



EDIE

CAPE WRATH FILMS PRESENTS

A SIMON HUNTER FILM

SHEILA HANCOCK KEVIN GUTHRIE

WENDY MORGAN AMY MANSON PAUL BRANNIGAN

CASTING DIRECTOR JEREMY ZIMMERMANN MUSIC COMPOSED & CONDUCTED BY DEBBIE WISEMAN

COSTUME DESIGNER GEORGINA NAPIER PRODUCTION DESIGNER CHRIS RICHMOND

SOUND DESIGNER SEBASTIAN MORSCH VISUAL EFFECTS SUPERVISOR JEAN-MICHEL BOUBLIL

DIRECTOR OF PHOTOGRAPHY AUGUST JAKOBSSON IKS EDITED BY OLLY STOTHERT

CO PRODUCER TIM DENNISON PRODUCER MARK STOTHERT

SCREENPLAY BY ELIZABETH O'HALLORAN

DIRECTED BY SIMON HUNTER



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Synopsis

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102 min

Drama

Completed March 2017

Edith Moore (Edie) is a bitter, gruff woman in her eighties. In the months following her husband George's death, Edie's strained relationship with her daughter Nancy begins to worsen. The question over Edie's future looms large; while Edie tries hard to convince Nancy she can manage fine by herself, Nancy is making plans for her mother to move to a retirement home.

Edie feels like it is the beginning of the end. It seems she will die with all the regrets of her past intact and one regret haunts her most of all. When Edie was married, her father planned a climbing trip for them in the Scottish Highlands. Edie yearned to go, but her husband George, a difficult and controlling man, made her stay at home, nearly thirty years later, Edie decides to make the trip herself alone.

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Production Stills



Edie

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Edie, Fionn Loch & Mt. Suilven

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Jonny

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Edie

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Jonny & Edie

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SHEILA HANCOCK CBE : Edie

Sheila's extensive career spans theatre, radio, television and film, and she is also now enjoying a career as a writer and features presenter. She has been honoured with two Lifetime Achievement Awards: Women in Film and Television, and The Lady Ratlings as well as an OBE for services to drama in 1974, with a CBE following in 2011. As well as performing extensively for the Royal Shakespeare Company and the Royal National Theatre, Sheila was the first woman Artistic Director of the RSC tour, and the first woman to direct in the Olivier Theatre, National Theatre. She was also associate Artistic Director of the Cambridge Theatre Company.

Sheila's previous work in films ranges from *The Boy in the Striped Pyjamas*, *Love and Death on Long Island* and *Yes, to Carry on Cleo* and *3 Men and a Little Lady*. Sheila was nominated for a BAFTA for her performances in *The Russian Bride*, and the BBC series *Bedtime*. She has just finished filming on the Sky comedy drama *The Dali and the Cooper* and other Television work includes *Before I Call You In*, a monologue for television written especially for her by Hugo Blick; *Delicious*, *Endeavour*, *New Tricks*, *Hustle*, *The Catherine Tate Show*, *Nellie and Melba*, *Moving On*, *Just Henry* and *After Thomas*, as well as presenting a number of documentary features.

Sheila's work as an author includes *The Two of Us*, (Author of the Year Award); its follow up *Just Me*; *Ramblings of an Actress*, and most recently her debut novel *Miss Carter's War*.

[Sheila Hancock - IMDB](#)

[Sheila Hancock - Website](#)

Cast



KEVIN GUTHRIE : Jonny

Kevin is a Scottish actor. His best known roles are Ally in *Sunshine on Leith* (2013) and Ewan in Terence Davies's 2015 film *Sunset Song*. He also performed the lead role in *Peter Pan* at King's Theater, Glasgow, in 2011.

Kevin attended the PACE Youth Theatre in Paisley and appeared in small roles in television and film. He studied at the Royal Conservatoire of Scotland (then the Royal Scottish Academy of Music and Drama). He left after receiving the title role in the National Theatre of Scotland's production of *Peter Pan* in 2010, graduating later in 2011 with a BA in Acting.

Alongside theatre work, including a role in 2013's *Macbeth* starring James McAvoy at Trafalgar Studios, Kevin had a starring role in 2013's musical drama *Sunshine on Leith*. He appeared in the pilots of the British sitcoms *Two Doors Down* (2013) and *Miller's Mountain* (2014), although did not participate in the shows when they went to series in 2015-2016. In 2015 he acted in Robert Carlyle's directorial debut *The Legend of Barney Thomson* and in the role of Ewan Tavendale in Terence Davies's adaptation of the novel *Sunset Song*, opposite Agyness Deyn.

In 2016 Kevin starred in Gillies MacKinnon's remake of the 1949 Ealing Studios classic *Whisky Galore!* In 2017 he will appear in Christopher Nolan's World War two epic *Dunkirk*.

[Kevin Guthrie - IMDB](#)

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AMY MANSON : Fiona

Amy is a Scottish actress, known for portraying Alice Guppy in Torchwood, Abby Evans in Casualty, Lizzie Siddal in Desperate Romantics, Daisy Hannigan-Spiteri in Being Human, Medea in Atlantis, and Merida in the fifth season of the ABC fairy tale drama series Once Upon a Time. Manson made her film debut in Pumpkinhead: Blood Feud, and has also appeared in the horror film Blood Monkey and the short film Smile Emily.

On television, she played Alice Guppy in two episodes of Torchwood, and appeared as Abby Evans in nine episodes of Casualty. She has guest-starred in episodes of Doctors, The Bill and My Family.

Amy played Lizzie Siddal, muse, wife and lover of Dante Gabriel Rossetti, in the BBC Two period drama Desperate Romantics. She appeared as the vampiress Daisy Hannigan-Spiteri in series two of Being Human, alongside Desperate Romantics co-star Aidan Turner.

Amy played Ginger Corrigan in the 2010 adaptation of Agatha Christie's Marple: The Pale Horse and also played Fleur Morgan in Outcasts, an eight-part series by Kudos for BBC One. In 2011, Amy portrayed Leah in the third series of Misfits and Emma "Whirly" Tyson in the BBC drama Young James Herriot.

Amy Manson - IMDB



PAUL BRANNIGAN : McLaughlin

Paul began his film career as Robbie in the 2012 Ken Loach dark comedy film, The Angels' Share, which is set largely in Glasgow and the Scottish Highlands. He was nominated for a BAFTA Scotland award for Best Actor for this role. Paul was originally cast in a one-off appearance in the BBC Scotland soap opera River City, but in spring 2013 returned for a recurring role as Gareth O'Connor. He left the programme in September 2013.

Paul had parts in the movies Under the Skin and Sunshine on Leith, and in 2014 appeared as Scotty in the fifth series of Irish crime drama Love/Hate, as Michael in the UK thriller Beyond and as Kevin in the 2017 thriller The Dark Mile.

Paul Brannigan - IMDB



WENDY MORGAN : Nancy

Wendy appeared at the National Theatre as Tamar in Peter Shaffer's Yonadab and in the title role in Martine by Jean-Jacques Bernard, for which she received Olivier and Evening Standard Award nominations. Other NT productions featuring Wendy have included A Streetcar Named Desire, Bacchae, Carrington, You Can't Take It With You, As I Lay Dying, The Pied Piper, Coriolanus, and Animal Farm.

Other work in theatre includes: The Invisible Woman/Like Mother, Marilyn and Ella, Pack Up Your Troubles, The Winslow Boy, The Merchant of Venice, A Christmas Carol, My Mother Said I Never Should, Road to Nirvana, Romeo and Juliet, The Woman Who Cooked Her Husband, Oh, What a Lovely War!, Othello, As You Like It, Stars in the Morning, The Passing Out Parade and Crimes of the Heart. In London's West End she appeared in Piaf.

Wendy appeared again at the NT in Phèdre at the Royal National Theatre, as Panope in 2009 and in Henry IV, Part 1 and Part 2 at the Theatre Royal, Bath as Lady Mortimer/Doll Tearsheet in 2011.

Wendy Morgan - IMDB

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Film Makers



SIMON HUNTER : Director

After graduating from Film school Simon went on to write and direct a handful of short films – one of which, Wired immediately prompted British Screen to invest in his feature length project LIGHTHOUSE. With the additional help of Winchester Films the \$2.5m film went on to win prizes at many acclaimed European film festivals. The New York Post called it 'as suspenseful as anything in recent history'. Quoted as having directed 'one of the scariest low budget movies of the year.'

Simon joined with Infinity Producer Mark Stothert to direct his first commercial, a clever take on Sony Playstation's Double Life for the Lothian Health Board. It has been recognized by Shots for its strong impact and he was selected for most promising newcomer.

LIGHTHOUSE caught the eye of Saatchi and Saatchi's Bob Isherwood at their New Directors Showcase in Cannes, who says 'Few films demonstrate so effectively how tension gets attention. The tension is dynamic'. Simon has gone on to direct commercials for British Heart Foundation, British Airways, Royal Sun Alliance, Postbank, the Raindance Film Festival and many more.

It was after a long three years working on the science fiction movie The MUTANT CHRONICLES, produced by Edward R Pressman that Simon began developing his passion project Edie. Simon splits his time between Berlin and London but often can be found in the mountains of Scotland. He is represented by the Dench Arnold Agency in London and the United Talent Agency in Los Angeles.

[Simon Hunter - IMDB](#)

[Simon Hunter - Website](#)



MARK STOTHERT : Producer

After doing a brief spell in an advertising agency Mark went into advertising film production working with director Terry Stone as his assistant, graduating to the position of producer in only nine months. They then joined Haggard and Phillips production company where he produced for Piers Haggard and Chris King; here he met Director John S Clarke.

After a year Mark and John left to form John S Clarke Productions where as a team they worked for fifteen years producing a multitude of award-winning commercials, traveling the world and producing a body of creatively acclaimed work with challenging logistics. Working for clients including BMW, British Airways, Vauxhall, BT, Shell and Sainsbury's amongst others.

Mark left John S Clarke in 2000 to start Infinity where in a short time he has built up a strong group of experienced, talented directors. Infinity continues to grow in output and reputation.

[Mark Stothert - IMDB](#)

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AUGUST JAKOBSSON ÍKS : Director of Photography

August is an Icelandic DP who studied Cinematography at The American Film Institute in Los Angeles, soon after he worked up very quickly in to the Camera Department as a loader and then into focusing. August began shooting music videos as well as live concerts for artists including Guns N' Roses and Nirvana.

August toured with the American rock band Guns N' Roses worldwide for three years filming a documentary about the rock stars life style, including 130 Guns N' Roses live performance multi camera concerts.

August has shot four feature films, Fiasco (Dir. Ragnar Bragason), Dramarama (dir. Dagur Kári, Ragnar Bragason to name a few), Pop In Reykjavik (dir. August Jakobsson) and Levottomat (dir. Aku Louhimied). August has worked on commercial campaigns for MBNA, Porsche, Mercedes-Benz, Samsung and Ford.

August Jakobsson ÍKS - IMDB

August Jakobsson ÍKS - Website



DEBBIE WISEMAN MBE : Music & Conductor

Throughout the past 20 years, there are probably few people in the UK who have not heard a theme from one of Debbie's films or television productions. Whether it is watching Stephen Fry bring to life Oscar WILDE for the big screen, hearing the latest political commentary on a Sunday morning with Andrew Marr, or revelling in the Tudor world of Thomas Cromwell in WOLF HALL, Wiseman has gifted us iconic themes of beauty and passion, love and laughter.

Her credits, over 200 of them, for the big and small screen, include WOLF HALL, JUDGE JOHN DEED, WILDE, HAUNTED, OTHELLO, TOM & VIV, JEKYLL, THE INSPECTOR LYNLEY MYSTERIES, THE PASSION, THE GUILTY, BEFORE YOU GO, ARSENE LUPIN, TOM'S MIDNIGHT GARDEN, LOST CHRISTMAS, THE PROMISE, A POET IN NEW YORK, THE ANDREW MARR SHOW, THE CORONER and EDIE director Simon Hunter's first feature LIGHTHOUSE.

Debbie is a Visiting Professor at the Royal College of Music and is Classic FM's composer in residence.

Debbie Wiseman - IMDB

Debbie Wiseman - Website



ELIZABETH O'HALLORAN : Screenplay

A graduate of London Film School, alongside EDIE (2017), Elizabeth's credits include graduation short FUGUE (16mm, Galway International Film Fleadh) and The MINIATURE MAKERS (2017), an arts/culture documentary filmed in Chicago, the UK and Ireland.

She is currently developing a number of projects including an African-based feature film with Simon Hunter.

Elizabeth O'Halloran - IMDB

Elizabeth O'Halloran - Website



OLLY STOTHERT : Editor

Olly Stothert began his editing career in London and now he takes his work all over the world. Cutting his teeth in Soho's ad-land, he has worked on many UK and international commercials and his past clients include Audi, Gillette, Axe and Vodafone.

Stothert moved in to feature films in 2013 with the award winning TRAFFICKER (2013), the award winning UNLUCKY PLAZA (2014), Hollywood horror THE OFFERING (2014), the Pakistan and Urdu film MY PURE LAND (2015). Olly is also a founding member of the editing collective FLOCK creating new waves in post production

Olly Stothert - IMDB

Olly Stothert - Website

Film Location



Mt. Suilven



Glencanisp estate

Mt. Suilven, Scottish Highlands

Suilven (Scottish Gaelic: Sula Bheinn) is one of the most distinctive mountains in Scotland. Lying in a remote area in the west of Sutherland, it rises almost vertically from a wilderness landscape of moorland, bogs and lochans known as Inverpolly National Nature Reserve.

Suilven forms a steep-sided ridge some 2 km in length. The highest point, known as Caisteal Liath (the Grey Castle in Scottish Gaelic), lies at the northwest end of this ridge. There are two other summits: Meall Meadhonach (Middle Round Hill) at the central point of the ridge is 723 m high, whilst Meall Beag (Little Round Hill) lies at the southeastern end.

In 2005 Glencanisp estate, of which Suilven forms part and the neighbouring Drumrunie estate, were bought by the local community with the help of the John Muir Trust. The Assynt Foundation aims to create local employment and safeguard the natural and cultural heritage for the benefit of the community and future generations, and for the enjoyment of the wider public

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Lochinver estuary



Culag Woods Lochinver

Lochinver, Scottish Highlands

Lochinver (Loch an Inbhir in Gaelic) is a village on the coast in the Assynt district of Sutherland, Highland, Scotland. A few miles northeast is Loch Assynt which is the source of the River Inver which flows into Loch Inver at the village.

Sitting on a sheltered bay north of Ullapool in the wilds of the far north west, the town splits into three parts: the harbour, the village, and Baddidarrach, along the shore of Loch Inver.

*"I nod and nod to my shadow and thrust
A mountain down and down.
Between my feet a loch shines in the brown,
Its silver paper crinkled and edged with rust.
My lungs say No;
But down and down this treadmill hill must go.*

*Parishes dwindle. But my parish is
This stone, that tuft, this stone
And the cramped quarters of my flesh and
bone.
I claw that tall horizon down to this; And suddenly
My shadow jumps huge miles away from me."*

— Climbing Sulven by Norman MacCaig

FAQ

1. Did Sheila Hancock actually climb the mountain?

At the very start of the writing process I knew we had to find an actress of enormous talent but also someone who could actually climb the mountain that was at the centre of our tale. Somehow the audience always knows when you are deceiving them, I've done countless visual effects in my career but this movie I wanted to be 100% authentic, but how would I get an actress of around 83 up a mountain in Sutherland? I remember the day we discussed this with our casting director Jeremy Zimmerman and I mentioned Sheila Hancock and he replied I've just seen her on stage in Grey Gardens she was bouncing around like an eighteen year old." I thought this is who we want for Edie. A couple of months later and Sheila was embarking on a 14 kilometre trek to the base of Suilven mountain followed by an extremely tough ascent on a very steep ridge. I remember going up with the first AD a few weeks before and he said "you'll never ever get an actress of 83 up here, never!" But Sheila was determined I mean I could see it in her eyes when I first met her. She was determined and I mean bloody determined.

2. How did Sheila train for the role?

The moment Sheila decided to climb the mountain she went straight into training, she went to the gym, she had special nordic walking training. As soon as we could we fitted her with the Hanwag mountain boots that her character was to wear in the movie. Every time I spoke to her she proclaimed "I've been training!" I knew she would do it, she had made up her mind. It was an incredible thing to witness. I don't imagine there are many actress's of 83 anywhere in the world who have climbed all that way with us. On top of this Sheila had many gruelling scenes to shoot, at night in driving rain, sequences of rowing and cycling as well as appearing in almost every single scene. That's shooting long days often over 14 hours everyday, six days a week for five weeks straight...and a 14 kilometre hike followed by camping out in the wilds for two nights then climbing one of the steepest mountains in Scotland.

3. What was your first impression when you saw the mountain for real?

Well I had climbed the mountain when I was very small so I knew it pretty well. Actually the first thing I thought when I saw the mountain at the start of the shoot in April was, "holly shit it's covered in snow!...lets hope Sheila arrives in the dark" It's a stunning mountain just child like which is why I picked it. Magical and simple. The name means "the Pillar" when translated from the Norse language.

4. Did climbing for real help achieve the performance?

I am sure it did. How could it not? I think the final shots of Sheila in the film were helped tremendously by the climb, I think this was Sheila's lowest point of energy she was just out on her feet and that's exactly the feel I wanted for the final shots. I was keen to avoid a happy bouncy end, it was more a reflective, poignant moment, Edie has done what she came for and this is possibly the most special moment at the tail end of an unfulfilled life.

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5. What was it like working with Sheila Hancock and Kevin Guthrie?

Hard work but in a good way, they are both so bright, smart and intuitive. It was great for the film, they were always in the story, they both had a very strong sense of narrative which helped me so much. We spent one long Sunday talking through the parts just before we shot and I think that really cemented the characters, we came up with many inspired ideas that day. Kevin really is a fine actor, what I love about him is that he's playing this young man, Jonny trying to make sense of the world and his place in it, but we glimpse the hidden little boy every now and then. Just little glimpses of what he must have been like as a seven year old and it makes his character so endearing. With Sheila as well, she can really keep you on your toes as she's written, directed and performed at the highest levels. I think that came through in her performance. She was incredibly disciplined and always brought something new to each scene, particularly in the visual sequences at the end. You can't just walk through the wilderness, what are you thinking? What has just happened? What memories does this invoke? Sheila was just fantastic with these scenes and added so much.

6. What were the challenges you faced while shooting in these difficult locations?

Many, time is always a problem, but I think the sheer number of difficult locations was our biggest challenge. One minute we were lugging equipment to a remote disused cottage to film the cottage (Boothy) scene, the next we were out at sea with Sheila and Kevin filming them fish, then of course we had to take an entire film crew and an 83 year old actress up a mountain. We decided to take the climb in stages as in the film. We camped out on two separate nights. This was a huge logistical challenge with all our equipment, Zeiss lenses weigh a ton and we had to carry everything, on top of that we had to get the crew fed, and everyone sleeping happily under the stars. I remember being woken early one morning at camp site hearing Sheila proclaim "blood hell it's freezing" and I just sank back into my sleeping bag thinking we should have got Sheila a goose down bag not a cheap synthetic one.

7. What sort of people might enjoy watching Edie?

I think actually the film appeals to many young people. There is something inspirational about the film, something about setting your mind to something and seeing it through. It's timeless. I wanted the film to be a mood piece as well as a narrative story. The final half hour is almost without dialogue, the visuals, the music and most importantly the performance keeps you riveted to the screen. But at its heart it's a very simple tale, it was always meant to be. I didn't want a very narrative story with lots of twists and turns, it's a gentle, simple but not simplistic tale that sets it out from the crowd. I think it will remind people about their parents and their hopes and dreams, ambitions achieved or not... Life doesn't always deliver what you hope for when you're young. In that sense it's a bitter sweet tale but I believe a very accessible one.

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Contact

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Twitter

Instagram

IMDB

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Appendix

Short Synopsis

Faced with the prospect of life in an old folks' home, eighty three year old Edith Moore sets off to rekindle her fond memories of childhood by heading to Scotland to climb a mountain.

Medium Synopsis

Edith Moore (Edie) is a bitter, gruff woman in her eighties. In the months following her husband George's death, Edie's strained relationship with her daughter Nancy begins to worsen. The question over Edie's future looms large; while Edie tries hard to convince Nancy she can manage fine by herself, Nancy is making plans for her mother to move to a retirement home.

Edie feels like it is the beginning of the end. It seems she will die with all the regrets of her past intact and one regret haunts her most of all. When Edie was married, her father planned a climbing trip for them in the Scottish Highlands. Edie yearned to go, but her husband George, a difficult and controlling man, made her stay at home, nearly thirty years later, Edie decides to make the trip herself alone.

Technical Specifications

Runtime	102mins
Sound Mix	Dolby Digital
Color	Color
Aspect Ratio	2.35 : 1
Camera	Arri Alexa Mini & Arri Amira, DJI Inspire 2, Zeiss master prime lenses
Cinematographic Process	4K Ultra HD
Printed Film Format	D-Cinema