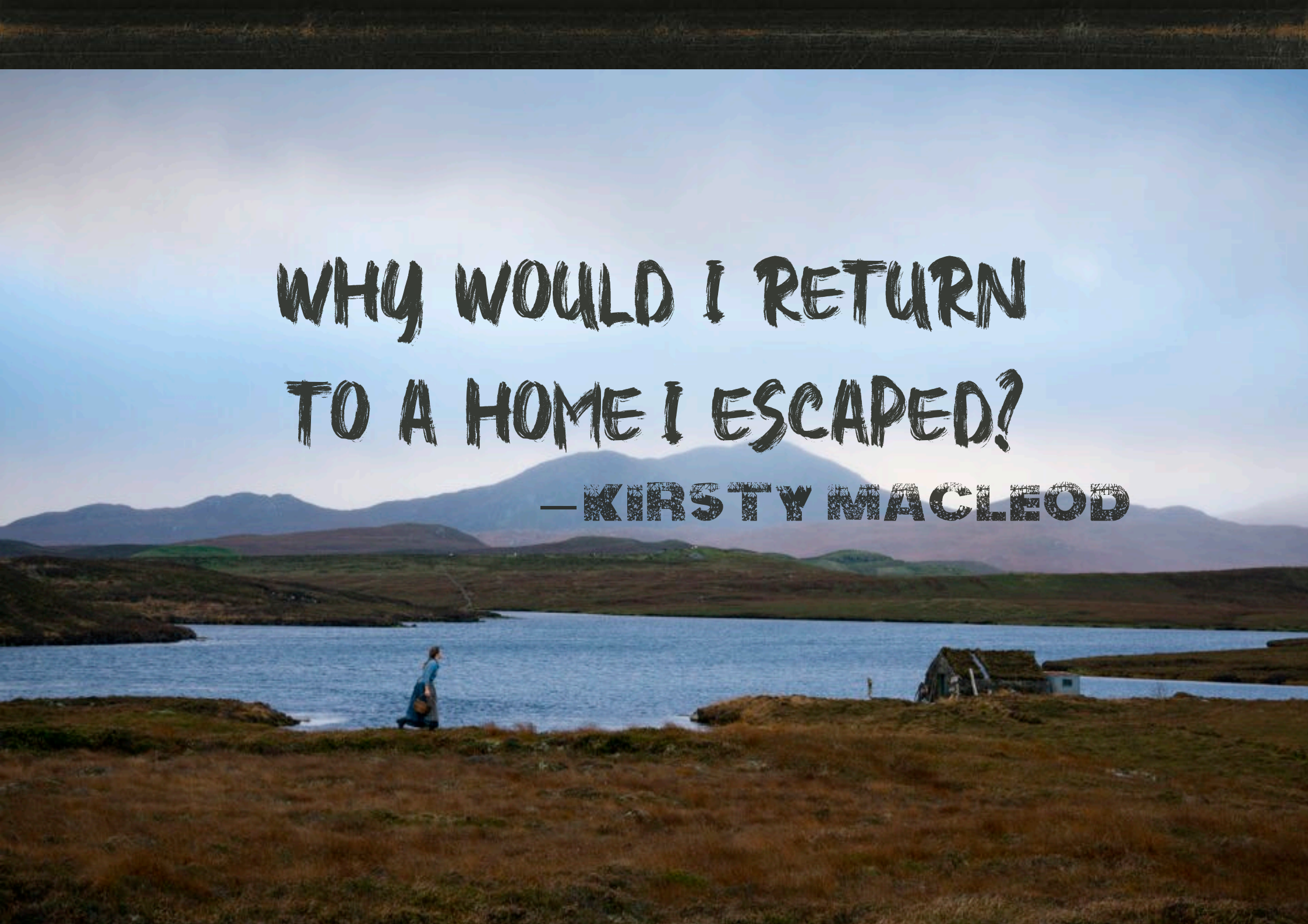


A BOLD SEQUEL TO THE CRITICALLY ACCLAIMED FILM

The
ROAD
DANCE

ROAD
HOME

DIRECTED BY
JASON CONNERY

A scenic landscape featuring a large body of water in the middle ground, with rolling hills and mountains in the background. A person in a blue dress is walking along the shore of the water. A small, rustic building is visible on the right side of the foreground. The sky is a pale, overcast blue.

WHY WOULD I RETURN
TO A HOME I ESCAPED?

—KIRSTY MACLEOD



IN THE AFTERMATH OF WAR AND HEARTBREAK

A WOMAN RETURNS HOME TO THE WINDSWEPT SHORES ON THE ISLE OF LEWIS...

KIRSTY WILL BE CAUGHT BETWEEN A DYING SISTER'S WISH,

A DIVIDED VILLAGE ON THE BRINK OF REBELLION,

SAVING HER OWN FRACTURED MARRIAGE,

AND SOLVING THE MYSTERY OF A MISSING CHILD...

BEFORE IT'S TOO LATE.

BEST DRAMA
OFFICIAL SELECTION
SEDONA
INTERNATIONAL FILM FESTIVAL
WINNER

OFFICIAL SELECTION
HEARTLAND
FILM FESTIVAL

"A POCKET EPIC, IT SWEEPS EVEN SOARS"

The
**ROAD
DANCE**

"AN ELEGANTLY OLD-FASHIONED PERIOD DRAMA,
DISTINGUISHED BY STRIKING CINEMATOGRAPHY AND
HERMIONE CORFIELD'S BREAKOUT PERFORMANCE."

EDINBURGH
INTERNATIONAL
FESTIVAL
AUDIENCE AWARD
WINNER

OFFICIAL SELECTION
Sonoma
International
Film Festival
2022

CERTIFIED
FRESH

83%
ROTTEN
TOMATOES

OFFICIAL SELECTION
Santa Barbara
INTERNATIONAL
Film
FESTIVAL

JURY PRIZE
BEST FEATURE

MANCHES  **ER**
FILM FESTIVAL

WINNER

AN OLD ISLAND.

A NEW FIRE.

**BEST SELLING WRITER JOHN MACKAY RETURNS WITH THE ROAD HOME,
A GRIPPING STANDALONE STORY THAT REVISITS THE WINDSWEPT WORLD
OF THE OUTER HEBRIDES, 5 YEARS LATER...**

**SET DURING A TIME OF GREAT UPHEAVAL AND HISTORICAL CHANGE,
WHEN SCARS OF GRIEF, LAND REFORM AND MISDIRECTED ANGER
COLLIDE.**

**THE ROAD HOME IS A STORY CENTRED AROUND A VILLAGE STRUGGLING
TO DEFINE IT'S FUTURE AGAINST A WORLD THAT'S RAPIDLY CHANGING.**

**GONE IS THE INNOCENCE OF FIRST LOVE;
IN IT'S PLACE, A TENSE, COMPLICATED DRAMA THAT DELVES INTO THE
REALITY OF BELONGING, THE BURDEN OF DUTY AND THE FRAGILITY OF
COMMUNITY.**

1922



THE STORY

KIRSTY AND MURDO FLED THE HEBRIDES FOR A NEW LIFE IN NEW YORK - BUT WAR, TRAUMA, AND POVERTY HAVE CORRODED THEIR AMERICAN DREAM.

KIRSTY FIGHTS ON A NEW FRONT LINE, NOW A NURSE, WORKING IN THE OVERCROWDED WARDS OF THE LOWER EAST SIDE. MURDO BATTLE'S NIGHTMARES AND THE BOTTLE, HAUNTED BY A VIOLENCE HE CAN'T CONTROL. WHEN A BRUTAL STREET FIGHT LEAVES THEM IN DANGER, THEY ESCAPE BACK TO THE ISLAND THEY ONCE LEFT BEHIND.

BUT THE HOME THEY RETURN TO IS NO LONGER THE SAME.

KIRSTY'S SISTER IS DYING. THE VILLAGE IS SEETHING WITH MISDIRECTED ANGER. THE CROFTERS WAY OF LIFE IS THREATENED WITH INDUSTRIAL REVOLUTION. YOUNG MEN ARE LOST AND READY TO REBEL.

AS MURDO IS SWEEPED INTO THE GROWING UNREST, KIRSTY IS DRAWN INTO A QUIETER, MORE PROFOUND BOND - WITH HER NIECE, EILIDH.

BUT WHEN THE LITTLE GIRL GOES MISSING, VILLAGE LIFE ERUPTS INTO CHAOS, FINGERS ARE POINTED AND THE COMMUNITY STARTS TO FRACTURE AROUND THEM.

IT WILL FALL TO KIRSTY TO RESTORE WHAT REMAINS - AND DECIDE WHETHER LOVE MEANS HOLDING ON... OR LETTING GO



A wide-angle landscape photograph of a rugged coastline. In the foreground, a person is sitting on a rocky cliff edge, looking out over the ocean. The middle ground shows a bay with a rocky shoreline and a small island. The background features rolling hills under a cloudy sky. The text is overlaid in the center of the image.

RETURNING

TO THE

RAW BEAUTY

OF

LEWIS

A BOLD NEW

TONE & STYLE

THE ROAD HOME RETURNS TO THE WINDSWEPT VILLAGE OF GEARRANNAN BUT A LOT HAS CHANGED. BEFORE THE WAR, THE COMMUNITY WAS STEEPED IN TRADITION. A ROMANTIC PLACE UNTOUCHED BY THE OUTSIDE WORLD. BUT NOW, AFTER THE WAR, THE MODERN WORLD IS KNOCKING ON THE DOOR. LIFE IS CHANGING AT A RAPID RATE. THE COMMUNITY IS DIVIDED, SHADOWED BY GRIEF, SUSPICION, AND UNREST. THE TONE WILL REFLECT THIS DRAMATIC CONTRAST.



THE ROMANTIC PAST VS AN INDUSTRIAL FUTURE



"THE STUNNING COASTLINE ENCAPSULATES THE BEAUTY AND ISOLATION OF THE ISLAND."



**THE ROAD HOME WILL EXPLORE MORE OF THE ISLAND'S UNTAMED LOCATIONS
- IT'S WILD MOORS, SECRET COASTLINES AND HIDDEN BROCHS...**

CHARACTERS


KIRSTY MACLEOD RETURNS OUT OF OBLIGATION. DAMAGED BY THE PAST, SHE WANTS NOTHING MORE THAN TO LEAVE THE PAST WHERE IT IS... BEHIND HER.

BUT WHEN DUTY CALLS, KIRSTY IS PULLED BACK IN. TORN BETWEEN THE INSTINCT TO RUN AND THE NEED TO STAY, SHE MUST FIND STRENGTH IN THE VERY PLACE SHE ONCE TRIED TO ESCAPE.

KIRSTY WILL GROW FROM A NURSE TO A CAREGIVER, A SISTER, AND ULTIMATELY A MOTHER.

KIRSTY

A woman with dark hair, wearing a blue coat over a light-colored shirt, is shown from the chest up. She is looking off to the side with a serious expression. The background is dark and out of focus. At the bottom of the image, the name 'KIRSTY' is written in large, bold, white letters with a textured, crystalline appearance.



**THE WAR HAS CHANGED MURDO
IN WAYS HE CAN'T NAME.
LIFE IN NEW YORK HAS PUSHED
HIS MARRIAGE TO BREAKING
POINT.**

**BACK HOME, HE FINDS A NEW
PURPOSE IN THE ISLAND'S
UNREST. HE FEELS CONFLICT FOR
LEAVING HIS BROTHER AND
MOTHER BEHIND AND A
RESPONSIBILITY TO SAVE THE
HOME HE LOVES.**

**BUT HIS MASCULINITY IS BRITTLE,
SHAPED BY TRAUMA AND THE
SCARS OF WAR, MURDO WILL
UNPICK WHAT IT MEANS TO BE A
HUSBAND, A BROTHER AND A
SURVIVOR.**

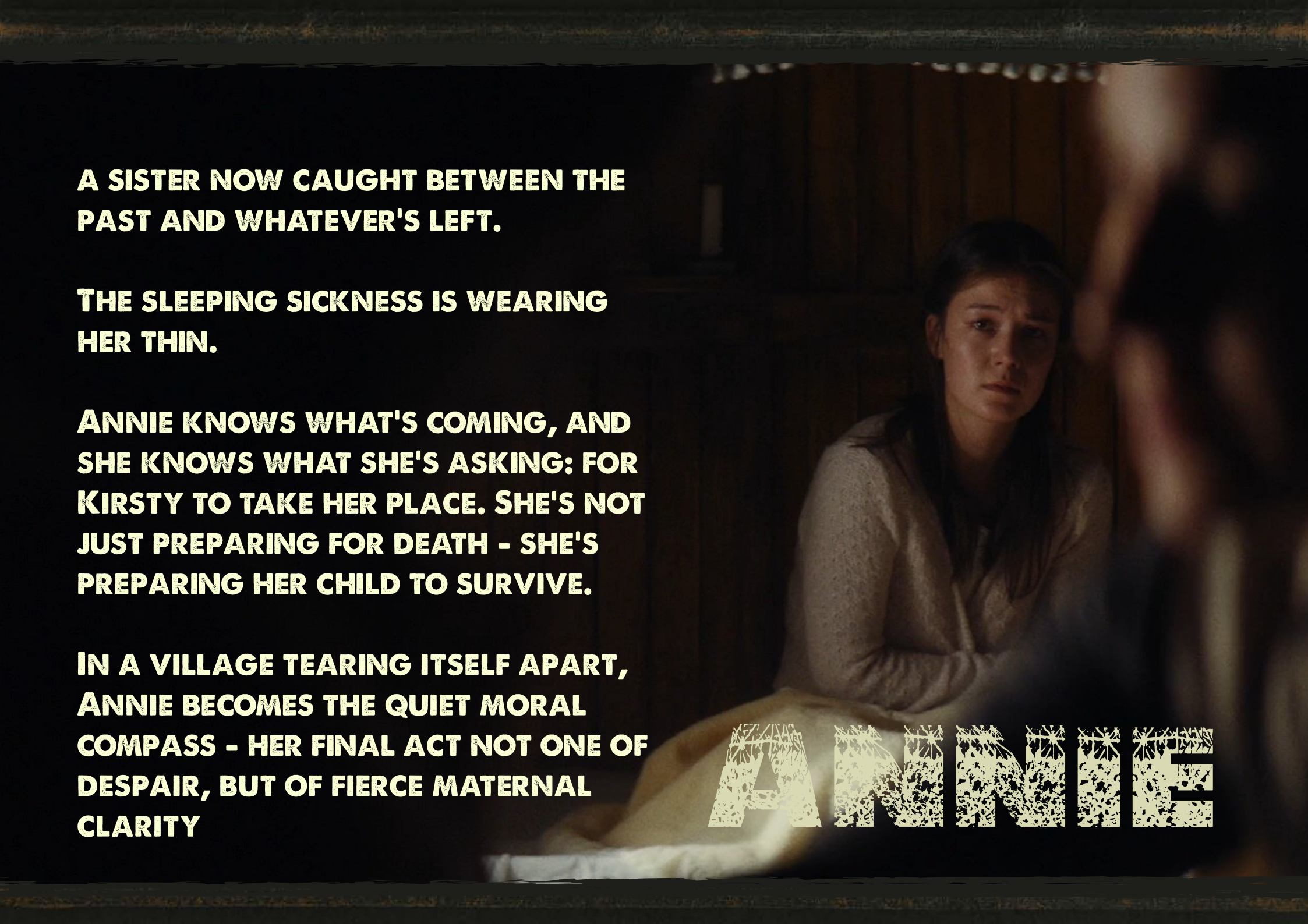
MURDO

A SISTER NOW CAUGHT BETWEEN THE PAST AND WHATEVER'S LEFT.

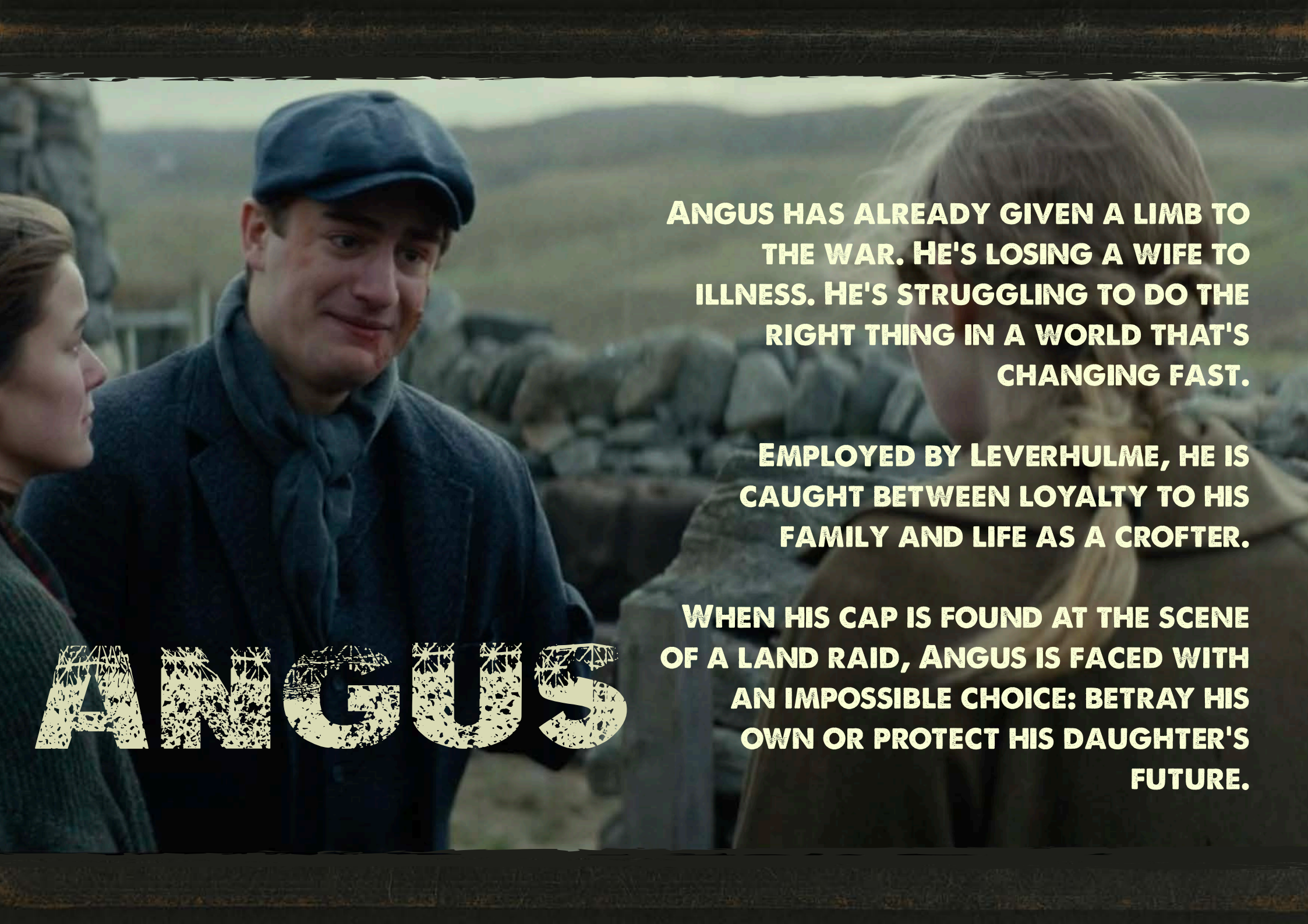
THE SLEEPING SICKNESS IS WEARING HER THIN.

ANNIE KNOWS WHAT'S COMING, AND SHE KNOWS WHAT SHE'S ASKING: FOR KIRSTY TO TAKE HER PLACE. SHE'S NOT JUST PREPARING FOR DEATH - SHE'S PREPARING HER CHILD TO SURVIVE.

IN A VILLAGE TEARING ITSELF APART, ANNIE BECOMES THE QUIET MORAL COMPASS - HER FINAL ACT NOT ONE OF DESPAIR, BUT OF FIERCE MATERNAL CLARITY



ANNIE




ANGUS HAS ALREADY GIVEN A LIMB TO THE WAR. HE'S LOSING A WIFE TO ILLNESS. HE'S STRUGGLING TO DO THE RIGHT THING IN A WORLD THAT'S CHANGING FAST.

EMPLOYED BY LEVERHULME, HE IS CAUGHT BETWEEN LOYALTY TO HIS FAMILY AND LIFE AS A CROFTER.

WHEN HIS CAP IS FOUND AT THE SCENE OF A LAND RAID, ANGUS IS FACED WITH AN IMPOSSIBLE CHOICE: BETRAY HIS OWN OR PROTECT HIS DAUGHTER'S FUTURE.

ANGUS

THE VILLAGERS

A group of villagers, including men, women, and children, are walking through a rocky, coastal landscape. Some are carrying bundles, suggesting they are returning to their village or have just arrived. The scene is set in a rugged, outdoor environment with a cloudy sky.

THE VILLAGERS RETURN - BUT THEY HAVE CHANGED A LOT FROM THE LAST FILM.

TIME HAS PAST. GRIEF HAS AGED THEM. LOSS HAS HARDENED THEM. GEARANNAN IS UNRECOGNISABLE.

NOW, THEY CARRY SILENCE, SUSPICION, AND UNREST. THE SAME FACES REMAIN, BUT SOMETHING SOFTER HAS GONE. THIS IS A VILLAGE HOLDING ITSELF TOGETHER - JUST BARELY.




**EILIDH, CURIOUS AND HOPEFUL HEART
OF THE STORY.**

**SHE SEES MORE THAN THE ADULTS
REALISE: HER MOTHER'S FADING
STRENGTH, HER FATHER'S
HELPLESSNESS, THE TENSION RISING IN
EVERY ROOM.**

**HER BOND WITH KIRSTY IS INSTANT
AND INSTINCTIVE.**

**WHEN SHE DISAPPEARS, THE WHOLE
ISLAND FINALLY SEES WHAT'S AT
STAKE..**

EILIDH




**TORCUIL HAS A FIRE IN HIS
BELLY. CHARISMATIC,
WEATHERED, AND RADICAL.**

**THE FISHERMAN SPEAKS
FOR THOSE WHO FEEL
FORGOTTEN: THE CROFTERS,
THE YOUNG, THE LANDLESS.**

**TO SOME, HE'S A LEADER.
TO OTHERS, A DANGEROUS
AGITATOR. HE OFFERS
MURDO PURPOSE AND
DIRECTION, HE DRAWS A
LINE IN THE PEAT THAT
FORCES THE WHOLE
VILLAGE TO CHOOSE A SIDE.**

TORCUIL

A man with light hair, wearing a dark tuxedo jacket over a white shirt and a dark cravat, is looking towards a woman on the left. The woman has dark hair styled in an updo and is wearing a dark, patterned dress with a necklace. The background is a blurred indoor setting with warm lighting.

**LEVERHULME IS A
WEALTHY ENGLISH
INDUSTRIALIST WITH
GRAND PLANS TO
MODERNISE THE
ISLAND, HE SEES
PROGRESS WHERE
OTHERS SEE
INTRUSION. TO SOME,
HE'S A VISIONARY. TO
OTHERS, A COLONISER.**

LORD LEVERHULME



ALASDAIR IS MURDO'S YOUNGER BROTHER.

HE'S GROWN A LOT SINCE THE ROAD DANCE. NOW A YOUNG MAN, HE'S FIERY, IDEALISTIC, AND SHAPED BY ABSENCE.

WHILE HIS ELDER SIBLING LEFT FOR AMERICA, HE STAYED BEHIND, GROWING RESTLESS AND DRAWN TO RADICAL IDEAS. HE'S EMBOLDENED BY TORCUIL.

AS THE ISLAND TEETERS ON THE EDGE OF REVOLT, ALASDAIR MUST RECKON WITH WHAT KIND OF MAN DOES HE WANT TO BECOME.

ALASDAIR

ATTACHED
CAST



HERMIONE CORFIELD

SINCE HER CRITICALLY ACCLAIMED PERFORMANCE IN THE ROAD DANCE, HERMIONE HAS CONTINUED TO STAR IN INDEPENDENT FEATURES INCLUDING FAMILY SECRETS, FEAR BELOW AND A MILLION DAYS. SHE'S ALSO STARRED IN BBC'S WE HUNT TOGETHER. HERMIONE IS JOINING THE OUTLANDER UNIVERSE IN THE UPCOMING PREQUEL BLOOD OF MY BLOOD. HER EVOLUTION FROM INDIE BREAKOUT TO FRANCHISE STAR MAKES HER RETURN AS KIRSTY MACLEOD BOTH TIMELY AND POWERFUL



WILL FLETCHER

SINCE THE ROAD DANCE, WILL FLETCHER HAS CONTINUED TO IMPRESS ACROSS STAGE AND SCREEN. HE APPEARED IN THE GREAT ESCAPER ALONGSIDE MICHAEL CAINE AND GLENDA JACKSON, AND EARNED ACCLAIM FOR HIS PERFORMANCE IN DEAR ENGLAND AT THE NATIONAL THEATRE. HE HAS ALSO PLAYED FINROD IN AMAZON'S THE RINGS OF POWER AND NIGHTINGALE TOM JONES FOR MAMMOTH SCREEN.



**ALI FUMIKO
WHITNEY**

ALI HAS SINCE CONTINUED TO BUILD A RICH, VARIED CAREER ACROSS SCREEN AND STAGE. SHE STARRED IN THE INDIE THRILLERS SNOW VALLEY, ALL MY FRIENDS ARE DEAD AND THE NETFLIX DRAMA FIND ME FALLING. SHE ALSO STARRED IN THE ROM COM, WORTH THE WAIT. HER STAGE CREDITS INCLUDE THE GREEN DAY MUSICAL AMERICAN IDIOT.



**LUKE
NUNN**

SINCE THE ROAD DANCE, LUKE HAS APPEARED ACROSS ACCLAIMED BRITISH DRAMAS INCLUDING, GRANTCHESTER, TORCHWOOD: THE STORY CONTINUES AND THE LAST KINGDOM, STAR WARS: ANDOR. HE WILL BE PLAYING SIMON CALVERT IN THE UPCOMING SERIES BERGERAC.

BASED ON A TRUE STORY



JUST WEEKS AFTER THE END OF THE FIRST WORLD WAR, TRAGEDY STRUCK THE ISLE OF LEWIS WHEN HMY IOLAIRE, CARRYING SERVICEMEN RETURNING HOME, SANK OUTSIDE STORNOWAY HARBOUR.

OVER 200 MEN DROWNED-MOST WITHIN SIGHT OF THEIR FAMILIES.

IT DECIMATED AN ALREADY GRIEVING ISLAND AND LEFT A LASTING SCAR ON THE COMMUNITY.

THE DISASTER WIPED OUT AN ENTIRE GENERATION OF MEN

SOON AFTER, LORD LEVERHULME, THE INDUSTRIAL SOAP MAGNATE, PURCHASED THE ISLE OF LEWIS IN 1918 WITH GRAND AMBITIONS TO MODERNISE THE OUTER HEBRIDES.

HE ENVISIONED A NETWORK OF FACTORIES, RAILWAYS, AND FISH-PROCESSING PLANTS THAT WOULD TRANSFORM THE ISLANDS INTO A MODEL OF INDUSTRIAL EFFICIENCY.





LEVERHULME'S PLANS CLASHED WITH LOCAL CROFTERS STILL REELING FROM THE DAMAGE OF THE WAR.

THOSE LEFT DEMANDED LAND REFORM AND A RETURN TO SELF-SUFFICIENCY AND THE RIGHT TO REBUILD THEIR COMMUNITIES ON THEIR OWN TERMS.

THIS UNTOLD CHAPTER OF SCOTTISH HISTORY REVEALS A DEEPER STORY - NOT JUST OF PROGRESS AND RESISTANCE, BUT OF IDENTITY, SURVIVAL, AND THE QUIET STRENGTH OF ORDINARY PEOPLE.

THIS STORY FEELS ESPECIALLY RELEVANT TODAY, AS QUESTIONS OF LAND, BELONGING, AND COMMUNITY CONTINUE TO BE TESTED IN AN UNCERTAIN WORLD.

BUT THE ROAD HOME ALSO SPEAKS TO SOMETHING MORE INTIMATE: A GENERATION OF YOUNG MEN GROWING UP WITHOUT FATHERS, SHAPED BY WAR, SILENCE, AND ABSENCE.

IN THE VACUUM, STRENGTH IS TOO OFTEN CONFUSED WITH ANGER, AND REBELLION BECOMES A LANGUAGE OF GRIEF.

SET AGAINST THIS TENSE BACKDROP, THE FILM IS A POWERFUL REMINDER THAT THE PAST ISN'T SO DISTANT- AND THAT THE CHOICES WE MAKE ABOUT OWN IDENTITY ECHO THROUGH THE COMMUNITIES WE BUILD.



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JOHN MACKAY

WRITER

JOHN'S HEBRIDEAN ROOTS STRETCH BACK BEYOND WRITTEN RECORDS. HIS CRITICALLY ACCLAIMED NOVELS THE ROAD DANCE, HEARTLAND AND LAST OF THE LINE ARE ALL DRAWN FROM THAT HERITAGE. HOME IS HIS FOURTH NOVEL.

HE HAS MADE APPEARANCES AT THE EDINBURGH FESTIVAL, AYE WRITE AND CELTIC CONNECTIONS AND HIS WRITING HAS FEATURED ON NATIONAL TELEVISION, RADIO AND PRESS.

AN AWARD-WINNING FILM ADAPTATION OF HIS BOOK THE ROAD DANCE WAS RELEASED TO CRITICAL ACCLAIM IN 2021.

JASON CONNERY

DIRECTOR

AS A DIRECTOR, JASON MADE HIS FEATURE DEBUT WITH PANDEMIC (2008), FOLLOWED BY THE DEVIL'S TOMB, 51 AND THE PHILLY KID.

TOMMY'S HONOUR (2016), OPENED THE EDINBURGH INTERNATIONAL FILM FESTIVAL AND WON BEST FEATURE FILM AT THE BAFTA SCOTLAND AWARDS

BOB LAST **PRODUCER**

BOB LAST IS A SCOTTISH FILM PRODUCER WORKING ACROSS INDEPENDENT FEATURES AND INTERNATIONAL CO-PRODUCTIONS.

HE HAS DEVELOPED AND PRODUCED PROJECTS THROUGH SELLOUT PICTURES, FOCUSING ON DISTINCTIVE, CHARACTER-LED STORYTELLING WITH STRONG CULTURAL IDENTITY.

HIS WORK CENTRES ON BRINGING BOLD, ORIGINAL VOICES TO THE SCREEN, GUIDING PROJECTS FROM DEVELOPMENT THROUGH TO PRODUCTION.

JIM KREUTZER

EXECUTIVE PRODUCER

JIM KREUTZER IS AN AMERICAN FILM PRODUCER AND EXECUTIVE AT WIND CHILL MEDIA GROUP, WHERE HE LEADS THE DEVELOPMENT, FINANCING AND PRODUCTION OF INDEPENDENT FEATURE FILMS.

WORKING ACROSS THE US AND INTERNATIONAL MARKETS, HE HAS BUILT A SLATE OF COMMERCIALLY DRIVEN PROJECTS, COLLABORATING WITH FILMMAKERS TO BRING DISTINCTIVE STORIES TO GLOBAL AUDIENCES. HIS WORK FOCUSES ON IDENTIFYING STRONG MATERIAL EARLY AND GUIDING IT THROUGH TO PRODUCTION AND DISTRIBUTION.

THROUGH WIND CHILL MEDIA GROUP, KREUTZER CONTINUES TO BACK BOLD, MARKET-AWARE FILMS WITH INTERNATIONAL APPEAL.