

MAKE UP

PRESS NOTES

Runtime: 86 Mins



CAST

Ruth	Molly Windsor
Tom	Joseph Quinn
Jade	Stefanie Martini
Kai	Theo Barklem-Biggs
Shirley	Lisa Palfrey
Kippa	Elodie Wilton
Red Haired Girl	Emma White
April	Maureen Wild
Stephen	Derek Frood
Girl in Shower	Rachel Palmer

THE FILMMAKERS

Directed by	Claire Oakley
Written by	Claire Oakley
Produced by	Emily Morgan
Executive Producers	Paul Ashton, Mary Burke, Steve Jenkins, Zorana Piggott, Jim Reeve, Eva Yates
Director of Photography	Nick Cooke
Editor	Sacha Szwarc
Casting Director	Olivia Scott-Webb
Composer	Ben Salisbury
Line Producer	Filiz-Theres Erel
Production Designer	Sofia Stocco
Costume Designer	Holly Smart
Hair & Make-Up Designer	Adele Firth
Sound Designer	Ania Przygoda
Production Sound Mixer	Sara Lima

Logline

After Ruth moves in with her boyfriend in a remote holiday park, tensions rise as she makes an unsettling discovery that lures her into a spiral of obsession.

Short Synopsis

When reserved teenager Ruth (Molly Windsor) finds a smeared lipstick stain on her boyfriend Tom's (Joseph Quinn) mirror and a strand of red hair on his T-shirt, a sense of unease creeps into their caravan. Refusing to confront Tom with the discovery, Ruth tries to find the mysterious red-haired girl. When she starts to work with the confident and vivacious Jade (Stefanie Martini), her scarlet nails and the hint of red in her hair amplifies Ruth's growing fixation. Ruth tries to keep her misgivings at bay but her haunting suspicions begin to feed an obsession that threatens her relationship with Tom. As a distance opens up between them, Ruth finds herself both intrigued and fearful of getting closer to Jade. Little does she know something entirely different from jealousy may be haunting her...

Long Synopsis (1057 words)

Ruth (Molly Windsor), a self-contained and sensitive 19-year-old, arrives at the secluded holiday park where her boyfriend, Tom (Joseph Quinn), is working. It is an eerily idyllic place – hundreds of identical mobile homes shielded from the sea by sweeping sand dunes. Ruth is met by the eccentric park manager, Shirley (Lisa Palfrey), who is surprised by her arrival, and shown to Tom's van by Kai (Theo Barklem-Biggs), a hostile park worker who happens to be Tom's best friend. When Tom eventually arrives, the couple reunite tenderly, excited to be moving in together for the first time.

Ruth sets about making the caravan feel more inviting but is disconcerted when she finds a lipstick mark on the mirror. She rubs it away but as she is folding Tom's T-shirts she finds strands of long red hair. Her mind reeling, Ruth strips Tom's bed and marches to the laundrette where she meets the confident and compelling Jade (Stefanie Martini), who lives and works on the park. Later, over dinner, a tense uncertainty simmers between Tom and Ruth, who keeps quiet about her discovery. He placates her worries by being sweet and romantic and encouraging her to ask Shirley for a job.

The next day, Ruth sees a red-haired girl speaking with another worker on the park. She follows her, glimpsing the girl's bright red fingernails, before losing her in the maze of caravans. When Ruth visits Shirley about the job, she asks after the red-haired girl, but Shirley denies there's any such person.

Ruth sets to work, trying to shake off her anxious thoughts, and when she meets Jade again on a shift, she accepts her offer to have her nails painted to stop her from biting them. Jade's caravan is filled with beauty products and she has a large collection of wigs that fill one wall. Among them is a wig the same cut and colour of the red-haired girl. Ruth is suspicious of Jade but also intrigued.

Feeling empowered, Ruth returns home to Tom and tries to seduce him. But he doesn't approve of her new scarlet nails and is more interested in the flickering television. Later, Ruth is unable to sleep. She gets out of bed and begins to remove the nails but is disturbed by peculiar noises from underneath the caravan.

As time passes, Ruth's solitude and jealousy mingle with increasing intensity. Trying to ease her mind, she decides to venture into the sea with Kippa (Elodie Wilton), an 11-year-old girl who lives on the park. Ruth has never swum in the sea before and when the waves pull her out of her depth, she struggles to get back to shore.

Alone in the beach shower block, Ruth hears a nearby door creak open. Soon she starts to hear the sounds of love-making coming from a few cubicles down and, deeply uncomfortable, she rushes out of the block.

Ruth tries to find comfort in Tom but they end up in an argument and Tom storms off with Kai. With no one else to turn to, Ruth seeks out Jade. There in Jade's caravan, Ruth lets loose. But as she gets drunk and stoned, her eye is drawn to the red wig. She vomits in the toilet and, feeling somewhat better, returns to Jade, determined to act normal. Ruth and Jade dance together but when Ruth finds herself so close to Jade that they might kiss, she bolts.

Out in the dark, Ruth finds herself lost among plastic-covered caravans. Inside one of them she sees the red-haired girl rushing towards her. Terrified, Ruth runs home through the rain. The next morning Tom wakes Ruth and we sense that the distance between them is almost insurmountable.

When, one stormy night, an elderly woman goes missing, a search party is organised. Ruth searches alone, feeling increasingly vulnerable. She finds herself outside the van where she saw the red-haired girl and decides to go inside. The van is completely covered in plastic and while inside she sees the red-haired girl again, this time outside. Ruth gives chase and is led back to the beach showers. With feverish intensity, she is

compelled to recall what she saw in the cubicle when she was showering: two women having passionate sex - red hair, red fingernails... the memory torments her and she flees the shower block.

Out in the dunes, Ruth finds the elderly woman. She escorts her back to the main office where the rest of the search party are gathering. Jade confronts Ruth about the night she fled from her caravan. Conscious they are being watched by Kai, Ruth cuts the conversation short and returns home, feeling tearful.

Confused and upset, Ruth stops working and won't leave the caravan. In an attempt to numb her feelings, she walks into the freezing sea. It is a rough day and the waves soon overpower her. Under the water she is haunted by visions of red hair. Terrified, she emerges, soaking, and finds her way onto the beach where a group including Tom, Kai and Jade are preparing a bonfire for a party later that night. Jade catches sight of the shivering Ruth and tries to warm her up. On seeing the two women together, Tom storms off.

Ruth chases after Tom and he confronts her about their faltering relationship. She can't respond when he tells her he loves her and infuriated, he leaves, locking her inside the caravan. When Ruth realises that she's trapped, she breaks out through a window and determinedly makes her way to Jade's van. But Jade isn't there. Ruth lets herself in, puts on Jade's makeup and claims the distinctive red wig as her own. She sets off for the party on the beach.

The party is thumping and Ruth makes her way, unrecognised, through the crowd until she reaches the middle of the throng. She searches for Jade and spots her walking into the dunes. Ruth follows after her and they share a moment before being interrupted by the bangs of fireworks. The pair leave the party together and head further into the darkened dunes where they share a night of passion.

The next morning, Ruth wakes in Jade's bed: free of her fears and no longer haunted by her desires.



MAKE UP

People make themselves up in relation to available versions of what it means to be a person.

Liz Frost, *Young Women and the Body*

The Seed of the Story

Claire Oakley's meditation on sexual awakening was inspired by a dream she had of following a woman through maze-like streets, never quite able to catch up with her. The vision stayed with Oakley and she wrote the idea into a short film entitled *Bright Shadow*. On pitching the short back in 2013, Oakley was surprised to discover that the material was interpreted by others as a story about lesbian longing and desire. This revelation intrigued Oakley: "I became interested in the idea of someone who is unable to interpret their own desires and who has to delve into their unconscious in order to discover who they really are."

Oakley read about the confusion and uncertainty experienced by a lot of young women around identity and sexuality and was intrigued by the idea that girls are encouraged to contain and control their appetites and bury their sexual desires. "I can't help but think of myself and younger versions of myself, me in my teens and twenties," she says. "I wanted to write something for anyone who has surprised themselves with feelings that they didn't think belonged to them or anyone who has wanted something they didn't think they should want".

Oakley was particularly interested in the damage this repression might have on a teenager's burgeoning identity and wondered what would happen if these desires might, uncannily, find another way of expressing themselves.

The uncanny is nothing new or foreign, but something familiar and old-established in the mind that has been estranged only by the process of repression.

Sigmund Freud, *The Uncanny*

Oakley chose MAKE UP as the title because it means a lot of different things: it references the makeup in the film (the nails, the lipstick on the mirror), it hints at the couple and whether they will make up or break up, it talks to the psychological side of things, is Ruth making things up? And it references the self-discovery story, how we make ourselves up.

Use of Genre

"My films tend to be about things you can't quite put your finger on, about feelings that are inexplicable but that everyone knows well," says Oakley. "To express these feelings sometimes you have to step into the surreal."

Oakley used genre elements to create an experience that recaptured the tensions and terrors of being a teenager haunted by irrational, unconscious desires. It was important to Oakley to feel Ruth's apprehension

and anxiety, her vulnerability and claustrophobia, and for the audience to be as disturbed as she is by her surroundings.

“There are a few jumps and scares, but I was more interested in creating a disquieting tension,” says Oakley, who used carefully composed shots and detailed sound design to create atmosphere. “I wanted it to be a weirdly alluring, gripping experience where you have the constant feeling that something is coming for Ruth. For me the tools of genre were ways in which to get further inside Ruth’s head and to see her fears and desires”.

Location

Oakley uses setting as a key source of inspiration for her work. While she was writing she spent time photographing caravan parks and speaking to residents, and wrote drafts of the script while staying on site. “Wandering around the parks at night, I noticed there were plenty of opportunities to use the place in a thrilling and creepy way – for instance, the architecture can be used like a maze,” she says. “A caravan park has the capacity to be both dream and nightmare, with only a flimsy plastic wall as the line between the two.”

But the caravan park isn’t just a place you can get lost in. “It has great thematic value,” says Oakley, who wanted to use the caravan park’s repetitive, homogeneous architecture to contrast with the wildness of the sea and dunes. “We meet Ruth at the most important moment of her life so far. She has to make the choice between living a fake, prefabricated life or a free life in accordance with her desires. This was a big part of the storytelling for me, to be able to show Ruth’s decision visually in the surroundings”.

All the most interesting things in the world take place where the sea meets the land and you're between those two states of mind. On that border zone, you're neither one nor the other, you're both'.

J G Ballard

Producer Emily Morgan and Oakley visited every coastal caravan park in the West Country while looking for the right location. “Ridiculously, the park we ended up shooting on was the very first park we visited,” says Morgan.

The 30-strong British crew set up camp on the holiday park on the north coast of Cornwall, living during the shoot in rows of cabins with views over six miles of dunes and sea. The cabins doubled up as the production office, edit suites and prop stores, with the onsite nightclub (“The Dynamite Club”) transformed into a soundstage with a reconstructed caravan in the middle of it.

“It felt like we were all away on camp,” says Morgan. “The enthusiasm from the crew and the park staff was astonishing, there was a clarity and passion that is often muddied on bigger-budget films. With a low budget there is always an extra mile to go, but it’s nothing when everyone wants to do it.”

Casting

Casting director Olivia Scott-Webb started the casting process about a year before the shoot, “Ruth is a vulnerable lead, and her performance needed to be open, honest and unaffected,” says Scott-Webb, who suggested Molly Windsor after reading an early draft of the script. “She had just been in BBC One’s “Three Girls”, which she went on to win a Bafta for during the shoot, and I knew Claire would love her.”

“Molly’s audition embodied all the contradictions of a teenage girl: she was playful and serious, honest and secretive, self-conscious and bold,” says Oakley. “Her self-tape was mesmerising, and when we met in person I was amazed at her maturity and the depth of her observations.”

For the other characters, the line between strength and vulnerability is similarly thin, and Oakley looked for sensitive performances with a sense of ambiguity. “When we auditioned, I kept my eye out for performances with some kind of contradiction at their heart, where I could see the opposite of what was being performed,” says Oakley. “For instance, with Stefanie Martini, she gave this confident, almost brazen performance and yet you could feel that this character was struggling, that her confidence was a front for a much more sensitive person”.

Visual References

Oakley's references for the film were almost exclusively pictures by American photographer Todd Hido. "They have this thick atmosphere that I was interested in," says Oakley, "and they are strange and minimal and suburban. It felt exactly right for the world I wanted to create."

Production designer Sofia Stocco adds that they worked hard with the existing location to create the sense that "something is ever so slightly off, but you can't quite put your finger on what that is..."

Austrian painter Maria Lassnig also served as a reference for Oakley, so much so that her "Self Portrait Under Plastic" informed the story, inspiring the film's plastic-covered vans. "There was something about that sort of suffocation and repression that really stayed with me," says Oakley.



Maria Lassnig, "Self Portrait Under Plastic" (1972)

Oakley and director of photography Nick Cooke used Jessica Hausner's 2004 film "Hotel" as a touchstone. Cooke notes that they were especially inspired by the way Hausner uses the hotel "as a very simple but effective labyrinth".

Oakley's acute perception of the struggles of teenagers is expressed visually throughout the film. "I wanted to eroticise the make-up, the nails, the wig, and make them feel exciting and dangerous," she says of the motifs in the film. She sought consciously to use stereotyped representations of femininity to "see how they feel when we wear them. They can be confining and claustrophobic and at the same time empowering and liberating."

The shoot

The main challenge of the shoot was the British weather. With the majority of scenes being exterior and over a third of the film being shot at night, the crew had to be flexible enough to switch scenes depending on the weather. The small set build enabled some scenes to be shot inside but everything else was on location.

The caravan park pool was also used as a set, enabling the crew to safely achieve the underwater shots that were needed and couldn't be shot in the open sea.

The filmmakers collaborated with Falmouth University to offer a student training programme. "We had trainees in every single department," says line producer Filiz-Theres Erel, "and we had five days where students came, and we showed them around the set and they had talks from each of the heads of department."

The crew on the film was 50:50 in terms of gender. Of the 12 heads of department, eight were female.

Music + Sound

Oakley worked with acclaimed "Ex-Machina" and "Annihilation" composer Ben Salisbury on the subtly effective score. "We used a waterphone as our key instrument," says Oakley. "It was invented in the late 1960s and used in 1970s horror movies. It makes a kind of unhinged whale song and has been successfully used to communicate with orcas off the coast of Canada."

"We wanted the music and the sound design to really coexist so even down to the instruments I chose, I wanted it to feel like they could almost be in place in the world," says Salisbury. "The waterphone sounds like it could be made by the wind, and it's the same with these low, rumbling wood-winds which sound like they could almost be pipes or low rumbles coming from the weather."

Ben also used Tibetan bowls, flutes and organs whose sounds he distorted. "There's a sort of organ sound that comes in at the end that was actually made out of a bowed dulcimer put through various effects. And a lot of the low rumbling sounds are actually low flutes pitched down. In 'Make Up', 95 per cent of the music is just part of the atmosphere of the film."

“Make Up” invites us to become immersed in Ruth’s psyche and follow her down the rabbit-hole of her subconscious. Editor Sacha Szwarc notes that they worked on “bringing in sound design early on in the editing process”. Sound designer Ania Przygoda supplied Oakley and Szwarc with a palette of sounds, some of which she’d recorded on location. “We talked about starting off with sounds that are quite realistic,” says Przygoda, “and then, as the film progresses, going more into Ruth’s internal world.”

The location also fed into the creation of this soundscape - sometimes unexpectedly so. Sara Lima, sound mixer, and Darryl Peat, boom operator, found the wind to be stronger than expected on set and decided they could use it to their advantage, such that “the wind became almost like a character in the film.”



About the cast

MOLLY WINDSOR (RUTH)

Molly won the 2018 Bafta award for Leading Actress for her performance in BBC One mini-series “Three Girls”, directed by Philippa Lowthorpe and also starring Maxine Peake.

She is one of the 2017 Bafta Breakthrough Brits, and last year's Screen International Stars of Tomorrow. She hails from Nottingham and participated in the city's Actors Studio.

Molly starred as Hilde in Ibsen's "The Lady from the Sea" at the Print Room in Notting Hill and took a leading role in the four-part ITV series "Cheat" opposite Katherine Kelly. Other recent credits include independent film "The Runaways" in which she plays the lead opposite Mark Addy. Now 22, she took her first leading role at the age of 11, in the Bafta-winning "The Unloved" directed by Samantha Morton. Her other credits include feature films "When the Lights Went Out" and "Oranges & Sunshine".

Molly will next be seen opposite Martin Compston and Laura Fraser in the UKTV crime drama, "Traces."

JOSEPH QUINN (TOM)

Joseph Quinn will next be seen in HBO's "Catherine the Great" playing the role of Prince Paul, opposite Helen Mirren and Jason Clarke.

His previous television credits include BBC's "Dickensian", HBO's "Game of Thrones", BBC and Starz' "Howards End", adapted by Kenneth Lonergan, and most recently in the role of Enjolras in the BBC's adaptation of "Les Misérables" alongside Dominic West and David Oyelowo.

His stage work includes starring opposite Olivia Colman and Olivia Williams in "Mosquitoes" at the National Theatre, directed by Rufus Norris.

He was named as one of the Evening Standard's Rising Acting Stars in 2017 and as a Screen International Star of Tomorrow in 2018.

STEFANIE MARTINI (JADE)

Stefanie Martini is from North Somerset and graduated from Rada in 2015. Her TV credits have included the lead in Julian Fellowes' ITV drama "Dr Thorne", playing Mary Thorne opposite Tom Hollander. She also played Lady Ey in "Emerald City" for NBC, and the young Jane Tennison in "Prime Suspect 1973" (ITV).

Stefanie's feature film credits include "Crooked House", in which she starred alongside Glenn Close, Gillian Anderson and Max Irons, and "Hurricane", directed by David Blair.

THEO BARKLEM-BIGGS (KAI)

Theo's recent credits include BBC2 comedy "White Gold", new ITV drama "Cleaning Up" alongside Sheridan Smith and "Carnival Row" for Amazon.

He starred in the feature film "Farming", playing the role of Scum in director Adewale Akinnuoye-Agbaje's debut, and was also seen in hit comedy feature "The Festival", directed by Iain Morris. Other recent film credits include the role of Watson in feature film "Journey's End" alongside Sam Claflin and Asa Butterfield.

In TV, Theo has played leading roles in Bafta-nominated mini-series "Our World War", BBC3 sci-fi mystery drama "Tatau", Bafta-winning series "The Fades" (BBC) and Bafta-nominated drama "Silk" (BBC) among others.

Theo will next be seen playing the co-lead role of Ricky opposite Samson Kayo in the comedy "Sliced".

LISA PALFREY (SHIRLEY)

Lisa Palfrey recently starred in the returning role of Cynthia in hit Netflix comedy "Sex Education", directed by Ben Taylor.

In 2018, she played the role of Big Mama in the West End production of "Cat on a Hot Tin Roof", alongside Jack O'Connell, Sienna Miller and Colm Meaney. She also starred in Jack Thorne's "Junkyard" and on screen in

leading roles in “Hinterland” for the Fiction Factory, “The Bastard Executioner” for Fox 21, BBC hit crime thriller “Line of Duty” and Christopher Guest’s “Family Tree” for HBO and BBC.

Lisa is also known for playing the role of Maureen in Golden Globe-nominated feature film “Pride”, directed by Matthew Warchus. She will next be seen in the ITV drama “Wild Bill”, opposite Rob Lowe.

About the crew

CLAIRE OAKLEY (DIRECTOR / WRITER)

“Make Up” is Claire Oakley’s debut feature. Her four short films have played at more than 50 festivals worldwide and have been awarded multiple prizes. Her previous work also includes a short documentary about soprano Pumeza Matshikiza and an essay film shot entirely underwater, which she produced.

Oakley started her career assisting directors including John Crowley and Bernard Rose while working as a script reader. In 2014 she co-founded Cinesisters, a peer-to-peer mentoring group for female directors.

Oakley is currently writing a feature adaptation of Tessa Hadley’s short story “The Swan”, which has been developed with Torino Lab, Creative England and the BFI. She is also developing a BFI-backed adaptation of Laura Kaye’s debut novel, “English Animals”, with screenwriter Emily Marcuson. She is a 2019 Screen Star of Tomorrow.

EMILY MORGAN (PRODUCER)

Emily Morgan is a London-based producer developing a varied slate of projects through her company Quiddity Films, supported by a BFI Vision Award. In 2018, she won a Bafta for Outstanding Debut Producer for “I Am Not a Witch”, following on from a British Independent Film Award for Breakthrough Producer in 2017. “I Am Not a Witch” was a UK-French-Zambian-German co-production and premiered in Directors’ Fortnight at Cannes 2017. It went on to screen as the closing film of TIFF’s Discovery Strand and in Spotlight at Sundance 2018.

Until 2016, Emily was an in-house producer at the independent distributor Soda Pictures, where she worked on releases for the label Soda Film + Art and co-produced “Invention”, a feature film and series of art installations by artist filmmaker Mark Lewis set in Brazil, Canada and France. The film premiered at TIFF, alongside exhibitions at the Louvre in Paris, the Bienal de São Paulo and Toronto’s Power Plant Gallery.

Emily is a graduate of the National Film and Television School Producing MA and previously worked in distribution for Studio Canal and as a freelancer for companies such as The Bureau, Hot Property Films and Steel Mill Pictures. Her production credits include “Weekend” by Andrew Haigh, “Identicals” by Simon Pummell, “Innocence of Memories” by Grant Gee and “Gozo” by Miranda Bowen. She was featured as a Screen International Star of Tomorrow in 2015 and a Future Leader in 2018.

NICK COOKE (DIRECTOR OF PHOTOGRAPHY)

Nick is known for “Pikadero” which won, amongst other awards, the New Director award at San Sebastián 2015 and the Michael Powell award at Edinburgh 2015, “Butterfly Kisses” which won the Crystal Bear at Berlinale 2017 and Amazon Prime’s India/UK co-production “The Hungry”. Other projects include the Academy Award-winning animation “Miss Todd” and hugely successful short film “Mass of Men” which won 37 awards.

Nick has shot extensively abroad, in India, Pakistan, Turkey, Dubai, Singapore, Swaziland, Zimbabwe and Kenya, so he is used to working in a variety of languages alongside a number of different cultures and world views.

Starting his career as a camera assistant for the BBC, he was later awarded a Kodak Scholarship which enabled him to study and specialise in cinematography at the National Film and Television School under the tutelage of Brian Tufano BSC and Stuart Harris.

He recently shot director Ben Sharrock’s feature “Limbo” for Film 4 and the BFI. He continues to work on a variety of short, experimental and documentary projects. This year, Nick has been shooting comedy TV series “Piss Off, I Love You”, directed by Jessie McCormack, and a drama for BBC.

SACHA SZWARC (EDITOR)

Sacha Szwarc is a film & television editor based in London. Born in Los Angeles to a British mother and French father, he lived in America for 18 years before moving to Paris to pursue his passion for cinema.

After completing a BA with honours in Film History & Theory, he left for London and began his career as an assistant editor at Speade, a post-production company for commercials founded by editor Sam Sneade (“Sexy Beast”, “Birth”). There he rose to the role of editor and honed his skills on numerous award-winning campaigns, collaborating with experienced directors such as Frank Budgen, Ed Morris & Pedro Martin-Calero.

Sacha has since moved further into film and TV, where he has worked across a diverse range of projects. His credits include such series as Peter Moffat’s “The Last Post” (BBC1), David Hare’s “Collateral” (BBC2 / Netflix) and Levi Addai’s “Dark Money” (BBC1).

OLIVIA SCOTT-WEBB (CASTING DIRECTOR)

Olivia Scott Webb has recently finished working on Joanna Hogg’s latest project “The Souvenir”, which won the Grand Jury Prize at Sundance in 2019. It stars Tilda Swinton and Tom Burke and introduces Honor Swinton-Byrne as the lead actress.

Prior to that Olivia worked on “The Letter for the King”, an eight-part Netflix Original TV series based on the well-loved Dutch novel by Tonke Dragt and produced by Paul Trijbits of FilmWave and Chris Clark (“All the Money in the World”).

Further credits include “The Mercy” starring Colin Firth and Rachel Weisz and produced by Blueprint Pictures, “Limehouse Golem”, starring Bill Nighy, Douglas Booth and Olivia Cooke and produced by Number 9 Films, and “Crashing” and “Fleabag” series two, both written by and starring the award-winning Phoebe Waller-Bridge. For her work on “Fleabag”, Olivia was awarded an Emmy at the 71st Awards Ceremony this year.

Olivia is currently working on another Netflix TV series, a film with Studio Canal and “The Souvenir: Part 2”.

BEN SALISBURY (COMPOSER)

Ivor Novello-winning and Emmy-nominated composer Ben Salisbury is one of the country’s leading film and TV composers, with recent credits including Alex Garland’s Oscar-winning film “Ex Machina” and “Annihilation”, Ben Wheatley’s “Free Fire” starring Brie Larson, “Beyonce: Life Is But a Dream”, and Netflix’s “Black Mirror”.

Most recently, Ben has scored the eight-part thriller series “Hanna” for Amazon Studios and NBC Universal, and upcoming feature “Luce”, starring Octavia Spencer and Naomi Watts.

His nominations include an Emmy for his 007-influenced music for “The Wildlife On One”, and an ASCAP and two World Soundtrack Awards nominations for “Ex Machina”. He won Best Music Video Award at The Missoula International Wildlife Film Festival for his score for “Natural Tracks”; and further awards for Natural World-Transylvania at the Montana International Wildlife Film Festival and for Nature’s Great Events at the Jackson Hole Wildlife Film Festival.

FILIZ THERES-EREL (LINE PRODUCER)

Filiz-Theres Erel is a Film & Television Production Manager & Line Producer based in London, UK. Born in Austria to an Austrian Mother and a Turkish Father, she lived in Austria for 18 years before moving to London to pursue her passion for cinema.

After completing a BA with honours in Film & Drama at the University of Kent, she left for London and completed 1 year at a London-based Film School. Upon finishing the course, she started her journey in the freelance world and quickly found her way into the production office as a Production Assistant on her first

Feature Film ("Still Life"). This was followed by a fast progression from Production Coordinator to Production Manager and recently, Line Producer on a diverse range of projects.

Joanna's projects include, "Miss you Already", "Free Fire", "Teen Spirit", "How to Build a Girl".

SOFIA STOCCO (PRODUCTION DESIGNER)

Production designer Sofia is known for her work in independent British film. Twice nominated for design awards, her recent work includes "Monster", selected at Cannes Frontières Co-Production Market for feature development, "Orgy", being developed for a TV series with Clerkenwell Films and the BBC, and "The Isle", which has been released in cinemas in the US and the UK.

Sofia's early influences were contemporary dance and theatre. Movement, art and visual narrative provided the basis for her development as she won scholarships at the Prague film school and then Central St Martins.

Sofia is committed to homegrown independent British cinema and has worked with young filmmakers across the British Isles. Her work particularly focuses on dramas, period films, adaptations and stylised comedies.

Alongside her design work, Sofia is passionate about supporting women in film, including those behind the camera. She has worked on many incredible projects led by women including, most recently, "A Battle of Waterloo" for the Bumble and Female Film Force initiative, a film that explores the lives of secret female soldiers in the British Army in 1815.

HOLLY SMART (COSTUME DESIGNER)

Holly began her career working in several costume department positions under prestigious designers such as Jane Petrie, Annie Hardinge, Odile Dicks-Mireaux and Keith Madden. Credits include various episodes of "Black Mirror", "'71" with Jack O'Connell, the second series of "The Crown", and "Denial" with Rachel Weisz. She stepped up to work as Assistant Costume Designer to Jane Petrie on "Suffragette" starring Carey Mulligan, Helena Bonham Carter and Ben Whishaw and "Genius" with Colin Firth, Nicole Kidman and Jude Law.

Holly's first feature as a designer was "The Pass", directed by Ben A. Williams, produced by Duncan Kenworthy, with Russell Tovey and Arinze Kene, followed by short films including "How (Not) to Rob a Train" with actress/director Anna Maguire and "Pregnant Pause" with director Alice Seabright and Faye Gilbert's "Zero", a Microwave film for BBC Films and the BFI.

In 2018 she designed Shola Amoo's "The Last Tree", produced by Myf Hopins for the BFI, which was selected for 2019 Sundance Film Festival.

Holly's last credit is Romola Garai's directorial feature debut "Amulet", produced by Matthew James Wilkinson and starring Imelda Staunton, Carla Juri and Alex Secareanu.

ADELE FIRTH (HAIR & MAKE-UP DESIGNER)

Born and brought up in West Yorkshire, Adele trained as a hairdresser for nine years from the age of fifteen, gaining a number of qualifications within this time as well as competing in many international hairstyling competitions across the UK.

She went on to do a make-up course at York College and, from an initial on-set work experience placement on the long-running soap opera *Emmerdale* as part of her course, she has gone on to work on many television productions. Starting out on a Make-up Artist and Hairstylist on shows including *Life on Mars*, *Cranford* and *Great Expectations*, Adele then worked as a Makeup Supervisor on *The Paradise*, *Raised by Wolves* and the phenomenally successful *Downton Abbey*, for which she won two Emmy Awards.

As a Hair & Make-up Designer in her own right Adele has designed shows including *Free Reign* – nominated for a Daytime Emmy Award for Outstanding Hairstyling – *Time Wasters*, *Enterprise* and the upcoming *Anne*, starring Maxine Peake, for World Productions and ITV. Adele is currently designing a BBC One drama called *Life*, for Drama Republic.

ANIA PRZYGODA (SOUND DESIGNER)

Ania Przygoda is an award-winning sound editor. She won Best Sound Designer at Underwire Film Festival 2014 and was nominated for the prestigious Verna Fields Golden Reel awarded by Motion Picture Sound Editors association in Los Angeles.

She was a sound effects editor on “I Am Not a Witch” by Rungano Nyoni, which premiered at the Cannes Film Festival in 2018, and a feature documentary, “Almost Heaven”, by Carol Salter, which had its world premiere in the Official Selection at Berlinale 2017.

In 2015, “Pikadero”, a feature she has worked on, premiered in the New Directors competition at San Sebastián International Film Festival. In the same year, “Dancing in Circles”, a short she worked on the year before, won a Bafta Cymru.

Ania graduated with an MA in Sound Design for Film and Television from the National Film and Television School in the UK.

She has worked as a sound designer, sound editor and dubbing mixer on numerous films both shorts and features. She has also worked on commercials for Dr. Martens and Vice.

SARA LIMA (PRODUCTION SOUND MIXER)

Sara Lima is a London-based sound recordist and production sound mixer working in feature films as well as in documentaries.

Recently, she has been doing location sound for a new feature documentary about autistic children, based on the book “The Reason I Jump”. Prior to that, she worked on Emily Harris feature “Carmilla”, in addition to Simon Baker’s drama, “90 Minutes”.

Sara has worked in many places around the world and has experience of shooting in Brazil, China, Cuba, Estonia, France, Ghana, Greece, India, Ireland, Italy, Jordan, N. Ireland, Norway, Peru, Poland, Qatar, Sierra Leone, Switzerland, UAE (Dubai), USA, UK.

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