



WITHERING HEIGHTS

EDUCATION PACK

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Emma Rice and the Wise Children Rehearsal Room

All photos by Steve Tanner

WELCOME!

Welcome to the education pack for *Wuthering Heights*.

Based on the novel by Emily Brontë, and adapted and directed by Emma Rice, *Wuthering Heights* is a Wise Children, Bristol Old Vic, National Theatre and York Theatre Royal production.

We've packed this full of information so you can discover more about the production and the people who make it happen.

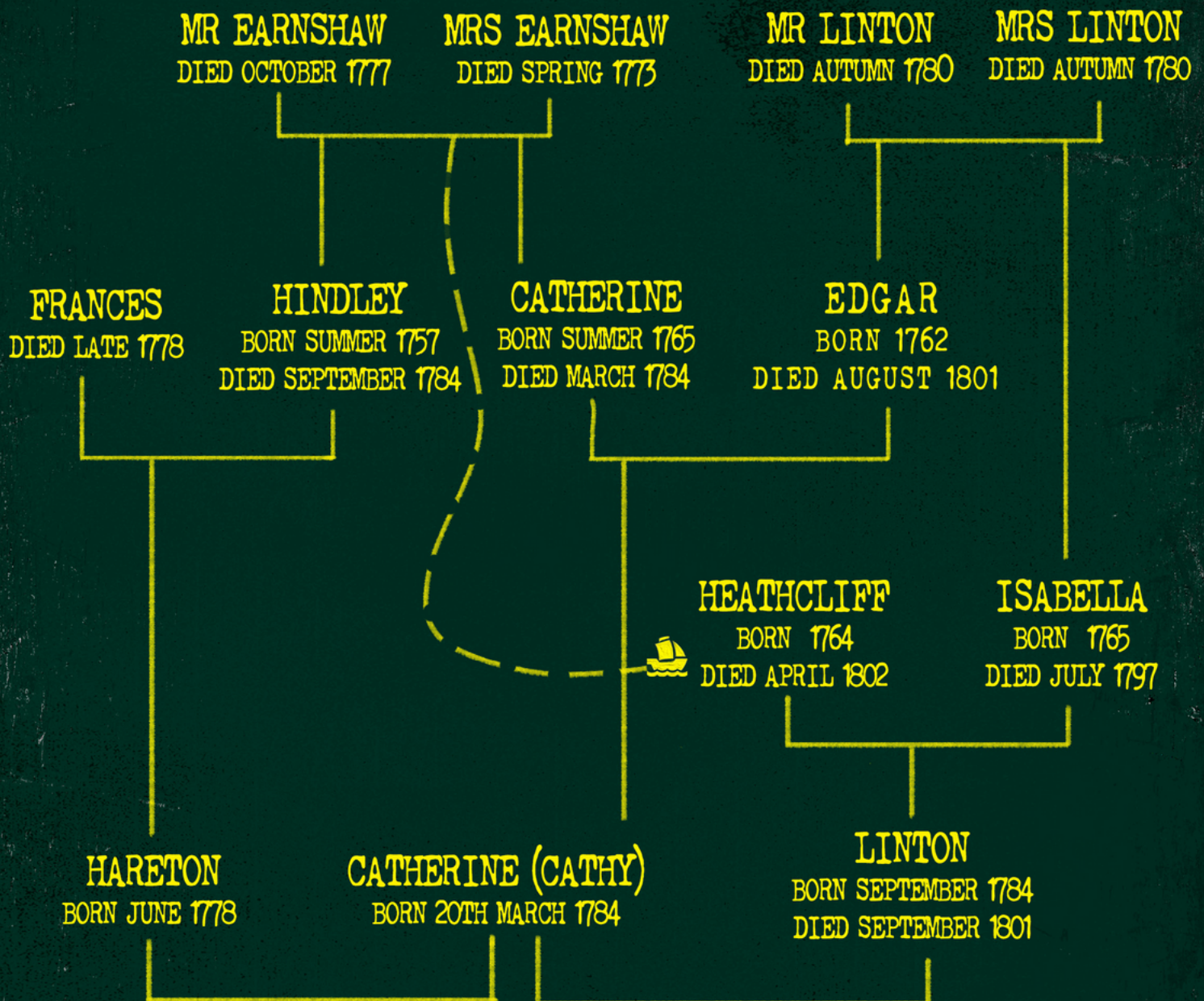
Enjoy!

WISE CHILDREN X



Lucy McCormick as Catherine

THE WUTHERING HEIGHTS FAMILY TREE



SYNOPSIS

Wuthering Heights - Background

Emma Rice has created a theatrical adaptation of Emily Brontë's *Wuthering Heights*, which was published in 1847 under the name Ellis Bell. Emily was the sister of Charlotte Brontë, who wrote *Jane Eyre* and *Villette*, and of Anne Brontë, who wrote *The Tenant of Wildfell Hall*. The sisters lived at the parsonage in Haworth, West Yorkshire, with their father and three other siblings who all died in childhood. The Brontë sisters first published their work under male pseudonyms: Ellis, Currer and Acton Bell, and were not credited under their real names until much later. The setting of *Wuthering Heights* takes inspiration from the blustery Yorkshire surroundings of the Brontë's family home, and the subject matter is inspired by Emily's own experiences of death, loss and longing.

Prologue

We meet Mr Lockwood, the new tenant of Thrushcross Grange, out on the Yorkshire Moors in the middle of a storm. He arrives at Wuthering Heights, a wind-beaten old house roughly three miles from his home, to seek shelter from the blustery weather. Inside, Lockwood receives a cold welcome from Heathcliff, Young Cathy and Hareton, and is attacked by the household dog. Lockwood makes several attempts to leave but is prevented from doing so by the raging storm. He begs instead to stay at Wuthering Heights for the night, and Heathcliff reluctantly agrees.

Lockwood explores the house and spends the night in a bedroom where he finds a diary in which the names 'Catherine Earnshaw', 'Catherine Linton' and 'Catherine Heathcliff' written in. While pondering the importance of these names, he hears a furious tapping at the window, and the ghost of Catherine Linton (formerly Catherine Earnshaw) appears, begging to be let in and revealing that she has been dead and gone for twenty years. Lockwood smashes the window in fear and scratches the ghost's arm on the broken



The Wise Children Rehearsal Room

glass, making her bleed. Heathcliff is roused from sleep by the commotion and comes to the room, calling out of the window for Catherine to come home to him.

During the prologue we are introduced to The Moor, who appears as a character in the play. The ensemble collectively play The Moor (though one actor appears as The Leader) and act as a kind of Greek Chorus, relating major plot points to the audience and warning the characters against unwise decisions. The Moor explains who Lockwood has just met at Wuthering Heights and how all the characters are related to one another. We learn that Heathcliff had a wife, Isabella, and a son, Linton, who are both dead, and that Hareton and Young Cathy (still living) are cousins of Linton. The Moor also tells Lockwood that Catherine Earnshaw / Linton (the ghost at the window) was married to Edgar Linton (Isabella's brother), and was mother to Young Cathy. Lockwood is advised that the family tree is complicated because everyone has the same name, and is instructed to concentrate in order to get his head around who is who.

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Part One

Parts One to Four of the play retell the story of the characters that are introduced in the prologue. This begins at the Liverpool Docks where Mr Earnshaw finds a young Heathcliff, lost and scared among the busy merchants and traders. Mr Earnshaw invites Heathcliff to come home to Wuthering Heights and introduces him to his children, Catherine and Hindley. Catherine is thrilled to have a new playmate, but Hindley feels threatened by the outsider and bullies Heathcliff. Hindley's increased violence towards Heathcliff leads Mr Earnshaw to banish Hindley from Wuthering Heights.

With Hindley gone, Catherine and Heathcliff enjoy their carefree life on the moors until Mr Earnshaw is taken ill and dies. Hindley returns with his wife, Frances, to claim his place as master of Wuthering Heights. Despite Hindley's instructions that Heathcliff will sleep outside and be treated like a servant, Catherine continues to play with him, and they escape out onto the moors as often as they can.

One day while they are out playing, they peek through the windows of the neighbouring house, Thrushcross Grange. They watch Edgar and Isabella Linton argue over a puppy. Catherine and Heathcliff's laughter attracts the attention of the Lintons and the servants of the Grange set the dogs on them. Catherine is badly wounded by a bite to the ankle. She is rushed into Thrushcross Grange to have her wound tended to, whilst Heathcliff is banished from the house.

Part Two

Five weeks later, Catherine returns to Wuthering Heights from Thrushcross Grange. Her ankle is cured and she's been dressed up like a lady. Hindley and Frances, now pregnant, are impressed with Catherine's new-found maturity, while Heathcliff is aware of how dirty he is in comparison to her. The Moor helps him to clean himself up, washing his face, brushing his hair and dressing him in more respectable clothing. Hindley is irritated by Heathcliff's new appearance and finds reason to beat him. Hindley, Frances and Catherine celebrate Christmas together with Edgar and Isabella Linton, while Heathcliff is left outside in the snow.

**'I WILL TEACH YOU. I
WILL TEACH YOU
EVERYTHING, THEN WE
CAN RULE THE WORLD
TOGETHER.'
- CATHERINE**

We meet Doctor Kenneth, the parish doctor, who reappears throughout the play to deliver babies and tend to the sick and dying. He delivers Frances and Hindley's baby, Hareton, and reveals to Hindley that Frances is at death's door. Frances dies and Hindley descends into alcoholism, while the maid, Zillah, looks after baby Hareton.

Edgar Linton comes to call at Wuthering Heights and interrupts a heated

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conversation between Catherine and Heathcliff. Catherine, irritated by The Moor's sweeping and the baby's crying, flies into a temper; striking The Moor, shaking baby Hareton and finally slapping Edgar across the face.

The Moor advises Edgar to get far away from Wuthering Heights and cut contact with Catherine now that he has seen her true nature, but Edgar is unable to leave her. He rushes back to Wuthering Heights and proposes to her. Catherine reveals to The Moor that she could love Edgar because of his good looks and his fortune, but that her true love is for Heathcliff. She laments that while marrying Edgar would elevate her social status, it would degrade her to marry Heathcliff. Heathcliff overhears the end of her conversation and, heartbroken and mortally offended, he leaves Wuthering Heights. Catherine rushes out onto the moors to stop him but it's too late: he is gone. Looking up at the stars, Catherine curses the world and vows never to let go of her passion for Heathcliff.

Part Three

Part Three opens with Catherine and Edgar's wedding, with Isabella Linton as their bridesmaid. Time passes peacefully until Heathcliff returns, dressed as a gentleman. Catherine is giddy at the sight of him and throws herself deliriously between the two men. Edgar begs her not to be absurd, while Isabella desperately competes with Catherine for Heathcliff's attention. Back at Wuthering Heights, Hindley is still drunk and is in the process of gambling away all of his money. He begs money from Heathcliff to pay off his debts. With his new-found money and respectable looks, Heathcliff is now the master of the household.

At Thrushcross Grange, Isabella tells Catherine that she loves Heathcliff. Catherine is aghast, and goes to Heathcliff to reveal Isabella's feelings.

Edgar interrupts Catherine and Heathcliff, and demands that Heathcliff leave the Grange. When Heathcliff refuses, Edgar sets armed servants on him to drive him out. Catherine is wildly distressed at being parted from Heathcliff, and dashes her head repeatedly against the door. She drives herself into a fever, thrashing about in her room and yearning to escape through the window onto the moors. The Moor warns her to calm down or else she'll hurt herself, or someone else.

Meanwhile, Isabella escapes from Thrushcross Grange and runs to Heathcliff. The two marry, secretly, and Isabella moves to Wuthering Heights, where she meets the child, Hareton. She is terrified by Hindley, who appears drunk and wielding a pistol. He threatens to kill Heathcliff if he should ever leave his bedroom door unlocked, and informs Isabella that she must wait on herself as there are no servants to look after her. It is implied that Heathcliff is sexually abusive towards Isabella, and she declares her hatred for him to the audience and begs them not to forget her name.

**'MAY SHE WAKE IN
TORMENT! CATHERINE
EARNSHAW, HAUNT
ME! BE WITH ME
ALWAYS, TAKE ANY
FORM, DRIVE ME
MAD!' - HEATHCLIFF**

SYNOPSIS

Back at Thrushcross Grange, a pregnant Catherine is on her deathbed. Heathcliff hears the news and rushes to the Grange to see her. Catherine curses Heathcliff for outliving her and vows to haunt him for as long as he lives. Doctor Kenneth arrives to deliver their baby, Cathy Linton, and to tend to Catherine as she loses her grip on life. We see Hindley drink himself to death back at Wuthering Heights, and Isabella, pregnant with Heathcliff's child, escaping. Part Three closes with Catherine on her deathbed at Thrushcross Grange, lain between Edgar and Heathcliff.

Interval

Part Four

With Catherine, Hindley and Frances dead, Doctor Kenneth reveals to Edgar Linton that his sister, Isabella Heathcliff (formerly Isabella Linton), has also died, leaving her sickly child, Linton Heathcliff, alone in London.

We meet the Young Cathy Linton, who is thirteen years old and has never left the grounds of Thrushcross Grange. Curious and desperate to explore, she pesters The Moor to tell her what lies over the hills beyond the Grange. The Moor reassures Cathy that it is nothing but more hills, and withholds from her all knowledge of Wuthering Heights, where her cousin Hareton lives with Heathcliff.

Edgar explains to Cathy that he must go to London to fetch her cousin Linton, who is ill and will need looking after at Thrushcross Grange. Young Cathy begs her father to let her go out exploring while he is gone, but Edgar refuses. As soon as he leaves Cathy escapes out onto the moors. The Moor tries to warn her to turn back and be careful, but she keeps running with wild abandon until she bumps into Hareton, now eighteen years old. Cathy offends Hareton, by mistaking him for a servant, and discovers that Hareton is her cousin.

Edgar arrives back at Thrushcross Grange with Linton, who asks immediately to go to bed as he is weak and tired. Cathy encourages him to lie on the sofa instead so that she can stroke his hair and sing to him. Hareton arrives at the Grange and instructs Edgar to hand Linton over to him. They argue briefly, but Edgar gives in and allows Linton to be taken to his father at Wuthering Heights. On the way, Linton asks The Moor about his father, hoping to be told that he is kind and caring like Uncle Edgar. Arriving at Wuthering Heights, Linton quickly realises that Heathcliff will not be a kind father to him and begs to be taken back to the Grange.

Three years pass by and when Cathy appears again she is sixteen years old. She runs into Heathcliff and Hareton while playing out on the moors, and asks Heathcliff whether Hareton is his son. Heathcliff informs her that he is not, but that he has a son called Linton, who she is welcome to come and visit at Wuthering Heights. Heathcliff reveals to The Moor that he wishes Linton and Cathy to fall in love and get married, so that he can be the master of Thrushcross Grange as well as Wuthering Heights. Cathy begs Linton to visit her at the Grange and is disappointed when he tells her that he is too weak to go outside.

Cathy and Hareton stroll together in the garden of Wuthering Heights, and Cathy reveals to us that she has a soft spot for Hareton. Linton breaks up their meeting by teasing Hareton that he cannot read the letters inscribed over the door of the house. Hareton is humiliated and retorts that if Linton were more of a lad than a lass then he would knock him down. Cathy and Linton run away from Hareton, laughing, and Cathy

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promises to come back and see him everyday.

Back at Thrushcross Grange, Edgar Linton is ill. He asks Cathy not to return to Wuthering Heights. Cathy is devastated, and sends many letters to Linton in lieu of seeing him. Heathcliff is overjoyed by the arrival of the love letters, pleased that his plan to pair off Cathy and Linton is succeeding. He tempts Cathy to disobey her father and visit Linton again at Wuthering Heights. While she is there, Linton reveals to Cathy that her mother, Catherine, and his father, Heathcliff, were in love with one another. Cathy is outraged, calling him a liar and pushing him roughly. Linton has a coughing fit and falls to the floor.

While Cathy is nursing Linton back to health, Hareton arrives to tell Cathy that he has learned to read the words over the door. Linton mocks Hareton for being unable to read the numbers that follow the inscription and Hareton knocks Linton to the floor, where he is seized by a dreadful fit. Cathy calls for Doctor Kenneth to tend to Linton, and Hareton warns Cathy that she should escape from Wuthering Heights while she still can. By now, Edgar Linton is gravely ill, and he prays for Cathy to come home to the Grange. Cathy attempts to leave Wuthering Heights, but Heathcliff strikes her down and locks her in with Linton who reveals to her his father's plan to marry the two of them off. Cathy is appalled and begs to be let out.

Time passes, and we see Cathy and Linton married then immediately fighting with one another in their unhappy marriage. Edgar is dying and calls across the moors for Cathy to come and see him one last time. Hareton releases Cathy from her locked room and she escapes back to Thrushcross Grange to see her father as he dies. He tells her he is going to join her mother, Catherine, and that

eventually she will join them in death. At the funeral, Heathcliff instructs Cathy to go back to Wuthering Heights and then climbs into the grave to be with Catherine. The Moor warns him not to disturb the dead, and Heathcliff retorts that her ghost has been disturbing him for eighteen years.

Back at Wuthering Heights, Cathy begs Doctor Kenneth to help Linton, but Heathcliff refuses to pay for any medical care for his son, and consequently Linton dies. Heathcliff asks Cathy how she feels and is delighted that she can no longer feel anything at all.

**'I AM THE MOOR
RAVAGED BY THE
STABBING RAIN,
WIZENED BY THE
RASCAL SUN,
TORMENTED AND
MIGHTY.**

**I HOLD FAST.
I AM THE MOOR.'
- THE MOOR**

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Epilogue

Mr Lockwood reappears, and The Moor reveals that time has passed and we have arrived at a time shortly after the Prologue. Hareton appears at the door of Wuthering Heights and warmly greets Mr Lockwood, inviting him inside for tea and cake. Young Cathy appears too, and the pair seem relaxed and happy compared to the last time we saw them. Mr Lockwood asks after Heathcliff and Hareton reveals that he died three months previously. Before he died, he instructed Hareton to bury him next to Catherine with the side ripped off their coffins so that they might be eternally together. With Heathcliff gone, Cathy and Hareton are left alone at Wuthering Heights. The Moor encourages them to be kind to one another and slowly their dislike for one another turns to friendship, and then to love. Cathy gifts Hareton a book and he asks her to read aloud to him. The play closes with the young lovers reading by the light of the moon.



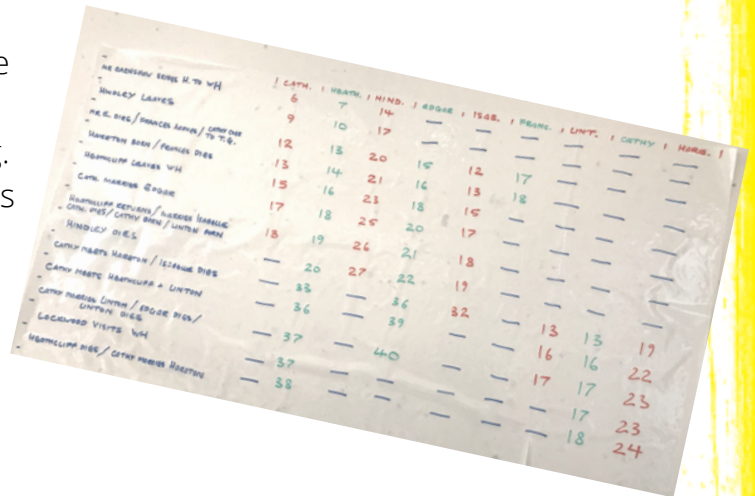
Lucy McCormick, Ash Hunter and Sam Archer

CHARLIE SMALLEY

TIMELINE

The company spend the first couple of days of rehearsals understanding the themes, characters and events of the play. The Wise Children rehearsal room is always covered in big sheets of paper and colourful writing. These thoughts, tables and spider diagrams are referred to, and updated, throughout the rehearsal process.

Here's a graph the company created together to understand their characters' ages and the chronology of the play.



Nb. WH = Wuthering Heights, TG= Thrushgrove

	Cath.	Heath.	Hind.	Edgar	Isa.	Franc.	Lint.	Cathy	Hare.
Mr Earnshaw brings H to WH	6	7	14						
Hindley leaves	9	10	17						
Mr E dies/ Frances arrives/ Cathy goes to TG	12	13	20	15	12	17			
Hareton born/ Frances dies	13	14	21	16	13	18			
Heathcliff leaves WH	15	16	23	18	15				
Cath. Marries Edgar	17	18	25	20	17				
Heathcliff returns/ Marries Isabelle/ Cath dies/ Cathy born/ Linton born	18	19	26	21	18				
Hindley dies		20	27	22	19				
Cathy meets Hareton/ Isabelle dies		33		36	32		13	13	19
Cathy meets Heathcliff & Linton		36		39			16	16	22
Cathy marries Linton/ Edgar dies/ Linton dies		37		40			17	17	23
Lockwood visits WH		37					17		23
Heathcliff dies/ Cathy marries Hareton		38					18		24

Ps. Here's an Emma insight- There are no bad ideas when you're writing things out as a company, make sure everyone feels included and able to contribute...

CREDITS

CAST

Sam Archer

Lockwood / Edgar Linton / The Moor

Nandi Bhebhe

The Leader Of The Moor

Mirabelle Gremaud

Frances Earnshaw / Catherine Linton / The Moor

TJ Holmes

Robert / The Moor

Craig Johnson

Mr Earnshaw / Dr Kenneth / The Moor

Jordan Laviniere

John / The Moor

Lucy McCormick

Catherine

Katy Owen

Isabella Linton / Little Linton / The Moor

Tama Phethean

Hindley Earnshaw / Hareton Earnshaw / The Moor

Liam Tamne

Heathcliff

Stephanie Turbin

Zillah / The Moor

BAND

Sid Goldsmith

Nadine Lee

Renell Shaw

with

TJ Holmes

Craig Johnson

CREATIVE TEAM

Director

Emma Rice

Composer

Ian Ross

Set & Costume Designer

Vicki Mortimer

Sound & Video Designer

Simon Baker

Lighting Designer

Jai Morjaria

Movement Director and Choreography

Etta Murfitt

Puppetry Director

John Leader

Associate Director

Laura Keefe

Associate Choreography

Nandi Bhebhe

Puppetry Consultant

Sarah Wright



CREDITS

CREATIVE TEAM CONT.

Fight Director
Kev McCurdy

Voice Coach
Simon Money

Lighting Programmer & Associate
Victoria Brennan

Music Supervisor
Tom Knowles

Costume Supervisor
Anna Lewis

Wigs, Hair & Make Up Supervisor
Dominique Hamilton

Wigs, Hair and Makeup Associate
Carly Roberts

Props Supervisor for Propworks
Lizzie Frankl

Associate Props Supervisor for
Propworks
Fahmida Bakht

Casting
**Wise Children, Alastair Coomer CGD
and Sam Jones CDG**



PRODUCTION TEAM

Production Manager
Cath Bates

Company Stage Manager
Kate Foster

Technical Stage Manager
Aled Thomas

Assistant Stage Manager
Charlie Smalley

Production Stage Manager
Greg Shimmin

Head of Sound
Charlie Simpson

Sound No 2
Jimmy O'Shea

Head of Wardrobe
Amy Jeskins

Wardrobe No 2
Emma Davidson

Production Electrician
Jeff Hinde

Set built by
Miraculous Engineering

Production Carpenter
Chris Samuels

Lighting and Rigging
White Light

Sound and Video
Stage Sound Services

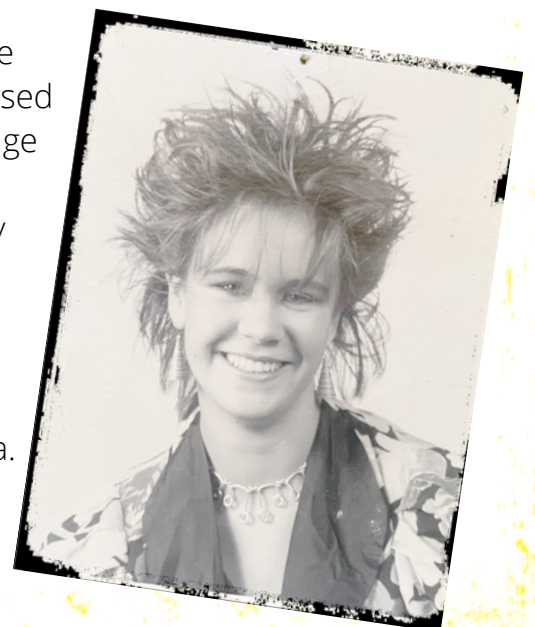
EMMA'S INSPIRATION FOR WUTHERING HEIGHTS

My relationship with Wuthering Heights started in my childhood. My family were keen campers and many a wet weekend in the 1970s was spent shivering in a tent. Sometimes, these visits would be shared with our neighbours and a convoy of bashed up, smoke filled cars would set off from Nottingham and head for the hills. One such trip was to the Yorkshire Moors where it was decided that we would try and find Top Withens; the house said to have inspired Wuthering Heights. The children in the party didn't embrace the genuinely challenging walk, but the odyssey was worth it and Wuthering Heights captured all our imaginations.

Remote, bleak, and somehow devastating, we were all struck by how small the house seemed. I hadn't read the book at that point but my Mum and her friend Marielaine's enthusiasm for literature was contagious. They laughed with pleasure as they recalled the book and its spooky themes. I loved to see my parents with their friends. I loved to see them spark and delight as the drudgery of parenthood and work melted away and the joys of life bubbled through. I recall vividly being inside a sleeping bag listening to the laughter of my Mum and Dad and their friends outside. That time lives on for me in a fuzzy memory of happy wildness, but, as Catherine Earnshaw said, "There is no happiness".

In the 1980s I was a gothic punk. I left school at 16, dyed my hair blue and put on black. I looked more hardcore than I felt with my spiky hair and thick make up. I chose to wear armour - all traces of my true self disguised and ignored. Smack bang in the middle of teenage anguish, the gothic aesthetic was a way of appearing tough whilst being able to display my sorrow, reveal my grief and express my rage.

Of course, I had very little to be angry about having been born into a loving family, but I did have my griefs. When I was 12, I lost my best friend (and daughter of Marielaine) to leukaemia.



EMMA'S INSPIRATION CONTINUED...

In that chapter of illness and tragedy, I lost not just my friend, but my protective cloak of youthful invulnerability. The world was now hostile and scary; I felt I was only one trip away from disaster and intolerable loss. This time lives on for me in a fuzzy memory of tangled sorrow and fear. I was scared of death. Simple as that. Not my own, I was scared of losing those I loved.

And so, it was with this internal backdrop that I strutted into sixth form and discovered *Wuthering Heights* for myself. Until then, I had struggled in education, slipping through lessons without anything really touching the sides. I was easily distracted, often bored and waiting for my life to begin. Then came *Wuthering Heights* and everything changed. There was no avoiding the intoxicating pull of this book and I loved it with a passion. My blood stirred, my mind fizzed and my energy popped. This didn't feel like work, this felt like jumping off a craggy cliff and flying. How could I resist a world filled with ghosts, betrayals and passions? I loved its drama and its intrigue but most I loved a story that spanned not only generations but life and death. I didn't have a literal ghost knocking at my window, but I was haunted by memories that knocked at my soul. In my teenage mind, I was Heathcliff. I was misunderstood, angry and grieving - I wanted people to feel, see and understand my pain. Emily Brontë saw me. She felt death everywhere and understood loss as sharply as I felt my own.

Life moved on, as it has a habit of doing, and *Wuthering Heights*, my grief and my dyed hair faded. I discovered theatre, dance, Murakami, Carter, Kureishi and a life filled with more joy and love than I could have dreamt of. Catherine Earnshaw was most definitely wrong. There is happiness! *Wuthering Heights* was consigned to my past and I thought no more about it until a few years ago.

In 2016, I was horrified by scenes from the refugee camps at the Calais Jungle and enraged by the negotiations about how many unaccompanied children the UK was willing to take whilst not actually taking any - something triggered in my brain. Wasn't Heathcliff an unaccompanied child? Wasn't he found on the Liverpool docks and taken in by Earnshaw? My instincts itching, I pulled out my old copy and started to read. This time, the book fell into a very different soul. No longer intoxicated by impossible passions and unresolved griefs, I saw a story not of romance but of brutality, cruelty and revenge. This was not a gothic romance, this was a tragedy; a tragedy of what might happen if, as individuals as well as a society, we allow cruelty to take hold. "Be careful what you seed" my pen wrote, and it kept writing, giving new voice to my adult rage.

"THEN CAME
WUTHERING
HEIGHTS AND
EVERYTHING
CHANGED.
THERE WAS NO
AVOIDING THE
INTOXICATING
PULL OF THIS
BOOK AND I
LOVED IT WITH A
PASSION."

EMMA'S INSPIRATION CONTINUED...

I cut Nelly Dean, took the form of a Greek tragedy and created a chorus of The Moor. It is The Moor that tells the story of Wuthering Heights in my production. Singing and dancing as one, they warn us that "A scatter of yellow stars might seem to welcome hope, but the adder slides beneath." This production is epic, the characters super human; Catherine, Heathcliff and Hareton the Gods of Chaos, Revenge and Hope.

As the story unfolds, The Moor incants:

**"AND WHAT OF THE RAGE THAT IS PLANTED?
THE HATE AND JEALOUSY THAT HAS SLIPPED INTO
OUR WATERY BEDS?
OH, THEY GROW ALRIGHT.
THEY ARE COMING ALONG NICELY, THANK YOU.
IN THE WARM WET EARTH
AND THEY GROW.
BE CAREFUL WHAT YOU SEED."**

In the last 12 months there have been 2,756 applications from unaccompanied children claiming asylum in the UK. Who knows how many others have vanished into dark corners of Europe and the UK, lost to traffickers and abusers. And yet, we continue to quibble over how many we might choose to welcome. We question how they come to our shores. Perhaps if we chose to seed compassion and kindness, we might have a fighting chance of nurturing a future filled with hope rather than fear.

This production of Wuthering Heights is woven from the talent, passion, truth and experience of all who are contributing to the show. Rich with our humanity, it holds our own stories, our losses, hopes, fears and dreams. Made with love, this is a Revenge Tragedy for our time and one that warns how our actions today will affect the world for decades to come.



Emma on the moors

EMMA RICE

60 SECOND INTERVIEW

SAM ARCHER

Who do you play?

I play Lockwood and Edgar Linton

What research did you do for your parts?

I read the novel, and articles about my characters. I then had a look to see how they'd been portrayed in the past, watching adaptations, including the two part drama from 2009 starring Tom Hardy and Andrew Lincoln.

For more detailed character research I studied Romantic heroes and Victorian heroes for Edgar. And I looked at Buster Keaton, Charlie Chaplin and Peter Sellers for Lockwood's physicality and comedy. To help develop my accent I listened to David Niven and Gyles Brandreth.

I immersed myself in art from the era and of the Yorkshire landscape, including Wordsworth's poetry.

What acting/ characterisation decisions did that lead to?

I start with each character's story and what they want (their objective) and what they do to achieve it (their actions).

As I am playing two characters, I had the added challenge of making the characters different from each other.

For Lockwood, I focused on physical comedy, but also needed to show the stress and terror he goes through. He is vain, intrusive and deals very clumsily with the inhabitants of Wuthering Heights.

Edgar goes on such a journey and transformation through the story, from a spoilt little boy,



Sam Archer

to a romantic hero to a father figure, then a broken man who loses everything. There's comedy involved, but there is a lot of drama to play. Like the Victorian heroes he has qualities of tenderness and constancy. He is a gentleman.

How do you want the audience to see your characters?

With Lockwood, he has to really set up the story and the characters. He can be annoying and vain, but I ultimately want to create a sympathetic character.

I think Edgar will come across a bit annoying when we first meet him as a boy but I want the audience to see how much he loves Catherine and that he is very caring and loving.

SAM ARCHER

60 SECOND INTERVIEW

KATY OWEN

Who do you play?

I play Isabella Linton and Linton Heathcliff. So basically, I play a mother and her own son. What a hoot and a privilege. Not many people cast like that!

What research did you do for your parts?

I read the book and the script and I think through the character's journeys. I try to hit the peak emotional points truthfully, even if I feel self conscious or a bit pretentious.

I try to find vulnerability and then you can earn the humour and the ridiculousness. Because as humans we are all ridiculous and I love that.

What acting/ characterisation decisions did that lead to?

Isabella's journey: She begins as a young, naive and horny girl. Her journey takes her from a silly, spoiled teenager to a woman who is destroyed by the decisions she's made, and the abusive behaviour of Heathcliff.

Linton's journey: Linton is a complex little reptile. I love playing him. He begins as a child in grief, having just lost his mother and becomes a manipulative monster, twisted by his father Heathcliff. His life is hell and his story is very sad.



Katy Owen

How do you want the audience to see your characters?

Hopefully Isabella will be relatable at first, as a ridiculous teenage girl who wants to be loved and desired. Then she becomes something more weighty. An abused woman BUT not a victim. She's surprisingly brave.

With Linton, I'd like an audience to find him a complex mix of the funny and the deeply disturbed. He's a dark clown. Heightened but human. It's a risky characterisation decision, but life's too short not to give it a bash.



KATY OWEN

HELPFUL RESOURCES

Wuthering Heights Playtext by Emma Rice
(Methuen, 2021)

Wise Children's Tea and Biscuits:

<https://www.wisechildrendigital.com/tea-and-biscuits>

Wuthering Heights Sound Clash:

<https://www.wisechildrendigital.com/sound-clash>

Wise Children's Instagram for rehearsal snaps and trailers: https://www.instagram.com/wise_children/

Wise Children podcast: Wuthering Heights/ The Trip To The Moors: <https://bit.ly/3iSrGWV>
(or wherever you get your podcasts)

Kneehigh's Cookbook for Emma's past shows



**SEE YOU AT ANOTHER
SHOW SOON!**

X