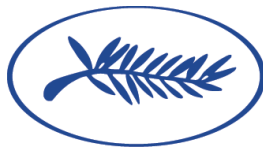


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PICTURES

RED ROAD



FESTIVAL DE CANNES
JURY PRIZE

Kate Dickie
Tony Curran
Martin Compston
Natalie Press

Written and Directed by
Andrea Arnold

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RT: 1 hour 57 mins

Cert 18 tbc

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Short Synopsis

Jackie (KATE DICKIE) works as a CCTV operator. Each day she watches over a small part of the world, protecting the people living their lives under her gaze. One day a man (TONY CURRAN) appears on her monitor, a man she thought she would never see again, a man she never wanted to see again. Now she has no choice, she is compelled to confront him.

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The UK Film Council, Scottish Screen, the Glasgow Film Office and BBC Films in association with Zoma Films and Verve Pictures present a Sigma/Zentropa Entertainments production RED ROAD starring KATE DICKIE (*Tinsel Town*), TONY CURRAN (*Gladiator*, *League of Extraordinary Gentlemen*), MARTIN COMPSTON (*Sweet Sixteen*, *Tickets*), and NATALIE PRESS (*My Summer of Love*, *Bleak House*).

The film marks the feature-debut of Academy Award®-winning director ANDREA ARNOLD who also wrote the script based on characters created by LONE SCHERFIG and ANDERS THOMAS JENSEN.

RED ROAD is produced by CARRIE COMERFORD. The director of photography is ROBBIE RYAN, the editor is NICOLAS CHAUDERGE, production design is by HELEN SCOTT and casting is by KAHLEEN CRAWFORD.

The executive producers are PAUL TRIJBITS, CLAIRE CHAPMAN, LENNY CROOKS, DAVID M.THOMPSON, GILLIAN BERRIE and SISSE GRAUM JOERGENSEN

The Advance Party

The Rules

“The scripts can take their starting point in one or more characters or they may be subjected to an external drama. The characters can also participate in a form that is governed primarily by neither characters nor plot.

The films take place in Scotland but apart from that the writers are free to place them anywhere according to geography, social setting or ethnic background. Their back-stories can be expanded, family relations can be created between them, they can be given habits good or bad, and secondary characters can be added if it is proper for the individual film.

The interpersonal relationships of the characters differ from film to film and they may be weighted differently as major or minor characters. The development of the characters in each story or genre does not affect the other scripts.

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All of the characters must appear in all of the films.

The various parts will be cast with the same actors in the same parts in all of the films.”

Lone Scherfig & Anders Thomas Jensen

About the Production

RED ROAD is part of a unique, three-film concept called Advance Party produced by Sigma Films in Glasgow and Zentropa in Denmark. The idea behind Advance Party is that the same group of characters would be given to three different directors who would each have to develop a film around those characters. All the films would shoot for the same length of time in the same city, Glasgow. Sigma and Zentropa had decided to use first time directors paired with first time producers. In their search for three new directors Andrea Arnold came immediately to mind because Sigma had seen her Academy Award®-winning short film *Wasp* at its first screening at the Edinburgh International Film Festival. The producers met with Andrea who was intrigued by the idea.

“I liked the sound of the concept, the collaborative nature in particular and the idea of working with Zentropa,” recalls Andrea. “Along with the two other filmmakers Morag McKinnon and Mikkel Noergaard, I was given a document that described seven characters who had been

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developed by Anders Thomas Jensen and Lone Scherfig. For example Clyde one of my main characters in my film was described like this:

Clyde 35. He has spent ten of those years behind bars. Due to good behaviour, he was released a couple of years before time and took the job he originally trained for, being a locksmith. His circle of friends are still a motley crew, but relentlessly, he sticks to the straight and narrow. Most women are very attracted to Clyde, and he has lots of them but he quickly loses interest in each of them. Slowly, he lets go of each one of them. In return, he is very faithful to his friends and he tries to make them change their ways as each one of them is released. Sometimes, he succeeds. Other times, he bangs his head against a frozen wall of guilt emerging from his past, which he truly regrets but cannot change. He is a Catholic.

I usually write about people I know so I felt the first thing I needed to do was to get to know the characters more intimately. I wrote more about each character adding more personality and filling in details of their lives. Then I wrote three different treatments trying to find different ways of bringing the characters together. I don't usually have a grand plan when I start writing but let the characters guide me and

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try to be instinctive. I then asked everyone involved in the project to pick the treatment they liked the most. They all picked the darker one. This became RED ROAD.”

Unusually the casting process was taking place while the scripts were being written. Producer Carrie Comerford says the idea was to have a pool of actors from whom the three directors could choose their leads. Lone Scherfig had encouraged the three filmmakers to think about casting from very early on in the creative process. According to Carrie Comerford the idea was to get the directors thinking broadly along the same lines since the same actors were going to have to play the same people in all three films.

Says Carrie; “We were casting before scripts were written but not the extent where we picked cast, more that we were trying to get the directors in a room to see that they were at least aiming in the same direction. I would say they were casting for a year and a half and we finally had to tell them that they had to reach final decisions. In general each director had automatically gone for different characters as their leads which was very fortunate. We hadn’t pushed for that

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but it worked out that Andrea had final say over her two leads and equally the other two directors had final say over their leads.”

One reason for the casting being drawn out, according to Andrea Arnold, was that after the initial sessions the directors then became very involved in developing the actual scripts. One outcome of the collaborative process between the three directors was that the original cast of seven characters developed by Scherfig and Jensen was increased to nine. Then when RED ROAD looked like it was going to be the first of the three projects to get the go ahead to start filming, casting once again became a priority.

Says Andrea: “As directors we were very understanding of each other’s needs without giving up what we needed for each of our films but we were put under pressure to complete casting and so rules had to be broken. As we all had different leads in our stories we decided to let each director have main choice over their leads so I did get to choose Kate Dickie and Tony Curran but the others were happy with them anyway so it all worked out. I didn’t meet Kate until the last casting

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session but had a strong feeling about her the moment I saw her as I did with Tony actually.”

As part of the casting process the actors were involved in workshop sessions to develop their characters. These improvisations then became incorporated into Andrea Arnold’s script and for the actors it proved to be a highly effective way of finding their characters.

“What I thought was interesting,” recalls Tony Curran, “is that there were days we’d be shooting a scene - Kate and I - and it would have little bits of the nuances or bits of the dialogue we improvised that day in the audition, about a year and a half ago, and Andrea had woven it into the piece. It just felt very real. Andrea is a very clever woman. I love working like that. I’m quite open to whatever the way the director wants to work I’m happy to go with their philosophy on what they want to do. I’m very much into the way Andrea Arnold directed this. It really was arguably for me the most challenging role I have ever played.

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With Tony Curran playing someone who has re-emerged from Kate Dickie's past, art imitated life because the two actors had been at drama school together and hadn't seen each other in years.

"We toured our first show together," says Kate Dickie. "Tony's a great guy to work with, he was so up for it but I don't know if it helped because we did know each other a bit and you didn't have those barriers to bring down first. He was the same, he just went for it as well and it made it easy. If it had been unbalanced it would have been quite awkward because we did have a heavy sex scene later but it was fine and he was a good laugh."

Dickie says she and Curran would laugh and joke between takes to keep each other going and avoid blushes and potential embarrassment. But she is also adamant that, apart from Curran's support, it was her trust in her director that really helped get her through some potentially difficult moments on screen.

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"Andrea has a real instinct and sensitivity, she has an eye for detail about all the small things of life. She was always reminding me 'Just don't act, don't act - less is more. Let the moment come upon you'.. She was amazing and I felt a rapport with her from the first time we met and I felt that I could trust her. So although there was a lot of fairly heavy stuff to do in the script I felt in safe hands so it made me go for it all. I felt I could trust what she was wanting. I said to myself 'Right if she wants to do these things then let's make it as truthful and real as possible'."

After the film was finally cast, the location became the next priority. Neither Andrea Arnold nor Carrie Comerford knew Glasgow but it was obvious from the script about a CCTV operator who spots a man from her past on her cameras that meant it would have to be set in a block of flats.

Comerford comments "Red Road in Glasgow has a very imposing – and quite notorious - block of flats and so Andrea was immediately drawn to that area. The film is called RED ROAD because it's set in the Red Road flats. I'm not from Glasgow so I wasn't aware of the flats'

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reputation nor was Andrea. We literally just drove around all of the blocks of flats in the city but when you turn into Red Road the buildings are visually very striking. They have this red stripe up them and they just look very imposing; that's what drew Andrea to them."

The Red Road flats are soon to be demolished after a chequered history over the past five decades. However Andrea admits that it was the visual possibilities she was struck by rather than the flats' reputation which she only discovered afterwards.

"Thousands of people live there but it's a strangely quiet place," she recalls. "It has something of a reputation and we later heard stories of knives being thrown out of the windows at film crews before we went, but we experienced nothing like that. People were curious to know what we were doing and would stop and talk but we experienced no aggression or hostility, quite the opposite in fact."

About the Cast

Kate Dickie – Jackie

Kate, who makes her feature film debut in RED ROAD, has had a distinguished British television career so far, being nominated for Best Television Performance BAFTA (Scotland) for TINSEL TOWN (Raindog Productions for BBC) and playing lead roles in "The Vice" (Granada) and "Taggart" (STV), as well as many comedy roles for the BBC in "Still Game" "Rab" C Nesbitt" and "Isabelle". She is a critically acclaimed theatre actress, having been nominated for Best Actress by The Stage for her performance in ELECTRA, and has been a considerable presence on the cutting edge of new theatre writing in productions such as "Running Girl" (title role) for leading innovative Scottish companies such as Suspect Culture, Theatre Cryptic and Raindog. Kate trained at the Royal Scottish Academy of Music and Drama (RSAMD).

Playing Jackie in RED ROAD is Kate Dickie's biggest film role to date and she is reluctant to reveal too much about the character for fear of spoiling the film. Although she wasn't involved on the initial

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workshops, she says the minute she read Andrea Arnold's script she was determined that she would play Jackie.

Kate explains; "Reading the script just blew me away. I felt totally honoured to get an opportunity to play a character like this. I am attracted to dark. I like to go into dark roles and explore maybe different things that are not on the surface. Andrea was amazing as well, so the combination of her and the script made this the offer of a lifetime really. It was a chance to play someone I might never get to play again."

Although Jackie is the lead role, Kate was the last person to be cast and had to go through a number of auditions including one in which all three directors would have to see her since the character would run through all three films.

Working in Glasgow also turned out to be a bonus because, as a new mum, she was able to get home each night even after the longest shooting days. She is also pleased, on another level, to see such a spectacular Glasgow location being used so effectively.

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"I thought it was the right city for it, and the right feel of the film," says Kate. "But it is a universal story, Jackie could be anyone, anywhere. The Red Road flats are so imposing, they are the tallest in Europe and they just go on and on and on. I knew of them before because my niece had a lot of Kosovan friends who stayed there when they were asylum seekers and refugees. I've actually been up there a few times picking my niece up and they are just so intimidating when you get there, they're just like 'wow'."

Although she enjoys going to dark places and playing melancholy roles Kate says it took about a month after filming finished for her to completely let go of Jackie and recover from the psychological ordeal. However she is looking forward to being reunited with her character in the other two Advance Party films.

"I know I will be a Jackie, the same Jackie but in a completely different life for each one," Kate explains. "The same kind of things have happened to her but just in a different life and I'm really looking forward to exploring that and seeing what it would be like. I don't know anything about the other films or what context they're in or how

they're set, but it will be really interesting to go on another journey with Jackie."

Tony Curran – Clyde

Tony came to RED ROAD immediately from a supporting role in "The Good German" directed by Steven Soderbergh with George Clooney and Cate Blanchett. Before this he worked on the feature film version of "Miami Vice" directed by Michael Mann. He has just filmed a US pilot called "Enemies" for Touchstone Television. He has appeared in the following feature films "Gladiator" by Ridley Scott, "Go Now" by Michael Winterbottom, "Blade 2" by Guillermo Del Toro and "Shallow Grave" directed by Danny Boyle.

Tony Curran first became involved with RED ROAD when it was, as he describes it, "a work in progress" at the original workshop stage. Although he is used to playing darker villainous characters on the big screen there was something about the enigmatic Clyde that he was almost instantly drawn to.

"I've always played quite dark roles," Tony explains, "but I have never had the opportunity to play someone who's a regular guy whose plight

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is quite a simple one but at the same time quite complicated as well. Basically what attracted me most is that he's a man who's trying to move on from something that he's done; it obviously hurts, it's quite painful to him and he's trying to bury it but sometimes you just can't escape your past. It was the fact that he's trying to be a good man. All the characters I have played have been two dimensional characters but this guy is a complex individual."

In the film Clyde is a mentor of sorts to the younger Stevie who looks up to the older man for reasons that are not immediately clear. The choice of Martin Compston as Stevie meant that Tony was sharing a lot of screen time with one of Scotland's fastest rising international screen names. The two of them bonded instantly – and not just because they are both staunch fans of Glasgow Celtic.

Says Tony: "Martin is an up and coming young actor and what he's done in Sweet Sixteen, for example, shows that he's a very gritty, real young man and a lot of that is shown in his work. He's quite method is young Martin. There was one scene that we did in one of the pubs in Glasgow with real Glasgow characters. A fight breaks out and Martin

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wasn't pulling any punches. We bounced off each other and for me it was just great."

Having been filming all over the world lately Tony Curran was thrilled to have the opportunity to come back and work in his home town. It gave him the opportunity to catch up with friends and family but playing Clyde also caused him to reflect on some of the people he had known along the way in his own journey from Glasgow to Hollywood.

"I thought of some characters I went to school with," Tony says, "and there were screwed-up individuals. Some of them weren't redeemable, in fact some of them are dead now - drug addicts and people like that. Some of these people haven't had the chance to get back into society but I think with Clyde, because of the way Andrea had put it together, I think he definitely has the chance."

Martin Compston – Stevie

The renowned film director Ken Loach discovered Martin at high school, in 2001, when Ken was casting the lead role in his film, "Sweet Sixteen". On the film's Cannes Festival premiere in 2002, judges nominated Martin for the Best Actor award. When "Sweet Sixteen" opened world wide, Martin won Most Promising Newcomer at the British Independent Film Awards, 2002, and the Most Promising New Talent – BAFTA (Scotland), 2002, amongst many other critical award nominations. Martin has since played three seasons in BBC TV/ Ecosse Films co production "Monarch Of The Glen" (2003-2006), which is screened on terrestrial, satellite and cable in Europe, Australasia and the USA. Martin has also continued to work as a leading man in independent cinema. He was notable leading "Niceland" – "a fine performance from Martin Compston" (Variety), and in the horror film WILD COUNTRY. Martin returned to Ken Loach's direction in "Tickets", which was "film of the month" (Sight and Sound) on its UK release in November, 2005. Martin next wrapped a major role opposite Robert Downey Jr and Dianne Weist in "A Guide To Recognizing your Saints" (dir: DITO MONTEIL). He has just completed "Dragnet", co-starring

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with Peter Mullan and Gary Lewis. Martin Compston is “an astonishingly natural and charming screen presence” (The Independent, London).

Martin Compston says he relished the opportunity to play someone like Stevie after playing a succession of “sweet guys” on television in *Monarch of the Glen* and in his latest film role in *A Guide to Recognising Your Saints*. This role took him to New York when Andrea Arnold was workshopping *Red Road* so he wasn’t available for the initial improvisations. However he knew from the moment he started talking to Andrea Arnold he wanted to be in the film.

“I was just desperate to get back to playing something a bit darker, because it can get boring after a while just playing the good guy,” says Martin. “I really like a challenge and with Stevie and it was fascinating to get inside his head and see where he was coming from. It was a brilliant script and then of course the sweetener was Andrea. She’s just an absolute darling. She’s a fantastic director, we hit it off instantly and I was just desperate to be involved.”

Martin Compston is one of the few actors to be selected to work with Ken Loach twice and he acknowledges that, in his short career, he has

been fortunate to work with some excellent filmmakers. He insists that Andrea Arnold stands out among them.

"She's just unbelievably brave for a first time director," he says warmly. "Andrea won't compromise for anyone, she knows what she wants and she goes for it. She is an actor's dream. She lets you off the leash so to speak but she also will get from you what she wants. Andrea is also really open to experimenting and I always thought that what was good about her. You would always think that first time directors and writers would be a bit precious over their own script, but she was so willing to just throw it away and just go with whatever worked best. We all trusted her completely to get the best out of us."

Natalie Press – April

Educated at Tony Greco & Oxford School of Speech & Drama. Starred in Pawel Pawlikowski's film "My Summer of Love" for which she was nominated for Best Actress Award at the British Independent Film Awards. She recently filmed "Bleak House" for the BBC, and she has just finished filming "In Transit", with Thomas Kretschmann and John Malkovitch. Winner of Best Actress Award for "Wasp" at The Stockholm

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International Film Festival, St. Petersburg & Majorca Film Festivals.
Nominated for Best Actress at British Independent Film Awards 2004.
Winner of Best Newcomer Award at Evening Standard Film Awards
2005. Winner of Best Newcomer at Critics Circle Awards 2005.

Filming *Red Road* was something of a sentimental journey for Natalie Press. Her grandparents came from Glasgow so she felt a kinship with the city and its people.

“My grandmother died before I began acting,” Natalie recalls, “and she was the one who made a fuss of my school plays when I was small, so it felt good to be making a film in her hometown.”

Natalie also felt she shared the sensibility of the city which she describes as a tough town with the kindest, friendliest people.

“There’s a passion there too, which can be very intense,” she continues. “Being with three real Scots, I was in my element. As a group we cared for each other - like we were a ‘clan’ - loyalty is a big thing for Glaswegians. I loved having two tough guys around me all

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day, and when I was with Kate we would make sure the other was happy and we would make each other laugh.”

Playing the mysterious April, Natalie tried a fresh approach. She felt it would be interesting to work out a backstory for April that only she and Andrea Arnold would know, since the character isn't revealed too much in this film she enjoyed the liberating experience of having a secret. Acting for CCTV cameras is also very freeing, says Natalie, since you never know which parts of your performance are being seen and which parts aren't.

Unlike her co-stars Natalie had acted for Andrea Arnold before in the Oscar®-winning short film *Wasp*.

“It was clear to me that Andrea is the most exciting talent in British independent film,” says Natalie. “Could I work with such talent more than once? So, when I learned I had the part- after a long, long wait- I jumped in the air. British independent cinema has so few truly brave directors. Andrea stands alone, always with a story held close to her heart, which she NEEDS to tell.”

About the Filmmakers

Andrea Arnold (Director)

Red Road is Andrea's debut feature for Advance Party produced by Sigma (UK) and Zentropa (Denmark). Advance Party involves three filmmakers writing separate films, using the same nine characters. "Red Road" was developed on the Sundance Screenwriters Lab in 2005. Andrea completed 3 shorts:

"Wasp" (2003) won the Academy Award for Live Action Short 2005 and was described by the Guardian as 'social realist film poetry'. It has also won an additional 37 international awards including Jury Prize for International Film Making at Sundance International Film Festival USA; The Grand Prix The Golden Dragon at Krakow International Short Film Festival Poland; Best Short Film at Stockholm International Film Festival Sweden; Best Live Action Film at Worldwide International Short Film Festival Toronto Canada; Principal Prize and Government Prize at Oberhausen International Short Film Festival Germany and Best of Festival at Palm Springs International Short Film Festival USA. Wasp was also selected for The Telluride Film Festival USA Great Expectations screening and The Pompidou Modern Art Centre Paris Film Makers of Tomorrow screening.

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"Dog" (2001) won several awards including The Jameson Award at Brief Encounters UK and was screened at International Critics Week, Cannes. It received many complaints when screened on BBC2 as one of five films in 'Ways to leave your Lover' but The Times called it a 'bleak gem' and said 'In a collection of stories by Roald Dahl, as it were, here was one by Chekhov'.

"Milk" (Col 1998 S16mm 10mins) was selected for competition in Cannes (International Critics Week). It was described by Film Review as 'an outstanding short film'.

Carrie Comerford (Producer)

Educated at Trinity College Dublin and University College Dublin. Carrie has worked in film production for over twelve years, with companies in Dublin, Berlin, New York and Glasgow. Her credits include assistant to the co-producer on Neil Jordan's "Michael Collins", Associate Producer on "Accelerator" directed by Vinny Murphy, Co-producer "Mystics" directed by David Blair. Andrea Arnold's "Red Road" is her debut feature.

Kahleen Crawford (Casting Director)

Kahleen Crawford graduated from Glasgow University in 2000 with a degree in Film, Television and Theatre. After working in live digital television production in London for a period, she returned to Scotland and was taken on as a casting assistant by Gillian Berrie's company Big Fish. Now working under Hamilton + Crawford (with Des Hamilton), her recent credits include "Ae Fond Kiss" (Ken Loach), "Green Street" (Lexi Alexander), "Straightheads" (Dan Reed), "Hallam Foe" (David Mackenzie) and BBC television's "Feel the Force" (Tristram Shapeero).

Nicholas Chauderge (Editor)

Trained at the National Film and Television School, Nicolas has been editing drama and documentary for 12 years in both the UK and France. He has edited over twenty award winning shorts including "Crow Stone" (3rd Prize Cinefondation 2001), "The Most Beautiful Man in the World" (Official Competition 2003) and Andrea Arnold's Oscar winning "Wasp" as well as her previous short "Dog" (Critics Week 2002), and has also assisted on "Notting Hill" and "The Dream Life of Angels". He has recently finished editing a horror feature by the

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producer of "Reanimator", as well as the Jewish experimental drama "Song of Songs" and a comedy series for ITV.

Interview with Director Andrea Arnold

Red Road is a universal story so why set it in Glasgow?

There were practical rules that were set for Advance Party and one of them was the film had to be shot in Scotland. I chose Glasgow. I hadn't been to Glasgow before I started on this project so I spent some time driving around and trying to get a feel for it. On one of these occasions I saw the Red Road flats and they had a big impact on me.

How difficult was the casting process?

Because the actors had to be in all three films playing the same characters the directors had to cast together. We decided to try and start casting early so that we could think about specific actors in the development of our stories and not get too attached to our own version of those characters. That didn't really work out, we managed a couple of initial casting sessions but then everyone became so busy we didn't manage to get together again for a long time. When my project looked like it was going to be greenlit there was a mad rush to cast

and as our stories by that time were quite different it was a little harder to decide on all the actors. By this time we as directors had added two more characters to the seven so there were nine to agree on.

We agreed on about seven characters but there were two that were harder to resolve. As directors we were very understanding of each other's needs without giving up what we needed for each of our films but we were put under pressure to complete casting and so rules had to be broken.

Did you get the cast you wanted?

As we all had different leads in our stories we decided to let each director have main choice over their leads so I did get to choose Kate Dickie and Tony Curran but the others were happy with them anyway so it all worked out. I didn't meet Kate until the last casting session but had a strong feeling about her the moment I saw her as I did with Tony.

How important were the locations?

We filmed on real locations all around Glasgow and in some of the poorest areas.

The Red Road Flats, one of our main locations is collection of huge tower blocks, thirty storeys high, apparently they are the second tallest in Europe, though not for long as they coming down. Thousands of people live there but it's a strangely quiet place. It has something of a reputation and there were stories of knives being thrown out of the windows at film crews before we went but we experienced nothing like that. People were curious to know what we were doing and would stop and talk but we experienced no aggression, the opposite in fact. We also filmed on Saracen Street, which is a very busy, local shopping street. We got a lot attention on that street, which made for some of our livelier days.

The other main location was the CCTV control room where my main character works. A long room with hundreds of monitors trained on different areas of the city. We used a bay that is not in use generally and filmed all our own footage for it.

What are the particular challenges of being writer and director?

The biggest challenge about being both writer and director was going into prep before the script was ready. It was tough trying to finish the script and do all the things that needed to be done practically for the film. I never felt I got the ending of the film quite right in the script and also didn't spend enough time with all the people working on the film. But generally I think it's better being the writer and director because you understand the script so well and you can change things as you go, cut stuff that's not working and try to improve as you go. You know the material inside out and can be very instinctive when working.

What were the main challenges in filming?

I guess the biggest challenge was getting the film done in the time we had. Another of The Advance Party rules was the projects had to be shot in six weeks. We spent a week filming the CCTV material so was left with only five weeks to shoot the main film. This was challenging considering how many locations we had and as it was winter in Scotland we lost daylight by about 3.30. There was very little time to

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explore or try different ways with scenes. I was under pressure every day to just get the day's work done.

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CAST AND CREW

Kate Dickie

Tony Curran

Martin Compston

Natalie Press

Paul Higgins

Andy Armour

Carolyn Calder

John Comerford

Written & Directed by:
Andrea Arnold

Produced by:
Carrie Comerford

Executive Producers:
Gillian Berrie,
Sissie Graum Joergensen,
Paul Trijbits,
Claire Chapman,
Lenny Crooks,
David M Thompson

Based on characters developed by:
Lone Scherfig and Anders Thomas Jensen

Director of Photography:
Robbie Ryan

Editor:
Nicholas Chaudeurge

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Casting Director:
Kahleen Crawford

Production Designer:
Helen Scott

Costume Designer:
Carole K Millar

Make-Up Designer:
Sarah Fidelo

Sound Recordist:
Martin Belshaw

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Jackie	Kate Dickie
Clyde	Tony Curran
Stevie	Martin Compston
April	Natalie Press
Avery	Paul Higgins
Alfred	Andy Armour
Cleaner	Carolyn Calder
Man with Dog	John Comerford
Bronwyn	Jessica Angus
Angus	Martin McCardie
Frank	Martin O'Neill
Jo	Cora Bissett
Broomfield Barman	Charles Brown
Aunt Kath	Annie Bain
Woman in Denim Skirt	Frances Kelly
Broomfield Barman	John McDonald
Stevie's Dad	William Cassidy
Police Woman	Sarah Haworth
Kind Lady on Bus	Elizabeth Allan
Brenda	Anne Kidd
Tom	Tom Smith
Rob	Allan Sawers
Woman who flirts with Clyde	Frances McEwan
Purple Coat with Cat	Anne McColgan
Top Man Jacket	Graeme Wright
Blonde Cleaner	Sanije Robeli
Co-Producer	Marie Gade
Line Producer	Wendy Griffin
Associate Producer	Anna Duffield
1st Assistant Director	Kathleen Wishart
Additional 1st Assistant Director	Jo Gibson
2nd Assistant Director	Ray Kenny
3rd Assistant Director	Andrew Gardiner
Production Accountant	Neil Cairns
Assistant Production Accountant	Paul Zieleniec
Production Co-ordinator	Margaret McDonald

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Production Secretary	Kathleen MacLeod
Production Trainee	Claire Stewart
Location Manager	Naomi Liston
Location Assistant	Jennifer Brooks
Location Daily	Neil Murray
Floor Runner	Robin Haig
Additional Floor Runner	Neil Murray
Script Supervisor	Iain Andrew
Focus Puller	Jaime Feliu-Torres
Camera Assistant	Chris Shaw
Camera Trainee	Naresh Kaushal
Gaffer	Scott Napier
Electrician	Calum Milne
Electrician Dailies	Lee Lighting
Boom Operator	Colin Gregory
Wardrobe Supervisor	Danni Millar
Makeup Artist	Niamh Morrison
Props Master	Douglas Ferguson
Prop Buyers	Janice MacRae
	Sue Porter
Standby Props	Angus Gentleman
Construction	Charles Wright
Art Department Assistant	Shona Paton
Art Department Runner	Ian Gower
Stunt Co-ordinator	Clive Curtis
Stunt Performer	Ian Kay
Stunt Double for Avery	Levan Doran
Fight Co-ordinators	David Goodall
	Rod Young
Harness Advisor	Tack Baldwin
Animal Handler	Dave Stewart
Mini Bus Driver	Euan Milne
Additional Mini Bus Driver	Ian Gower

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Assistant Editor (Scotland)	Anna Mehta
Editing Trainee (Scotland)	Tom Thomson
Assistant Editors (London)	Michael Nollet
	Steve Mercer
Post Production Supervisors	Emma Zee
	J & E Post Production
	Emma Murphy
Post Production Co-ordinator	Brian Coffey
Post Production Paperwork	Alexandra Montgomery
	J & E Post Production
Sound Post Production	Savalas
Sound Designer	Douglas MacDougall
Dialogue Editor	Kahl Henderson
ADR Supervisor	Ian Morgan
ADR Recordist	Michael MacKinnon
Foley Recordist	Phill Barratt
Foley Artists	Nicolas Becker
	Paul Hanks
Foley Editor	Lorraine Keiller
Effects Editor	Iain Anderson
Sound Assistant	Ian Palmer
Additional Musical Sounds	Nicolas Becker
Re-Recording Mixers	Kahl Henderson
	Chris Sinclair
Mix Studio	Mainstream ApS
Preview Sound Mixer	Lauren Walker
Technical Liaison	Lars Dela
Representing Ascent Media Group	Martin Poultney
Digital Intermediate	One Post (London)
Digital Colorist	Rob Pizzey
Digital On-line Editor	Rob Gordon
Assistant Digital On-Line Editor	Emily Greenwood
Digital Intermediate Producers	Patrick Malone
	Matt Adams
Digital Film Technical Director	Laurent Treherne

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Digital Film Technical Manager	John Hinchliffe
Laboratory Services	Soho Images
Laboratory Contact	Tone Davis
VFX	Rushes Post Production
VFX Supervisor	Jonathan Privett
VFX Producer	Louise Hussey
Compositors	Lee Tibbetts
	Mark Pascoe
	Alex Llweellyn
Stills Photographer	Holly Horner
Publicity Notes	Wendy Kidd
Catering and Facilities	GT Caterers & Facilities UK
Vehicles	Arnold Clark
Equipment Facilities	Teknik Facilities Ltd
Edit Suites	The Film Editors
Insurance	Media Insurance Brokers
Neg Check	Bellwood Media
Music Supervisor	Roz Colls at Music Matters
Legal Services	Jeremy Gawade, James Armitage, and Natasha Pilbrow at Lee & Thompson
Zentropa Legals	Anders Kjaerhauge Zentropa Administration ApS
Completion Guarantor	Film Finances Inc.
Sale & Leaseback Financing	Invicta Capital Ltd

UK Film Council

Senior Production Executive	Emma Clarke
Business Affairs	Natalie Bass
Head of Production	Fiona Morham

Scottish Screen

Development	Carole Sheridan
Business Affairs	Anita Cox
Legals	Mary Brehony

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Glasgow Film Office

Head of Production Jenny Williams
Production Executive Jennifer Reynolds

Developed by

Glasgow Film Office
Scottish Screen
Sundance Institute
UK Film Council

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"Cha Cha Slide" (M.Thompson)
Performed by DJ Casper
Published by Universal Music Publishing Ltd.
© 1999 Master recording used by kind permission of Imperial Records

"The Vanishing American Family" - Scuba Z
(Cook, Hall) Copyright Control
(p) 1970 The copyright in this sound recording is owned by Odd
Records Ltd.
Under exclusive license to Sanctuary Records Group Ltd.
ISRC: GBAJE0602473

"Election Day"
Written and performed by Zuba
(p)© Zuba 2006 (Bassa002)-www.zuba.co.uk
ISRC - GB - JFK - 05 - 02001

"Daydream Believer"
Performed by The Monkees
Written By John Stewart
Published by EMI Music Publishing Ltd
Licensed courtesy of Rhino UK

"CH CHING"
Performed by Lady Sovereign
Written by Louise Harman and Ceri Evans
Published by Big Life Music Limited
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"Morning Glory"
Performed by Oasis
Words and Music by Noel Gallagher
Oasis Music/Sony/ATV Music Publishing Ltd
(p) 1995 Big Brother Recordings Ltd

"Love Will Tear Us Apart"

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Produced & performed by Honeyroot.
Written and composed by Curtis/Hook/Morris/Sumner
Published by Fractured Music/Zomba Music Publishers Ltd
Taken from the album "Sound Echo Location"
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In co-operation with Zoma Films Ltd

Sigma Films

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