

Creative England, BBC Films and BFI present in association with Oldgarth Media
A Sixty Six Pictures & iFeatures production

LADY MACBETH

Directed by William Oldroyd

Running time: 88 minutes
International Sales: Protagonist Pictures
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LOGLINE

Trapped in a loveless marriage of convenience, a headstrong young woman fights for her life.

SHORT SYNOPSIS

Rural England, 1865. Katherine (Florence Pugh) is stifled by her loveless marriage to a bitter man twice her age, and his cold, unforgiving family. When she embarks on a passionate affair with a young worker on her husband's estate, a force is unleashed inside her so powerful that she will stop at nothing to get what she wants.

LONG SYNOPSIS

Rural England, 1865. KATHERINE (Florence Pugh), 17, stands in an empty church on her wedding day. Her new husband ALEXANDER (Paul Hilton), 40, looks on impassively as the Vicar pronounces them man and wife. Alexander's ageing father BORIS (Christopher Fairbank), 70, a wealthy mine owner, watches the pair. He has bought Katherine, along with a small plot of land, from her father and arranged the marriage. Their wedding night goes unconsummated – Alexander is morose, and Katherine awkward and upset when her new husband makes no physical advances towards her.

Katherine wakes up in her new home – a large, austere house some way from the nearest village. Her husband tells her that she should not leave the house, and she spends her days in the stifling, airless rooms served and maintained by only a few servants. Her maid, ANNA (Naomi Ackie), wakes and dresses her each day, silently watching her grow increasingly bored and frustrated.

After an explosion at one of Boris' collieries, Alexander is sent away for a number of weeks to deal with the emergency while Boris leaves on a business trip to London. Before he leaves he instructs Katherine to improve in her duties as a wife: to deliver an heir, to be faithful and to stay indoors. Katherine's every move is being watched and reported on.

Alone in the house, Katherine defies her father-in-law and begins to take her first steps into the outside world, revelling in the open, windswept wilderness. She comes across a group of farmhands on her estate bullying Anna, hoisting up the ashamed girl naked in a barn and weighing her as if she were a pig. Their ringleader, SEBASTIAN (Cosmo Jarvis), 22, is handsome, strong and rough, and not inclined to obey orders. He provokes Katherine and his impertinence forges an immediate attraction between them.

One night, Sebastian sneaks into the house and into Katherine's room. Katherine is initially resistant to his coarse intrusion but ultimately they give way to their lust. Over the next few days their affair becomes more and more unrestrained, snatching moments together in the stables and when the house is empty. Katherine grows less subservient and more authoritative as the mistress of the house. Yet it becomes clear very quickly that Katherine's movements are being monitored – the local priest FATHER PETER arrives to check up on her, and Anna tells Sebastian that Alexander would not be happy if he knew what was happening in his absence.

Boris returns from London, but there is no news from Alexander. Katherine, newly emboldened, begins to bite back against her father-in-law's authoritarian regime, allowing Anna to take the blame when she and Sebastian have drunk all the house's stock of wine. It doesn't take Boris long to discover the affair and so he viciously beats Sebastian and locks him up in the stables. Katherine demands that he be released, but Boris furiously tells her that she has brought shame on the family name, and that she has failed in her sole duty – to provide Alexander with a legitimate heir. He hits her.

Katherine sneaks out from the house early and brings home poisonous mushrooms, which

she serves to Boris for breakfast. A doctor is called once Katherine is certain that her tormentor is past help, and she subtly shifts the guilt for the 'accident' to Anna who is rendered mute in horror. Alexander does not return for the funeral of his hated father, and in his continued absence Katherine begins to flaunt Sebastian in the house. She declares her love for him – a passionate, all-encompassing love and the fact that she would rather he was dead than that they should be parted.

Alexander returns home in the dead of night, and Sebastian is forced to hide. He confronts his wife about her adultery, revealing that news of it has spread across the county. Unperturbed, she drags Sebastian out of his hiding place and parades their sexuality in front of her husband. Alexander fiercely attacks them, and in the frantic scrap that ensues Katherine instinctively bludgeons him to death. Sebastian, petrified, buries the body in the woods, but he is haunted by the killing and by his lover's lack of remorse.

Katherine moves Sebastian into the house to make him master. For a moment there is a chance that they could lead a happy life, until one day they are visited by a woman called AGNES (Golda Rosheuvel), 65, who seems suspicious of Alexander's disappearance. She informs Katherine that, years ago Alexander fathered an illegitimate child with her daughter and made him his legal ward. He is called TEDDY (Anton Palmer), 7, and as Alexander's lawful heir they have arrived to live in the house. Katherine, fearing that their affair will be discovered, tells Sebastian to keep to the stables until she can hatch a plan. He becomes furious, and looking to provoke Katherine turns his attention to Anna.

Despite herself, Katherine and Teddy begin a tentative friendship, but Katherine soon discovers that she is pregnant with Sebastian's child – something Anna quickly notices. Teddy runs away from the farm after an argument with Katherine, provoking a large scale search. He is eventually discovered by Sebastian perched on the side of a raging waterfall. Sebastian has the opportunity to drown the boy – the last impediment to their freedom. But his conscience gets the better of him and he returns the cold and feverish boy to the farmhouse alive. Instead of being welcomed a hero, Agnes humiliates him and throws him out. Sebastian angrily packs his bags to leave the farm for good, knowing that Teddy's presence means that they will never be together. Katherine is now desperate and tells him that she will kill Teddy to keep them together.

Encouraging Agnes to leave her vigil by Teddy's sickbed, Katherine and Sebastian smother the little boy in his sleep. Dawn comes and Sebastian flees wracked with guilt and self-disgust, while Katherine calmly waits for the scene to be discovered. DOCTOR BURDON (Bill Fellows), 70, examines the boy and Katherine lies that she must have dozed while Teddy choked in his sleep. But DETECTIVE LOGAN (Ian Conningham), 50, is brought to the house to investigate unexplained bruises on the body, which point to murder.

Sebastian's remorse overwhelms him, and he dramatically confesses his part in the crimes to the gathered assembly. He tells them that Katherine suffocated him with her obsession, and that he wished he'd never set eyes on her. After a moment, Katherine coolly tells the Detective, Agnes and the Doctor that it was Sebastian and Anna who are to blame, not her. She cites Sebastian's beating at the hands of Boris, and an implied affair, to pin the blame on them. When confronted, Anna is so shocked she cannot speak. Seeing Katherine's hands on her pregnant stomach, she accepts her fate. The pair are arrested and taken away to hang.

Katherine is left alone again in the empty, echoing house.

THE GENESIS OF THE PROJECT

Both director William Oldroyd and writer Alice Birch had both made their names in theatre – he as the Director in Residence at the Young Vic Theatre and working with the RSC, and she as an award-winning playwright with work performed at the Royal Court and the RSC. Oldroyd had recently made his first steps into film directing with the Sundance London award-winning short *Best*, and when they were introduced to each other by their shared agent the conversation quickly turned to their common interests in feature films.

Birch had read the 1865 Russian novella *Lady Macbeth of the Mtsensk* by Nikolai Leskov, and felt that its themes – the subordination of women in society, life in rural communities, and of passionate illicit love - were exciting ones for a film adaptation. The original story, which had been published by Dostoyevsky, was most famously adapted into a Russian opera by Shostakovich in the early 1930s – banned by Stalin for being too subversive. As soon as Birch told Oldroyd the story, he was fascinated. “In literature of that period,” Oldroyd says, “Women like Katherine traditionally suffer in silence, fade away, or commit suicide. But here we have a young protagonist who fights for her independence, decides her own fate in a bloodthirsty way.” They relied heavily on the plot of the novella, but made some large alterations – inventing the character of Anna, for example, and changing the ending (in the original, Katherine is discovered and punished for her crimes).

Producer Fodhla Cronin O'Reilly, who had been Oscar nominated for a short film in 2014, met Will through a mutual friend and a bond was quickly established. “The most essential collaboration on the film was with Fodhla,” says Oldroyd. “Because my background is predominantly in theatre, I relied very heavily on her film experience to make that transition and to understand the specifics of how the process worked”.

To bring their thoughts together, Alice drafted a short prose piece on why she wanted to write the story. Says Birch: “As a writer I am drawn, inevitably, to stories, to characters, to landscapes and languages that have the potential to cross into new territories. The trajectory is, initially, one that is not unfamiliar to us. Yet, the film takes new turns, is constantly surprising and urges an audience to keep up. Katherine will stop at nothing and as she embarks upon a series of murders, the film becomes something quite different from what we had been anticipating.”

FINANCING THE FILM

The team decided to apply for iFeatures, the regional low-budget filmmaking scheme run by Creative England and supported by the BFI and BBC Films. The scheme was in its third iteration, after producing a series of daring features from emerging British filmmakers, including: Guy Myhill's *The Goob*, which premiered at Venice Days in 2014; Martin Radich's *Norfolk*, which bowed at Rotterdam in 2015; and Alex Taylor's *Spaceship*, which screened at SXSW this year. The strict parameters of the scheme – a regional setting, a bold authorial voice behind the camera and an ambitious idea were perfect for the film. But the filmmakers were conscious that all of their predecessors had been contemporary-set – no-one had attempted a period piece on the scheme's budget – under half a million pounds.

“We knew that what we were attempting was incredibly ambitious,” says Cronin O'Reilly, “and we were determined to use the limitations that the budget put on us as a virtue. From the first minute we had to be sure that we could achieve both the artistic vision and the production itself for the money we had. It meant we had to make creative choices about how we would shoot the film – from costume and production design to which rooms we could use in the location.” Oldroyd also saw the virtue of the restricted budget. “I was interested to learn why I hadn't seen more low-budget period dramas,” he comments. “I thought there must be a way of making one. We couldn't afford huge exteriors and set pieces with lots of extras, so we focussed right in on the psychology of a group of characters that happened to live in 1865.”

Features gave the team the opportunity to work closely with executives from across the British film business – including Lizzie Francke from the BFI, Chris Moll from Creative England and Steve Jenkins from BBC Films. Cronin O'Reilly felt that the scheme gave the team the space to develop their vision, but also put enough pressure on them to ensure that they delivered to strict deadlines. "It was very useful for all of us, and particularly for William and Alice, neither of whom had really been exposed to the film business before. It gave them an overview of how development, production and distribution worked, led by some great people. We felt very supported, but also pushed to make the best work we could."

CASTING THE FILM

The team brought in one of the UK's most respected casting directors Shaheen Baig (*Control, Starred Up*) to achieve what looked like a herculean task – casting both an innocent young girl who convincingly transforms into a cold-hearted murderer, as well as a leading man who could embody both the physical and raw sexuality of Sebastian, but also descend into guilt and madness by the end. Fortunately, Baig had a huge amount of experience in casting young and non-professionally trained actors and was able to recommend some bold choices for the roles.

On casting Florence Pugh as Katherine, Oldroyd says: "I'd seen her in Carol Morley's *The Falling*, and been really impressed with her performance – it was so open and honest. Straight away it was clear we'd found someone with the right spirit for Katherine. Florence gives an incredibly strong and confident performance – she has a great instinct and very good technique."

Pugh says that this transformation was the reason she was so attracted to the script. "We see an innocent girl turn into someone capable of doing monstrous things – even though she's doing wrong, you still want her to succeed, and you feel sympathetic to her."

Once they had their Katherine, they turned their attentions to finding Sebastian, her lover. They tested her against their shortlist of potentials, and Cosmo Jarvis, a singer-songwriter, director and relative newcomer as an actor, stood out. "As soon as we saw him with Florence, there was a spark" say Cronin O'Reilly. "He's both physically right for someone who works on the land, but also has a vulnerability that we felt was really interesting. It felt that while both of them were quite raw, they were both intelligent and brave in their decisions and instincts about the characters." Jarvis was thrilled to be offered the role. "It's not often you get opportunities for such rich, rounded characters at this stage in your career" he says. "I was interested in the power dynamics between the characters – Sebastian is like a pet at some points. He's a flawed and messy character."

In the crucial role of Anna, Katherine's servant who becomes an antagonist after watching her descent into adultery and murder, they knew they needed someone who could do a huge amount of emotional heavy lifting without much dialogue. "We decided straight away that we'd found Anna when we met Naomi" says Oldroyd. "She's able to express an enormous range of emotions with few words." Ackie, whose background is predominantly in theatre, was interested in working with a stage director in a new setting. "We both come from theatre, so we speak the same language," Ackie says. "But Will's also got a great eye, which meant I learnt a huge amount on set as well".

Around them, Will cast regulars from stage and screen. For the crucial role of Alexander, Katherine's emotionally abusive husband, he knew he wanted Paul Hilton for the role. "I always had Paul in mind" he says. "And when he sent in his self-tape, I'd never seen anyone commit so much – there was a set, there were lighting effects, there was a costume. We didn't move that far away from it in the scene we ended up shooting!" For Boris, the patriarch of the family desperate for a legitimate heir to the family fortune, the team were lucky to cast Christopher Fairbank. "We needed someone who had the gravitas and

weight to represent the patriarchy that Katherine was fighting against," Oldroyd comments, "and Christopher absolutely has that strength." Birch's script was the key factor for Fairbank joining the film. He says: "I was drawn to the script because of the depth and subtleties in the overall character of a bully and a tyrant." "There's something about this film that explores the mind of a woman at this time," says Ackie "It's really raw, and sometimes it's ugly. I think audiences are ready for that."

THE LOCATION

Crucial to the success of the film was finding the right location. A character in its own right, the large farmhouse that Katherine finds herself trapped in must be both oppressive and stifling, but also offer the character moments of freedom – both physical and metaphorical. The majority of the film is set inside the building or its outhouses, while the wild, windswept fields and forest that Katherine escapes to are vital components of the story. "The relationship between the character and her environment was fascinating to me," comments Birch. "It embeds them in their world - the heather, the hills, the moors and the river are all vital elements, and how they change as Katherine becomes awakened to life and her existence becomes more sensory and engaged."

Early on in the process, Oldroyd had decided that he wanted to use the area around Durham and Northumberland as his location. As one of the least populated parts of the British Isles, Northumberland reflected Katherine's own isolation. The North East of England was an area that Oldroyd knew well – he had studied at Durham University. The team were lucky to find the perfect location – Lambton Castle near Chester-Le-Street. An empty stately home that was built in the early 19th Century, the castle provided the film with a location that had both the numerous period rooms (including kitchens, stables and staircases) and huge, rambling grounds. The cast and crew all stayed together in a nearby village, and due to the single major location were able to keep the set dressed indefinitely throughout the shoot.

This also meant that the director was able to rehearse with his actors in situ, with the props and costumes at their disposal – particularly important for him, as this was his debut feature. "I needed to have some time to rehearse, so the actors felt that they had a safe space to make suggestions," he says. "Otherwise you can get in trouble if you're trying to do it on set and are pushed for time with a million other things to think about."

CREWING THE FILM

To bring to life the world of 19th century Northern England on a miniscule budget, the creative team knew that they had to surround themselves with the best below-the-line talent that they could find. And without much money to pay them, they had to hope that the quality of the script, and William's creative vision, would convince them to come along for the ride. They decided to aim high. Jacqueline Abrahams, designer of *The Lobster* and *Woman In Black 2*, was one of their first approaches. Will was not confident they would get her. "We thought it was a very long shot to get Jacqueline as she's so experienced," he says "but when she agreed to meet, she presented images and references that were exactly what we had in mind. I couldn't believe she said yes. It became one of the best collaborations."

Another key role was that of costume designer – and despite having very little money to play with, the team found someone who would go above and beyond the call of duty in pursuit of authenticity. Holly Waddington, who had recently designed for Sally Potter and Andrew Steggall and worked in costume departments on movies like *Lincoln* and *War Horse*, impressed Oldroyd and Cronin O'Reilly immediately, and they offered her the job on the spot. "The references and knowledge Holly had, and her passion for pattern and design, were incredible. She was hand-making corsets and dressing gowns, and travelling to France to get original period pieces. Through her we agreed that the characters wore

clothes, not costumes. It didn't feel right to us that a character would have a new costume every time they came on screen."

Finally, the crucial role of cinematographer was found half a world away. Ari Wegner is a Melbourne-based DOP whose feature films had screened at Venice and whose shorts had featured at Cannes and Berlin. Her work was exactly what Oldroyd wanted – but they had to make sure that they would be able to work together well – something that would be tricky if they couldn't meet in person. "We spoke every day for several hours over Skype and shared images and references" he says. "She took my references and pushed me in directions I hadn't thought of, especially the American minimalists and we discussed how economical we could be. Once she arrived on set it felt like we knew each other very well already."

Throughout the process, the director and producer were very diligent in involving the writer in the film, asking for notes and comments at each stage. "The writer is usually at the centre of a production in theatre," says Oldroyd. "We wanted to honour that by feeding Alice's notes in during the natural organic evolution of the film."

PREPARING FOR THE 19TH CENTURY

In the weeks leading up to the shoot, the cast and crew spent a great deal of time researching and preparing themselves to step into the world of 19th Century Northumberland.

Naomi Ackie and Florence Pugh both looked into the physical and behavioural side of life within a large country house to help find their characters. "I did a lot of research into what maids did at the time and what was expected of them," Ackie says. "Some of the costumes and trinkets we wore were from that period, which really helped us to put the world together." Pugh looked at how her character would have reacted to – and been seen by – the world around her. "I prepared the etiquette of that era more than anything," she says, "because despite having the costumes and props, if you don't have the way that a character of that time addresses people, how they sit and their posture, you won't believe in the characters."

Cosmo Jarvis felt that he needed to get inside the head of a 19th Century groomsman by spending time speaking to – and working with – horses and dogs to really understand Sebastian. "I was very meticulous, and because I'm not really an animal person it was quite difficult initially," says Jarvis. "There were very specific rules about how they would have behaved and worked, and I needed to experience that." He decided to inhabit his character so much that he would sleep on the kitchen floor and kept his Durham accent throughout the shoot (Jarvis is originally from Devon). "I didn't want my accent or my character to slip down the line – particularly if we were doing a difficult scene," he says.

His commitment to the role was something that was very useful for the director. "He really threw himself into it," comments Oldroyd, "and I was really grateful for it. He could access a moment on set as Sebastian would do – he wouldn't have to think about it." "There were no decisions to make for him," says Pugh of her co-star. "It was all on instinct. It was incredible and terrifying to watch!" Jarvis even took to going into bars in Durham and talking to locals in their accent. Was he ever caught out? "No!"

The technical crew were also busy researching the period to ensure that it had as much verisimilitude as possible. The costume department took their work – and their budget – to the absolute limit in search of authenticity. Says Waddington: "We used original pieces where we could, and sourced fabric and patterns from all over the place – costume houses, vintage dealers and antique fairs.

"The world Katherine enters is one without a lot of beauty in it – Alexander and Boris have

made their money in the industrial revolution and haven't been around beauty, so the house doesn't have a lot of colour in it. The costumes of the 1860s were very interesting to explore – both crinoline and bodices were very potent symbols for the character of Katherine – trapping her physically and mentally. We went for a pared down, austere look in a very conservative world, using the very inky black colours of the period." Similarly, the makeup team wanted authenticity over anything. "We wanted the makeup to be as simple and natural as possible," says Oldroyd. "They didn't wash or shave everyday, so we wanted to recreate that."

The cinematographer and director also looked at unusual references from the period – looking at qualities of light in paintings from mainland Europe, rather than the UK. "We discussed adding more northern light into the film, and looked at painters from that era from Scandinavia rather than southern Europe."

THE SHOOT

Surprisingly, despite the film's ambitious nature, the shoot was a pleasant experience for the cast and crew – something that the production team put down to weeks of intensive planning and a series of smart decisions in crewing the film. "We had 24 days to shoot 90 pages," comments Oldroyd, "meaning I had to plan like mad. I relied heavily on our 1st AD to help us through that. But being based in one location meant we didn't have to race around all the time."

But the director was very aware of his inexperience, and was grateful that his crew were more than willing to make their opinions heard. "You have to learn on your feet. You can only read so much, and you really can only learn by doing," he says. "It has to be a genuine collaboration – even if you make the final decision, people on your crew have to feel free to make suggestions without the fear of being wrong, or being stupid. If you've got the right HODs they will always be much better at their job than you, so you need to listen to what they have to say, and not just think, 'do what I tell you'".

One crucial decision that the team made, because of the single location that they had full control over, was to shoot the film chronologically. The team had decided to bring their experienced editor Nick Emerson (*The Hollow, Starred Up*) with them, and his presence on set was vital to them getting the shots they needed. Says Oldroyd: "Because my background's in theatre, I'm used to unpacking a play from the beginning and working through it in order – which meant being able to shoot chronologically was really important to me. Our editor was assembling scenes on set in order, and we could see at the end of week three what was missing and what we could lose because the story was going in a particular direction."

As the shoot progressed, Oldroyd and Cronin O'Reilly found that what they were capturing was subtly different to the screenplay – particularly with the way that they shot their lead character. "We found that anything that was leading us away from Katherine, we pushed to the background," comments Oldroyd. "It became a defining thing for the whole film. Initially we locked off the camera to represent her imprisonment, but as she begins to awaken the camera moves and breathes with her."

In Oldroyd the actors found an ally on set. "He's very actor-centric," says Christopher Fairbank. "It's very easy in this age of technology for concentration on the performances to get lost, with no-one taking care of the actor or the character, but Will's the exact opposite of that." "Some directors just see the experience of making a film as a bit of a cheat," comments Jarvis. "Will sees it as an artwork." Even the inevitable low budget problems didn't phase the cast and crew. When a power cut threatened to ruin the end of a day of shooting, Oldroyd bundled his leading man into a van to shoot some highly emotional sequences in a nearby forest. "He gave me no time to prepare," says Jarvis "and it absolutely worked. I didn't even have time to worry about how difficult the scene was

going to be."

Even the production team, normally run ragged by the demands of low budget filming, found the shoot to be a focussed and straightforward four weeks. Their only major problem was finding a dead horse in the vicinity. The crew needed to find a horse that had died of natural causes, and found that they would have to take enormous health and safety precautions to transport it safely. When eventually they found one, on the last day of shooting, it was the wrong colour to match Alexander's fateful steed. "We had to paint a dead brown horse white," says Cronin O'Reilly. "You can probably tell if you look close enough".

POST-PRODUCTION

The director and editor decamped to a "very nice" shipping container in East London for 15 weeks to finish the edit. "We really threw the film around in the edit" says Oldroyd. "Nick, our editor, was very open-minded, honest and experimental. We wanted to honour Alice's intentions, but we also had some performances that made us look at the film in a slightly different way."

"We found that we were cutting some scenes that we'd shot," says Cronin O'Reilly. "It became a process of stripping everything back, withholding information and seeing the world through Katherine's eyes. We went from a 110 minute assembly to a 84 minute final cut – which, when you think we were shooting very economically anyway, was a really big jump."

After the final cut had been delivered, the team employed two sound designers – one from theatre – to help shape the mood of the film. The hugely experienced, and BAFTA-winning, sound mixer Ben Baird (*Snow In Paradise, Whitechapel*) worked alongside Ivor Novello-winning composer Dan Jones (*Shadow of the Vampire, The Hollow Crown*) to create a very unusual soundscape to reflect Katherine's fracturing state of mind. Of this process, Cronin O'Reilly says: "We didn't want to use much music in the film – it felt dishonest in this world and leading. We wanted the sounds of the landscape and the buildings to become almost like a score in itself."

BIOGRAPHIES

The Main Cast

Florence Pugh Katherine

2015 saw Florence star in Carol Morley's *The Falling*. This film tells the story of a mysterious fainting epidemic at an all-girls school in 1969. Florence features as the beautiful, rebellious Abbie opposite Maisie Williams – a role for which she was nominated for 'Best Newcomer' at the BFI London Film Festival Awards. Last year she also filmed John Wells' pilot *Studio City* for Fox. Most recently Florence can be seen in ITV's *Marcella* alongside Anna Friel and Laura Carmichael.

Florence was born and raised in Oxfordshire. Whilst at school in Oxford, Florence appeared at the North Wall Theatre in performances of *Romeo & Juliet*, *Blood Wedding*, *The Clearing* and *Into the Woods*.

Cosmo Jarvis Sebastian

Cosmo Jarvis is an English-American actor who first appeared on our screens in 2012 as Todd, a 20-year-old man with learning difficulties in BBC 4's black comedy *The Naughty Room*. 2015 saw Cosmo play the lead role in feature film *Monochrome* directed by Tom Lawes. Other credits include British spy film *Spooks: The Greater Good*, Mirko Pincelli's *The Habit Of Beauty*, Channel 4's *Moving On* and BBC's *My Mother And Other Strangers*.

Paul Hilton Alexander

Paul Hilton's theatre credits include *The Cherry Orchard* and *The Daughter-in-Law* (both Young Vic); the title role in *Dr. Dee* (ENO); *All New People* (Opera House, Manchester); *In Celebration* (Duke Of York's Theatre); *On the Third Day* (New Ambassadors Theatre); *Doctor Faustus* and *As You Like It* (both Shakespeare's Globe); *Polar Bears* and *The Wild Duck* (both Donmar Warehouse); *Riflemind*, directed by Philip Seymour Hoffman (Trafalgar Studios); *Rosersholm* and *The Storm* (both Almeida Theatre); *Table, Three Sisters, The President of an Empty Room, Mourning Becomes Electra* and *The Oresteia* (all National Theatre); *Terrorism* and *Mountain Language* (both Royal Court); *The Homecoming, Les Blancs* and *Ghosts* (Royal Exchange Theatre); and *The Mysteries, Romeo and Juliet* and *Richard III* (all RSC). TV work includes *The Driver, Room at the Top, Grantchester, Robin Hood, Twenty Twelve, The Sinking of the Laconia, The Crimson Field, Casualty 1909, True Dare Kiss, Labyrinth, Silk, The Relief of Belsen* and *The Last Dragon*. Films include *London Road, Wuthering Heights, Klimt, Edge* and *Swansong*. Paul also plays William Palmer in the BBC Radio 4 series *Pilgrim*.

Naomi Ackie Anna

Naomi trained at the Royal Central School of Speech & Drama. Her TV credits include *The Five*, a ten part series for Sky written by Harlan Coben (*Tell No One*) and directed by Mark Tonderai (*The House At The End Of The Street, Hush*) and *Doctor Who* for the BBC.

Her Theatre Credits include *Plunder* at The Young Vic, *Billy The Girl* at The Soho Theatre, *Solace Of The Road* at Derby Theatre, *Walking The Tightrope* for Offstage Theatre / Theatre Uncut, *The Nutcracker* at The Unicorn Theatre and *The Snow Queen* for Trestle Theatre Company.

Her short film credits include *Almost Famous* produced by Film London, which was selected for 2015 London Short Film Festival and is nominated for Best Fiction Film and the Roger Deakins Award at The Plymouth Film Festival 2016. *Lady Macbeth* is her feature film debut.

Christopher Fairbank Boris

Christopher trained at RADA.

Most recently Christopher played the role of Azdak in the production of *Caucasian Chalk Circle* at the Royal Lyceum Theatre in Edinburgh and played Walter Cromwell in BBC's acclaimed historical television drama *Wolf Hall*. He is currently shooting *Taboo* opposite Tom Hardy. His extensive film work includes *London Fields*; *Guardians of the Galaxy*; *Jack the Giant Slayer*; *Pirates of the Caribbean: On Stranger Tides* and *The Fifth Element*.

He has also appeared in television dramas including *Wallander*, *Jamaica Inn*, *Doctor Who*, *Borgen*, *Ashes to Ashes* and *The Line of Beauty*. Theatre credits includes: *A Christmas Carol*, *Curse of the Starving Class* (Royal Lyceum, Edinburgh), *Not a Game for Boys* (Royal Court), *Hamlet* (Riverside Studios), *Back Up the Hearse* (Hampstead Theatre), *Etta Jenks* (Royal Court), *Blues For Mr. Charlie* (Sheffield Crucible), *The Lucky Chance* (Royal Court)

The Crew

William Oldroyd Director

William studied directing at RADA before becoming Director in Residence at the Young Vic Theatre, where he directed *Ghosts* by Ibsen in a new version by Frank McGuinness.

Subsequently he directed a large-scale production of Sartre's *Kean* in Tokyo, *Waiting For Godot* in Munich and *Two Noble Kinsmen* at the RSC for the Complete Works Festival. His opera productions include *Don Pasquale* at Sadler's Wells Theatre and *La Serva Padrona* in Portugal.

William's first short film, *Christ's Dog* was written by Howard Barker and nominated for Best Short Film at the Hamburg International Independent Film Festival. His second short film, *Best*, written by Adam Brace, won the Sundance London Short Film competition and subsequently screened at Sundance, Park City.

Lady Macbeth is his first feature film.

Alice Birch Writer

Alice was the co-winner of the 2014 George Devine Award for *Revolt. She said. Revolt again.* (RSC), winner of the Arts Foundation Award for Playwriting 2014, and was shortlisted for the Susan Smith Blackburn Award in 2015 and 2012.

Writing includes *Revolt. She Said. Revolt Again* (Soho Rep. NYC); *Ophelia's Zimmer* (Royal Court Theatre/ Schaubuhne Theatre Berlin); *We Want You To Watch* (with RashDash at National Theatre); *Little Light* (Orange Tree Theatre); *Little on the inside* (Almeida / Clean Break); *So Much Once* (24 Hour Celebrity Gala Old Vic); *Open Court Soap Opera* (Royal Court); *Salt* (Comedie de Valence) and *Flying the Nest* (BBC Radio 4).

She is currently under commission to the Royal Court Theatre, Clean Break, Paines Plough and the National.

Fodhla Cronin O'Reilly Producer

Fodhla won the 2013 Cartoon d'Or and was nominated for an Oscar at the 85th Academy Awards for her short animated film *Head Over Heels*. Fodhla holds an MA in producing from The National Film & Television School (NFTS) in the United Kingdom.

While developing feature films through her company Sixty Six Pictures, Fodhla also produces commercials and online branded content for clients such as Google, Stella Artois and BT.

Fodhla is currently co-producing a major feature music documentary about the sixties narrated by Michael Caine, directed by David Batty, written by Ian La Frenais & Dick Clement and produced by Simon Fuller.

Lady Macbeth is her first feature film as lead producer.

Ari Wegner Cinematographer

Australian born Director of Photography, Ari Wegner started her career working in commercials and then went on to shoot several short films including *Catch Fish*, directed by cinematographer, Adam Arkapaw. Ari also shot *Bino*, which premiered at Berlin Film Festival and *Baby Baby*, both directed by Billie Pleffer. Ari then shot *Hawker*, directed by Dustin

Feneley; *Winter* directed by Amie Siegel, and *Night Shift*, directed by Zia Mandviwalla which premiered at Cannes and Sundance. Ari was also part of the Second Unit on Justin Kurzel's *Snowtown* (2011).

Ari made the jump into features working on Amiel Courtin-Wison and Michael Cody's *Ruin* (2013), which premiered at Venice and was nominated for *Best Cinematography Debut* at Camerimage 2014. This was followed by the mini-series *The Kettering Incident* (2015), which was directed by Tony Kravitz and Rowan Woods and produced by Porchlight.

Jacqueline Abrahams **Production Designer**

British born Production Designer Jacqueline Abrahams came from a fine art background and began in the industry as a scenic painter. Jacqueline made to move into Production Design in 2004 when she designed Tom Harper's short film *Cherries*, which was in the Official Selection at Sundance Film Festival, Berlin Film Festival and was also nominated for a BIFA. Jacqueline also designed the short film *Skirt*, directed by Amanda Boyle, who she continued to work with on later projects.

In 2009, Jacqueline designed *White Girl*, a television feature directed by Hettie McDonald, which won a BAFTA for Best Single Drama. Jacqueline then worked on the television series *Wallander* with which she won a BAFTA Craft Award and a RTS Craft and Design Award for her work. In 2010 Jacqueline then went on to work with director Yann Demange on the BAFTA nominated mini-series *Top Boy*, which was produced by Cowboy Films and Channel 4. Following that, Jacqueline designed *The Look Of Love* (2013) directed by Michael Winterbottom, which was selected at Berlin Film Festival and Sundance Film Festival, *How I Live Now*, starring Saoirse Ronan which was at 2013 Toronto Film Festival and Tom Harper's *War Book*, which was part of London Film Festival Official Selection in 2014.

Jacqueline's recent credits include *The Woman In Black 2: Angel Of Death*, directed by Tom Harper and the BAFTA nominated, television mini-series *The Enfield Haunting* directed by Kristoffer Nyholm. Jacqueline then worked with Yorgos Lanthimos on his latest feature film *The Lobster*, which won the Jury Prize at Cannes Film Festival in 2016, was BAFTA nominated for Outstanding British Film and was selected at Sundance, Toronto and London Film Festivals. Jacqueline latest work is Ritesh Batra's *The Sense Of An Ending*.

Nick Emerson **Editor**

Nick began his career editing television news before moving into documentary films. After ten years working on television projects and short films he cut his first feature film, *Cherrybomb* (2009), directed by Lisa Barros D'Sa and Glenn Leyburn and starring Rupert Grint.

Nick subsequently collaborated again with Lisa Barros D'Sa and Glenn Leyburn and cut *Good Vibrations* (2012), which was BAFTA nominated for Outstanding Debut by a British Writer, Director or Producer. In 2013, Nick edited David Mackenzie's critically acclaimed feature *Starred Up* for which he received an Irish Film & TV Award nomination for Best Editing. Nick cut *The Hallow* in 2014 for director Corin Hardy, which was part of Official Selection at the Sundance Film Festival and was nominated for a BIFA in 2015. Nick then returned to documentaries with Academy Award winning director Kevin MacDonald's latest film about the acclaimed artist Cai Guo-Qiang *Sky Ladder: The Art Of Cai Guo-Qiang*, which screened at Sundance in 2016.

Nick has just finished editing *I Am Not A Serial Killer*, directed by Billy O'Brien, which premiered at SXSW 2016. Nick is currently editing *Daphne* for Peter Mackie Burns and produced by the Bureau.

Shaheen Baig Casting Director

Shaheen's feature film credits include including Anton Corbijn's *Control* (BIFA Best British Film, Director, Supporting Actor & Most Promising Newcomer 2007), David Mackenzie's *Starred Up* (BIFA Best Supporting Actor 2013, LFF Best British Newcomer 2013), J.A. Bayona's *The Impossible* (Goya Awards 2013 nominated for 14 awards won 5 including Best Director and Best New Actor, London Critics Circle Film Awards Young Performer of the Year British 2013 & Naomi Watts nominated for SAG Award, Golden Globe and Academy Award) and Peter Strickland's *Berberian Sound Studio* (BIFA Best Director, Best Actor 2012, Evening Standard Film Awards Best Actor 2013).

In the past couple of years Shaheen has worked on Academy Award winning director Paolo Sorrentino's *Youth*, once again with J.A. Bayona on his forthcoming feature film *A Monster Calls*, and Peter Strickland on *The Duke Of Burgundy*, *The Falling* directed by Carol Morley, Ben Wheatley on his forthcoming feature *Free Fire* and Paddy Considine on *Journeyman*.

Shaheen has also worked on several acclaimed television projects including *Marvellous* (Bafta TV awards Best Single Drama 2015) *Peaky Blinders* (RTS Awards, Best Drama Series 2014), *Southcliffe* (Bafta Best Actor 2014), *Murder: Joint Enterprise* (Bafta TV Awards, Best Single Drama 2013), *Black Mirror* (International Emmy Awards, Best TV Movie/Mini-Series, Rose d'Or Light Entertainment Festival - Golden Rose, Best Comedy 2012) *Five Daughters* (RTS Awards, Best Drama Series 2011) *The Unloved* (Bafta TV Awards, Best Single Drama 2010) and the recent acclaimed drama series *The Last Panthers* for Sky Atlantic/Canal Plus/Sundance.

Holly Waddington Costume Designer

Lady Macbeth is Holly's third film as costume designer following *Ginger & Rosa* by Sally Potter and *Departure* by Andrew Steggall. She has assisted some of the film industry's finest costume designers on critically acclaimed films including: *Happy Go Lucky*, *Lincoln*, *Warhorse*, *Another Year* and *The Man from Uncle*.

Holly collaborates with some of the UK's most exciting established and emerging creators in Theatre and Dance. She has created costumes, sets and installations for productions at The Royal Ballet, Sadler's Wells, The Almeida, The Royal Court, The Young Vic, The Gate Theatre, Scottish Dance Theatre and Handspring UK.

Following a degree in Fine Art from The Ruskin School of Drawing at Oxford University, she completed an MA programme in Scenography at Laban and was a finalist in the prestigious Linbury Prize for Theatre Design.

Sian Wilson Hair & Make-Up Designer

Sian started her career in Belfast working on dramas inc. *Seacht* which she designed. Moving onto the first series of *Game of Thrones* for HBO, the hugely successful fantasy drama, she swiftly took on the role of Make-Up & Hair Supervisor on the period drama *Mr. Selfridge* working on 2 of the 5 series.

That Day We Sang followed, a period drama set in the 20's & 60's directed by the late great Victoria Wood.

Sian's ability to take on any period is well known. She took on the 1850's with the feature *Effie Gray*, followed by the 1970's in *High Rise* as Key Make-Up & Hair.

She was Hair & Make-Up Supervisor on *Esiotrot* working with Dustin Hoffman and Dame Judi Dench. Then she took on *Partners in Crime* as Hair & Make-Up Supervisor and is currently Hair & Make-Up Designer on *My Mother & Other Strangers* for BBCTV.

Dan Jones **Sound Designer**

Dan Jones has developed a career bringing together music, sound and drama as director, composer and sound designer. He read music at Oxford and studied composition at the Centro Ricerche Musicali, Rome. He received BAFTA and Ivor Novello awards for his score for *Any Human Heart* and recently scored the BBC's critically acclaimed Shakespearean epic *The Hollow Crown*. Other music includes scores for the Oscar-nominated films *The Tonto Woman* and *Shadow of the Vampire*, and the BAFTA winning dramas *The Lost Honour of Christopher Jeffries*, *Appropriate Adult* and *Criminal Justice* as well as documentary work such as David Attenborough's *The Life of Mammals*. Orchestral arrangements include work for Alpha, Jarvis Cocker and Massive Attack's forthcoming album, and music and sound for theatre includes commissions for the RSC, National Theatre, the Donmar and Almeida, including: *The City Madam*, *Through a Glass Darkly*, *Treasure Island* and *The Kitchen* (National Theatre); *Ivan and the Dogs* (Soho), which received an Olivier nomination. In 2015 he was commissioned to create a musical installation across Birmingham's city center to celebrate the 300th anniversary of the Cathedral. Other sound installations include: *Music for Seven Ice Cream Vans*, co-commissioned by LIFT and the Sydney Festival, and *Sky Orchestra*, which creates a giant surround-sound music system over cities (International Tour, Sydney Festival 2007). As a director, he trained at the Banff Centre for the Arts and co-founded Sound&Fury, for whom he has co-directed and sound-designed *War Music*, *Ether Frolics*, *Going Dark* and *Kursk* which won the first ever special Jury Prize for Sound Design at the 2011 Prague Quadrennial.

Ben Baird **Sound Designer**

Ben Baird is a Sound Designer & Re-Recording Mixer based in London.

Starting out in the Tape Library at North London's SD Post in 1989, he quickly moved into the studio and within a few months was recording Voice Overs for commercials, corporate films & computer games. After 9 years Ben, along with two of his colleagues left to set up Aquarium Studios, a Post Production House based in the heart of Soho, London.

Whilst at Aquarium, Ben quickly became a sought after Re-Recording Mixer producing soundtracks for the UK's TV & Film industry working on TV Drama projects including *Prime Suspect*, *Whitechapel*, *Merlin*, *Ripper Street* & *Atlantis*. He has mixed a diverse range of features for companies including Working Title, Likely Story, and of course recently 'Lady Macbeth' for Sixty Six Pictures & 'The Levelling' for Wellington Films, both in conjunction with the BFI. He has won three BAFTA's, an RTS Craft Award & has been nominated for an Emmy for his mixing work.

FRONT AND END CREDITS

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FRONT CREDITS

Creative England, BBC Films and BFI present (single card)
in association with Oldgarth Media (single card)
A Sixty Six Pictures & iFeatures production (single card)
Lady Macbeth (single card)

END CREDITS

Katherine	FLORENCE PUGH
Sebastian	COSMO JARVIS
Alexander	PAUL HILTON
Anna	NAOMI ACKIE
Boris	CHRISTOPHER FAIRBANK
Director	WILLIAM OLDROYD
Writer	ALICE BIRCH
Producer	FODHLA CRONIN O'REILLY
Executive Producers	CHRISTOPHER MOLL STEVE JENKINS LIZZIE FRANCKE JIM REEVE CHRISTOPHER GRANIER-DEFERRE
Director of Photography	ARI WEGNER
Production Designer	JACQUELINE ABRAHAMS
Editor	NICK EMERSON
Casting Director	SHAHEEN BAIG
Costume Designer	HOLLY WADDINGTON
Hair & Make Up Designer	SIAN WILSON
Line Producer	PETE SMYTH
First Assistant Director	GEORGE EVERY
Sound Recordist	STEVE PECKOVER
Sound Designers	DAN JONES BEN BAIRD
Agnes	GOLDA ROSHEUVEL
Teddy	ANTON PALMER
Mary	REBECCA MANLEY
Tessa	FLEUR HOUDIJK
Father Peter	CLIFF BURNETT
Edward	DAVID KIRKBRIDE
Dr. Burdon	BILL FELLOWS
Mr. Robertson	NICHOLAS LUMLEY
Mr. Kirkbride	RAYMOND FINN
Detective Logan	IAN CONNINGHAM
Farmhands	FINN BURRIDGE

	JACK ROBERTSON KEMA SLKAZWE ELLIOT SINCLAIR ANDREW DAVIS ALAN BILLINGHAM BAILEY PALMER
Gentlemen	
Anton Palmer Double	
Associate Producer	PETE SMYTH
Production Manager	ROBERT K. HARM
Production Accountant	RICHARD HENRY
Script Supervisor	BHAIRAVI PATEL
Production Coordinator	DAPHNÉE HOCQUARD
2nd Assistant Director	RICHARD STANLEY JAN HARRIS
3rd Assistant Director	SHELLEY LANKOVITS
Creative Skillset Production Trainee	MYRON JOHNSON
Creative Skillset Production Intern	ROBERT OLIVER
Unit Manager	EUGENE GALBRATH
1st Assistant Camera	DANIEL FOELDES JONATHAN MOORE
2nd Assistant Camera	LYDIA STOTT
DIT	AYO OJOMO JAMES MUSTARD
Camera Grip	RENNY BORTHWICK
Gaffer	BEN MILLAR
Best Boy	MAX TESTE
Electricians	MIKE JOHNSON JACK KNOTT DAVE MORGAN ANDREW HAGAN DEAN KING
Boom Operator	JODIE CAMPBELL
Art Director	THALIA ECCLESTONE
Standby Art Director	SOPHY MILLINGTON
Dressing Props	BARNEY WARD
Scenic Painter	ALEX MCDONALD
Art Department Assistants	JONATHAN CROSSMAN JORDAN BEAGARIE THOMAS HOLDEN RAZ GHARBI
Creative Skillset Art Department Trainee	
Creative Skillset Art Department Intern	
Costume Supervisor	SOPHIE BUGEAUD

Standby Costume Costume Cutter Creative Skillset Costume Trainee	SOPHIE HOWARD MALIN ANDERSON NICOLA TATE
Assistant Make-up Artist Creative Skillset Make-up Trainee	CLAIRE POMPILI MAY LIDDELL-GRAINGER
Script Editor Creative Researcher Storyboard Artist	SARAH GOLDING MATEUSZ NAPIERALSKI BRENDAN HOUGHTON
Casting Assistant Casting Associate	MICHELLE GIOVANNI LAYLA MERRICK-WOLF
Fight Coordinator	KEITH WALLIS
Transport Captain	PETER OLDROYD
Unit Publicist	LAURA PETTITT UNTITLED COMMUNICATIONS
Stills Photographer EPK	LAURIE SPARHAM MYRON JOHNSON
Paramedic	MEDICS UK
Floor Runners	JOHN REED JONNY BOYLE CHLOE KING
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Foley Editor Foley Artist ADR Editor Sound Re-Recording Mixer Composer Creative Skillset Assistant Editor Trainee	JOE MCCALL JOHN FEWELL KEVAN GALLAGHER BEN BAIRD DAN JONES MONIKA RADWANSKA
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VFX Producer	SEAN WHEELAN
VFX Coordinator	ELIN PLANTIN
VFX Artists	DANIEL NIELSEN TIM WALTON IVAN LINDFORS SONNY HAMBERG JESPER NYBROE
Post-Production Accountants	LOUISE O'MALLEY JESSAMYN KEOGH
Catering	RAY HENDERSON DURHAM FILM CATERING
Electrical Equipment	CINELEASE
Camera Equipment	PIXIPIXEL
Offline Edit House	POSTBOX EDIT FACILITES
Audio Post-Production Studio	AQUARIUM STUDIOS
Digital Intermediate	DIRTY LOOKS
VFX	FILMGATE
Titles & Credits	WILDER FILMS
Production Legal Services	RENO ANTONIADES, ANTONY SWIATEK & MAREK GEORGE LEE AND THOMPSON LLP
Insurance	PAUL HILLIER & LESLEY BURGESS ACJ LTD
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Every effort has been made to reduce this film's environmental impact and aim for carbon neutrality. The carbon footprint of 33.1 tonnes of CO₂e has been calculated with Albert and offset with the Validivian Coastal Reserve Conservation Project.

Filmed on location at Lambton Castle, County Durham and Northumberland, United Kingdom.

No animals were harmed during the making of this film.

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