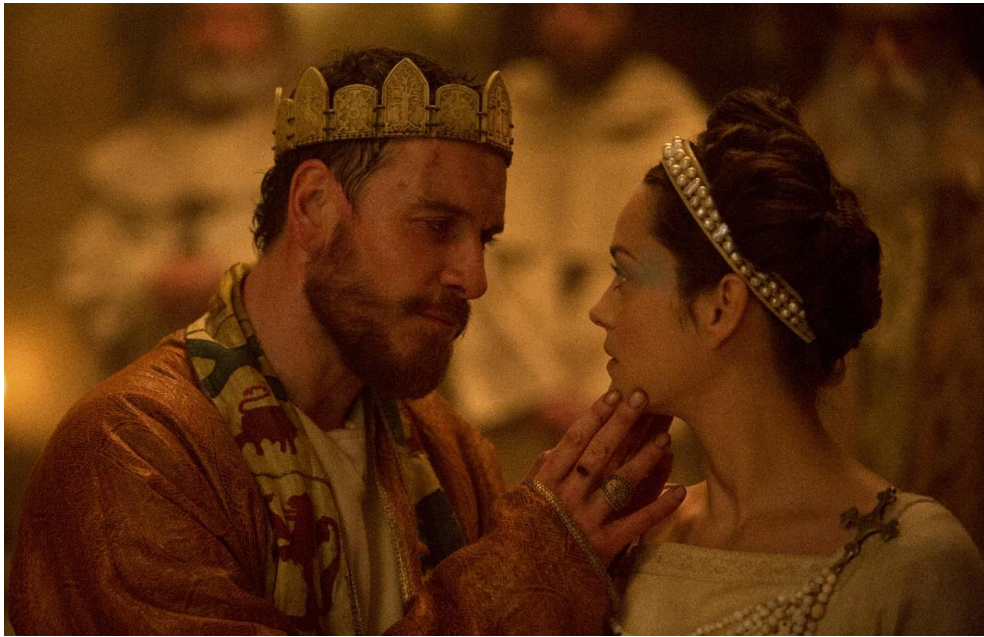


STUDIOCANAL

MACBETH



PRODUCTION NOTES

For UK Publicity Enquiries:

Suzanne.Noble@studiocanal.co.uk

Lucy.Powell@studiocanal.co.uk

ed@see-saw-films.com

For International Publicity Enquiries:

Katie.Paxton@studiocanal.co.uk

charles@charlesmcdonald.co.uk

matthew@magiclanternart.org.uk

Stills can be downloaded from:

studiocanal.co.uk/press

SHORT SYNOPSIS

MACBETH is the story of a fearless warrior and inspiring leader brought low by ambition and desire. A thrilling interpretation of the dramatic realities of the times and a reimagining of what wartime must have been like for one of Shakespeare's most famous and compelling characters, a story of all-consuming passion and ambition, set in war torn Scottish landscape.

SYNOPSIS

Ellon. Scotland.

Following a fierce battle in which Macbeth, Thane of Glamis and loyal general of King Duncan's forces, has finally killed Macdonwald, a traitor and leader of rebel forces, he and fellow soldier Banquo encounter three women scavenging among the fallen soldiers, who foretell that Macbeth will become Thane of Cawdor and King of Scotland, while Banquo will be the father of future kings. Both men are unnerved by the prophecies but for the moment appear not to believe them.

At the battlefield campsite, Angus and Rosse arrive from the King's court to pass on thanks from their royal master for the success in battle and to bestow Macbeth the title Thane of Cawdor. The previous holder of the title has been killed for treachery against the crown.

When Macbeth goes to pay homage to the King, Duncan tells him that he has made arrangements to visit his home at Inverness to celebrate the victory.

At Inverness, a letter from Macbeth arrives, informing Lady Macbeth of the prophecy. Lady Macbeth, who has not seen her husband over the long years of war and is grieving the loss of their only child, feels the seed of an idea grow in her mind. She plans for her husband to kill King Duncan so that they can assume the throne.

Arriving home, Macbeth is at first reluctant to do harm to Duncan, but Lady Macbeth's persuasion and Duncan's announcement that his callow son Malcolm will succeed him spur him to act. After feasting and drinking liberally, Duncan retires to bed, unaware that Lady Macbeth has drugged his guards. While Inverness sleeps, Macbeth kills

Duncan. Surprised after the act by Malcolm, Macbeth is at the mercy of the young Prince, but Malcolm loses his nerve and flees Inverness.

When Macduff discovers Duncan's body the next morning, Macbeth immediately slays his attendants — he says out of rage and grief — in order to silence them. To everyone else, it appears that Malcolm has been the chief conspirator. Macbeth, taking advantage of the confusion and grief caused by Duncan's death, and marshalling his popularity amongst the people, is crowned King of Scotland. Banquo, however, has suspicions of his own based on their encounter with the prophetic women. Despite now seemingly secure and crowned in Duncan's former royal seat at Dunsinane, Macbeth senses Banquo's doubts and orders his murder, and that of his young son Fleance.

As Macbeth sits down to a feast that night he learns that while Banquo has been killed, Fleance escaped. He is unable to concentrate on the banquet, and his preoccupation soon turns to terror as the ghost of Banquo appears in the midst of the feast; a silent bloody spectre. Macbeth's wild fear is incomprehensible to everyone else so a desperate Lady Macbeth calls an end to the banquet and shepherds Macbeth away from his guests. Macduff and his wife in particular seem to be growing in their visible disapproval and defiance of the new King.

That night, Macbeth steals out of Dunsinane and seeks out the strange women again. After inducing him into a drugged stupor, they tell him that his throne is safe until Birnam Wood comes to Dunsinane, and he will not die by the hand of any man born of a woman. This seemingly impossible prediction brings a measure of relief to Macbeth.

However once he learns that Macduff has gone to England to join with Malcolm, who has raised an English army to claim back his throne, Macbeth exacts revenge by having Macduff's wife and three young children hunted down and publicly killed. Unable to trust anyone, and increasingly drawn down the path of tyranny, Macbeth begins to kill any who he fears might oppose him.

Lady Macbeth, meanwhile, has been slowly driven mad by her guilt in the wake of killing Duncan and the realisation that she has lost her husband forever to darkness, just like she once lost a child. Unable to escape her grief, and unable to make any connection

with the husband she loves so much, she returns to Inverness and dies consumed by visions of her dead child.

Alone now in a castle full of hired mercenaries, Macbeth learns that many of his thanes are deserting him to join Malcolm's approaching army. As the army reaches Birnam Wood, they set it alight. Charred leaves and bark are carried on the wintry winds towards Dunsinane. On his battlements, Macbeth realises the first part of the prophecy is coming true. Undaunted, he calls for his armour and reawakens the soldier within. Summoning his remaining forces around him, he leaves the safety of the castle to face Malcolm's army, which is led by a vengeful Macduff.

When he hears this, Macbeth knows that it's over, that he can't fight the prophecy that he has embraced as his destiny. Surrounded by the ghosts of those he's killed, Macbeth is finally able to see where his ambition has led him, and gives himself over to his inevitable death.

As Malcolm enters Dunsinane to claim back the throne, a small figure steals out of the nearby treeline and finds Macbeth's body. It is Fleance. Bending down, he takes Macbeth's war sword in his small hands and, after looking up at the high stone walls of the castle, disappears back into the smoke.

ABOUT THE PRODUCTION

MACBETH is directed by Justin Kurzel (*Snowtown*) and stars Academy-Award® nominee Michael Fassbender (*12 Years A Slave*) and Academy-Award® winner Marion Cotillard (*La Vie En Rose*). The film also stars Paddy Considine (*The Bourne Ultimatum*), David Thewlis (the *Harry Potter* series), Sean Harris (*Prometheus*), Jack Reynor (*What Richard Did*) and Elizabeth Debicki (*The Great Gatsby*).

MACBETH is the story of a fearless warrior and inspiring leader brought low by ambition and desire. A thrilling interpretation of the dramatic realities of the times and a reimagining of what wartime must have been like for one of Shakespeare's most famous and compelling characters, a story of all-consuming passion and ambition, set in war torn Scottish landscape.

Academy Award® winners Iain Canning and Emile Sherman of See-Saw Films (*Shame, Tracks, Mr Holmes*) produce with Laura Hastings-Smith (*Hunger*). See-Saw developed the project alongside Film4. STUDIOCANAL majority financed with Film4.

Director of photography is Adam Arkapaw (*True Detective, Snowtown*) production designer is Fiona Crombie (*Snowtown, Top of the Lake*). Costumes are designed by Academy Award® winner Jacqueline Durran (*Atonement, Tinker Tailor Soldier Spy*), make-up and hair designer is Academy-Award® winner Jenny Shircore (*The Invisible Woman, My Week With Marilyn*). The screenplay was written by Jacob Koskoff & Todd Louiso and Michael Lesslie.

Of all of Shakespeare's classic works, *Macbeth* must surely be amongst his most famous. Certainly, in the more than 400 years since its first publication, it has been one of the most frequently adapted; revived regularly on stage and re-envisioned time and again in the age of cinema and television. The tragic tale of a Scottish general haunted by his own ambition, and a prophecy that he will one day become King of Scotland, has long fascinated actors, directors and audiences, and on the big screen has led to adaptations by directors from Orson Welles to Roman Polanski.

But with a new generation of British actors commanding the stage, as well as screens big and small, producers Iain Canning and Emile Sherman of See-Saw Films felt the time was right for a new approach to *Macbeth*. “You’ve got actors such as Tom Hiddleston and Jude Law playing the leads in Shakespeare plays,” notes Canning. “And I think it’s interesting to see this new wave come in and reinterpret the plays – discovering again what they mean.”

The timing was right from a topical point of view too, with greed, and its effects, on the agenda more than ever before. Notes Jack Reynor, who plays Malcolm: “Greed is a really terrible thing that can corrupt on a monumental scale, and it can destroy people’s lives. So the story of *Macbeth* is particularly poignant when you take into account the economic climate of the past few years.”

The filmmakers felt that the globalised nature of the world today offered an opportunity to increase the scope of the story on the big screen and give *Macbeth* a modern feel. “What I think has been very strong in this adaptation is the sense of community and the wider world that exists around these characters,” Canning notes. “We’ve expanded the idea that Macbeth and Lady Macbeth exist within a world, that they were a product of it and that their actions affected it. We’re exploring the story from a much more modern, cinematic place.”

Preserving Shakespeare’s language was always key for the filmmakers. “You’d end up making a very different film if you’re not using the rules of the verse and dialogue,” Canning notes. “Our challenge was to cut the play in the right ways, and bring together the right filmmaking team so that people would forget they were listening to something slightly unusual or classical.”

“We approached it with simplicity,” says Michael Fassbender, cast in the role of Macbeth. “We never tried to work against the verse or just disregard it, but we kept things simple and tangible, and the idea Justin had from the beginning was to be a lot more intimate with the text than we’ve seen before, but always truthful. As with any script, you don’t set out to sabotage this tremendous writing but you work with it and ground yourself within it.”

Continues director Justin Kurzel: “You’re bringing the verse into the cinema, and there’s something about doing it to another person one-on-one as opposed to a live audience, and I think something happens when you have another actor opposite you and the camera is so close and intimate. You forget about projection and instead play to the intimacy.”

“We had to really work at it because Shakespeare can be hard to understand, even for English people,” notes French actress Marion Cotillard, cast in the role of Lady Macbeth. “But it created an energy that carried us the whole way.”

“It was terrifying,” admits Reynor. “But it’s one of those things where, if it wasn’t going to be difficult then it probably wasn’t worth doing in the first place and I really did relish the challenge. It’s been amazing to have the opportunity to bring this verse to life with this cast, with no formal Shakespeare training.”

What the verse offers, though, is something Shakespeare has always been renowned for: the use of language as manipulation. And in *Macbeth*, manipulation is very much the name of the game. “You watch Michael with Marion or Michael and Paddy and it feels like a scene out of *Goodfellas*, with all these characters trying to manipulate one another in very clever, very conniving ways,” explains Kurzel. “There’s a subtext to that which is unspoken and it’s really interesting in *Macbeth* in that there’s a secrecy and tension that happens which is almost conversational as opposed to artificial.”

While the writers worked to adapt Shakespeare’s play to the big screen, the producers first thought turned to the casting of Macbeth himself, a choice which they knew would form the backbone of the entire production.

CASTING *MACBETH*

“After we had made *Shame*, we really wanted to work with Michael Fassbender again,” notes Canning. “We were working on this adaptation and thought we’d send it his way anyway, but the more we thought about it, the more we realised that we couldn’t think of anyone else capable of bringing the unique style of performance we were looking for.”

For his part, Fassbender, who has fast emerged as one of the world’s most accomplished and popular actors, immediately saw the potential in a new adaptation of the play. “It was comprehensively engaging,” he says of his attraction to the project. “It’s an amazing piece of writing and you’ll only get one chance to do it. So I tried to be as well-prepared as I could be and making sure I uncovered every stone so that you’re not leaving anything wanting at the end of the day.”

Fassbender grounds the character of Macbeth in real humanity, says Canning. “It’s not from a place of theatricality; you really get into the mind-set of the man. What’s so special about that is seeing the madness unfold. You’re watching it knowing you have no control, and that there’s no way to help him, so you’re seeing the events unfold and it feels surprising in a play that everyone knows relatively well. There are still plenty of emotional surprises within it.”

With Fassbender on board, attention turned to a director who could complement the lead actor’s unique style and add a new layer to this classic play. And with Fassbender’s name attached, the job was highly prized. “Michael provided a solid foundation with which to attract others,” Canning notes.

It was a screening of *Snowtown*, by director Justin Kurzel, which convinced the producers to send the script Kurzel’s way. The Australian native has a storied history in the theatre in his home country, and his feature film directorial debut won awards at festivals all over the world.

“We were lucky that he responded to the material,” says Canning. “*Snowtown* is about how a murder, or a set of murders, can affect a whole community, and how that

community ends up being groomed by that killer. It's something that's as topical, unfortunately, in contemporary society as it was when Macbeth committed his crimes."

Adds producer Laura Hastings-Smith, of screening *Snowtown*: "Here was a director who really got down into the layers of a character's psychology."

"Justin has brought a world to life that combines his theatrical background with a look at the truth of medieval life," notes Canning. "But it also has a look towards life in the frontier; the Western. This is a difficult landscape, where people are trying to live and prosper, and I guess Macbeth chooses the ultimate murderous act in terms of bettering his life in a harsh frontier world."

Kurzel found that world in his research, looking at the true history of *Macbeth* as a jumping off point. "What was that time like and how brutal was it?" he asks. "It reminded me a lot of a Western, and of a landscape and atmosphere that felt much more dangerous than I'd ever seen before from adaptations of *Macbeth*."

But it was the notion of Macbeth as a warrior that made Kurzel sign up for the project. "The shadow of war, and being able to bring that to the screen cinematically – how Macbeth responds to war, or is a product of it, and how that plays into his ambitions to become king – I found all of that really interesting in terms of a character replacing a kind of trauma, or a grief, with a kind of kinship."

And Fassbender's attachment was essential to Kurzel's involvement. "I wouldn't have done it without Michael," he says. "I'd met him after I'd finished my first film and he's one of the greatest actors of his generation by far, so he was someone, as an artist, that I desperately wanted to collaborate with. As soon as I heard he was attached I wanted to do it straight away."

In fact, it was after Fassbender saw *Snowtown* – before the idea of Kurzel directing *Macbeth* had even been mooted – that the actor asked his agent to set up a meeting. "I immediately felt that I wanted to work with this guy," notes Fassbender. "Just from the sort of feel of who he was as a person and the conversations we were having, I knew

we could collaborate. It just sort of built from there, and the love and respect I have for the man and the way he works, and who he is as a human being, just grew from there.”

He continues: “His insight into the piece and the clearness of what we were looking for in each scene really brought a clarity to each beat.”

“Watching Justin direct the actors on *Macbeth* has been exciting,” says Hastings-Smith. “You’re seeing a bit of a master class there. Almost instantly the actors were under his command and in a very short amount of time were willing to trust his vision and do whatever was asked of them. They’ve travelled to some very dark places together, and Justin is an actor’s director in that way.”

Agrees Reynor: “Justin promotes a real sense of camaraderie on set, and everybody feels encouraged to trust him. He’s disarming to be around and work with, and I don’t think there’s a single person on this show who doesn’t trust him completely.”

This was especially true of Marion Cotillard, who signed up to play the crucial role of Lady Macbeth, despite English being a second language. “I knew that one day I would play Lady Macbeth,” says Cotillard, noting the special connection she’s always felt to Scotland and this particular play. “But I thought it would be in French, and on stage. When I got the offer I was surprised, to say the least.”

But as one of the most talented actresses of her generation, Cotillard was an obvious choice for the part of Lady Macbeth. And while the character is originally Scottish, her casting adds another layer to the film. “It has allowed us, at the centre of this story, to place a character who has an otherness,” says Canning. “There’s a slight sense of separation now, in Lady Macbeth, that she exists in the community but somehow has a slightly different agenda to the other women in that community. It adds complexity to the Lady Macbeth role, and I think combined with her incredible performance will be a totally fresh way of looking at Lady Macbeth.”

Agrees Jack Reynor: “It makes perfect sense that she’s maintained her own accent in it, and it just adds a different layer to the whole project. She’s incredibly strong too,

and there are moments in the film in which she really takes command. It's been an honour to work with her.”

Kurzel says Cotillard worked hard to learn the Shakespearian language despite the language barrier. “It was huge for her in terms of how foreign the verse was,” he notes. “When I first approached her – and Michael and I were both really keen on Marion being a part of the film – she never thought she'd have the opportunity to do anything like this, so for her I think it was something she couldn't say no to.”

“I couldn't miss this opportunity to play this character in English,” she concurs. “We all worked with Neil Swain on the language, who is much more than a dialogue coach, he's a Shakespeare expert. Our work with him was about going deep into Shakespeare's world, and it was about more than just finding the right accent, rhythm and energy.”

Cotillard says acting opposite Fassbender was easy, since the pair formed an immediate connection. “Sometimes you meet someone and you feel like you've known them your whole life,” she notes. “That's the feeling I had with Michael; he's creative and inventive, but his power of invention never gets in the way of simplicity. He surprised me every day.”

In the end, Cotillard's wholehearted embracing of the challenge is reflected across the production, and, thinks Kurzel, is what made the collaboration so strong. “There was fear across the production,” he says, honestly. “Not just Marion tackling verse, but Michael doing Macbeth, and me directing my second feature after doing this small, Australian film. There was massive fear, but I think that's what creates good tension and what makes you committed to overcoming it.”

“I think in the end you'll have great empathy for both Macbeth and Lady Macbeth,” notes Hastings-Smith. “Obviously they do terrible things, which can happen even to good people, but I think you come to understand the tragedy of that in a very human sense with this film.”

With the central roles cast, attention turned to the casting of the people around Macbeth. “We wanted to cast men in the roles around Macbeth from that same warrior world,”

notes Canning of the crucial casting of Macduff and Banquo. “Sean Harris and Paddy Considine have been incredible in terms of showing the world of the soldier in the story, and I think we’ve been able to place the characters of Macduff and Banquo at the centre in ways that the dynamics of theatre don’t allow. Both of their performances help to bring this world to life.”

Considine’s Banquo is a “fiercely loyal guy,” says the actor. “He’s seemingly incorruptible and has a huge moral conflict as he sees his friend unravel. He’s less troubled by the prophecy than Macbeth is, but when he starts to see the change in his friend, that’s when he starts to question his motives.”

He says Kurzel’s note to him was to channel the work he’d done on Jim Sheridan’s film *In America*. “I enjoyed bringing those qualities to him,” notes Considine. “Hopefully he leaves a little mark on the audience.”

Considine particularly enjoyed working with Lochlann Harris who played Banquo’s son, Fleance. “Working with Lochlann was incredible,” says the actor. “Justin showed me a bunch of different auditions, and I couldn’t work out why he was asking for my input, but as soon as I saw Lochlann he stood out immediately; his physicality, his reflexes, everything about him was spot on.”

He continues: “Lochlann’s definitely got it. He’s got that spark that you see in young actors. I saw it in [*This is England* star] Thomas Turgoose and I see it in him.”

Jack Reynor plays Malcolm. With no background in classical theatre, Reynor’s attraction to the role was the package that had assembled. “I’d been acquainted with Michael before shooting the film and I really got on great with him,” says Reynor of his fellow countryman. “For me, I jumped at the chance to work with him, initially. And then subsequently I learnt Justin Kurzel was going to direct and I’d seen his film *Snowtown*. I thought it was an incredibly stark portrayal of that part of the world and that society, and it was very interesting. I thought, tonally, he could be great for this film.”

Reynor was attracted to Malcolm's progression through the film. "He's a young guy who's trying to develop into a man and assume these responsibilities," he says. "It was nice to play with the idea that when his father dies he would have come to pieces and retreated back to that boyishness and become very vulnerable, and at the same time, then have to gather and steel himself to come back and assume his responsibilities."

Reynor has especially enjoyed working with David Thewlis, who plays Duncan. "The first time I ever went to the cinema it was to see one of David's films," Reynor enthuses. "It was a brilliant experience to be on set with him. What he's done with the character of Duncan is he's played him as a quite self-conscious and indecisive king. You empathise with him – your heart bleeds for him – because his only crime is that he isn't quite as strong as his father was."

Iain Canning adds "Normally with the role of Duncan, there is a tendency to cast an actor who is quite considerably older than Macbeth - we wanted to find an actor who posed a physical and mental challenge to Macbeth as his contemporary. David was the perfect choice for Duncan as he brings a combination of power and vulnerability to the role that explores a real depth to the character that is not often shown."

ON LOCATION WITH *MACBETH*

The film was shot over seven weeks, on 36 shooting days, each and every one of them on location. Only six of those days didn't involve exterior work. "It was all to do with authenticity and what our director wanted to achieve," Hastings-Smith notes of the decision to work on location. "Justin wanted to create a world that was truly believable and had a logic within it, and he talked about it as a sort of Western. The harshness of the world of Macbeth made the landscape a very real character in the film, and therefore it was important to be out in that landscape."

Notes Kurzel: "It was a deliberate thing to shoot all of it outside, and it brought a lot of challenges, but what it really brings is a kind of grounded-ness and a reality and a sense of the landscape being connected to the words and the performance, which I think you can really feel in the film. It gives it an earthiness which I think is quite unique to the verse and to the storytelling."

Shooting provided plenty of challenges, not least because it involved a lot of location work in the cold winter months. “There was a point on this film where we felt we were being judged one way or another by William Shakespeare himself,” laughs Canning. “He was either occasionally supportive of what we were doing, and making sure we had the right weather for all the stormy scenes – and we were filming those scenes whilst Britain was having some of its worst weather ever – or perhaps he just wanted to stop us in our tracks. We’ll see!”

But Canning says *Macbeth* is as much a story about weather as anything else. “It’s so much about how the storms reflect what’s going on in the action, and we definitely wanted to harness that. But we thought maybe we’d be doing it through special effects rather than it coming naturally.”

According to Hastings-Smith, it was Michael Fassbender who led from the front and helped the cast and crew push through the difficult conditions. “He is so committed and so physically strong and so focused on the role that he’s a leader for us all,” she notes. “It’s like, if Michael’s doing it, then we can do it along with him.”

In fact, all of the actors embraced the difficulties of the environment without complaint. “Marion had to do some extraordinary scenes, barefoot and out on the heath in hail. She, too, is a consummate professional. And I think it’s because they believed in the film and believed in Justin, who carried them through those scenes, that we achieved what we did.”

Notes Cotillard: “When you’re carried by the energy of a great director and of telling this story, then, yes, it’s cold, and sometimes it’s hard, but when everything comes together and you can feel the magic of it, you find the energy to do it.”

“There was something incredibly bonding about it actually,” says Kurzel. “In a very old-fashioned way, when you see your production designer fly across the camera because they’ve literally been picked up by the wind, or you see Marion Cotillard disappear down a bog hole as she’s walking along, it brings you all closer together.”

Laughs Fassbender: “All you saw of the crew was these little eyeholes poking through wet weather gear – people who’ve been in this industry for 25 years experiencing the worst conditions they’ve ever seen, weather-wise.”

“You do kind of pinch yourself and think, ‘Wow, this is crazy and silly,’” summarises Kurzel. “But I think you will feel the effort, and hopefully in the film you can feel how the landscape plays an integral role in Macbeth’s psychosis.”

“Justin’s an artist and I think, as an artist, you can’t not be touched by the power of the elements in Scotland,” says Cotillard. “There’s something about them, and about the nature of the place, that is kind of mystical and you feel it whenever you look at the country. There’s much more to it than you see.”

The film features a battle sequence that lasts for a remarkable ten pages in the script. This was an opportunity film allowed that the theatre did not, says Canning. “It’s a battle that’s normally delivered via Banquo in the form of a description of it, rather than it actually being shown, it was very important to the core of what we were doing that we join our characters on that battlefield and then follow them to find out what their lives are like, and how they’re affected, away from it.”

In the shooting of it, Kurzel chose to focus on the main characters’ points of view of the battle, as well as that of the witches who are a central focus of these early scenes, feeding Macbeth the prophecy that will dominate his thoughts for the remainder of the story.

It was amongst the first scenes shot. “It was quite focused and we got into it straight away,” notes Kurzel. “We focused on ideas rather than a kind of texture or narrative of war, and letting you go into all the different events that happened within the battle. This is more about Macbeth’s point of view, and how it’s affecting him.”

The film employed the help of a literal army of battle re-enactors, who were drafted to make sure these scenes looked the part. Notes Kurzel: “These guys spend their weekends doing these re-enactments, so their dedication and passion towards what they do, and what they were being asked to do for the film, was remarkable.”

“I think there were only two that didn’t come back,” jokes Fassbender. “Out of all the warriors on the field we only lost two. A lot of them were running around without shirts and it was bitter- I can’t explain to you how cold it was; it was the end of January, and you had rain and flooding that was fairly intense. They were an amazing bunch of people.”

One of the key themes Kurzel and the team were keen to explore, by presenting this battle sequence and then exploring its aftermath, was the notion of post-traumatic stress and what it does to Macbeth’s mind.

“Justin discovered early on that the character was suffering from PTSD,” notes Fassbender. “And so he’s already having hallucinations and there’s a certain element of psychosis there. That runs right through to the banquet scene where he says to himself, essentially: if anybody here knows me, then they know I have these strange fits. So that was obviously part of the man before the events of the play, and I thought that was a really helpful key into finding him, his reality and what’s going on inside his head.”

“Usually you start from a point with *Macbeth* which is about two characters wanting more,” notes Kurzel. “I thought it’d be interesting to flip it and after thinking about it for a long time, make it about watching those two characters try to fill a void – whether it’s inspired by grief or whatever it might be.”

He continues: “Macbeth is a kind of weary soldier suffering from the suggestions of post trauma, and we’re also suggesting a loss within the lives of him and Lady Macbeth. That became really interesting in terms of the prophecy and the killing of a king; liberating these two characters in terms of them being able to move forward as a couple.”

Adding to the notion of Macbeth as a broken warrior general is how, in Kurzel’s film, this affects his relationship with his wife. Notes Canning: “What we loved about telling the story was the idea of exploring how Lady Macbeth has to cope with a husband who’s returned from war and is a broken fragment of the man she saw go off to war in

the first place. He's been changed by his experiences on the battlefield. It adds another layer to the complexity of the relationship between the two of them."

Cotillard worked closely with Fassbender to nail the dynamic between Lady Macbeth and her husband. "Michael and Marion put everything into it," says Kurzel. "And they did an extraordinary job of getting up to speed before we started shooting."

THE LOOK OF *MACBETH*

For Hastings-Smith, the film's visual style is perfectly married to its thematic intent. "It all has a kind of logic that clicks into place and you believe it as a real place in a real time."

Production designer Fiona Crombie says the main brief from Kurzel was that the world felt lived in, and instantly familiar to a modern audience despite its period setting. "We didn't want it to feel over gilded," she says. "The primary impulse was to make sure we framed it in a way that it felt close to human experience."

Kurzel wanted to honour the history. "We tried to be as studious as possible in understanding eleventh-century Scotland," notes Crombie. "We knew what would have been, and we discovered things we were surprised about. The layout of Inverness that we've created is not far from how it would have been."

Crombie says her natural inclination is to include as much detail as possible. "I want it to be as dressed as it can be, because that's how I like to work, and I think it helps everybody. I have a long collaboration with Justin, and we have a pretty good understanding of how it's going to work with one another now."

With the set decorator, Alice Felton, Crombie worked to dot the 'i's and cross the 't's. "What are the incidentals in this world that we can layer up so that it doesn't feel anemic?" asks Crombie. "We want it to feel like there's mud on people's boots and history to this place, even though we put it all there three weeks ago."

The production shot on location at Ely Cathedral, which doubled for Dunsinane. “We came here really early on and there was something about this place,” explains Crombie. “It’s obviously incredibly beautiful, but what I love about it is that it’s imperfect. The walls aren’t necessarily symmetrical and the floor changes a lot so there’s a little bit of chaos there.”

Across the board, the hope is that this visceral, dark take on *Macbeth* will encourage a new generation of audiences to embrace Shakespeare’s tragic tale. Notes Canning: “We wanted to make this feel very real and very much that it could happen in the here and now. These characters could be alive today doing these horrific things, and we never wanted our audience to feel like they were getting a repeat of what they could go and see anywhere else.”

It will be fully cinematic, he insists. “This is an edge-of-your-seat experience. I think with a younger cast will entice a younger, broader audience to this than might normally go and see a Shakespeare film.”

Notes Hastings-Smith: “This isn’t the play as we’d experience it in the theatre or read it on the page. It’s truly a movie made for the cinema”.

BIOGRAPHIES

CAST

MICHAEL FASSBENDER / MACBETH

Michael Fassbender is an award-winning actor and producer.

In 2007 Fassbender made his breakthrough performance as Spartan Stelios in Frank Miller's *300*. He followed this with critically acclaimed performances in *Fish Tank*, *Inglourious Basterds* and *Hunger*, the latter of which earned him a British Independent Film Award.

Fassbender has seen critical and commercial success as Magneto in *X-Men: First Class* and *X-Men: Days of Future Past*; as David in Ridley Scott's *Prometheus*; and Carl Jung in *A Dangerous Method*.

In 2013, Fassbender was nominated for an Academy Award[®], Golden Globe and BAFTA for Best Supporting Actor for his role as Edwin Epps in *12 Years A Slave*. This marked the third collaboration with director Steve McQueen, the first in 2008's *Hunger* and the second in 2011's *Shame*, a role that earned him Golden Globe and BAFTA nominations for Best Leading Actor.

Other film credits include *Jane Eyre*, *Haywire*, *The Counselor* and *Frank*.

Fassbender can next be seen in *Slow West*, directed by John Maclean which he executive produced. He previously executive produced John Maclean's BAFTA-Winning short film *Pitch Black Heist*, in which he also starred. He is developing a number of projects as a producer for DMC.

MARION COTILLARD / LADY MACBETH

Academy Award® winner Marion Cotillard is internationally renowned for her unbridled commitment to her art, and for challenging herself with each new role.

This summer, Cotillard makes her New York stage debut headlining in the oratorio “Joan of Arc at the Stake” at the New York Philharmonic at Lincoln Center. The Philharmonic will present the New York Premiere of director Côme de Bellecize’s staging of Arthur Honegger’s dramatic oratorio, "Joan of Arc at the Stake," in season-finale performances, conducted by Alan Gilbert. Other cast will include Comédie-Française members Éric Génovèse as Brother Dominique and Christian Gonon as the Narrator; soprano Simone Osborne as Marguerite; mezzo-soprano Faith Sherman as Catherine; and tenor Thomas Blondelle and bass Steven Humes in multiple roles.

Cotillard will soon re-team with Kurzel’s and Fassbender for the live-action adaptation of *Assassin’s Creed*, which Fox will release December 21, 2016.

Earlier this year, Cotillard garnered an Academy Award® Best Actress nomination for her performance in Jean Pierre and Luc Dardenne's *Two Days, One Night*, as a mother who discovers that her workmates have opted for a significant pay bonus, in exchange for her dismissal. She only has a weekend to convince her colleagues to give up their bonuses so that she can keep her job. Prior to this, Cotillard was seen in Jacques Audiard's *Rust and Bone*, alongside Matthias Schoenaerts, Bouli Lanners and Céline Sallette. Co-written by Jacques Audiard and Thomas Bidegain, and adapted from the acclaimed book of short stories by Craig Davidson, the film follows Cotillard’s character, a whale trainer in the south of France who loses both her legs in an accident and must regain her sense of self. Cotillard's lauded performance garnered wide critical acclaim including Best Actress BAFTA, Golden Globe, César Award, Screen Actors Guild and Critics Choice Award nominations.

In 2008, Cotillard became the second French actress to ever win an Oscar®, and the first to win an acting award for a performance in the French language. The world-wide critical acclaim came for her riveting portrayal of legendary French chanteuse, Edith Piaf, in the film *La Vie En Rose*. Of her performance, New York Times film critic Stephen Holden wrote, “Cotillard gives the most astonishing immersion of one

performer into the body and soul of another I've ever encountered in film.” For her role, Cotillard also received a Best Actress BAFTA, Golden Globe and César Award as well as a Screen Actors Guild and Critics Choice Award nomination. In addition, she was named Best Actress by critics’ organizations worldwide, including the Los Angeles Film Critics Association and the London Film Critics Circle.

Cotillard's credits include the successful French “Taxi” film series, written by Luc Besson; Yann Samuell's *Love Me If You Dare*; and Tim Burton's *Big Fish*. She garnered her first Cesar Award for Best Supporting Actress, for her performance in Jean-Pierre Jeunet's *A Very Long Engagement*. Following that, she went on to star in Ridley Scott's *A Good Year*; Michael Mann's *Public Enemies* and Rob Marshall's *Nine*, the screen adaptation of the hit musical. Her performance in the film brought her Golden Globe and Critics' Choice Award nominations, and she also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance. Additional credits include Christopher Nolan's *Inception*; Woody Allen's *Midnight in Paris*, which garnered Academy Award®, Golden Globe and SAG Award® Best Motion Picture Nominations; Steven Soderbergh's *Contagion*; Christopher Nolan's *The Dark Knight Rises*; Guillaume Canet's *Little White Lies*; James Grey's *The Immigrant* which garnered her an Independent Spirit “Best Actress” nomination; as well as Guillaume Canet's *Blood Ties*.

In 2010, Cotillard was named a Knight of the Order of Arts and Letters, for her contribution to the enrichment of French culture. Born in Paris, she studied drama at Conservatoire d'Art Dramatique in Orléans.

PADDY CONSIDINE / BANQUO

As a teenager, Paddy studied a drama course at Burton College where he met with now friend and director Shane Meadows who together formed a band called "She talks to angels" (Paddy was their drummer). Neither finished the course, however, but Paddy went on to study photography at Brighton University where he earned a first class honors degree.

After returning from university Paddy worked on a short film with old friend Shane Meadows, called *Three Tears For Jimmy Prophet*, about a doomed boxer who's life

took a turn for the worse. Following this, Meadows cast Paddy in his first role in a feature film as the disturbed character Morell in *A Room for Romeo Brass*. Despite the film's huge success at the Edinburgh Film Festival, rumour has it that Paddy found himself at the local Job Center the Monday following its premiere. However, Paddy's outstanding performance had not gone unnoticed, and he soon found himself cast in Pawel Pawlikowski's *Last Resort* the following year, playing the love struck misfit Alfie, to great acclaim.

Numerous film roles have followed including Jim Sheridan's *In America*, Michael Winterbottom's *24 Hour Party People*, Ron Howard's *Cinderella Man*, Edgar Wright's *Hot Fuzz*, Paul Greengrass's *The Bourne Ultimatum*, James Marsh's *Red Riding 1980* and *My Summer Of Love*, again directed by Pawel Pawlikowski. Paddy's collaboration with Shane Meadows have continued with the two co-writing and Paddy starring in the much-lauded *Dead Man's Shoes* and *Le Donk*.

Paddy's directorial debut, the short film *Dog Altogether*, won the Best Short Film BAFTA in 2008. His feature length debut as writer/director, *Tyrannosaur*, cemented his standing as an important new voice in cinema with Paddy winning the Outstanding Debut Award at the Baftas, Best Film at the British Independent Film Awards and the World Cinema Directing Award at the Sundance Film Festival in 2011.

Paddy has most recently been seen on screen in Edgar Wright's *The World's End* alongside Simon Pegg and Nick Frost and in *Pride* alongside Bill Nighy, Imelda Staunton and Dominic West. He has recently completed filming *Child 44*, an adaptation of the Stalin-era thriller written by Tom Rob Smith and directed by Daniel Espinosa.

DAVID THEWLIS / DUNCAN

Actor, writer, director David Thewlis was born and bred in Blackpool. At the age of 18 he moved to London and enrolled at the prestigious Guildhall School of Music and Drama, graduating in 1984.

His first major film role was as the rambling street philosopher Johnny in *Naked*, directed by Mike Leigh, for which he was named best actor by the National Society of

Film Critics, the London Film Critics Circle, the Evening Standard, the New York Film Critics' Circle and the Cannes Film Festival. The same year he appeared on television as a sexual predator named James Jackson in *Prime Suspect 3*, opposite Helen Mirren and Ciarán Hinds. Through the 1990s, Thewlis appeared in a variety of films, including *Restoration* (1995), *Black Beauty* (1994), *Total Eclipse* (1995) with Leonardo DiCaprio, *The Island Of Dr. Moreau* (1996), *Dragonheart* (1996) and *Seven Years In Tibet* (1997) opposite Brad Pitt. He was nominated for a British Independent Film Award for *Divorcing Jack* (1998), and played Clov in a (2000) television film of Samuel Beckett's *Endgame*. Notable appearances also include Bernardo Bertolucci's *Besieged* (1998) and Paul McGuigan's *Gangster No. 1* (2000), opposite Paul Bettany and Malcolm McDowell. Thewlis also appears as an SS Commandant of a Nazi death camp, father of the main character in *The Boy In The Striped Pyjamas*.

In 2004, Thewlis was cast as Remus Lupin in *Harry Potter And The Prisoner of Azkaban*. He did not have to audition, as he was director Alfonso Cuarón's first choice for the role. He reprised the role in four other films in the series.

More recent credits include Terrence Malick's *New World*, Roland Emmerick's *Anonymous*, Steven Spielberg's *War Horse*, Luc Besson's *The Lady*, Dean Parisot's *Red 2*, Terry Gilliam's *Zero Theorem*, Bill Cordon's *The Fifth Estate*, John Boorman's final feature film of his career *Queen And Country* and of course the Award Winning, critically acclaimed Stephen Hawking biopic *The Theory of Everything*, directed by James Marsh for Working Titles Films with Eddie Redmayne and Felicity Jones.

David's upcoming Features range from Charlie's Kaufman's colourful animation *Anomalisa*, Justin Kurzel's new take on *Macbeth* in which David plays King Duncan alongside Michael Fassbender and Marion Cotillard for See-Saw Films, STUDIOCANAL and the Weinstein Company, Alejandro Amenábar's next psychological thriller *Regression* for Mod Productions with Emma Watson and Ethan Hawke and Working Title's Kray-twin gangster thriller *Legend* directed by Brian Helgeland and starring alongside Tom Hardy, Taron Egerton and Emily Browning.

As a director, Thewlis was nominated for a BAFTA Award for Best Short Film for *Hello, Hello, Hello* (1995); he has also written, directed and starred in the feature

Cheeky (2003). David also wrote and starred in *Sunday roast*, directed by Kevin Thomas and also starring Craig Roberts. *Sunday Roast* was in competition at the 2014 London Film Festival and is currently being developed into the Feature entitled *Croak*, which will go into production in 2015.

Thewlis' novel, *The Late Hector Kipling* was published in 2007 by Picador, Colin Greenland of The Guardian called it a "pleasingly destabilising" take on the art world.

SEAN HARRIS / MACDUFF

A versatile actor, Sean Harris is recognisable for his performance as Joy Division front man Ian Curtis from the 2002 film *24 Hour Party People*. With a highly disparate body of work, Harris's film and television credits include *Prometheus*, the 'Red Riding Trilogy', 'The Borgias', *A Lonely Place to Die*, *Brighton Rock*, *Harry Brown*, 'Waking the Dead', 'Ashes to Ashes' and 'Cape Wrath'.

In 2013, Harris starred in Channel 4's critically acclaimed 'Southcliffe', directed by Sean Durkin and written by Tony Grisoni; and in 2014 he was part of the cast of 'Jamaica Inn', co-starring Jessica Brown Findlay and Matthew McNulty. On the big screen, Harris most recently starred alongside Jennifer Lawrence and Bradley Cooper in Suzanne Bier's *Serena*; in '71 from director Yann Demange; and in *The Goob* directed by Guy Myhill. He will soon be seen in *Mission: Impossible 5*, alongside Tom Cruise.

JACK REYNOR / MALCOLM

Jack Reynor first enthralled audiences in his breakout role in Lenny Abrahamson's critically acclaimed film *What Richard Did Next*, which screened to at the 2013 Tribeca Film Festival to outstanding reviews. In the film, Reynor gives a striking portrayal of the fall of a high school rugby star and golden boy whose world unravels after his involvement in an act of careless violence. He earned an Irish Film and Television Academy (IFTA) Award for Best Actor in 2013 for this performance.

Reynor followed this triumph, a standout role in Dreamworks' *Delivery Man* opposite Vince Vaughn and shortly thereafter with a lead role in Michael Bay's *Transformers: Age of Extinction* opposite Mark Wahlberg. The feature has shattered worldwide box

office records, making over \$1.1 billion and becoming the highest grossing movie in Chinese history. Days after wrapping the tour, Reynor traveled to London to shoot Andy Serkis' Warner Bros. feature *The Jungle Book* alongside Christian Bale, Cate Blanchett, and Benedict Cumberbatch. A monumental project that's serving as the next advancement in Andy Serkis' impressive motion-capture oeuvre, the feature uses cutting-edge facial recognition technology that has been specifically invented for the project.

Reynor can next be seen in Gerard Barrett's latest film *Glassland*, in which he plays a young taxi driver who struggles to instill a sense of structure in his life while his mother suffers from severe alcoholism. The film has already garnered rave reviews at 2015 Sundance Film Festival, where Reynor took home The World Cinema Dramatic Acting Award for his performance. The film will be released in the UK and Ireland in April 2015 followed in May 2015 by Julian Jarrold's *Royal Night Out* in which Reynor stars as a commoner who captures the heart of a princess.

Later this year, he will star opposite Rooney Mara and alongside Eric Bana, Theo James, and Vanessa Redgrave in Jim Sheridan's *The Secret Scripture*, based on the award-winning novel of the same name. Reynor is also attached to star as the prodigal, substance-abusing baseball star Josh Hamilton in Casey Affleck's film *Miracle Shot*.

CREW BIOGRAPHIES:

JUSTIN KURZEL / DIRECTOR

Justin's background as one of Australia's best theatrical designers informs his strong visual storytelling as a director.

His VCA graduating short, *Blue Tongue*, was screened in over 13 international film festivals including International Critic's Week at the Cannes Film Festival, New York Film Festival and won Best Short at Melbourne International Film Festival.

Justin's first feature film *Snowtown*, produced by Warp Films Australia premiered at Adelaide Film Festival in 2011, winning the Audience Award. Justin was awarded Best Director at the AACTA Awards. The film has been released in the US, UK and most European countries, screening in over 15 international festivals including Toronto in 2011 and International Critics Week in Cannes in 2012, being awarded Special Distinction of the President.

Justin also directs commercials and music videos. The Earth Hour campaign won a Titanium award at Cannes Lions in 2007 while his British Council spot won bronze the same year. His music video for The Mess Hall single *Pulse* won Best Music Clip and Audience Award at St Kilda Film Festival and *Keep Walking* for the same band won Best Music Clip of the Year in the Sydney Morning Herald.

Justin adapted and directed *Boner McPharlin's Moll*, which forms part of a feature film comprising the adaptations of all short stories in Tim Winton's novel, *The Turning*. Warp Australia produced for Arenamedia. Justin recently completed the feature film *Macbeth*, produced by See Saw Films and starring Michael Fassbender and Marion Cotillard. He is in pre production on *Assassins Creed*, producer New Regency and starring Michael Fassbender and Marion Cotillard.

IAIN CANNING & EMILE SHERMAN/PRODUCERS

Academy Award®-winning producers Emile Sherman and Iain Canning founded See-Saw Films in 2008. See-Saw is a UK and Australian company specialising in international Film and Television.

Recent productions include Steve McQueen's award-winning *Shame*, starring Michael Fassbender and Carey Mulligan about a man living in New York who is unable to manage his sex life who spirals out of control after his wayward younger sister moves into his apartment. *Shame* was nominated for two BAFTAs, nominated for one Golden Globe, won four awards at the Venice Film Festival (including Best Actor and the fipresci critics award), won two European Film Awards and nominated for a further four awards, and won multiple critics awards across the globe.

See-Saw followed on from *Shame* with their most recent production *Tracks*, directed by John Curran and starring Mia Wasikowska, which premiered in competition at the Venice Film Festival in 2013. *Tracks* is based on the inspirational true story of intrepid traveller and writer Robyn Davidson's solo trek from Alice Springs through 2700km of sprawling Australian desert to the Indian Ocean, accompanied only by her loyal dog and four unpredictable camels. *Tracks* also screened at the Telluride Film Festival and Toronto International Film Festival in 2013, making it the first Australian film to screen at all three festivals.

In 2014 See-Saw produced their first television series, 'Top of the Lake', a powerful and haunting mystery from Academy Award® winning writer/director Jane Campion and starring Elisabeth Moss, Holly Hunter and David Wenham. 'Top of the Lake' centres on the story of Detective Robin Griffin who, while visiting her dying mother begins to investigate the disappearance of Tui Mitcham, the twelve-year-old pregnant daughter of the local drug patriarch. As Robin finds out more about Tui, her world starts to unravel uncovering difficult secrets from her past. 'Top Of The Lake' screened at both the Sundance and Berlin film festivals, won the Golden Globe Award for Best Actress in a Mini-Series (and was nominated for Best Mini-Series), won the Emmy Award for Outstanding Cinematography in a Mini-Series (and was nominated for a further seven awards) and was nominated for two BAFTA Awards.

In 2010, See-Saw Films produced the multi BAFTA and Academy Award®-winning *The King's Speech*, directed by Tom Hooper, and starring Colin Firth, Geoffrey Rush and Helena Bonham Carter. The film smashed box office records worldwide to become the most successful British independent film of all time.

Last year See-Saw completed production on *Slow West*, directed by John Maclean and starring Michael Fassbender and Kodi Smit-McPhee; *Life*, directed by Anton Corbijn and starring Robert Pattinson and Dane DeHaan and *Mr Holmes*, directed by Bill Condon and starring Ian McKellen and Laura Linney. *Lion*, directed by Garth Davis and starring Nicole Kidman and Dev Patel is currently filming in India and Australia.

LAURA HASTINGS-SMITH / PRODUCER

In 2013, Laura produced the dramatic comedy *X+Y* (release March 2015) with David Thompson at Origin Pictures. Shot in the UK and Taiwan, this 'coming of age' movie features Asa Butterfield (*Hugo*), Sally Hawkins (*Blue Jasmine*) and Rafe Spall (*I Give It A Year*). Before this, Laura produced the second series of the multi-award-winning *Top Boy* (2013), a Cowboy Films' drama series for Channel 4, written by Ronan Bennett, music by Eno and featuring Ashley Walters and Kane Robinson. Earlier in 2012, Laura produced the Warp Films production *The Minor Character* (2012) written by Will Self and starring David Tennant for Sky Arts 'Playhouse Presents'. Opening the series, it achieved the highest ratings ever for a commissioned or acquired programme on Sky Arts.

Laura Hastings-Smith produced, with Alison Owen and Paul Trijbits, *Chatroom* (2010) a Ruby Films' production for Film4. Written by the award-winning screenwriter and playwright Enda Walsh (*Hunger*) with Hideo Nakata directing (*Ring*, *Ring2*, *Darkwater*), the film premiered in 'Un Certain Regard' Cannes 2010 prior to worldwide theatrical release. The film features Aaron Johnson and Imogen Poots, set in both online and offline worlds. *Chatroom* is a psychological thriller.

Laura also produced, with Robin Gutch, the feature film *Hunger* (2008): a Blast! Films production. Directed by the Oscar winner Steve McQueen, *Hunger* is a compelling and visceral portrayal of life within the Maze prison around the time of the 1981 IRA hunger strike. *Hunger* stars Michael Fassbender and Liam Cunningham and is written by Enda

Walsh with McQueen. The film opened ‘Un Certain Regard’ in Cannes 08 winning the Camera D’Or and has since won over 50 awards and listed in numerous Top Ten Best Films. Laura completed the film business, training programme ‘Inside Pictures’ 2008 and mentoring scheme ‘Guiding Lights’ 2006.

At Dazed Film & TV between 2000 and 2005, Laura produced a broad slate of innovative projects for TV, internet, mobile phone, live concert and theatrical platforms; from the short film *Perfect* (2003) and the multiplatform film project *Stop For A Minute* (2001) for Film4, to a spoof-documentary *Gorillaz: Charts of Darkness* (2001) featuring the cartoon band Gorillaz plus their creators Damon Albarn and Jamie Hewlett for Channel 4. Laura produced the award-winning feature film *The Lives of the Saints* (2006), directed by Rankin and Chris Cottam and written by Tony Grisoni. Before founding Dazed Film & TV with publishers Jefferson Hack and photographer Rankin, Laura was an established documentary director and producer of award-winning films – an Arena on *Chi-Chi the Panda* (1992) for the BBC being one.

ADAM ARKAPAW / DIRECTOR OF PHOTOGRAPHY

Adam is a young and extremely talented two-time Emmy-winning Director of Photography. Adam won his first Emmy in Outstanding Cinematography for a Miniseries or TV Movie for the Jane Campion/See-Saw Films series ‘Top of the Lake’. His work on the acclaimed HBO series ‘True Detective’ (dir. Cary Fukunaga), starring Matthew McConaughey and Woody Harrelson, earned him his second Emmy win for Outstanding Cinematography on a Single-Camera Series.

In 2014 Adam shot the adaptation of M.L. Stedman’s 2012 novel, *The Light Between Oceans* (dir. Derek Cianfrance). His other recent credits include the Starz original series pilot ‘Flesh and Bone’ (dir. David Michod), and *McFarland* (dir. Niki Caro) for Mayhem Pictures starring Kevin Costner and Maria Bello.

Other selected credits include *Lore* (dir. Cate Shortland), *Animal Kingdom* (dir. David Michod) and *Snowtown* (dir. Justin Kurzel).

FIONA CROMBIE / PRODUCTION DESIGNER

Fiona Crombie is a production designer working across film and television.

Fiona began her career designing for theatre. Over the course of a decade she designed for many of Australia's leading theatre companies creating sets and costumes for over 30 contemporary and classic works.

Fiona's first feature film was Justin Kurzel's *Snowtown* which she production designed and co-costumed designed in 2010. The film screened at the 2011 Cannes Film Festival where it was awarded A Special Distinction of the President. Fiona has since production designed the feature films *Dead Europe* directed by Tony Krawitz and *Son of a Gun* directed by Julius Avery. Fiona was the production designer for the 6 part series 'Top of the Lake' directed by Jane Campion and Garth Davis. Due for release in 2015 are *Macbeth* directed by Justin Kurzel and *Truth* directed by James Vanderbilt.

JACQUELINE DURRAN / COSTUME DESIGNER

Costume designer Jacqueline Durrans most recent collaboration with Mike Leigh was *Mr Turner*, their sixth film together. Other collaborations with Leigh include *Another Year*, *Happy-Go-Lucky*, *All or Nothing*, which was her first film as a costume designer, and *Vera Drake* for which she won a BAFTA. She recently won an Academy Award® and BAFTA for her work on Joe Wright's *Anna Karenina* and had previously been Academy Award® and BAFTA nominated for *Pride and Prejudice* and *Atonement* which were also directed by Wright. Earlier, she worked for several years with costume designer Lindy Hemming, assisting her on Mike Leigh's *Topsy-Turvy* for which Hemming won an Academy Award®. Other film projects include David Mackenzie's *Young Adam*, Tomas Alfredson's *Tinker Tailor Soldier Spy* and Richard Ayoade's *The Double*. Her work will next be seen in Joe Wright's *Pan*.

CHRIS DICKENS / EDITOR

Chris is currently editing *Genius* with director Michael Grandage. Other recent feature film credits include *Suite Francaise*, directed by Saul Dibb, *Les Miserables*, directed by Tom Hooper, Richard Ayoade's *The Double* and *Berberian Sound Studio*, directed by Peter Strickland. Chris has collaborated with director Edgar Wright on the films *Hot Fuzz* and *Shaun of the Dead*.

In 2009, he won both the Academy Award for Best Editing and the BAFTA Film Award for his work on *Slumdog Millionaire*, directed by Danny Boyle. Other credits include *Paul*, directed by Greg Mottola, Richard Ayoade's *Submarine*, *A Complete History of My Sexual Failures*, directed by and starring Chris Waitt, Ringan Ledwidge's *Gone*, Danny Cannon's *Goal* and Don Mancini's *Seed of Chucky*.

JED KURZEL / COMPOSER

Jed Kurzel is an award-winning composer and musician, whose feature film debut for the critically-acclaimed Australian movie *Snowtown* was named **Feature Film Score of the Year** at Sydney's 2011 Screen Music Awards. Jed has since performed the score live at Unsound at the Adelaide Arts Festival, and The Dark Mofo Festival at MONA.

Most recently, Jed scored feature *Slow West*, directed by John Maclean, a former member of The Beta Band. The film was produced by See-Saw Films, stars Michael Fassbender, and the soundtrack is shortly to be released on special-edition vinyl. Prior to this he composed music for documentary feature *All This Mayhem* (dir. Eddie Martin) about the skateboarding Pappas Brothers; feature film *Babadook* (dir. Jennifer Kent), which premiered at Sundance Film Festival 2014; and *Son Of A Gun* (dir. Julius Avery), starring Ewan MacGregor and Alicia Vikander.

Before shifting his focus to composing, Jed was best known as the front man and songwriter for Australian duo The Mess Hall. Their 2006 album *Devil's Elbow* was awarded the prestigious 2007 **Australian Music Prize**.

MACBETH is Jed's second feature collaboration with his brother, director Justin Kurzel.