

## The Advance Party

### A Timeline

- November 2002 Glasgow Film Office suggests to Gillian Berrie of Sigma Films that if she could persuade her partners at Zentropa to collaborate on a series of signature pieces by emerging directors then Glasgow Film Office could provide the development funds.
- Feb/March 2003 Gillian and Sisse Graum Joergensen of Zentropa hold discussions with Lars von Trier, Lone Scherfig and Anders Thomas Jensen. Out of this emerges the character based concept that becomes The Advance Party and some broad rules of engagement.
- May 2003 The concept is introduced to potential future partners and discussions are held on the target directors. The original targets are experienced directors with feature film credits. However, the proposed constraints on the directors, that they must agree to the casting of *all* the characters as part of the development process and the time commitment required for this, tips the scale towards first time directors.
- June 2003 The characters are delivered by Lone Scherfig and Anders Thomas Jensen. At the same time, a development schedule is drawn up which attempts to keep script development for three individual projects in line while scheduling time for casting and workshop collaborations between teams of writer directors. The original schedule is reproduced here. It is a brave attempt to pin down the diverse matrix of writing, directing and acting disciplines. For anyone with experience of project development, the intended starting date for the first film of October 2004 is highly ambitious. That the first film did eventually get the greenlight in September 2005 is a remarkable achievement.
- July 2003 **The above submissions budgeted at £100,000 is accepted by Glasgow Film Office, which commits £33,333 development funds to each of the 3 projects.** Given that the producer/writer/director teams were still to be identified, this was an act of faith by Glasgow Film Office in the Sigma/Zentropa joint venture.
- Aug to Dec 2003 A lengthy search for the directors to carry the torch results in offers to Andrea Arnold (Dartford); Morag Mackinnon (Glasgow) and Mikkel Norgaard (Copenhagen). Each director accepts the challenge.

January 2004	The first workshop takes place at Filmbyen in Copenhagen, involving the directors' first discussions with Lone Scherfig on the characters; a discussion of the underlying philosophy with Lars von Trier; and practical workshops with Filmbyen's production, post-production and marketing personnel. The producers for each project are announced: Carrie Comerford will work with Andrea Arnold; Angus Piggott with Morag McKinnon; and Marie Gade with Mikkel Norgaard.
March 2004	The first casting sessions are arranged in Glasgow and London. Each director is allowed to add one major character, Andrea and Mikkel choose Sandy/Stevie and Morag chooses Bronwyn.
April 2004	The first treatments are received. Based on these, Morag and Andrea will eventually decide to write first draft scripts and Mikkel will work with scriptwriter Jack Lothian.
May 2004	Producers' first meetings with potential financiers at Cannes. Decision made that RED ROAD, to be written and directed by Andrea Arnold, will be the first project out of the blocks.
July 2004	Directors discuss each others treatments.
August 2004	Second casting sessions in London.
September 2004	Scottish Screen provide development funds of £25,000 for RED ROAD, based on first draft.
December 2004	RED ROAD – second draft delivered Mikkel Norgaard/Jack Lothian project – first draft delivered Morag McKinnon project – now working with co-writer, new treatment delivered.
January 2005	RED ROAD accepted at Sundance Screenwriters Lab. Glasgow Film Office supports RED ROAD to attend Sundance Festival.
March 2005	Andrea Arnold wins an Academy Award for her short film WASP. <b>Glasgow Film Office commits a further £125,000 to the RED ROAD production budget.</b>
April 2005	UK Film Council provide development funds for RED ROAD of £11,000.
May 2005	Final deal terms drawn up between Sigma and Zentropa. RED ROAD finance meeting in Cannes.
June 2005	UK Film Council and Scottish Screen commit production finance to RED ROAD.

August 2005	<p>Final casting of leading roles:  Kate Dickie as Jackie  Tony Curran as Clyde  Natalie Press as April  Martin Compston as Stevie</p> <p><b>Glasgow Film Office commits £30,000 Infrastructure Support funds to support post-production services delivered by Savalas.</b></p>
September 2005	<p>Final draft of RED ROAD delivered. RED ROAD goes into pre-production with proposed funds from Glasgow Film Office, UK Film Council, Scottish Screen, Zentropa and Zoma and a total budget of £1,200,000. Glasgow Film Office cashflows all costs for first two weeks of pre-production, during which contracts are concluded.</p>
October 2005	<p>RED ROAD goes into production. BBC takes UK television rights. Verve Distribution takes UK theatrical rights.</p>
January 2006	<p>Post-production in London, Copenhagen and Glasgow.</p>
February 2006	<p>Director's cut screening is well received. The decision is taken to accelerate post-production and submit for Cannes consideration.</p> <p>BBC revises license fee and becomes an equity investor.</p>
March 2006	<p>Picture locked and temp sound added in time for Cannes submission.</p>
April 2006	<p>RED ROAD selection for Official Competition at the 59<sup>th</sup> Cannes Film Festival.</p>
20 <sup>th</sup> May 2006	<p>World premiere of RED ROAD at the Lumiere Theatre, Cannes.</p>