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HAMLET

Directed by **Aneil Karia**
Starring **Riz Ahmed, Morfydd Clark, Joe Alwyn, Sheeba Chadha, Avijit Dutt**
With **Art Malik and Timothy Spall**

Screenplay by.....Michael Lesslie

Based on the Play by.....William Shakespeare

Produced by.....James Wilson
Riz Ahmed
Michael Lesslie
Allie Moore
Tommy Oliver

Executive Producers..... Eva Yates
Claudia Yusef
Louise Ortega
Ken Kao
Josh Rosenbaum
P.J. Van Sandwijk

Director of Photography.....Stuart Bentley BSC

Editors.....Mikkel E.G. Nielsen Ace
Amanda James

Production Designer..... Chris Oddy

Casting by.....Lara Manwaring

Music by..... Maxwell Sterling

Run Time: 114 minutes | **Cert:** TBC
PR Contact: 42West | Hamlet@42West.com

LOGLINE

A contemporary adaptation of Shakespeare's *Hamlet* set in a wealthy British Indian family. Hamlet returns home for his father's funeral and is shocked to learn that his uncle Claudius will now marry his widowed mother. When his father's ghost reveals that Claudius murdered him, Hamlet becomes consumed by revenge, questioning the corruption at the heart of the family's business, and his own sanity.

LONG SYNOPSIS

In a West London Crematorium, HAMLET washes his father's body as a Hindu Priest incants the Bhagavad Gita. Hamlet's uncle CLAUDIUS watches lovingly. The funeral reception is at Elsinore, Hamlet's grand family home in the rural outskirts of London. Hamlet's called into a private meeting, where the family's political fixer POLONIUS discusses criticism their property company Elsinore Construction Group faces over forced evictions. However, the real purpose of the meeting is for the new boss Claudius to announce he's soon to marry Hamlet's mother, GERTRUDE. He seeks Hamlet's blessing.

Stunned, Hamlet confides in childhood friend OPHELIA, despairing at his mother's betrayal. Ophelia's brother and Polonius' son LAERTES interrupts them however and drags Hamlet into London to party. Hamlet medicates with champagne and cocaine, but soon becomes overwhelmed and heads outside. In an alleyway, he then encounters a mysterious FIGURE in his father's old coat. This Figure leads him to a dilapidated estate, where UNHOUSED YOUTHS stare at him and hoardings promise a high-end Elsinore development. Hamlet follows the Figure to the estate's rooftop – where it reveals itself to be his father's ghost. The ghost pleads with Hamlet to avenge him, for he did not die naturally but was murdered. And his murderer is Claudius, Hamlet's Uncle.

Hamlet rushes to tell Ophelia this news. Ophelia warns him not to trust his own mind, as he's grieving. Hamlet searches his family house for evidence of Claudius' guilt but finds none. He then watches DANCERS perform wedding dances for Claudius and Gertrude in the garden and hatches a plan: he'll have them perform something like his father's murder at the wedding and watch his Uncle's reaction. That will prove whether the man's guilty or not.

The wedding takes place at a vast Asian wedding venue in London. Hamlet joins in the painful rituals before a crowd of family, friends and business partners. As he does however, the ghost appears once more – so Hamlet bursts out to the toilet in self-doubt. Ophelia finds him and strangely asks him what's wrong – something she already knows. Suspicious, Hamlet discovers Polonius eavesdropping outside and rails at Ophelia for her collaboration with the enemy, claiming any love he once expressed for her was a lie. He drives off manically, heartbroken, wondering whether to kill himself or continue with his plan – *to be or not to be?* He closes his eyes, trusting himself to fate – then he snaps them open just in time to swerve a van. Deciding to keep going.

Hamlet returns to the wedding hall and introduces the players, taunting his family and Ophelia. The players perform a hypnotic dance, which gradually morphs into a depiction of Hamlet's father's assassination as planned. Hamlet studies his Uncle's face as the dance climaxes and at last finds the confirmation he needs. *Guilt*.

Claudius flees upstairs, so Hamlet grabs a knife and follows – but he's intercepted by his mother. Gertrude accuses him of insulting Claudius and goes for help, so Hamlet slings her into a bridal suite in

order to make her face the truth. *Claudius killed his father*. Gertrude screams and Hamlet aggressively quietens her –

When his head is slammed against a wall by an unseen attacker. Hamlet plunges the knife into his attacker in self-defence, hoping it's Claudius... Then sees that his victim is in fact Polonius. Ophelia's father. Claudius arrives at the door to check Gertrude's okay, but she locks him outside and tells Hamlet to flee with the body down a fire escape. Hamlet thus runs, stashing the corpse in the venue's prop room. There he stares at the dead Polonius and at baleful statues of Hindu gods watching him. Overrun by guilt, he realizes he's made a huge mistake. He is the murderer now, not his Uncle. He is mad.

Hamlet returns to his mother and uncle in the venue asking for forgiveness. Claudius washes the blood from Hamlet's skin, making plans to get Hamlet out of the country to Delhi before police arrive. Claudius' associate REYNALDO thus leads Hamlet out through the wedding ballroom, where a distraught Ophelia screams at him in grief and Laertes chases him furiously out to the getaway car.

Instead of driving Hamlet to the airport however, Reynaldo drives Hamlet to the derelict housing estate from earlier. There Reynaldo's men beat Hamlet, readying to slit open his wrists – depicting him as mad – when the Unhoused Youths we saw intervene and batter Hamlet's assailants. Their LEADER escorts Hamlet into an underground shelter where the families Elsinore has evicted from their homes are living. Hamlet sees the devastation his family has wrought and knows now that he is not mad. Claudius is guilty, as is the company Elsinore. He leaves his entire fortune to his saviours and goes.

Hamlet returns to Elsinore in the morning light, determined now to seek revenge. There however he finds a body being loaded into an ambulance and Laertes wild with grief. A shockingly depleted Gertrude tells Hamlet that it's Ophelia. She's drowned, poisoned by grief for her father's death. Hamlet collapses.

Hamlet retreats to his bedroom and sleeps. He wakes to an invitation from his uncle to make amends with Laertes for Polonius' murder. Hamlet thus prepares himself for death and joins the two in the dining hall. Claudius raises a toast to peace and Hamlet drinks his wine in one. Gertrude however arrives a moment too late and grabs the wine bottle in desperation, realizing it's poisoned. She drinks, seeking penance for her unwitting complicity in the family's crimes. Hamlet holds his mother as she dies, forgiving her, then turns gaze up at Claudius in calm purpose. Laertes blocks Hamlet's way – so Hamlet forces the wine down Laertes' throat. Claudius flees Hamlet's wrath into the gardens as Hamlet smashes the wine bottle and gives chase. In the trees, Hamlet and Claudius finally confront one another. Hamlet plunges the poisoned bottle into Claudius' stomach, taking his revenge and laying his father to rest. Hamlet then walks deeper into the forest to die, free at last.

Q&A WITH RIZ AHMED AND ANEIL KARIA

What drew you to tell this story, and why *Hamlet* now?

Riz Ahmed: When I first connected with the material, I was in a really raw place as a teenager, going through a turbulent time. I had this amazing English teacher who gave me the play and what I read on the page was really what I was feeling. I had a visceral connection from it ever since, and I wanted to bring that to other people - young people and people of all ages, frankly. I wanted to share that visceral, electrifying experience I had, and I know the person to make this electric version of *Hamlet* was Aneil Karia.

Aneil Karia: Like so many people, I'd left school thinking Shakespeare wasn't "for me". But when I read the script Riz sent, it felt personal and contemporary in ways I hadn't expected. There was an intimacy and urgency in Mike's adaptation that really pulled me in, and it kind of blew away everything I thought Shakespeare was or could be.

You both previously collaborated on the Oscar-winning short 'The Long Goodbye'. Is that the genesis of your collaboration on *Hamlet*?

Riz Ahmed: Yes. Like *Hamlet*, 'The Long Goodbye' was about fusing poetry with visceral action. Aneil marries those two things so well. It's what we wanted to do with this *Hamlet*. When you take something raw and poetic and you put it together, in someone like Aneil's hands, it's electricity in a bottle. It's what I felt when I saw Aneil's film, *Surge*. That's what I see when I watch his music videos for rap artists like Stormzy and Kano. He takes the gritty and elevates it. And he takes the elevated and poetic and makes it gritty.

Aneil Karia: Yes and by that point I'd also been making films with artists like Kano that wove poetry and rhythm into raw narrative. So *Hamlet* started to make sense as an evolution of this journey of bringing verse into grounded, lived action.

Riz Ahmed: In fact his background in connection to rap videos was crucial for this adaptation because he is all about rhythm, and his camera is always dancing with the performer. I do feel *Hamlet* shares a lot with contemporary rap. If you listen to Kendrick Lamar's Mr. Morale & the Big Steppers album - it's all about self-doubt, rage and trying to reach a new breakthrough. That's exactly like *Hamlet*.

It does feel very grounded - very personal and intimate as an adaptation - how did you want to capture that feeling? What makes this *Hamlet* different?

Aneil Karia: By doubling down on the idea of a very subjective, first-person adaptation. Any scene that *Hamlet* wasn't in, we cut. Every time we get ahead of him as an audience, we choose to experience things with him in real time instead.

Everything from how we lit the set, used the camera and cut the film was about being right there with him, inside his head, and experiencing his unravelling viscerally - rather than witnessing a staged version of it.

So often when I'd watch Shakespeare, on stage or on screen, I'd feel emotionally held at a distance, as if I was just observing a plot unfold from afar. I wanted to change that, to be in *Hamlet*'s skin, to breathe the

same air as him. The temptation is to treat Hamlet like a relic but instead we wanted to smash that glass and make it feel urgent and like right now: messy, visceral, overwhelming.

Riz Ahmed: Yes, we all felt like *Hamlet* is often being performed for audiences rather than being experienced by them. So Mike made all these script cuts and Aneil made all these creative decisions so you're finding things out in real time with him. And from an acting point of view I wanted to prioritise physical feeling over clearly reciting the words - let the rhythm of the poetry bring us closer to the heartbeat of the character rather than laying out the cleverness of the verse. We were all trying to create the feeling of a real time *Hamlet*, a first-person shooter *Hamlet*. You're on his shoulder, you're in his head, you're seeing what he is seeing, and feeling what he's feeling – you're on this intense rollercoaster with him.

Shakespeare's themes are timeless. What is it about *Hamlet* in particular that continues to resonate?

Riz Ahmed: Our writer Mike Lesslie and I have been working on this for 13 years! I have been dreaming of making this since I was 16! So in all honesty a timeless story is always going to be timely. This story is about feeling that the world is a crazy place, so crazy that you feel like you're losing your mind. It's about feeling so frustrated and powerless in the face of that, that we kind of want to burn it all down. And it's about complicated family dynamics. Everyone can relate to these feelings. Across the centuries and across cultures these feelings have always been about right now.

Aneil Karia: Ultimately it all resonates personally because *Hamlet* is about home and family, about growing up to find the people closest to you both familiar and estranged. At its heart, he's a son grieving his father and struggling to trust the very institutions around him - even the ones he's bound up in. Those are lived realities, not abstractions. That's why the story still feels so close to home; those are lived realities, not abstractions.

How did the idea of family shape your version of the story?

Riz Ahmed: At its heart, *Hamlet* is a family drama. Every betrayal is familial. Every dilemma is bound up in duty and blood. The corruption in the family spills over to have a wider societal impact - but the fact that it comes from his home, making him complicit, that's part of what drives Hamlet's disorientation and grief.

Aneil Karia: Yes, the family isn't a backdrop, it's the engine. It's the relatable and grounded emotional spine of the piece - and emphasising that rather than the royal aspect from the original, we hope that breaks the story wide open for more people to relate to.

This is the first time in cinema we have a non-white Hamlet in Shakespeare's original verse. What does setting *Hamlet* in a British South-Asian community mean culturally for the story? What was the decision to cast a majority of Brown actors?

Riz Ahmed: In a way it was very simple. If I'm going to play Hamlet, who's going to play my family? It just felt natural. But then when you follow that you see all the other benefits of how it brings the story to life in a fresh way.

Firstly just shows how this is such a universal story. We're putting it in a super specific place, and that doesn't make it less relatable, it's making it feel more real and grounded.

For example a lot of those story points in *Hamlet* really are part of the lived experience in my own community. There's a tradition of men marrying their sister-in-laws if their brother dies, as a way to protect the orphans. The spirit world and possession is something most people have belief in and experience of. Hamlet can't marry Ophelia because she's from the "wrong family" – that stuff is totally real for us. So by rooting the play here, we weren't just putting Shakespeare in new clothes – we were unlocking what was already there and amplifying it.

This film takes liberties with the text. Why were those choices important?

Riz Ahmed: Mike Lesslie, our writer, played with structure and who says what, but he didn't add a single word. Every word in the film is Shakespeare's, just stripped back to keep it propulsive.

Aneil Karia: We wanted the film to feel subjective and visceral, like you're inside Hamlet's head. To get there, we had to cut a lot of the exposition and sharpen relationships. So Ophelia takes on parts of Horatio, Laertes sort of absorbs Rosencrantz and Guildenstern, Fortinbras borrows from the Gravedigger. It means that those relationships, their dynamics and betrayals can hit harder in a shorter space of time.

Riz Ahmed: And irreverence has always been part of the tradition. *Hamlet* has been cut and reshaped for centuries. Shakespeare himself was always reworking and lifting from other plays. And centuries people would just change the ending to his! We didn't do that this time...Maybe the sequel though?!

How did you make the role of *Hamlet* your own?

Riz Ahmed: Because Hamlet is out of his comfort zone, I wanted to get out of mine. I decided to prepare a way that I had never done before - and personally I find it helpful to feel out of my depth and off balance. It's when more raw and unpredictable things happen for me.

Personally that meant getting away from the temptation to intellectualise and analyse. Instead, I prepared in a more physical way and in a more subconscious way than I ever have. I also embraced the overwhelming fear of playing this character, who is arguably the most psychologically rich character of all time, by treating myself like a beginner.

So I worked with the acting coach Kim Gillingham who uses our dreams to bring the material to life in a really unexpected and vivid way. She came in to work with the whole team in fact. This deep connection between the subconscious and the play develops so you can't help but end up working in a very raw and intimate, personal way. The world of the play becomes the world of your deepest sub-conscious. It's a really surreal trip actually and it unleashes a lot of creative energy.

Also, we felt strongly that Hamlet is about someone having a *physical* response to the world and the surreal circumstances around him. Aneil has worked a lot with choreographers and in fact we worked with the world renowned choreographer Akram Khan for our wedding sequence. So I took it as a sign and decided to throw myself into that approach purely because it was scary, new, and felt like the opposite of how you should work on a character as verbose and dialogue heavy as HAMLET. So I created a movement map of gestures and physicality to try and bring the words into my body rather than my head.

Then my Shakespeare teacher from drama school Rob Clare also spent time with me. He kept pushing me to reframe and interrogate what each moment is about, and how it's usually much more radical than we usually think.

And finally in my panic I reached out to Declan Donnellan, who literally wrote the book on acting, and cold called him. I called him up telling him I was about to do *Hamlet*, and that I was terrified. He told me he just wrote a new book about how to act, and I said, "let's just start from scratch like I'm just learning how to act". I read his book, which is actually a very radical approach to acting, and followed this totally crazy new process. I decided to treat myself like a total beginner, like I had no idea what I was doing. I wanted to feel like, as David Bowie says, slightly out of my depth. Like you can't feel the bottom of the swimming pool. That's where interesting things happen, for me.

Aneil, can you talk about the casting and how you worked with the actors?

Aneil Karia: We needed actors who could carry the verse but also make it lived-in. That meant stripping away the polish, finding personal connections to it, and working through rhythm, movement, and trust. The aim was to find a way of using this verse which leant into intimacy, not declamation - to radicalise the verse so it feels urgent and present, not formal or distant.

Were there any films, whether previous interpretations of Shakespeare or otherwise, that influenced you and/or the cast?

Aneil Karia: Directors have always cut and reshaped *Hamlet*. A definitive version doesn't really exist so chasing one felt futile. My influences have always been from cinema that immerses you in psychology, where you're inside someone's head, experiencing their state of mind. That was the energy I wanted to bring to this story.

What do you hope audiences take away from the film?

Riz Ahmed: I hope they feel this in a raw emotional way, and I hope they leave feeling like this story is for people like them, and about them.

Aneil Karia: I want people to feel this Hamlet in their gut. If that happens, we've done our job.

ABOUT THE CAST

RIZ AHMED – HAMLET

Riz Ahmed is an Academy Award and Emmy Award winner and multi-hyphenate, excelling in his unique blend of critically-acclaimed acting, producing, writing and creating music. Ahmed won the 2022 Academy Award for Best Live Action Short Film alongside director Aneil Karia for the short film *THE LONG GOODBYE*, an accompaniment to the title track of Ahmed's 2020 solo album. The short film was also named British/Irish Short Film of the Year at the London Critics' Circle 2020 Awards, as well as Best British Short Film at the British Independent Film Awards.

Next up, Ahmed will write, produce, and star in a new as-yet-untitled half-hour comedy series for Amazon Prime Video. The series will depict the struggles of aspiring actor Shah Latif (played by Ahmed), whose life takes a surreal turn as he navigates an existential crisis and a bizarre conspiracy. In Oct 2026, he will star opposite Tom Cruise in an Untitled Alejandro G. Iñárritu film. Ahmed recently headlined David Mackenzie's cat and mouse thriller *RELAY* and starred in Wes Anderson's *THE PHOENICIAN SCHEME* alongside Tom Hanks, Brian Cranston and Benecio del Toro.

In 2023, he starred in Apple's *FINGERNAILS*, opposite Jessie Buckley and Jeremy Allen White. Ahmed voiced one of the lead roles in Netflix's animated film, *NIMONA*, the adaptation of ND Stevenson's New York Times bestselling graphic novel. *NIMONA* was nominated for Best Animated Feature at the 2024 Academy Awards.

In 2021, Ahmed was nominated for an Academy Award, Golden Globe Award and SAG Award for his lead performance in feature film *SOUND OF METAL*. He won the National Board of Review, IFP Gotham Award and Film Independent Spirit Award for Best Actor, as well as more than fourteen leading critics groups. The film, directed by Darius Marder, follows a professional drummer's descent into unexpected hearing loss. It originally premiered at the 2019 Toronto Film Festival to career-topping performance reviews, which led to the acquisition by Amazon Films.

Ahmed became one of Hollywood's most sought-after actors following the explosive success of HBO's *THE NIGHT OF* (written and created by the legendary Steven Zaillian), for which he won an Emmy Award, and was Golden Globe and SAG Award nominated.

Past feature films credits include Disney's *ROGUE ONE: A STAR WARS STORY*, Jacques Audiard's *THE SISTERS BROTHERS*, Sony/Marvel's *VENOM* and Amazon Studio's *ENCOUNTER*. He first garnered industry attention in festival favorites *FOUR LIONS* and *NIGHTCRAWLER*.

Ahmed's award-winning production company, Left Handed Films, has a first-look TV deal with Amazon Studio. Left Handed Films produced Jonas Poher Rasmussen's *FLEE*, which made history as the first movie to earn Oscar nominations for Best Animated Feature, Documentary Feature and International Feature. Left Handed Films executive produced *JOYLAND*, the first Pakistani film to play at the Cannes Film Festival and to be shortlisted for the Best International Feature Oscar. Initially banned in its home country for its LGBTQ+ themes, *JOYLAND* is a visually radiant, subversive family drama set in the bustling megacity of Lahore. It won the Indie Spirit Award in 2023.

As a musician, Ahmed's journey has spanned two decades across battle rap, techno, artistic residencies, a successful American band Swet Shop Boys, and most recently, his critically-acclaimed, award-winning 2020 solo album "The Long Goodbye."

As a vocal advocate for inclusion, Ahmed published an award-winning piece in the Nikesh Shukla; the edited collection of essays "The Good Immigrant" has been described as "essential reading." In spring 2017, he spoke at the prestigious British Parliament's House of Commons about diversity and representation. That same year, he graced the cover of TIME's 100 Most Influential People.

In June 2021, Ahmed launched a multi-layered initiative for Muslim representation in media, in partnership with the [USC Annenberg Inclusion Initiative](#), the Ford Foundation and Pillars Fund. Powered by USC Annenberg's latest study on Muslim representation in media — which found that less than 10%

of top grossing films from 2017-2019 had a Muslim character on screen, with less than 2% of those characters having speaking roles — the coalition created [the Blueprint for Muslim Inclusion](#), as well as [the Pillars Artist Fellowship](#), offering selected grantees an unrestricted award of \$25,000.

MORFYDD CLARK – OPHELIA

BAFTA Cymru Award winning British actress Morfydd Clark has established herself as one of the industry's most exciting talents. Starring in critically acclaimed stage, television and film productions from some of the most accomplished creative individuals in the industry, Morfydd continues to build her reputation internationally as one of the most compelling and interesting actors working today.

She will next star in John Osborne's *LOOK BACK IN ANGER* and Arnold Wesker's *ROOTS*, running in rep at London's Almeida in the so-called 'Angry and Young' season. In *ROOTS*, from 10th September to 23rd November, directed by Diyan Zora, Morfydd will play 'Beatie Bryant' who returns to her family in Norfolk after living a highly charged political life in London. She will then take on the role of 'Helena' *LOOK BACK IN ANGER*, which will run from 20th September to 23rd November, directed by Atri Banerjee and co-starring Billy Howle.

Before this, on 29th August, the highly anticipated 2nd installment of *THE LORD OF THE RINGS: THE RINGS OF POWER* will premiere on Amazon Prime Video. Morfydd will reprise the iconic role of 'Galadriel', which she first played in September 2022. Set in a time of relative peace in Middle-Earth, thousands of years before the events of *THE HOBBIT*, the series follows familiar and new characters as they confront the long-feared re-emergence of evil. The first series garnered 25 million viewers globally over its initial 24 hours streaming on Prime Video in 240 countries and territories.

On 6th September, Morfydd will star in supernatural horror film, *STARVE ACRE*, from writer and director Daniel Kokotajlo, as 'Juliette' opposite Matt Smith's 'Richard'. Based on Andrew Michael Hurley's novel, the film explores inherited trauma and loss within a world ruled by supernatural folklore. Set on their family estate, Starve Acre, in rural 1970s England, they play a disconnected couple worried about their young son. At the 2023 BFI London Film Festival World Premiere, critics praised Morfydd's performance: Film Stories called her "one of the most bankable stars in British horror", whilst The Guardian called her a "formidable screen presence". Brainstorm Media will release the film in the US on 26th July.

In 2020, Morfydd starred in the title role in Rose Glass's extraordinary feature debut, *SAINT MAUD*. The psychological thriller, co-financed by Film4 and the BFI, centres on 'Maud', a young religious carer who becomes dangerously fixated with saving the soul of her patient 'Amanda' played by Jennifer Ehle. The film had its World Premiere at the 2019 Toronto International Film Festival followed by a European premiere at the BFI London Film Festival that October. Morfydd's performance garnered international recognition and critical acclaim: "played with brilliant, blood-freezing intensity" raved Variety; "a bold, quietly nerve-shredding lead", wrote Screen International. Opening in cinemas in the UK in October 2020, it was released theatrically in the US by A24 the following January. Morfydd was nominated for a British Independent Film Award in the category of 'Best Actress' and was longlisted in the same category by the BAFTAs. She won 'British/Irish Actress of The Year' at The London Critics Circle Awards, where she was also nominated for 'Actress of the Year' and was also nominated for a prestigious EE BAFTA Rising Star Award. She won the award for Best Actress at the 2021 BAFTA Cymru Awards.

In October the same year, *ETERNAL BEAUTY* was released in UK cinemas and in the US by Samuel Goldwyn Films. Morfydd stars opposite Sally Hawkins as 'Young Jane' who, dogged by disappointments,

spirals into a chaotic, schizophrenic world, where love and normality collide in the uplifting, funny and heartbreaking feature about mental health. Written and directed by Craig Roberts, and also starring David Thewlis, Billie Piper and Penelope Wilton, the Bankside film had its World Premiere at the BFI London Film Festival and was acquired by Sony Pictures Worldwide for release in multiple territories later that year. *Eternal Beauty* was nominated in five categories by BAFTA Cymru at the 2020 Awards.

Morfydd played two roles in Armando Iannucci's *THE PERSONAL HISTORY OF DAVID COPPERFIELD*: the beautiful and childish 'Dora Spenlow' and David Copperfield's widowed mother. The Guardian described her performances as "hugely amusing". Starring a talented British cast including Tilda Swinton, Hugh Laurie and Dev Patel, the FilmNation Entertainment production was based on the novel by Charles Dickens and tells the life story of David Copperfield as he tries to find his place in a complex world. The film received its World Premiere at the Toronto International Film Festival before opening the 63rd BFI London Film Festival. It was released in January by Lionsgate in the UK and by Searchlight in the US in August 2020.

In January 2020, Morfydd starred as 'Mina' opposite Claes Bang's 'Dracula' in the hit BBC/Netflix three-part series *DRACULA*. Mark Gatiss and Steven Moffat reinvent Bram Stoker's vampire for a 21st Century audience in three feature length episodes following his story from Transylvania to London. Prior to this, Morfydd played 'Sister Clara' in Jack Thorne's BAFTA TV nominated, eight-part adaptation of Phillip Pullman's best-selling novels *HIS DARK MATERIALS*. Co-stars include James McAvoy, Ruth Wilson, Anne-Marie Duff and Andrew Scott, and the series premiered in November 2019 on BBC One in the UK and on HBO in the US.

Morfydd took on the iconic role of 'Cordelia' in Shakespeare's tragedy, *KING LEAR*, in 2016. Glenda Jackson returned to the stage to play 'Lear' with an outstanding company including Jane Horrocks, Rhys Ifans and Celia Imrie. The production sold-out at the Old Vic Theatre and The Independent praised Morfydd's "excellent, refreshingly honest and mettlesome Cordelia". In May 2016, Morfydd portrayed 'Frederica', daughter of Kate Beckinsale's 'Lady Susan Vernon' in Whit Stillman's comedy *LOVE & FRIENDSHIP*, adapted from the Jane Austen 'Lady Susan'. The feature centres on a beautiful widow, who has come to her in-laws' estate with her debutante daughter. At the world premiere at the Sundance Film Festival in January, Morfydd was singled out for her performance by Variety, writing that her performance "stand(s) out nicely". The Telegraph agreed that her portrayal was "perfect (and) sensitive" and Time Out called her "captivating."

In 2015, Morfydd played 'Cecile' on stage at The Donmar in *LES LIAISONS DANGEREUSES*. Directed by Josie Rourke. Starring opposite Janet McTeer and Dominic West, the production marked the thirty-year revival of Christopher Hampton's adaptation of Choderlos de Laclos's 1782 novel of sex, intrigue and betrayal in pre-revolutionary France. Critics praised Morfydd's performance: The Mail on Sunday called her "perfect" while The Londonist recognized her "touchingly gauche" performance. Earlier that year, Morfydd starred as 'Jen' in Olivier-nominated four-hander *VIOLENCE AND SON*, directed by Hamish Pirie at The Royal Court. Marking playwright Gary Owen's debut at the theatre, the new play ran in the Jerwood Theatre Upstairs and Morfydd's portrayal was praised, with The Telegraph calling her performance "nuanced" and "superbly acted", The Standard said she "excelled", Whatsonstage noted her "finely tuned performance" and Baz Bamigboye referred to Morfydd as a "fast-rising actress".

Other notable screen credits include: Carol Morley's 2015 drama *THE FALLING*, playing 'Miss Charron', starring alongside Maisie Williams and Florence Pugh. Set against the backdrop of a rural British girl's school in 1969 where a mysterious fainting outbreak occurs, Indiewire noted Morfydd's "stand out"

performance in the film. Also, Channel 4's *NEW WORLDS*, Aisling Walsh's *A POET IN NEW YORK* for the BBC, Sophie Barthe's *Madame Bovary*. ITV1's *Arthur & George*, Burr Steers's *PRIDE AND PREJUDICE AND ZOMBIES*, Altitude's *THE CALL UP, THE MAN WHO INVENTED CHRISTMAS, INTERLUDE IN PRAGUE*, BBC Two adaptation of *THE CITY & THE CITY*, Showtime/SKY Atlantic's *PATRICK MELROSE*, Paramount's *CRAWL*, and Agatha Christie's *MURDER IS EASY* for the BBC.

Other notable stage credits include: Jonathan Humphreys' *ROMEO AND JULIET, THE CHERRY ORCHARD* at The Sherman Theatre and *THE COLOURS* at The Soho Theatre.

JOE ALWYN – LAERTES

British actor Joe Alwyn made his acting debut starring as the title lead in Oscar-winning director Ang Lee's 2016 war drama *BILLY LYNN'S LONG HALFTIME WALK*. Since then, he has built a strong and varied career working with some of the world's most acclaimed auteurs, including Yorgos Lanthimos, Joanna Hogg, Lenny Abrahamson and most recently, Claire Denis.

This year Joe starred opposite Emma Stone, Willem Dafoe, and Jesse Plemons in *KINDS OF KINDNESS*, reuniting him with Yorgos Lanthimos. The film premiered at the 77th Annual Cannes Film Festival. He also starred alongside Guy Pearce, Adrien Brody and Felicity Jones in *THE BRUTALIST* (Focus Features) directed by Brady Cobert.

Joe's other notable projects include playing 'Nick Conway' in the Hulu/BBC Three series, *CONVERSATIONS WITH FRIENDS*; Claire Denis' *THE STARS AT NOON* (A24), alongside Margaret Qualley which won the Grand Prix at Cannes in 2022; Lena Dunham's *CATHERINE, CALLED BIRDY*, alongside Andrew Scott, Billie Piper and Bella Ramsey; Yorgos Lanthimos' Oscar winner, *THE FAVOURITE*; the Harriet Tubman biopic *HARRIET*, starring alongside Cynthia Erivo; Josie Rourke's *MARY QUEEN OF SCOTS* along Margot Robbie and Saoirse Ronan; Joel Edgerton's *BOY ERASED*; Joanna Hogg's *THE SOUVENIR: PART II*; Ang Lee's *BILLY LYNN'S LONG HALFTIME WALK*; *OPERATION FINALE*; *LAST LETTER FROM YOUR LOVER*; and *SENSE OF AN ENDING*.

Having studied English and Drama at Bristol University, Joe went on to train at the Royal Central School of Speech and Drama. He was selected as one of the 2015 Screen International 'Stars of Tomorrow' and was awarded the Chopard Trophy at the Cannes Film Festival in 2019.

SHEEBA CHADHA – GERTRUDE

Sheeba Chadha is an acclaimed actress known for her work in Bollywood, Indian television and international projects. With a career spanning decades, she has earned numerous accolades and continues to be a prominent figure in the entertainment industry.

Celebrated for her versatile roles, Sheeba has firmly established herself as a seasoned performer capable of portraying a diverse range of characters with remarkable depth and realism. Throughout her illustrious career she has captivated audiences and critics alike.

Sheeba has made a significant impact in Bollywood and Web Series with notable projects such as *MIRZAPUR, PHONE BOOTH, DOCTOR G, PAGGLAIT, BANDISH BANDITS, DELHI-6, HUM DIL DE CHUKE SANAM, GULLY BOY*, and *TALAASH*, among others. *THE TRIAL PERIOD* (movie) and *ALL INDIA RANK*, among others.

Her talent has also shone on the international stage with performances in the German Netflix series *THE SIGNAL*, as well as in *WEST IS WEST*, *WHAT WILL PEOPLE SAY*, *SAHELA* (an Australian production), *THE SAHASI CHORI* (an American production).

Sheeba Chadha's outstanding performances have earned her numerous accolades, including the prestigious Filmfare Award for Best Supporting Actress for her roles in *BADHAI DO* and *DOCTOR G*, the Dadasaheb Phalke Award and Zee Cine Awards for *DOCTOR G* for Best Actress in a Supporting Role. These awards are a testament to her ability to bring authenticity and depth to her characters, earning her widespread acclaim.

With 25 years dedicated to theatre, Sheeba has graced the stage with powerful performances in plays such as *HEDDA GABLER* by Ibsen, *FAR AWAY* and *SEVEN JEWISH CHILDREN* by Caryl Churchill, *DEATHWATCH* and *THE BALCONY* by Jean Genet, and *SGANARELLE* by Molière. Her love for theatre has provided a solid foundation for her acting career, showcasing her versatility and commitment to the craft.

In addition to her success in films and theater, Sheeba Chadha has excelled in television, demonstrating her ability to adapt and thrive in various entertainment mediums. Her talent for seamlessly embodying diverse characters has solidified her reputation as a respected figure in the Indian entertainment industry.

Renowned for her on-screen presence and ability to infuse roles with credibility, Sheeba Chadha continues to garner acclaim from audiences and critics alike. Her contributions to mainstream, international, and alternative cinema underscore her status as a distinguished performer, admired for her dedication and exceptional talent.

ART MALIK – CLAUDIUS

Art has been a mainstay on the British stage and screen since he graduated from the Guildhall School in 1977, beginning his career with Peter Brook in his acclaimed film *MEETINGS WITH REMARKABLE MEN*.

He then worked with some of the UK's leading theatres, The Old Vic, The Young Vic and The Bristol Old Vic to name but a few. In 1982, Art cemented his career in the award-winning series *JEWEL IN THE CROWN* and David Lean's last film *PASSAGE TO INDIA*. Following his casting in the Bond film *LIVING DAYLIGHTS*, Art went on to star in *CITY OF JOY* with the late Patrick Swayze, Peter Yates's *YEAR OF THE COMET* and, in 1994, James Cameron's *TRUE LIES*.

Following a run of Hollywood blockbusters, Art's love of theatre saw him return and perform on many of our national stages as well as Broadway (*The Seagull*) and The Geary (*Indian Ink*) stateside. Throughout his 5-decade career, Art has continued to work in a range of mediums including providing voiceovers for commercials, documentaries and Audio Books. In 2013 he fulfilled a long held ambition to use his first language in Indian films *BHAAG MILKHA BHAAG* and *MIRZYA*.

His latest credits, alongside *THE MAN WHO FELL TO EARTH* (Showtime) and *PENANCE* (Channel 5), include television such as *UPSTAIRS, DOWNSTAIRS* (BBC), *HOMELAND* (Showtime), *BORGIA* (Sky), *INDIAN SUMMERS* (Channel 4), *DR WHO* (BBC), *SHERLOCK* (BBC), *THE WOMAN IN WHITE* (BBC), *THE FEED* (Amazon), and the revival of *COLD FEET* (BBC). You can watch Art in Series 3 & 4 of *MAN LIKE MOBEEN*

(BBC) as 'Uncle Khan'. You can watch him currently in Disney's live action *THE LITTLE MERMAID* as Sir Grimsby. To date box office figures are at \$569 million.

He's currently starring as Sir Lincoln Aubrey in BBC's *THE FAMOUS FIVE* and as Henry & Jeremiah Tuplow in DISNEY+'s *RENEGADE NELL*.

TIMOTHY SPALL – POLONIUS

Timothy Spall OBE is one of Britain's best-loved and most talented character actors. He is a recent BAFTA winner for his leading role in BBC's *THE SIXTH COMMANDMENT*. He received broad acclaim for his role as J.M.W Turner in Mike Leigh's *MR TURNER* (2014), for which he won seven international awards, including the Cannes Film Festival Best Actor Award. He trained at the National Youth Theatre and RADA and began his acting career in the theatre, with seasons at Birmingham Rep and the RSC. We recently saw Timothy return to the stage in the most lauded *The Caretaker* at The Old Vic.

Timothy is perhaps best known for his role as Peter Pettigrew in the *HARRY POTTER* film series, and his diverse film work includes: *SPENCER*, *THE KING'S SPEECH*, *THE DAMNED UNITED*, *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET*, *PIERREPOINT*, *ALL OR NOTHING*, *LUCKY BREAK*, *TOPSY TURVY*, *SECRETS AND LIES*. TV credits include: *HATTON GARDEN* for ITV, *SUMMER OF ROCKETS*, *FUNGUS THE BOGEYMAN*, *THE ENFIELD HAUNTING*, *BLANDINGS*, *THE SYNDICATE*, *THE FATTEST MAN IN BRITAIN*, *OLIVER TWIST*, *THE STREET*, *BODILY HARM*, *AUF WIEDERSEHEN PET*, *PERFECT STRANGERS*, *SHOOTING THE PAST*, *OUR MUTUAL FRIEND* and his own documentary *TIMOTHY SPALL: SOMEWHERE AT SEA*.

Other recent screen credits include *MRS LOWRY AND SON*, *THE CORRUPTED*, *STANLEY: A MAN OF VARIETY* (which Timothy co-wrote) Sally Potter's *THE PARTY*, Phillip K. Dick's *ELECTRIC DREAMS* for Channel 4, *DENIAL* with Rachel Weisz and Tom Wilkinson, *THE CHANGEOVER*, *THE JOURNEY* and *FINDING YOUR FEET* with Imelda Staunton and Celia Imrie. Recent releases include *WICKED LITTLE LETTERS*, *THE PALE BLUE EYE* and *THE HEIST BEFORE CHRISTMAS*.

ABOUT THE CREW

ANEIL KARIA – DIRECTOR

Aneil's debut feature film *SURGE* starring Ben Whishaw, premiered at Sundance in 2020, where Whishaw won the Special Jury Prize for Acting.

In 2022 his film *THE LONG GOODBYE* starring Riz Ahmed won the Academy Award for Best Narrative Short Film, London Critics Circle Best Short Film and the BIFA for Best Short Film. He received a BAFTA nomination for Best Breakthrough in television for directing the final episodes of the Netflix hit show *TOP BOY*. Most recently he was also nominated for a BAFTA for the BBC/Paramount mini-series *THE GOLD*.

Aneil has also directed various music videos and commercials, picking up awards including a Cannes Gold Lion for Directing, D&AD Graphite Pencil in Direction and a Gold British Arrow for Direction. He is based in London.

MICHAEL LESSLIE – WRITER

Michael Lesslie is a screenwriter, playwright and producer whose projects have won international awards ranging from BAFTAs to Emmys. His film of *MACBETH* premiered in Official Competition in Cannes to five-star reviews. His television debut *THE LITTLE DRUMMER GIRL*, on which he served as showrunner for the legendary director Park Chan-Wook, also launched to five-star reviews, along with top ratings for the BBC. His most recent film, *THE HUNGER GAMES: THE BALLAD OF SONGBIRDS AND SNAKES* stayed at number one in the global box office for multiple weeks and successfully relaunched the franchise. His plays have been performed at the Royal National Theatre and beyond, and in 2007 he became the youngest person ever to open a new play straight into the West End.

Michael's currently in post-production on a major BBC TV series, *DOPE GIRLS*. He is also in pre-production on *NOW YOU SEE ME 3* for Lionsgate, rewriting a film for Disney and writing the X Men movie for Marvel, bringing the iconic mutants into the MCU for the first time. In the meantime he is developing large-scale film, TV and theatre projects with such acclaimed practitioners as Bill Nighy, Johan Renck and Margaret Atwood.

Michael co-founded Storyteller Productions with PJ van Sandwijk in order to bring bold, global new stories to life. The company's work includes the Emmy-winning *The Rescue*, Ron Howard's *THIRTEEN LIVES* and Michael Mann's *FERRARI*. Storyteller is due to shoot two feature films this year, with many more projects lined up for 2025 – including the first major film to be shot in space, to be directed by Doug Liman and to star Tom Cruise.

JAMES WILSON – PRODUCER

He produced Jonathan Glazer's *The Zone of Interest*, for which he was a Best Picture Oscar nominee, and which won Best International Film and Best Sound, and was also nominated for Best Director and Best Adapted Screenplay. He won two BAFTAs for Best Film Not in the English Language and Best British Film, and the film was also nominated for Best Screenplay, Best Editing, Best Production Design and Best Sound. The film world premiered at the 2023 Cannes Film Festival where it was awarded the Grand Prix

Wilson also produced Glazer's *Under the Skin*, which world premiered at the 2013 Venice Film Festival, was nominated for two BAFTAs including Best British Film, and for Best International Film at the Spirit Awards, and Best Picture at the Gotham Awards.

He produced Trey Shults' *Waves* which world premiered at the 2019 Telluride Film Festival.

Lynne Ramsay's *You Were Never Really Here*, which world premiered at the 2017 Cannes Film Festival, winning Best Actor for Joaquin Phoenix, and Best Screenplay. It was BAFTA-nominated for Outstanding British Film; and Best Feature, Director, Actor, and won Best Editing at the Spirit Awards, as well as two British Independent Film Awards, and was nominated for eight.

Andrew Dominik's *One More Time with Feeling* featuring Nick Cave, which world premiered at the 2016 Venice Film Festival and was Grammy-nominated for Best Music Film.

Iain Forsyth and Jane Pollard's *20,000 Days on Earth*, winner of both Directing and Editing awards at the 2014 Sundance Film Festival, a BAFTA and Spirit Awards nominee for Best Documentary, and winner of Best Debut Director at the British Independent Film Awards.

Joe Cornish's *Attack the Block* (2011), James Marsh's *The King*, which world premiered in Un Certain Regard at the 2005 Cannes Film Festival, and Sophie Fiennes' *The Pervert's Guide to Ideology* (2012) with Slavoj Žižek.

He executive produced Savannah Leaf's *Earth Mama* which world premiered at the 2023 Sundance Film Festival and won the BAFTA for Best British Debut; Sophie Fiennes' *Grace Jones: Bloodlight and Bami* (2017); Edgar Wright's *Shaun of the Dead* (2004); and Jonathan Glazer's short film *The Fall* (2019).

ALLIE MOORE – PRODUCER

Allie Moore is the Head of Development and Production at Left Handed Films. She joined the company in 2021 and oversees film, television, and documentary development where she has set up projects at Amazon, Netflix, HBO, New Regency, among others.

Prior to Left Handed Films, Allie was the Vice President of Scripted Programming at AMC Networks where she oversaw multiple series including *BETTER CALL SAUL*, *HALT & CATCH FIRE* and *LODGE 49*. She also helped launch the company's external studio. Allie also worked at Gran Via Productions and Scott Rudin Productions. She graduated from the University of Virginia with a BA in Foreign Affairs and a minor in Art History.

TOMMY OLIVER – PRODUCER

Multi-hyphenate Emmy-winning filmmaker Tommy Oliver is the Founder & CEO of Confluent Films, a production company and financier devoted to championing authentic, commercial, and culturally specific stories, and Black Love, a brand and media company dedicated to building community, conversation, and authentic content.

Some of Oliver's producing work includes *The Perfect Find* (Netflix), starring Gabrielle Union, Keith Powers, and Gina Torres, *Fancy Dance* (Apple TV+), starring Lily Gladstone and Isabel Deroy-Olson, *Young. Wild. Free.* (BET+), starring Algee Smith, Sanaa Lathan, and Mike Epps, Emmy and Sundance Documentary Grand Jury Prize and Emmy-winning *Going to Mars: The Nikki Giovanni Project* (HBO), the Sony thriller *The Perfect Guy*, which opened No. 1 in the U.S., the groundbreaking docuseries, *Black Love*, which he created and executive produced along with his wife, Codie Elaine Oliver, the Sundance and AFI Fest Audience Award winner *Kinyarwanda*, which Roger Ebert ranked as the No. 6 film in his top 10 of 2011, as well as the AFI Fest Audience Award winner *Juice WRLD: Into the Abyss* (HBO), the critically acclaimed HBO documentary *40 Years A Prisoner*, and Lionsgate's critically acclaimed indie film *1982*, all three of which he shot, directed, and edited, in addition to producing. Upcoming projects include *Hamlet*, starring Riz Ahmed, and *Goons*, starring Michael Rainey Jr. and Chloe Bailey.

In addition to his film, TV, and documentary work, Oliver is also a noted photographer whose photography is currently on display at the Smithsonian National Museum of African-American History and Culture (NMAAHC), where more than 50 of his photos are also part of the permanent collection.

Oliver is a member of AMPAS, the PGA, the WGA, the DGA, the Television Academy, a Sundance Producing mentor, a PGA producing mentor, a Doc NYC mentor, an Academy Gold mentor, a recipient of the prestigious Carnegie Mellon Alumni Achievement Award, a member of Carnegie Mellon CFA Dean's Council, a board member of The Philadelphia Film Society, a member of the AMPAS Producer's Branch Executive Committee, and was named by Goldman Sachs as one of the 100 most intriguing entrepreneurs.

STUART BENTLEY – DIRECTOR OF PHOTOGRAPHY

From an early passion creating skate videos with his friends, Stuart quickly progressed into shooting music videos and documentaries which eventually landed him a place on the cinematography course at the prestigious National Film & Television School.

Stu's career has since led him to work on Bafta, Emmy, and Academy Award winning projects - his work has been shown at major film festivals around the world, and in 2019 he was invited to join the British Society of Cinematographers.

An accomplished and versatile cinematographer, his most recent notable credit is *WE LIVE IN TIME* by director John Crowley, starring Florence Pugh and Andrew Garfield.

CHRIS ODDY – PRODUCTION DESIGNER

Multi-award winning Production Designer Chris Oddy graduated in Fine Art Sculpture in 1986 from Ravensbourne College of Art & Design. Chris began his career designing projects for independent theatre productions before going on to design music videos for artists such as Prodigy, Bjork, The Chemical Brothers & Squarepusher, working with directors including Walter Stern, Dawn Shadforth and Chris Cunningham.

Chris has designed many high-end commercials for brands such as Stella Artois, Adidas, Levis & Guinness, working with directors including Traktor, Fredrik Bond, Ivan Zacharias & Jonathan Glazer. It was his regular collaboration with Jonathan Glazer that led to his first feature film *Under The Skin* with A24/Film 4.

Chris' feature film credits include *71* for director Yann Demange with Warp Films, *KING OF THIEVES* for James Marsh with Working Title films, and most recently Academy Award and BAFTA winning *THE ZONE OF INTEREST* for Jonathan Glazer with A24/Film 4, for which Chris was BAFTA-nominated.

NIRAGE MIRAGE – COSTUME DESIGNER

Nirage Mirage is currently collaborating with director Brian Welsh on the upcoming BBC3 series *WHAT IT FEELS LIKE FOR A GIRL*, produced by Hera Pictures. Other credits include *UNICORNS* directed by Sally El Hosaini and James Krishna Floyd which premiered at the London Film Festival, BBC3 Series *DOMINO DAY* directed by Eva Sigurdardottir and Nadira Armani and *PRETTY RED DRESS* directed by Dionne Edwards.

Notably, Nirage's breakout film was *AFTER LOVE* starring Joanna Scanlan and directed by Aleem Khan for The Bureau, BFI and BBC Films, which was nominated for numerous awards.

LISA MUSTAFA – HAIR AND MAKE-UP DESIGNER

Lisa Mustafa is an award-winning Hair & Make-Up Designer working across Film, Television, Commercials and Music Videos. Her recent feature *BIRD*, directed by Andrea Arnold and starring Barry Keoghan and Franz Rogowski was released last year to critical acclaim. Prior to this, she collaborated numerous times with Anil Karia on projects including *THE GOLD* for the BBC and Paramount+ starring Jack Lowden and Dominic Cooper, and *THE LONG GOODBYE*, which won an Oscar for Best Short Film.

Lisa won a BIFA last year for Best Make-Up & Hair Design for *UNICORNS* directed by Sally El-Hosaini & James Krishna Floyd. Her upcoming credits include *THE MAN IN MY BASEMENT* directed by Nadia Latif for Protagonist Pictures and *SACRIFICE* directed by Romain Gavras for Iconoclast.

MIKKEL EG NIELSEN – EDITOR

Mikkel EG Nielsen, ACE is a highly esteemed Danish editor whose commendable work has earned him an Academy Award and BAFTA Award in Best Editing on *THE SOUND OF METAL*, directed by Darius Marder and starring Riz Ahmed. Most recently he cut *LEE*, based on the life of pioneering American Vogue photographer, Lee Miller, with director Ellen Kuras and starring Kate Winslet, which will be released theatrically in the US and UK at the end of the summer.

Previous credits include Martin McDonagh's critically acclaimed, *THE BANSHEES OF INISHERIN*, which won four BAFTA Awards, including Outstanding British Film of The Year Award, and was nominated for multiple Academy Awards and BAFTA Awards, including nominations for Best Editing. The film stars Colin Farrell and Brendan Gleeson for Fox Searchlight.

Other notable credits from Mikkel's career include Cary Fukunaga's *BEASTS OF NO NATION*, starring Idris Elba, *MADAME BOVARY* starring Mia Wasikowska, Nikolaj Arcel's *A ROYAL AFFAIR*, which was nominated for Best Foreign Language Film at the Academy Awards and most recently *LEE* directed by Ellen Kuras starring Kate Winslet.

MAXWELL STERLING – COMPOSER

Maxwell Sterling is a composer, producer, musician and artist, originally from Manchester. Maxwell's debut record *Hollywood Medieval* (Death of Rave, 2016) set out his fascination with the glitches between the traditions of acoustic and synthesized music. His album *Turn of Phrase* (AD93, 2021) takes inspiration from both Gregorian chants and hyper-modern digital processing and synthesis.

Maxwell's primary focus of late has been scoring film and media commissions, such as Oscar Hudson's '*STRAIGHT CIRCLE*' and New Tale's video game '*YGRÖ*'. His scores focus on taking an essence of improvised music, free jazz and aleatoric composition and tempering them into palatable and meaningful forms of sonic storytelling.

LOUISE ORTEGA – EXECUTIVE PRODUCER, BFI

Louise Ortega is Senior Production and Development Executive for the BFI Film Fund, where she has served as Executive Producer on *BLUE JEAN*, *KNEECAP*, *LAYLA*, *SISTER MIDNIGHT* and *SURVIVING EARTH*. She joined following work at See-Saw Films, where she oversaw their film slate including John Madden's *OPERATION MINCEMEAT*, and *ONE LIFE*, written by Lucinda Coxon and Nick Drake, as well as upcoming project *A SPECIAL RELATIONSHIP* by Simon Beaufoy.

Over a 20-year career, Ortega has worked across talent management, development and script editing, overseeing projects from inception through to completion. With previous roles at BBC Films, Vertigo and Slim Film and Television, projects she has worked on include *AMERICAN HERO*, TV series *MYSTIC*, the latest and final season of *THE SPLIT*, *LIFE IN A DAY 2020*, *WE NEED TO TALK ABOUT KEVIN*, *FISH TANK*, *MADE IN DAGENHAM*, *AN EDUCATION*, *SILVER LININGS PLAYBOOK*, *BROOKLYN*, *THE IRON LADY* and *THE LOOP*.

EVA YATES – EXECUTIVE PRODUCER, BBC FILM

Having grown up in Scotland and graduated from Glasgow University and Falmouth College of Art, Eva started her career at BBC Scotland, moving onto production and development roles at UK Film Council and Revolution Films where she worked on Michael Winterbottom's *THE ROAD TO GUANTANAMO*, Samantha Morton's *THE UNLOVED* and *THE RED RIDING TRILOGY*.

Eva rejoined the BBC in 2017 and became Director of BBC Film in 2022. At the BBC she has commissioned and executive produced over 40 features, including Charlotte Wells' Oscar-nominated and BAFTA-winning *AFTERSUN*; Charlotte Regan's Sundance Grand Jury Prize-winning *SCRAPPER*; Aleem Khan's BAFTA and six-time BIFA-winning *AFTER LOVE*; Georgia Oakley's BAFTA-nominated *BLUE JEAN*; and the directorial debuts of Raine Allen-Miller (*RYE LANE*), Remi Weekes (*HIS HOUSE*), Dionne Edwards (*PRETTY RED DRESS*), Sam H. Freeman and Ng Choon (*FEMME*), Aneil Karia (*SURGE*) and Fyzal Boulifa (*LYNNE + LUCY*). More recently Eva has Executive Produced Sandhya Suri's *SANTOSH*; Rungano Nyoni's *ON BECOMING A GUINEA FOWL*; Andrea Arnold's *BIRD*; and, four films in Official Selection at Cannes 2025: Akinola Davies Jr's *MY FATHER'S SHADOW*, Harry Lighton's *PILLION*, Joachim Trier's *SENTIMENTAL VALUE*, and Harris Dickinson's *URCHIN*.

Eva joined the BBC from Film4, where she executive produced Rungano Nyoni's BAFTA-winning *I AM NOT A WITCH*, and worked across titles including *AMERICAN HONEY*, *CAROL*, *45 YEARS*, and *SUFFRAGETTE*.

CLAUDIA YUSEF – EXECUTIVE PRODUCER, BBC FILM

As Commissioning Executive at BBC Film, Claudia Executive Produced a number of films including: *IN CAMERA*, Naqqash Khalid's debut feature; *THE END WE START FROM*, Mahalia Belo's debut feature, written by Alice Birch; *THE OUTFRAN* directed by Nora Fingscheidt, based on the best-selling memoir by Amy Liptrot; Brendan Canty's *CHRISTY*, winner of the Generation 14+ Grand Prix at Berlin Film Festival 2025; Imran Perretta's feature debut *ISH*; Abdou Cisse's BIFA-winning short film *FESTIVAL OF SLAPS*; and, *PRAY*, novelist Caleb Azumah Nelson's debut short. Previously, Claudia was Head of Development at Number 9 Films, and Talent Development Executive at the Scottish Film Network.

ABOUT BBC FILM

Firmly established at the forefront of UK film, BBC Film has an ambitious slate featuring many of the most exciting filmmakers working today.

BBC Film's recent cinema releases include: *THE SALT PATH* based on the best-selling novel by Raynor Winn, directed by Marianne Elliott and starring Gillian Anderson and Jason Isaacs; BAFTA-nominated and BIFA-winning *SANTOSH*, the narrative feature debut from writer-director Sandhya Suri (*I For India*); Laura Carreira's debut *ON FALLING* starring Joana Santos which won Best Director at San Sebastian and the Sutherland Award at the BFI London Film Festival; and, *THE OUTFRAN* directed by Nora Fingscheidt, based on Amy Liptrot's best-selling memoir and starring Saoirse Ronan and Paapa Essiedu.

Upcoming releases and recently completed productions include: Brendan Canty's *CHRISTY* which won the Grand Prix (Generation 14+) at Berlin Film Festival 2025; Nicholas Hytner's *THE CHORAL*, based on a screenplay by Alan Bennett and starring Ralph Fiennes; the new '*PEAKY BLINDERS*' film, written by Steven Knight, directed by Tom Harper, and starring Cillian Murphy, Barry Keoghan and Rebecca Ferguson; and, Clio Barnard's *I SEE BUILDINGS FALL LIKE LIGHTNING*, written by Enda Walsh, based on

the novel by Keiran Goddard, and starring Anthony Boyle, Joe Cole, Jay Lycurgo, Daryl McCormack and Lola Petticrew.

Four BBC Film backed titles screened in Official Selection and received jury awards at Cannes 2025, including three directorial debuts in Un Certain Regard: Akinola Davies Jnr's *MY FATHER'S SHADOW* starring Şopé Dirisù, received the Camera d'Or Special Mention; Harry Lighton's *PILLION* starring Harry Melling and Alexander Skarsgård, was named Best Screenplay, and Harris Dickinson's debut *URCHIN* whose lead actor, Frank Dillane, took the Best Actor award, with the film also receiving the FIPRESCI prize voted for by international film critics. Joachim Trier's *SENTIMENTAL VALUE* starring Renate Reinsve, Stellan Skarsgård, Inga Ibsdotter Lilleaas, and Elle Fanning premiered In Competition and took the prestigious Grand Prix award.

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ABOUT CONFLUENTIAL FILMS

Confluent Films develops, produces, and finances across film, TV, unscripted, audio, documentaries, and docuseries. Past projects include Sundance Documentary Grand Jury Prize Winner and EMMY® winning "Going To Mars: The Nikki Giovanni Project" (HBO), "Fancy Dance" (Apple TV+), starring Oscar®-nominated actress Lily Gladstone, "The Perfect Find" starring Gabrielle Union and Keith Powers for Netflix, "Young. Wild. Free.", starring Algee Smith, Sanaa Lathan, and Mike Epps (BET+), AFI Audience Award-winner "Juice WRLD: Into the Abyss" (HBO), the critically acclaimed HBO Documentary "40 Years A Prisoner", as well as six seasons of the ground-breaking docuseries "Black Love".

END CREDITS

UNIVERSAL

FOCUS FEATURES

BBC FILM

BFI

CONFLUENTIAL FILMS

FOCUS FEATURES

&

BBC FILM

PRESENT

IN ASSOCIATION WITH

BFI

A

LEFT HANDED FILMS

STORYTELLER

JW FILMS

PRODUCTION

A

CONFLUENTIAL FILMS PRODUCTION

IN ASSOCIATION WITH

WAYPOINT ENTERTAINMENT

HAMLET

DIRECTED BY

Aneil Karia

SCREENPLAY BY

Michael Lesslie

BASED ON THE PLAY BY

William Shakespeare

PRODUCED BY

James Wilson

PRODUCED BY

Riz Ahmed
Michael Lesslie
Allie Moore

PRODUCED BY

Tommy Oliver

EXECUTIVE PRODUCERS

Eva Yates
Claudia Yusef

EXECUTIVE PRODUCER

Louise Ortega

EXECUTIVE PRODUCERS

Ken Kao
Josh Rosenbaum
P.J. Van Sandwijk

DIRECTOR OF PHOTOGRAPHY

Stuart Bentley BSC

EDITORS

Mikkel E.G. Nielsen ACE
Amanda James

PRODUCTION DESIGNER

Chris Oddy

CHOREOGRAPHY

Akram Khan

CASTING BY

Lara Manwaring

MUSIC BY

Maxwell Sterling

MUSIC SUPERVISOR

Bridget Samuels

VISUAL EFFECTS SUPERVISOR

Adam Azmy

POST PRODUCTION PRODUCER

Nadiya Luthra

SUPERVISING SOUND EDITORS

Michael Fentum
Steve Little

COSTUME DESIGNER

Nirage Mirage

HAIR & MAKEUP DESIGNER

Lisa Mustafa

CO-PRODUCER

Greg McManus

SUPERVISING LOCATION MANAGER

Eugene Strange

1ST ASSISTANT DIRECTOR

Marc A. Wilson

RIZ AHMED

MORFYDD CLARK

JOE ALWYN

SHEEBA CHADHA

AVIJIT DUTT

WITH
ART MALIK

AND
TIMOTHY SPALL