

PERSMAP



WUTHERING HEIGHTS

Een film van ANDREA ARNOLD

De arme jongen Heathcliff wordt opgenomen in de rijke Earnshaw familie. Hier ontwikkelt hij een intense relatie met zijn jongere pleegzus.

WUTHERING HEIGHTS is gebaseerd op de gelijknamige romanklassieker van Emily Bronte.



Speelduur: 128 min. - Land: Engeland- Jaar: 2011 - Genre: Drama

Festivals & Awards

Winnaar beste cinematografie - Venetië Film Festival 2011

Geselecteerd voor Toronto Film Festival 2011

A Yorkshire hill farmer on a visit to Liverpool finds a homeless boy on the streets. He takes him home to live as part of his family on the isolated Yorkshire moors where the boy forges an obsessive relationship with the farmer's daughter.

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Meer informatie:

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CAST

Older Cathy	KAYA SCODELARIO
Older Heathcliff	JAMES HOWSON
Young Heathcliff	SOLOMON GLAVE
Young Cathy	SHANNON BEER
Joseph	STEVE EVETS
Mr. Linton	OLIVER MILBURN
Mr. Earnshaw	PAUL HILTON
Nelly	SIMONE JACKSON
Hindley	LEE SHAW
Frances	AMY WREN
Isabella Linton	NICHOLA BURLEY

CREW

Director	ANDREA ARNOLD
Screenplay	ANDREA ARNOLD
	OLIVIA HETREED
Producers	ROBERT BERNSTEIN
	DOUGLAS RAE
	KEVIN LOADER
Editor	NICOLAS CHAUDEURGE
Director of Photography	ROBBIE RYAN BSC
Production Designer	HELEN SCOTT
Sound Designer	NICOLAS BECKER
Sound Recordist	RASHAD OMAR
Costume Designer	STEVEN NOBLE
Hair & Make-up Designer	EMMA SCOTT

PRODUCTION STORY

"I have never liked the idea of adaptations," says WUTHERING HEIGHTS' writer-director Andrea Arnold. "A book is such a different language to film and they are often complete as they are, so I have really surprised myself by attempting one. And what a book to pick", she wryly acknowledges. "It's gothic, feminist, socialist, sadomasochistic, Freudian, incestuous, violent and visceral. Trying to melt all that together into a film is an ambitious and perhaps foolish task. Any attempt will never do the book justice. But it was like I had no choice. Once the idea was in my head I could not put it down. Even when things became very difficult I couldn't let it go."

She was not alone. Producer Robert Bernstein of Ecosse Films says they had been mulling an adaptation of the Emily Bronte classic for quite a few years and along the way had different directors attached to different versions of a script by Olivia Hetreed. "It's a massive thing to take on what may be the most read English book, and everyone has an opinion on it. We wanted to make it in a way that hadn't been done before, because obviously there had been many film and television adaptations. You can't do it without being different, otherwise what's the point? Then we met Andrea and found out by chance she had always wanted to direct WUTHERING HEIGHTS, which you wouldn't guess, not at all. She wanted to go back to the book and make it her own. I think she had a particular take on the material that spoke to her." Arnold recalls her introduction to Emily Bronte's classic. "The first time I knew of WUTHERING HEIGHTS was seeing the film with Laurence Olivier as Heathcliff and Merle Oberon as Cathy when I was a kid. I don't remember why, but it deeply affected me. I read the book later when I was a teenager. I was surprised because it wasn't quite the love story I had grown to expect. It was a much darker, stranger, more profound thing."

Typically in adaptations the focus has been on the passionate bond between Heathcliff and Catherine Earnshaw, enshrining WUTHERING HEIGHTS as a tale of undying love. But it is also a story of extreme emotional cruelty, physical abuse, consuming obsession and complete isolation, an inescapable tragedy. Arnold says "When I re-read it after many years I found myself fretting about Heathcliff. The ultimate outsider. A vertical invader. I wanted to make it for him. The way he was treated as a boy. The brutality.

The way he then turns out. A product of his experience, or of his true nature? Cathy says she is Heathcliff. I think Emily was Heathcliff. I think we might all be Heathcliff."

Bernstein notes "What hadn't been done before was casting the actors the right ages. When Andrea came in and wrote her version she wanted the children to take up as much time on the screen as they do, which is a very bold approach. So it evolved. It's very elemental and it's about Heathcliff's needy obsession for Cathy. The decision to have it more or less exclusively from Heathcliff's point of view was also, I think, a big, bold one. Our goal was to facilitate Andrea's vision because she is a very distinctive author-director. Authenticity and truthfulness are very important to her and I think that comes across in all aspects of the film. It has a grittiness and a realness about it, which is interesting in a period piece, and is very much what it would have been like. We set out to make a provocative piece and that's what we've got." "All I could do was make my own personal version" Arnold says simply. "Despite it being so known and so talked about the book still feels so personal and intimate. I can really sense the raw feelings of the young Emily writing alone in her bedroom, letting her imagination roam, the wind crazy outside. She was a poet, one who had the courage to speak with her own very original voice." The desire for authenticity led to a remote location at the Western end of Swaledale in North Yorkshire, where an Autumn shoot with wild weather and flooding -- appropriate, since wuthering is old Yorkshire dialect for turbulent weather -- meant negotiating difficult terrain just to reach it from the production base in Hawes. The house itself is frequently imagined as an imposing Gothic edifice, but Bronte's descriptions are not of a grand manor but an old farmhouse. "Andrea was always clear that it should be a hill farm, not a Miss Havesham type of mansion atop a hill," says producer Kevin Loader, "because if you go to Yorkshire people didn't build

those types of houses on hills. The world of the Grange is very much the 18th Century one of civilized comforts while the Heights shows a way of life unchanged for hundreds of years. There's no electricity up there and no running water. But those meadows are still farmed. It's the hardest shoot I've ever been part of; there was a constant awareness of wind and water, the darkness and the harshness of the elements. But it brings home that kind of isolation and closeness to the natural world."

"Nature had to be part of my WUTHERING HEIGHTS," Arnold states. "I knew this without question from the start without knowing exactly why. Nature can be both beautiful and comforting but also brutal, selfish, furious and destructive. We are part of it, not separate from it, despite how we live. We are animals, and not always as in control as we think we are. Heathcliff is a force of nature. We all are. It had to have a big presence, be woven into every part of the film."

Sound was always going to be important in conveying that, prompting Arnold's decision to forego a musical score but bring in French sound designer Nicholas Becker to complement the imagery with natural sound. "I wanted to hear everything, the animals, the wind, the kicking, the slapping, the whipping, the yelping, the screams, the crying, the pain."

Loader comments, "When you look at what Andrea's done with it through the prism of Andrea's work you can see how it fits in. It's about somebody who is on the margins and abused and obsessive. She has come across as someone who is resolutely modern and it was only chance that we heard it was one of her favourite books. I think Andrea's concern was to make something very vivid and vibrant and immersive and timeless. Because that landscape is so elemental you really want to feel the physicality of that world and that you've been dunked in that mud, and I think that you do." Cinematographer Robbie Ryan "was a hero of the shoot," he adds. "He is a genius. Like Andrea he's very instinctive and fearless, he was up to his knees in mud with a camera. Andrea is very instinctive and that pays off working with non actors because she's very good at explaining to them what she's after, which may be one little moment of truthfulness."

Of her casting process and what she was looking for Arnold says, "I tried hard to honour what I personally interpreted in the book. Heathcliff's difference and strangeness, and how young everyone was." (Cathy, it should be remembered, is not yet 19 when she dies.) "I wanted to explore further working with a mix of non actors and actors as I have done before. We looked for non-actors for the Heights and actors for the Grange. I wanted the Heights to be raw and untamed and elemental and masculine and the Grange to feel mannered and more feminine and careful." Casting of the non-professionals was through workshop sessions. Actress Kaya Scodelario had already been the first cast, as the older Cathy. James Howson, the older Heathcliff, had actually come along to a session with a friend, Loader recalls. "James just had something about him. He has incredible presence and dignity, and looks beautiful on screen, like a young Jimi Hendrix." After Howson was cast Solomon Grave as young Heathcliff and Shannon Beer as young Cathy, were found. Locals, including sheep farmers and a racehorse trainer, took small roles, which contributed to authenticity and brought film crew and community together.

Of the resulting film Loader considers "I think it's extremely faithful. I think everyone's been corrupted by the older and the Gothic and the melodramatic versions about this great, fantastic love affair – whereas actually it's a dark story of obsession and despair and it's very tragic. It's rather amazing to see that story." For Bernstein "Ultimately we set out to make something with Andrea that was uncompromising, with integrity, and I think we've done that."

And for Arnold "I want to say so much but think better I say less and let the audience have their own relationship with the film."

* Note on the cultural phenomenon of WUTHERING HEIGHTS:

Since its publication in 1847 Emily Bronte's only novel WUTHERING HEIGHTS has been one of the most widely read, analyzed and influential works of literature in the world. It has inspired a multitude of creative outpourings including dramas, poems, ballets, operas (one of them by the legendary film composer Bernard Herrmann). The earliest known film adaptation was made by A.V. Bramble in 1920, although no surviving prints of it are thought to exist. Luis Bunuel made a Spanish Catholic interpretation -- *Abismos de Pasion* (1954) set in Mexico. Jacques Rivette's *Hurlevent* (1985) transported Bronte's characters to the French countryside of the 1930s. An adaptation by Yoshishige Yoshida, *Arashi ga Oka* (1988), is set in feudal Japan. The most famous version is William Wyler's 1939 film, the romantic Hollywood classic starring Olivier and Oberon. The first television adaptation was made by the BBC in 1948, followed by a score of others including an MTV re-interpretation set in a California high school. References to WUTHERING HEIGHTS abound in popular culture, from the Kate Bush song to Monty Python, Japanese manga, an internet role-play game and the phenomenally successful *Twilight* series of books and films.

ABOUT THE CAST

KAYA SCODELARIO – Older Cathy

Scodelario's feature film credits include Ol Parker's recently completed *'Now Is Good'*, Neil Thompson's *'Twenty8K'*, Mo Ali's *'Shank'*, Louis Leterrier's *'Clash of the Titans'* and Duncan Jones' *'Moon'*. On television she has appeared in four seasons of the Channel 4 drama *'Skins'*.

JAMES HOWSON - Older Heathcliff

James makes his acting debut in WUTHERING HEIGHTS.

SOLOMON GLAVE – Young Heathcliff

Solomon makes his acting debut in WUTHERING HEIGHTS.

SHANNON BEER – Young Cathy

Shannon makes her acting debut in WUTHERING HEIGHTS.

STEVE EVETS – Joseph

Steve Evets is best known for his performance in Ken Loach's *'Looking for Eric'*, which earned him a nomination for Best Actor at the European Film Awards. His first major film role was alongside Robert Carlyle in Kenneth Glenaan's BAFTA award-winning *'Summer'*, and other features include *'Pirates of the Caribbean 4'*, *'Guinea Pigs'*, *'Brighton Rock'* and *'Robin Hood'*. On television, Evets has most recently appeared in *'Scott and Bailey'*, *'Rev'*, Series 2 of *'5 Days'*, Series 3 of *'The Street'*, and *'Life on Mars'*. Further television work includes *'New Street Law'*, *'The Innocence Project'*, Series 2 of *'Vincent'*, *'See No Evil'*, *'The 11th Hour'*, *'Blue Murder'*, *'Conviction'*, *'No Angels'*, *'Shameless'*, *'Blood Strangers'*, *'Buried'*, and *'Gifted'*. Steve has recently wrapped on *'Rev 2'* and is currently shooting *'Anna Karenina'*, the forthcoming feature from Joe Wright.

OLIVER MILBURN – Mr. Linton

Milburn's feature film credits include Jeremy Brock's *'Driving Lessons'*, Nick Moran's *'The Kid'*, Neil Marshall's *'The Descent'*, Sandra Goldbacher's *'Me Without You'*, John Duigan's *'Paranoia'*, Curtis Radcliffe's *'Sweet Angel Mine'*, Anna Campion's *'Loaded'* and Mike Figgis' *'The Browning Version'*. Amongst his numerous television credits are *'Mistresses'*, *'Holby Blue'*, *'Lewis'*, *'Worst Christmas of my Life'*, *'Poirot: Murder on the Blue Train'*, *'Bodies'*, *'Born and Bred'*, *'Sweet Medicine'*, *'Byron'*, *'The Forsythe Saga'*, *'Tess of the D'Urbervilles'* and *'David Copperfield'*. His theatre performances include productions of *'John Gabriel Borkman'* and *'The Day I Stood Still'* at the National Theatre, *'Design for Living'*, *'Lulu'*, and *'Navy Pier'*.

PAUL HILTON – Mr. Earnshaw

Hilton's feature films include Raoul Ruiz's *'Klimt'* and Carol Morley's *'Edge'*.

His numerous television credits include BBC productions of *'Silk'*, *'Twenty Twelve'*, *'Laconia'*, *'Garrow's Law'*, *'Casualty 1909'*, *'True, Dare, Kiss'*, *'The Relief of Belsen'*, *'Daziel and Pascoe'*, *'Demons on Our Shoulder'*, *'Medieval Heist'*, *'Trial and Retribution XIII'*, *'The Family Man'*, *'The Princes in the Tower'*, *'Wire in the Blood'*, *'Silent Witness – Body 21'*, *'The Last Dragon'* and *'The Bill'*.

Trained at the Welsh College of Music and Drama, Hilton has won numerous awards for his work on stage including the Manchester Evening News Most Promising Newcomer Award for *'The Elephant Man'* and the Best Actor Award at the National Student Drama Festival for *'Orphans'*. He has also been nominated for the Olivier Award for Best Performance in a Supporting Role for *'Mourning Becomes Electra'* and the Ian Charleson Award 1998/99 for *'As You Like It'*.

His theatre credits include National Theatre productions of *'The President of an Empty Room'* and *'Three Sisters'*, RSC productions of *'The Mysteries: Parts I and II'*, *'Romeo and Juliet'*, *'The Cherry'*

Orchard and *Richard III*, Donmar productions of *Polar Bears* and *Wild Duck* and Duke of York's productions of *Riflemind* and *In Celebration* amongst numerous others. Hilton is currently playing *Dr. Faustus* at Shakespeare's Globe.

SIMONE JACKSON – Nelly
Simone makes her acting debut in WUTHERING HEIGHTS

LEE SHAW – Hindley
Lee makes his acting debut in WUTHERING HEIGHTS

AMY WREN – Frances
Wren will follow up her feature film debut in WUTHERING HEIGHTS with the Andrew Douglas-directed *uwantme2killhim* due for release in 2012.

Wren's television credits include *Silent Witness*, *Life of Riley*, *Casualty*, *Summer in Transylvania*, as well as two seasons of the hugely successful *Life Bites* and a role in *Inbox* both for Walt Disney UK. Wren's recent theatre work includes Chris Holt's *I.D. 1000*, and *Blood Wedding* and *Miss Julie* both directed by Bernice Rowan

NICHOLA BURLEY – Isabella Linton
Burley is fast establishing herself as one of the UK's preeminent young actresses, with lead roles in feature films including the recently completed *Jump*, directed by Kieron J. Walsh, Carol Moley's *Edge* and Max and Dania's *Streetdance*, which was number one at the UK box office in the summer of 2010. Further films include Lindy Heymann's *Kicks* and *Starstruck*, Shimmy Marcus' *Souled Out*, Olly Blackburn's *Donkey Punch* and Dominic Savage's *Born Equal* and *Love + Hate*.
On television Burley has most recently appeared in *Scott and Bailey*, *Lewis*, *Candy Cabs* and *The Fixer*. Further television work includes *George Gently*, *Goldplated*, *Drop Dead Gorgeous*, *Shameless*, *The Ghost Squad* and *Legless*.

JAMES NORTHCOTE – Edgar Linton
Northcote makes his feature film acting debut in WUTHERING HEIGHTS.
His theatre work includes Trevor Nunn's Chichester Festival Theatre production of *Rosencrantz and Guildenstern are Dead*, National Youth Theatre productions of *Relish* and *Fast Burn*, *Henry V* at the Hackney Empire and Cambridge University productions of *The Crucible*, *Ali Baba & the Forty Thieves*, *Theseus and the Minotaur*, *Love's Labour's Lost*, *Journey's End* and *Julius Caesar*.

JONATHAN POWELL – Young Edgar
Powell makes his acting debut in WUTHERING HEIGHTS.

EVE ALICE COVERLEY AINSCOUGH – Young Isabella
Coverley Ainscough makes her acting debut in WUTHERING HEIGHTS.

ABOUT THE CREW

ANDREA ARNOLD – Writer/Director

Arnold's second feature film *Fish Tank*, was awarded the Jury Prize at the Cannes International Film Festival 2009. *Red Road*, her first feature, also won the Jury Prize in Cannes 2006.

Arnold previously made three shorts. *Wasp* won the Academy Award for Best Live Action Short in 2005, *Dog and Milk* were both selected for the Semaine de la Critique in Cannes in 2003 and 1998.

OLIVIA HETREED – Screen Story by

Olivia's first feature film, '*Girl With A Pearl Earring*', was nominated for multiple Oscars and BAFTAs including Best Adapted Screenplay. The film starred Scarlett Johansson and Colin Firth and was adapted from the novel by Tracy Chevalier. Olivia started her career as a documentary, drama and film editor and then moved into writing with a series of family films for ITV including '*The Treasure Seekers*' and '*The Canterville Ghost*'. She also wrote the short film, '*Candy*', which was screened worldwide at film festivals.

ROBERT BERNSTEIN - Producer

Robert Bernstein joined Ecosse Films in 1994, developing the script for the multi award-winning *Mrs Brown* (1997). He was an Executive Producer on *Charlotte Gray*, starring Cate Blanchett.

His producer credits at Ecosse include feature films such as *Wilderness* (2006), *Becoming Jane* (2007), the story of the young Jane Austen, starring Anne Hathaway and James McAvoy; the box office success *The Water Horse*, starring David Morrissey and Emily Watson; an adaptation of Evelyn Waugh's classic novel *Brideshead Revisited* (2008) starring Emma Thompson, Michael Gambon and Matthew Goode; *Nowhere Boy*, the story of John Lennon's teenage years starring Kristin Scott Thomas, Anne-Marie Duff and Aaron Johnson and *Pelican Blood*, starring Harry Treadaway, Emma Booth and Christopher Fulford Robert has executive produced many hours of primetime television drama including the hugely successful BBC One series *Monarch of the Glen*, *McCready & Daughter*; *Amnesia*; an adaptation of Thomas Hardy's classic novel *Under the Greenwood Tree* and more recently *My Boy Jack* a two hour film about Rudyard Kipling and his son Jack during WW1, starring Daniel Radcliffe and Kim Cattrall for ITV1.

DOUGLAS RAE - Producer

Following studies at The National Film School, Douglas formed Ecosse Films in 1988 to produce documentaries and arts programs.

In 1997 he executive produced his first feature film, the multi award-winning *Mrs Brown*, starring Dame Judi Dench. In 2002, Douglas produced *Charlotte Gray* starring Cate Blanchett, followed by *Becoming Jane* (2007) about the life of the young Jane Austen, starring Anne Hathaway and James McAvoy; *Brideshead Revisited* (2008) based on the classic novel by Evelyn Waugh, starring Emma Thompson, Michael Gambon, Ben Whishaw and Matthew Goode; *Nowhere Boy*, the story of John Lennon's teenage years starring Kristin Scott Thomas, Anne-Marie Duff and Aaron Johnson; *Pelican Blood*, starring Harry Treadaway, Emma Booth and Christopher Fulford, and *The Water Horse*, based on Dick King-Smith's book about a mythical sea creature. Starring Ben Chaplin, David Morrissey and Emily Watson, the film took over \$100m worldwide.

Recent major television projects include an executive producer role on two series of BBC1's hit drama *Mistresses*, *Kitchen*, *Cape Wrath*, and *My Boy Jack*.

He has executive produced two series of *The Ambassador* starring Pauline Collins for BBC1, and seven series of the hugely successful BBC1 drama *Monarch of the Glen*. Other major credits include the BBC1 drama series *McCready & Daughter*, *Amnesia*, *Like Father Like Son*, *Heartless*, and the 2005 adaptation of Thomas Hardy's classic romance *Under the Greenwood Tree* for ITV1.

KEVIN LOADER - Producer

Kevin Loader is one of the UK's most established film producers.

He is currently producing Roger Michell's *Hyde Park on Hudson*, starring Bill Murray and Laura Linney, for his and Michell's company Free Range Films. His other recent films include *In The Loop*, *Nowhere Boy* and *Brideshead Revisited* (the last two also with Ecosse Films).

Loader started his career at the BBC and produced and directed documentaries and arts programmes, before moving to BBC Drama where he produced serials including *The Buddha of Suburbia*.

ROBBIE RYAN BSC – Director of Photography

Ryan has previously collaborated with Arnold on the multi award-winning '*Fishtank*' and '*Red Road*' as well as her Academy Award winning short film '*Wasp*'. His most recent feature films include Ken Loach's '*The Angel's Share*', Gabriel Range's '*I Am Slave*', Marc Evans' '*Patagonia*' and Tom Harper's '*The Scouting Book for Boys*'. Other feature films include Murilo Pasta's '*Carmo, Hit the Road*', Sarah Gavron's '*Brick Lane*' and Bille Eltringham's '*This is Not a Love Song*'. He has also worked on numerous short films.

NICOLAS CHAUDEURGE – Editor

A long time collaborator with critically acclaimed director Andrea Arnold, Nicolas edited '*Fishtank*' and '*Red Road*' both of which won the Jury Prize in Cannes and a BAFTA Award, amongst numerous others accolades. He also cut Arnold's Oscar winning short film '*Wasp*'.

Born in Paris but trained in England at the National Film and Television School, Nicolas has been editing drama and documentary for 15 years in both the UK and France. His other feature films include Alicia Duffy's '*All Good Children*' and amongst his feature documentaries are '*My Enemy's Enemy*' directed by Kevin MacDonald and '*Crimson Wing*' directed by Matthew Aeberhard and Leander Ward.

HELEN SCOTT – Production Designer

Helen Scott is a long-term collaborator with Andrea Arnold. She designed her debut short film, '*Dog*', in 2001, followed by the Oscar-winning short '*Wasp*' (2003) and multi-award-winning feature films '*Fish Tank*' (2009) and '*Red Road*' (2006).

As Art Director, Scott's feature credits include Mike Leigh's '*Topsy-Turvy*' (1999) and '*Career Girls*' (1997). In 2010 Scott designed the 90-minute television drama '*Some Dogs Bite*', directed by Marc Munden. Her work will next be seen in the BBC three-part drama '*Public Enemies*' for director Dearbhla Walsh.

NICOLAS BECKER – Sound Designer

Nicolas Becker made his start as a composer with Andrea Arnold on '*Red Road*'. He has worked as composer, sound designer or foley artist with directors like Roman Polanski, J.P. Jeunet, Gaspard Noé, Alain Resnais, Dany Boyle, Mathieu Kassovitz, Guillermo del Toro, Alajandro Amenabar, Philippe Parreno etc...

He was the composer of Samuel Maoz's '*Lebanon*' which won the Golden Lion in 2009. He has worked on the sound design of two other films which will be shown at the Mostra this year. Eran Korilin's '*The Exchange*' and Yves Caumont's '*L'Oiseau*'.

RASHAD OMAR – Sound Recordist

Rashad Omar is a British sound recordist based in London & Brighton. He trained in Fine Art in Sheffield with a specialisation in sound art. Moved into documentary and art film sound and working on films for the BBC and Channel 4.

More recently Omar has worked on feature film sound for Micheal Winterbottom, Tracey Emin, Grant Gee and Andrea Arnold.

His aim for film sound is in recording the most realistic location sound possible and to capture the feel of a place through the sounds that are there.

STEVEN NOBLE – Costume Designer

Steven graduated with distinction from York College of Art and immediately found his way to Londonbased Swanky Modes which was a cutting-edge presence in Camden Town for two decades from 1972. He later spent several years designing for Jasper Conran before extending his talents to the theatre. Inspired by his work for the stage, Steven went on to forge a career for himself as a costume designer for film, television and high-end commercial work. His feature credits include Mark Romanek's adaptation of the Kazuo Ishiguro novel *Never Let Me Go* with Andrew Garfield, Keira Knightley and Carey Mulligan in the lead roles; *24 Hour Party People* directed by Michael Winterbottom; and *Severance*, directed by Chris Smith. His latest commercial credits include a new Guinness commercial, directed by Tom Hooper. His work will next be seen in *An Appropriate Adult*, a two-part drama for ITV about Fred West, directed by Julian Jarrold.

EMMA SCOTT – Hair and Make-Up Designer

Emma Scott is an award-winning makeup designer whose credits stretch from period dramas to postapocalyptic satires. In 2009, Emma won the RTS Craft Award for Best Makeup in crime thriller *Moses Jones*, directed by Michael Offer for the BBC. She has turned Davina McCall into a zombie for Charlie Brooker's BAFTA-nominated *Dead Set*, transformed Helena Bonham-Carter into Nigel Slater's working class stepmum in *Toast* and helped Jemima Rooper travel between the 21st and 19th centuries in ITV's miniseries *Lost in Austen*.

Immediately after completing WUTHERING HEIGHTS, Emma designed the hair and make-up for *The Inbetweeners Movie*, based on the popular television series. She is currently in Budapest for Working Title's *Birdsong*, directed by Philip Martin. This two-part drama for the BBC is an adaptation of Sebastian Faulks' novel about the First World War.

ECOSSE FILMS

Ecosse Films is one of Britain's leading film and television production companies. Its productions have won several international awards including two Oscar nominations, a Golden Globe, The Golden Rose of Montreux (two nominations), five BAFTAs, The Indies Award and The Evening Standard Award. Ecosse's first feature film, the Oscar-nominated *Mrs. Brown* (1997), has been acclaimed throughout the world and has won 12 major awards. Subsequent feature films include Gillian Armstrong's *Charlotte Gray*, Michael Bassett's horror film *Wilderness*, Julian Jarrold's *Becoming Jane*, Bob Jacobs' *The Water Horse*, Julian Jarrold's *Brideshead Revisited*, Sam Taylor-Wood's *Nowhere Boy*, Karl Golden's *Pelican Blood*, and Chris Smith's *Black Death*.

FILM4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. Film4 develops and cofinances films and is known for working with the most innovative talent in the UK, whether new or established. Film4 has developed and co-financed many of the most successful UK films of recent years, films like Danny Boyle's *Slumdog Millionaire*, Martin McDonagh's *In Bruges*, Steve McQueen's *Hunger*, Mike Leigh's *Happy-Go-Lucky* and *Another Year*, Ken Loach's *Looking For Eric*, Sam Taylor Wood's *Nowhere Boy*, Chris Morris' *Four Lions* and Danny Boyle's *127 Hours*. Currently on release are Richard Ayoade's *Submarine*, Peter Mullan's *NEDS*, Mark Romanek's *Never Let Me Go* and Kevin Macdonald's *The Eagle*. Shortly due for release are Joe Cornish's directorial debut *Attack The Block*, which recently won the Midnight Screening Audience Award at SXSW; Miranda July's second film *The Future*; Paddy Considine's debut feature *Tyrannosaur* which premiered at the Sundance Film Festival and Ben Wheatley's *Kill List* which played at SXSW to rapturous response. In addition to Andrea Arnold's *WUTHERING HEIGHTS*, Film4's current productions include: Phyllida Lloyd's *The Iron Lady*, Pawel Pawlikowski's *The Woman in The Fifth*, Lone Scherfig's *One Day*, Terence Davies' *Deep Blue Sea*, Steve McQueen's *Shame*, Walter Salles' *On The Road*, Peter Strickland's *Berberian Sound Studio* and Ben Palmer's *The Inbetweeners Movie*.