left Bristol on the 12th of January on a journey to Liverpool where it was to be refitted. There was only a skeleton crew including apprentices on board. A tug boat, the Jane Joliffe, was towing the ship as the worst storm of the year was beginning to batter the coast. The line from the tug snapped, causing the two vessels to collide. The rudder of the Forrest hall was damaged and the ship could no longer control its course. The tug had also been damaged in the collision and returned to port in Wales.

The Forrest Hall dropped its

anchors but was still swept east along the Exmoor coast towards Porlock Bay. Distress flares were fired, but the nearest lifeboat at Watchet was unable to launch due to the storm.

A telegram was sent asking for the Lynmouth lifeboat to launch. It proved impossible to launch at Lynmouth too, but the telegraph wires failed preventing the coxswain, Jack Crocombe, from reporting this. The Lynmouth boat had no choice but to launch.

Jack knew Porlock Bay was more sheltered and took the decision to take the Louisa over the 13 miles of exposed moor and try once more to launch.

This journey required 18 horses and one hundred volunteers from Lynmouth and Lynton to help the 14 members of the crew of the lifeboat. At about 7pm they began to haul the ten ton boat up the 1,400 foot high, one in four slope

to Countisbury. This part of the journey, covering about a mile and a half, took almost five hours.

At Countisbury one of the wheels of the carriage fell off breaking the leg of one of the men. The carriage had to be lifted and the wheel replaced. At this point almost all of the volunteers gave up and returned to Lynmouth leaving only the crew and a few of the stronger men to continue.

They were now on the top of the moor, exposed to the full force of the storm, with only feeble oil lamps to light their way.

At various points the road was too narrow to get the carriage through requiring the men to dig away the sides of the road with picks and shovels or take down stone walls.

At County gate the road, bounded by strong stone

HISTORY | LOUISA

walls, was too narrow, so the Louisa was taken off its carriage and dragged over wooden skids by the crew for a third of a mile, while the carriage was taken around the obstacle across the rough moor.

At Culbone the road was once again widened by the crew to allow the carriage to pass.

The road down to Porlock was once more a one in four slope with two treacherous hair pin bends. The horses had to be moved to the rear of the carriage and chains wrapped around the wheels to act as crude breaks. Ropes were used to control the descent on the mud soaked slippery road.

Once in Porlock the road was blocked by a cottage which protruded into the road. A wall and a corner of the cottage had to be demolished to allow the Louisa through. The road from Porlock to Porlock Weir, where Jack Crocombe intended to launch, had been washed away by the storm, so the boat had to be taken via a longer, inland route. A fallen tree had to be cleared from the road with axes. Once at the beach the Louisa was launched at about 6am.

The crew were away from their families for forty hours during the journey and rescue. The rescue itself was fairly straightforward, a task the crew were used to performing. The journey across Exmoor, though, was an epic adventure.



Captain Jack Crocombe

Below: One of the world's rarest photographs; possibly only one in existence. Coxswain Jack Crocombe, bearded figure sixth from left.



Porlock Hill



HISTORY



THE PLIGHT of the FORREST HALL Tugboat Jane Joliffe & Louisa Lifeboat Avonmouth - Bristol Channel 12 - 14th January, 1899.

Summary of Events

The **Jane Joliffe** tugboat was towing the 1900 ton **Forrest Hall**, a 297 feet three masted fully rigged iron hulled, merchant sailing ship, out of Avonmouth Docks into the Bristol Channel with the intention of towing the ship beyond Lundy Island on her way into the Irish Sea, when a North-West force 9 Gale headwind blew up.

The ship was to travel from Bristol to Liverpool with no cargo, only ballast and a basic crew of eighteen, which included five apprentice sailors. The **Forrest Hall** was going to Liverpool for a re-fit.

At the start of the voyage the **Jane Joliffe** tried to signal the ship that they should abandon the trip and return to Bristol because of the high waves and winds which were already causing the vessels problems. However, the Captain of the **Forrest Hall** couldn't see the signals because of the poor visibility, turbulence, heavy rain, flying spray and thick-black smoke from the tugboat's smoke-stack.

In heavy seas when they were west of Lundy Island the tow-rope (hawser) parted causing the two vessels to collide with each other, damaging the rudder and steerage of the ship. The tugboat was unaware that she had damaged the **Forrest Hall** in the collision.

The ship spun around broadside, now facing the opposite direction with the howling gale pushing her back up the Bristol Channel. There was no response from the wheel as it spun furiously in the crew's hands. "By God! She's broken her rudder! Call all hands, Mr Mate. Strike all sail and let go both anchors!" ordered the Captain. The anchors gave no answer as the **Forrest Hall** was being blown towards the rocky North Devon & West Somerset coastlines. The ship was out of control!

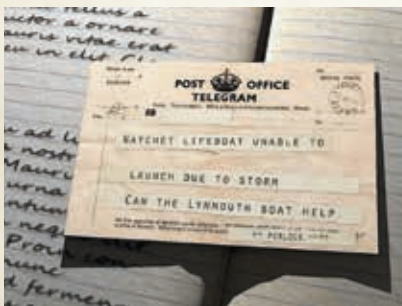
Jane Joliffe lost sight of the ship as night fell on Thursday 12th January and because the crew later found steerage gear components floating in the sea they feared that the ship must have foundered on rocks. Despite their best efforts they couldn't locate her.

The damage to **Jane Joliffe** was slight, however the crew decided to resume the search for survivors and debris. Not finding any wreckage they backtracked their zigzag course searching towards Exmoor's rocky coastline.

Meanwhile the crew of the **Forrest Hall** could do little in the now Force 9 NW Gale. As the ship could no longer be steered despite dragging her anchors she was being blown towards the treacherous Exmoor rocky coastline. As night fell the **Forrest Hall** continued firing distress rockets where they could possibly be seen from the coast in the hope that they might be rescued from Ilfracombe, Lynmouth, or even Watchet (RNLI) Royal National Lifeboat Institution lifeboat stations.

Another concern for the ship's Captain was the water depth as she was being blown towards Porlock Bay and the low lying rocks off Hurlstone Point. The crew were regularly checking

HISTORY



the depth, and firing rockets which were seen by a local coastguard: Harbourmaster & Landlord (Tom Pollard) based at The (Lower) Ship Inn in Porlock Weir. Tom got his son to take an urgent message up to the Postmaster in Porlock, who immediately telegraphed the Watchet lifeboat station. However, because of the stormy seas the Watchet lifeboat was unable to launch!

So around 7.00pm the Lynmouth Postmaster/RNLI was sent a telegram asking - can the Lynmouth lifeboat help which started off the **LOUISA** rescue.....!

Following repairs the **Jane Joliffe** and her sister-tugboat (**Sarah Joliffe**) early next morning travelled the route looking for the **Forrest Hall** only to discover to their amazement it being marooned in Porlock Bay and was still generally in one piece!

Both tugboats towed the ship away from the rocks by its stern, with the assistance of the Louisa crew acting as Forrest Hall's crew, all of the 10 miles to Barry with **Louisa** in-tow.



It was still stormy, but by the time they reached Barry Docks the storm was waning.

The **Forrest Hall** was anchored off-shore in Barry Bay, and **Louisa's** crew were fed & rested at Barry's Shipwrecked Mariners Society, and then stayed the night at a dock hotel.

The following morning (14th) as the **Forrest Hall** was being repaired, **Louisa** was heading back to Lynmouth being partly towed by a passing steamship.

Coxswain Jack Crocombe and his **Louisa** lifeboat crew finally arrived back in Lynmouth some 40+ hours later.....



(Summary of events of 12 to 14th January, 1899 as researched by Dave Reynolds / Great British Entertainment Ltd)

CHARACTERS



May Crocombe

A eleven year old girl, whose young imagination expresses itself in aspects of the animation. For May, the storm that the crew of the lifeboat must face is not just a freak weather event. For her, the storm is a malevolent being, intent upon taking her father away from her. She will do whatever she can to keep Jack safe. If that means she has to go on the rescue too, she will work out a way to do this. Second to Jack, May's horse is always on May's mind. Caring for her horse and its role in the rescue is a recurring theme throughout the film.



Captain Jack Crocombe

He is the coxswain of the Louisa Lifeboat. He is a strong, reliable leader, who will get the job done. He faces the loneliness of leadership, though. During the film he is weighed down by the failures along the way, and the need to pick himself up and go on. He faces a tough dilemma throughout the adventure. He must balance his love for his daughter against his duty to save the lives of strangers in danger out at sea.



George Richards

The second coxswain, and Jack's champion in times of crisis. George is a gritty, tough character, whose rough exterior hides a deep sense of duty. He is the main support character to Jack and May's characters. He continues to push forward when Jack and May are at their lowest ebb.



Elizabeth Crocombe

Jack's wife. She ties the story back to the village of Lynmouth. She stands in for all the families who saw their loved ones head off into the storm, with the ever present possibility that they might never return.



May's Horse

One of the team of horses who set off on the journey across Exmoor. The horse is the focus for showing that it was as much of a struggle for the animals as it was for the people involved in the effort.

During the film the horse is represented by May's wooden toy horse painted with the same piebald pattern to show the close feeling that May has for her horse.

CHARACTERS

JOHN CROCOMBE

Born About 1855
in Lynmouth, Devon
Occupation:
1861 Scholar, 1871
Servant - Groom, 1881
Mariner, 1891 Boatman,
1901 Coal Merchant,
1911 Boatman

ELIZABETH POSS BURGESS KARSLAKE

Born 1855
in North Molton, Devon
Married" Between April -
June 1880
in Barnstaple Registration
District

MAY CROCOMBE

Born 1888
Between January - March
she is 11 years old
in Lynmouth, Devon



POST PRODUCTION

LIPSYNC has been providing a complete range of post production services to the film and television industry for nearly 25 years.

LIPSYNC



Film Mr Turner.

LipSync Post celebrated its 30th anniversary in 2014 and has invested in more than 50 feature films.

It started out from an office in Barnes doing shortform, such as founder Peter Hampden's work on the trailer campaigns for Basic Instinct. The company moved to Soho in 1998, taking over 123 Wardour Street in 2000.

In 2002, it became one of the first post houses in the UK to work on digital intermediates, which has become one of its areas of expertise (James

Clarke serves as head of DI and Stuart Fyvie as senior colourist).

'Part of our job is managing expectations and getting post done on time and on budget'

Recent projects for post-production services include Cannes trio Mr. Turner, Catch Me Daddy and Snow In Paradise.

Forthcoming releases include A Little Chaos, What We Did On Our Holiday, Hyena and more. There are also bigger productions - the company did VFX work on Kick-Ass and Total Recall.

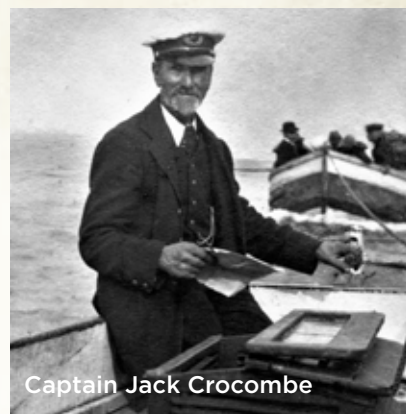
PHOTOS



Elizabeth and Jack Crocombe



The Crocombes



Captain Jack Crocombe

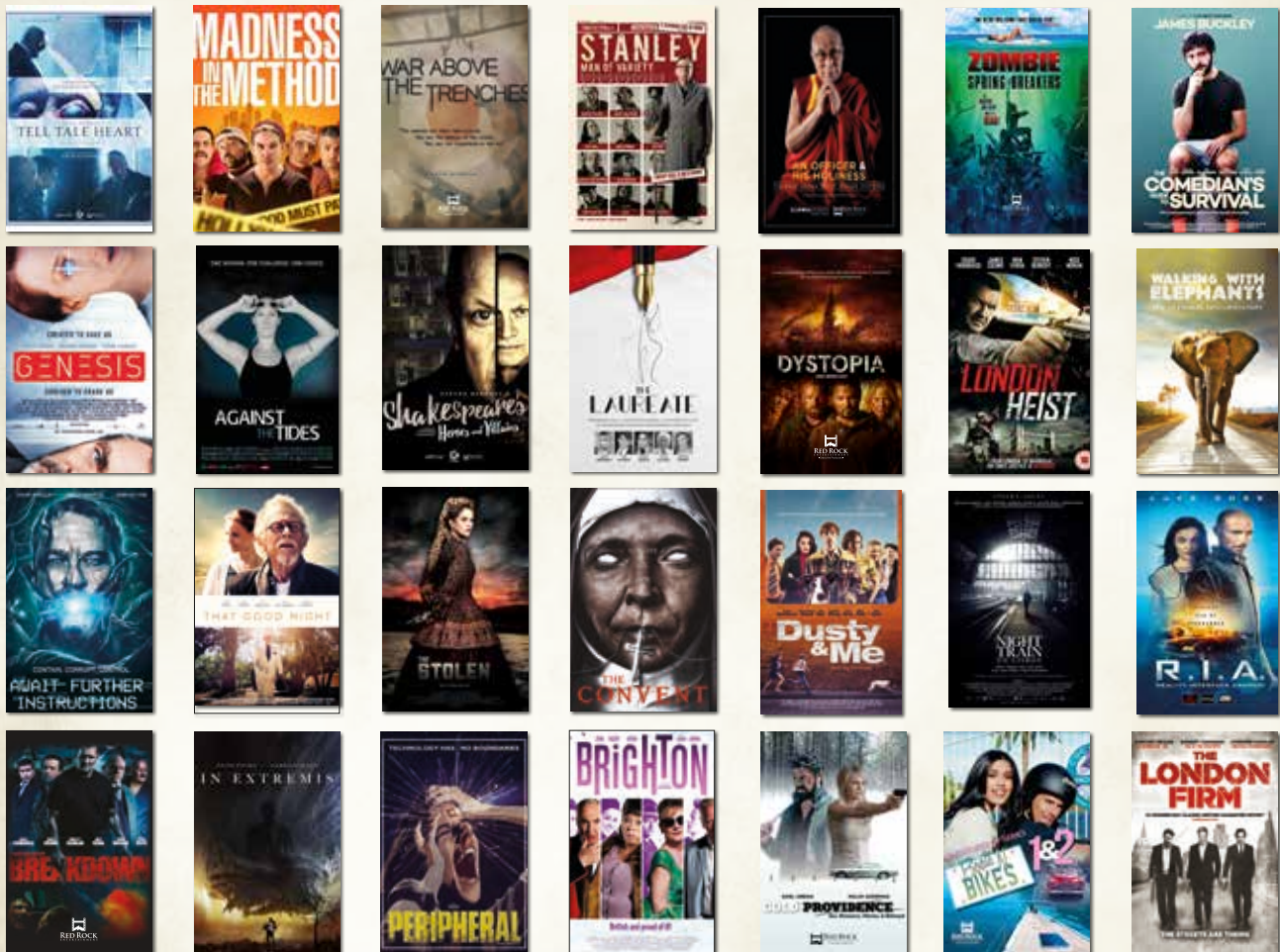
EXECUTIVE PRODUCERS

Red Rock Entertainment is a film-finance company, based at the world-famous Elstree Studios, home to some of the biggest TV shows on UK television and the studio of choice for many successful British filmmakers.

Working in conjunction with many of the UK's top production companies to raise equity for film, TV content and film distribution, Red Rock Entertainment offers a number of tax-efficient opportunities to investors.

It primarily works on projects that are at an advanced stage and are looking for the final tranche of financing. Its focus is on film and TV projects that have commercial appeal, an identifiable audience, controllable costs and a sound financial structure.

As an executive producer, Red Rock Entertainment can arrange for investors to visit sets during filming, appear as extras and attend private screenings. They also regularly arrange seminars at Elstree Studios, at which high-profile corporate and financial specialists offer advice and insight into the various tax advantages of investing in the UK film industry.



PRODUCERS



Dave Reynolds

David Reynolds as a teenager spent all his pocket money at the cinema, going many times every week, such was his interest in movie making. He visited several film units & studios to watch films being made: in particular “Guns of Navarone” at Elstree and Hitchcock’s “Frenzy” which was filmed in Watford and London.

Moving to Cheltenham in 1979 he became a patron of the Playhouse Theatre, which resulted in support actor roles in several films including: “Skylark”, made for BBC TV, the GCHQ/Spy feature film, “The Whistleblower” with Michael Caine and Nigel Havers, and “Champions” with John Hurt and Edward Woodward about Bob Champion.

As a Traffic Engineer for Cheltenham Borough Council, David was responsible for liaising with film company location managers, arranging road closures and being available “on set” to assist filming, including “Dead Romantic” with Johnny Lee Miller, Clive Wood and Janet McTeer, and the TV drama series “House of Elliott”.

David wrote, produced and directed “Waters End” in 2006 and researched and produced the “Louisa: An Amazing Adventure” story from 2007 – 2019. From 2009 – 2011 David worked as part of the entertainment crew for the Cheltenham Screen Writers Festivals. David is now (2019/20) working as a GBE/Producer with Russell Meyers on his drama feature film, “Falkland Square” which is being filmed in Portsmouth/2019.

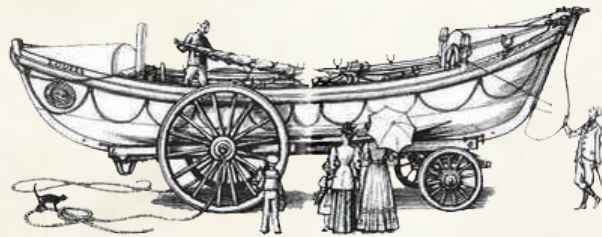


Illustration from ‘The Overland Launch’ by C W Hodges

Maralyn Reynolds has been an active member of choirs, Amateur Operatic societies and singing groups from the age of eleven. In her late teens she joined the first of many Amateur Dramatic groups and, over the years, acted, prompted, sang, danced, produced, wrote and directed productions, as diverse as Shakespeare and Ayckbourn, and from Operetta to Rocky Horror via American musicals. Later in 2017 she joined “The Tuesdays” singing group.

With her husband, David, Maralyn then joined the world of filming: videoing weddings 1990 - 1994, whilst also running an international fan club for Brian Jones, founder of the Rolling Stones, who was born in Cheltenham. In 2007, David and Maralyn wrote the screenplay for a short film “Waters End”, which they then cast, sourced locations and hired a crew. The final, edited version was shown by Searchlight TV; was part of the Cheltenham Film Festival, and many special version DVDs were successfully sold through the GWSR Preserved Railway.



Maralyn Reynolds

Having researched the “Louisa” story for several years, David and Maralyn started Great British Entertainment Ltd in 2015 and, having assembled a small team, successfully completed the 86 min Feature Animation “Louisa: An Amazing Adventure” in 2019.

ASSISTANT PRODUCER



Russell Meyers

Russell Meyers first became involved with the Louisa project when his friend Ken Blakey asked him to narrate and present a thirty-minute documentary about the lifeboat rescue which happened in Lynmouth in 1899. Russell had presented some computer technology programs in the early 1990's.

He first met Dave and Maz at the premiere of this documentary. It quickly became clear that the group had a lot of synergy and the seed of the animated story of the Louisa was sown that night. Russell is a trained method actor.

He has worked in film, TV and theatre. He enjoys writing screen plays and his next two feature films are on the slate for production at Great British Entertainment, the first one being filmed on location in the summer of 2019.



MUSIC



Michael McDermott

His career as a professional musician started in 1972 when he joined The Royal Marines Band Service. Since leaving The Royal Marines in 2006, he has been consistently engaged to compose or arrange commissioned works for many professional organisations such as The BBC : Classic FM Radio: The Royal Philharmonic Orchestra: The Halle Orchestra and The Royal Marines.

He is now established as a Composer/Arranger/Conductor and songwriter in his own right with a wealth of experience in all genres of music at the highest level.

He was responsible for providing all the musical compositions, arrangements and collaborative works for prestigious events such as HM The Queen's Golden Jubilee: HM The Queen's Diamond Jubilee and HM The Queen's 90th Birthday Celebrations at Windsor Castle,. For the 90th birthday celebrations, Michael was fortunate enough to receive a BAFTA as part of the artistic production team.



Toby Dunham

Toby is a UK based composer of music for Film and TV. Recent credits include the feature documentary Life After Flash, which tells the story of the cast and crew from the 1980 film Flash Gordon and what they have been up to since, and Louisa: An Amazing Adventure, a music driven feature animation.

He comes from a very traditional, classical music background as a former chorister at Westminster Abbey and has extensive experience as both a performer and musical director and has travelled the world in both capacities. Toby composed **"The Louisa Suite"** 80+ minutes of music.

For the past seven years, he has been employed as the permanent Musical Director and in-house Composer/Arranger to The Royal Edinburgh Military Tattoo, an annual event that attracts an audience of over 100 million viewers throughout the world.

As it is an international event, it requires a very diverse set of musical genres and cultures which in turn present and foster some interesting musical challenges.

He also composed the music and lyrics for the song **"In Your Arms"** which is featured in the animated movie, **"Louisa, An Amazing Adventure"**(2019).





Eleanor Grant

Eleanor Grant is 19 years old and was born into a musical family. Her parents, are both professional singers.

Eleanor was educated at Queenswood School, Herts (music and drama scholar) and is now a full time student at the Royal Academy of Music (double bass scholar).

As a singer she has recorded for a number of film composers such as John Debney, Patrick Doyle and Alan Menken. She recently worked for top record producer Guy Chambers, singing solo backing vocals for Robbie Williams. She sings on several Hollywood film soundtracks, including Dream House (starring Daniel Craig) and War of the Buttons. Her voice opens the Disney Dreams show in Disneyland, Paris.

She made her solo debut with English National Opera (2012) in Jacob Lenz (Hampstead Theatre) "In Your Arms" was written by composer Michael McDermott, and will be the title track to the film "Louisa: An Amazing Adventure"



EQUITY



Red Rock Entertainment works in conjunction with numerous UK film companies to raise equity for independent film projects. It focuses on those films that have already been completed or are almost complete, but require a final tranche of funding to cover the distribution costs.

Investing in films can offer generous returns. The benefits extend far beyond the sale of box-office tickets: DVD sales, licensing to TV broadcasters and online platforms, and merchandising revenue all count towards a film's profit and can continue to generate returns for many years after its theatrical release. The chance to be part of the magic of the movie industry is another perk of many film-investment opportunities. In some cases, your investment entitles you to appear in the movie as an extra, attend film premiers and red-carpet events, and see your name appear in the credits at the end of the film.

As well as the potential for high returns, long-term earnings and a close encounter with show business, investing in the British film industry can also offer tax-relief benefits. A range of incentives is available to those who chose to invest in an SEIS or EIS film-investment scheme.



EQUITY

PERKS & BENEFITS

Private Screenings

Private film screenings form part of a film's production and release cycle. To show off the film to its best advantage, special preview screenings are routinely held in low seat-count theatres offering high-quality projection and sound equipment.

These events, which are usually accompanied by food and drink, also feature commentary from the film's producers, writers or actors. The guest list for a private screening typically includes VIP media personalities, investors, and key marketing and distribution executives.



Red Carpet Events

A red-carpet premiere is the highpoint of a film's release.

Attended by its stars, alongside A-list celebrities, industry moguls and the media, they epitomise the Hollywood dream.

When one of our films premieres, our investors are invited to join us on the red carpet, and experience the glitz and glamour of showbiz for themselves.

Name in the Credits



Memorabilia

As an investor, if available, you could have access to film memorabilia, including autographs, brochures, props and scripts. These are not just great keepsakes — if a film goes on to be successful, they can also be valuable in their own right.









Great British Entertainment
presents

Louisa
An Amazing Adventure

BASED ON A TRUE STORY



RED ROCK
ENTERTAINMENT

■ Executive Producers ■

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