


# THE PALE HORSE | PRESS PACK



**a.** AGATHA  
CHRISTIE LTD

  
**MAMMOTH  
SCREEN**

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## **CAST AND CREW**

### **CAST**

Rufus Sewell ..... Mark Easterbrook  
Kaya Scodelario..... Hermia Easterbrook  
Bertie Carvel ..... Zachariah Osborne  
Sean Pertwee ..... Inspector Stanley Lejeune  
Rita Tushingham ..... Bella  
Sheila Atim .....Thyrza Grey  
Kathy Kiera Clarke ..... Sybil Stamfordis  
Henry Lloyd-Hughes ..... David Ardingly  
James Fleet ..... Oscar Venables  
Georgina Campbell ..... Delphine Easterbrook  
Madeleine Bowyer ..... Jessie Davis  
Claire Skinner .....Yvonne Tuckerton  
Poppy Gilbert ..... Thomasina Tuckerton  
Ellen Robertson .....Poppy  
Nicky Goldie .....Mrs Coppins  
Sarah Woodward ..... Clemency Ardingly  
Chris Bianchi ..... Rawle  
Angela Bain .....Barbara (Club)  
Ben Nathan .....Doctor  
Martin Buchan .....Vicar

### **CREW**

Damien Timmer & Helen Ziegler ..... Executive Producers for Mammoth Screen  
James Prichard and Basi Akpabio ..... Executive Producers for Agatha Christie Limited  
Tommy Bulfin..... Executive Producer for BBC  
Sarah Phelps ..... Writer and Executive Producer  
Ado Yoshizaki Cassuto ..... Producer  
Leonora Lonsdale .....Director  
Jeff Tessler ..... Production Designer  
Charlotte Mitchell ..... Costume Designer  
Jill Sweeney ..... Hair & Make Up Designer  
Eve Doherty ..... Assembly Editor

## **SERIES & EPISODE SYNOPSSES**

### **SERIES SYNOPSIS:**

London 1961. Mark Easterbrook (Rufus Sewell) has everything a man could dream of - he's rich, successful and popular, with a beautiful new wife (Kaya Scodelario) and perfect home. But scratch beneath the surface and he's still grief stricken by the loss of his first wife Delphine (Georgina Campbell). When Mark's name is discovered on a piece of paper in a dead woman's shoe everything starts to fall apart for him.

Why did Jessie Davies (Madeleine Bowyer) die, and why is Mark's name on a piece of paper in her shoe, and who are the other names on the list? Detective Inspector Lejeune (Sean Pertwee) interviews Mark and mentions that the names Tuckerton and Ardingly were also on the list. Mark has a connection with Thomasina Tuckerton and David Ardingly, and Thomasina is also dead...

As Mark tries to work out why he is on the list and what it means, everything seems to lead back to the village of Much Deeping. His first wife, Delphine, visited the area on the day of her death. Much Deeping seems to be an idyllic English village, but it is also a place of old traditions and strange beliefs, a place of witches, curses and spells. Jessie's employer Zachariah Osborne (Bertie Carvel) tells Mark that witchcraft played a part in Jessie's death, which Mark angrily rejects. But then he is sent a mysterious corn dolly. As more people named on the list are found dead, Mark starts to fear for his own life and sanity.

Mark is consumed with paranoia, fearful that his life is at risk and that the perpetrator is someone known to him. Mark feels his own death treading on his heels, breathing down his neck. To make matters worse, Detective Inspector Lejeune seems to be increasingly suspicious of him and Mark feels even more alone. He's determined to find a rational explanation because there has to be one - this is the 1960s not the Dark Ages. Past and present collide for Mark as his investigations uncover the ties between Delphine and the trio of 'witches' (Rita Tushingham, Sheila Atim and Kathy Kiera Clarke) at Much Deeping, putting his relationship with second wife Hermia under great strain.

Terrified, Mark becomes hell-bent on uncovering the nature of the witches' powers and their work at The Pale Horse. With each passing day, each disquieting moment, each tormented, terrifying night, Osborne's beliefs seem less fantastical and more plausible. Mark starts to believe in the craft, in the dark arts, in the witches' peculiar skills. If they are truly as powerful as they seem, can they save him from his nightmares, before whoever wants him dead catches up with him? How far will he go to save himself?

### **EPISODIC SYNOPSSES:**

#### **EPISODE 1**

A mysterious list of names is found in the shoe of a dead woman. What is the connection to the village of Much Deeping?

#### **EPISODE 2**

Mark fears his life is at risk, and his growing paranoia begins to haunt his dreams. Can he uncover the secret of the witches at The Pale Horse before it's too late?

## **CHARACTER DESCRIPTIONS**

MARK EASTERBROOK. Suave and sophisticated, Mark has everything a man could dream of: wealth, a beautiful home and an elegant, charming wife. Yet underneath the beautifully cut suits and the world class haircuts lies a deep and terrible grief that threatens to overwhelm him.

HERMIA EASTERBROOK. Mark Easterbrook's second wife. Cultured, graceful and intelligent, a peerless hostess, Hermia has created an enviable perfect life, or that is she wants everyone to believe.

DELPHINE EASTERBROOK. Mark Easterbrook's first wife who died tragically young. Delphine grew up with very little and love changed everything, gave her a life she didn't really know how to live. All she knew for certain, was that she wanted to make Mark happy.

INSPECTOR STANLEY LEJEUNE. A proper copper. All gut and shrewdness and bloody-mindedness attention to detail. A nose for a wrong 'un.

ZACHARIAH OSBORNE. A nervous, owlish, godly man. He owns a hardware shop on Goldhawk Road, and believes in the dark arts.

JESSIE DAVIS. Works for Osborne and lives in a dingy bedsit. She dreams of romance and adventure. She'd do anything for a kind word.

THYRZA GREY. One of the three witches living at The Pale Horse. An androgynous dandy with an unblinking regard as if she expects the very worse of everyone and is waiting for you to prove otherwise.

SYBIL STAMFORDIS. Lives with Thyrza and Bella at The Pale Horse. Sybil has an un-nerving ability to read people's ugliest thoughts and their strangest desires.

BELLA. Outrageous, and ageless, she delights in making people uneasy. Bella completes the trio of witches living at the Pale Horse in the tiny village of Much Deeping.

DAVID ARDINGLY. Mark's godson, decadent and utterly beguiling. He believes life should be all pleasure and no duty, everything he wants should fall straight into his hand.

CLEMENCY ARDINGLY. David's aunt and one of Mark's oldest friend. Kind and unfailingly generous to anyone and anything in need, especially abused donkeys.

THOMASINA TUCKERTON. The heiress to a fortune, Thomasina is raging and wild, delighting in shocking and embarrassing her family, especially her stepmother.

YVONNE TUCKERTON. Second wife and widow of Thomasina's father, Yvonne is a rapacious street brawler hidden behind a brittle Jackie Kennedy veneer.

OSCAR VENABLES. Patrician and solitary, Oscar has lived in Much Deeping all his life and has a connection to Mark Easterbrook that neither of them know about. Yet.

POPPY. David Ardingly's alluring but appalling girlfriend, a study in languorous ennui and barbed social cruelties.

## **CAST INTERVIEWS:**

### **Rufus Sewell**

*Playing Mark Easterbrook*

#### **Can you describe the story of 'The Pale Horse'?**

The Pale Horse is actually an old village pub where three women who are rumoured to be witches live. There are a series of deaths that are inexplicable until they seem to be brought together by a list of names found in a dead woman's shoe. Mark's name is on this list with a question mark after it and he doesn't know why. In his past he lost his first wife and that haunts him. When she died he remarried very quickly after which was his way of coping with grief. That is certainly how some of his friends see it. This is the story of tracking down what's behind these murders, why they're connected and how and why they are connected to him.

#### **Can you describe your character?**

Mark Easterbrook is a man of his time. He comes from a very comfortable background, is used to wealth and has extremely good taste. He works in high-end antiques and has his own very large store in a smart part of town. He likes flash motorcars and is a society person and is relatively well known. He has a certain confidence about him, which carries him quite far. He got married quickly to a very young and beautiful woman. To all intents and purposes, he is someone who makes his life look good from the outside, but on the inside it's a different story. He has a side to him that you wouldn't necessarily spot.

#### **What drew you to the script?**

It has a viciousness to it; a dry, witty nastiness which appealed to me. It also has a surprisingly dark turn. In terms of genre, it's a little bit indistinct. You may think that it's one thing, and it may or it may not turn out like that. I was really surprised by where it went. I've always loved watching Agatha Christies. I've never made one so I was delighted to have the script sent to me.

#### **Which scenes have you found particularly memorable to do?**

Filming scenes with Henry Lloyd-Hughes has brought out such a different aspect of my character because we have a bit of fun together; our characters go out on the town together. It's a very different feel with those scenes and they were great fun to do. All of the actors are so fantastic - Kaya, Georgina and the three brilliant women playing the witches! And Bertie Carvel was really wonderful; he's a completely different character to who Mark Easterbrook is.

#### **Which other characters do you find especially intriguing?**

Hermia is an interesting character because you meet her at a certain stage in their relationship where it's very acidic between them and there is a lot of tension. You can tell that she's lonely and haunted. They're very separate however there is a desire there, on at least one of their parts, to make it closer. Kaya was wonderful to work with.

#### **How do you think the show will feel different to a usual whodunit?**

It's like reading something that's a cross between *An Education*, *The Wicker Man* and *Jacob's Ladder*. There's an element to this story that is really quite surprising. It reminded me of a phrase Hitchcock once made about one of his film scripts: 'it's a nice, nasty little piece'.

#### **What has Sarah Phelps brought to this adaptation?**

Sarah has eeked out the underlying energy, the twists and the turns that this story takes slightly more than in the original. People think they know this character but I don't think they will after they've seen this. Sarah's dialogue and scene descriptions are fantastic; it's a delicious read for actors. It's so well written.

**What's it been like to be transported back to 1961?**

England in this period is new to me - it feels like a different world. It's an exciting period to explore with great suits! It's interesting for me because I come from a very different background to Mark and I really enjoyed slipping into that. I often find myself playing characters like this when the truth is so very different.

**What is it like being directed by Leo Lonsdale?**

This has been a great experience and quite intense in a way because we had to start with really big scenes. I like that because if you start with an incredibly important scene on your first day, day two is easier than usual because you're already really blooded. I liked working with Leo the director very much; I could really trust her. She's really young and really talented.

**Why should people tune in to The Pale Horse?**

It appears to do everything it says on the tin but look closer and it is breaking the mould. It's set in hip London of the early 1960s which I don't think audiences ever really associate with this genre or Agatha Christie so it's be familiar yet strange. What I've always loved about Agatha Christie is the misfits she writes; she creates these wonderful, central characters who are both odd and so wonderful.

**Bertie Carvel**

*Playing Zachariah Osborne*

**Can you describe the story of 'The Pale Horse'?**

A list of names is found in a dead woman's shoe and one by one, the people on the list turn up dead. It's ultimately about class anxiety and the lengths people will go to take each other's money.

**Can you describe your character?**

Osborne is described as an owlish little man with wire-rim spectacles who runs a hardware shop on the Goldhawk Road. He's drawn into the drama because his name is found on the list in Jessie Davis' shoe. She worked for him.

**How do you think the show will feel different to a usual whodunit?**

This story both defines the genre but often subverts it, which is really cool

**What do you think Sarah Phelps has brought to the adaptation?**

It's great to take the risk of inviting other artists to respond to something that you've enjoyed and loved. The main reason I wanted to take on this part was because I liked the script. You really need a great script because that's the document that binds everybody's imaginations together. Before we all start differing and making wonderful, creative compromise, there was something that everybody read and wanted to recreate.

**How has it been to be transported back to 1961?**

The first thing our wonderful costume designer said to me when we were talking about the character was the concept of 'backdating'. In other words, his clothes would not have been bought in 1961, which is right. His clothes were real vintage and probably made in the late 50s and have been kept in a costume store and had wearers and lives before they became costumes. They're documents of time. You put these things on and you know that they're older than you are.

**What aspects of life in the 1960s does the script explore?**

There is certainly a sense of instability in the way the world is turning, which feels familiar for us. There are some significant conflicts around the corner and the memory of a big one just there. It feels like a time of anxiety.

**Sean Pertwee**

*Playing Inspector Stanley Lejeune*

**Can you describe the story of 'The Pale Horse'?**

The Pale Horse is a multi-faceted yarn set against the backdrop of the beat generation, the shift in cultures we had in this country from the 1950s to modernity. It follows the protagonist, played by the brilliant Rufus Sewell, as he tries to uncover this series of murders. There is a list of names which is found in a dead lady's shoe. They die for various reasons and he tries to discover why as his name is on this list too.

**Can you describe your character?**

Detective Inspector Stanley Lejeune is an old school gumshoe copper. The word gumshoe is derived from an English expression about detectives who used to wear crepe gumshoes. He's old school so he relies heavily on his sense. There's a lot of sensory description in the script as he talks about scent and smell and the gut-instincts he has around certain people.

**What has helped you get into character?**

I've been lucky enough to be involved in several Agatha Christie productions. The Brits do costume dramas so brilliantly that it requires very little to feel of that period. When I was a kid, my father's gardener was the archetypal, blue-collar, backbone of our society; everything that I admire about strength and doggedness. He was very much in the forefront of my mind when I played this character: this quiet, steely, flinty man who is also incredibly tough. Through his tough exterior, there is a certain sense of humanity, but a real sense of justice. He is a good man.

**How has it been to work with Rufus?**

Working with Rufus Sewell is actually vaguely irritating because I've known him for many years and the older he gets, the more handsome he gets. He's got cheekbones you can open letters with. The reason why I find Mark Easterbrook so interesting is because he has a dogged determination. He has a secret of his own too.

**How will the show feel different to a usual whodunit?**

It's dark, multi-faceted and it leans towards the supernatural. There's the old school and the new school and Mark Easterbrook cruises through the middle of it. You get to experience England at its greatest change: the birth of the beat generation of the 1960s.

**What drew you to the script?**

I've always wanted to work with Sarah Phelps and I've been an admirer of her work for many years. She's an absolute genius and her style is extraordinary. She encapsulates the period so well.

**What was it like to be transported back to 1961?**

It's been incredible. I definitely remember that period and that type of person through my father, through living in London and the people that he knew. Seeing all the standby cars and props from the period transported me right into that time.

**What do you love about Agatha Christie?**

What's not to love about Agatha Christie? When I first got the script I read it aloud to my wife and she begged me not to stop; I should have been learning my lines. I was in Marple's 'The Moving Finger', two Poirots and now this production. More people see these than anything else. Everyone loves Christie.

**Rita Tushingham (RT), Sheila Atim (SA) and Kathy Kiera Clarke (KKC)**  
*Playing The Witches: Bella, Thyrza Grey and Sybil Stamfordis respectively.*

**Can you describe the story of The Pale Horse?**

KKC: There are a series of deaths, which may or may not be murders and which may or may not have a perpetrator or perpetrators.

RT: In terms of the three witches, we are the web that draws all the characters in throughout the story.

**Sarah has deliberately steered clear of stereotypical witches. What do you love about your characters?**

RT: My character is a strong woman, she's lived a lot, she observes people and she enjoys being with the other witches. Nothing surprises her.

KKC: There's a timeless quality to these three women. I asked Sarah (Phelps) how long the women had lived together for. She said, 'a decade or 500 years'.

SA: There's an assuredness to the way in which they move and observe people, which is quite forensic. They can see very deep into people. We've all found our little corners that we occupy and we move as a trio but neither are we a monolith either.

KKC: We have our different gifts and strengths but we operate as one unit in our self-sufficient world.

**What helped you get into character?**

RT: The script, the costume and working with these two wonderful women really did it for me. The locations were great too.

**How was it working with Rufus? How do your characters collide?**

RT: Working with Rufus was great and brought in another element to our world.

KKC: We exist very much in our own world but Rufus's character comes crashing into that. As characters we're intrigued by and curious of the outside world. These people come to us, we don't invite them.

**How do the witches impact on the community?**

SA: The witches are very much at the centre of this community so we exert this gravitational pull on everyone else towards us. We are constantly surveying everyone and everything; that's one of our gifts. We have to be able to sense everything at the same time.

Rita: We stand back and observe.

**How do you think the show will feel different to a usual whodunit?**

RT: This is really different from the other Christie's I've read before. I've been in an Agatha Christie called The Sittaford Mystery, which I enjoyed but The Pale Horse has a real sense of intrigue and the jigsaw pieces fitting together. This one is almost like a one-off.

**What drew you to the script?**

SA: Characters that have something inexplicable about them always intrigue me. Witches were naturally a good start. I was also really drawn to the idea that these three witches are very different. You always think of the classic witches in Macbeth and people are always trying to find ways to reinvent that concept. When I read the scripts, there was already quite a strong steer that Sarah put in there in terms of trying to blow that concept open.

RT: It would be easy to play them exactly as people imagine them but the witches are actually accepted in the village where we live. People don't know what's happening behind our front door but they are intrigued.

KKC: There's the mystery of whether they practice the 'dark arts' or whether they just make cures for people within the village out of herbs and more practical methods.

**What do you think Sarah Phelps has brought to this adaptation?**

SA: There is a freshness to it because it doesn't necessarily follow a structure that you would be expecting from a murder-mystery. It presents itself as a drama and a thriller in a way that will keep the viewers on their toes. I certainly felt on my toes when I was reading it as a script. I didn't feel like I could see where it was leading. She's definitely been innovative with it.

**How has it been to be transported back to 1961?**

SA: It's hard for our characters because we're anachronistic in a way. We're not really tied to a time, even in the way we dress and live. If we do practise whatever we're practising, that stuff would've existed way before the 1960s. It is interesting for us to observe those who are very much living in the 1960s as the witches who are not. We've always been here and we may always be here for another however many years.

KKK: For three women to be unmarried and living in a small village in a house together is no reflection of the time actually.

SA: The three of us are very different as well, so to have three women who look like this living in a house by themselves in the 1960s probably wasn't a regular thing.

**Henry Lloyd-Hughes**  
*Playing David Ardingly*

**Can you describe the story of 'The Pale Horse'?**

The Pale Horse is a mystery, hidden within an enigma, hidden within a paranoid nightmare. We see the story through the mind's eye of the central character, Mark Easterbrook, played by Rufus Sewell. It is a detective / mystery story tracing him trying to track down the significance of a list that he's appeared on that may or may not have some ominous significance.

**Can you describe your character?**

You could call David a playboy. He is enamoured with living a decadent lifestyle, living fast and loose. He sees Mark as a father figure. In the script, Mark is his godfather but in many ways, I think of him more as a naughty uncle to David; someone that he can go out on the town with, share war stories and possibly get up to no good with, like a co-conspirator.

**What's it been like to work with Rufus?**

Through David's eyes, I can see why he looks up to him as a father figure. Rufus looks like James Bond; he's chiselled, he's got the suit and he's got the car.

**Which other characters do you find particularly intriguing?**

Kaya is playing the character of Hermia who is such an interesting, exotic character. She reminds me of this fastidious Stepford Wife seething with rage underneath.

**How do you think the show will feel different to a usual whodunit?**

This is a story about paranoia and about the way that your mind can play tricks on you with the power of suggestion. In my opinion, we see the story through Mark's eyes.

**What drew you to the script?**

It's very witty and macabre. It tells a love story about the period but isn't handcuffed to it. Sarah has made her characters feel like real living, breathing, three-dimensional people. A lot of characters in this piece have public and private personas. That's really interesting because in all these different scenes, she's peeling off the veneer of what people say to the world and what their existence is like in private.

**What do you think she's trying to say about the 1960s?**

Sarah uses the time period as a prism to show something quite contemporary. I genuinely do feel a sense of comfort when I go into a costume fitting and there are suits and ties on a rack. Given I don't have a proper job in which I have to wear a uniform, I'm always reassured when there is one.

**Why should people tune in for The Pale Horse?**

It's the amazing world of Agatha Christie but not in a way that you will have necessarily seen before. It's disturbing, clinical, cold and scary.

**What do you love about Agatha Christie?**

The endless depth of her ability to conjure up intricate characters and stories is unparalleled. I would happily be stuck on a desert island with her back catalogue and get through them one by one; it's such a rich body of work.

## **Georgina Campbell**

*Playing Delphine Easterbrook*

### **Can you describe your character and her journey in the drama?**

My character is married to Mark – she's on of his wives! The story begins with her worrying because she's just married Mark and she's not sure that she fits into his world and his lifestyle. She goes to see these three witches to ask them how things will work out for her and if she will make him happy. He's from a different world to her and so she's keen to see if they'll be happy as a couple together.

### **What other characters do you find particularly intriguing in this story?**

The witches are the most intriguing. All the way through, you're wondering who they are and what they're doing. The actresses who are playing the witches are all very different and very interesting.

### **How do you think the show will feel different to a usual whodunit?**

There's an element of fantasy and the paranormal within it. There's the question of who these three women are and whether or not they are actually witches. Are they performing dark magic? That's something different; it elevates it into a different kind of story.

### **What drew you to the script?**

I was drawn to the fact that it's an Agatha Christie of course and she is such a household name, especially in the UK. I thought it was really well written and very interesting. I was gripped from the beginning to the end.

### **How does it feel to be transported back to 1961?**

When I think of Agatha Christie, I don't necessarily think of the 1960s; it feels a lot more modern and current which is enjoyable. It's interesting to see those stories done in a different light.

### **Why do you think people should tune into *The Pale Horse*?**

It's a different story that we haven't really seen told before in this way.

### **What do you love about Agatha Christie?**

There have been so many adaptations, so many films and television shows – it's quintessentially British.

**Claire Skinner**

*Playing Yvonne Tuckerton*

**Can you describe your character?**

My character and her journey are very much about how she gets to have all the finer things in life.

**What other characters do you find particularly intriguing in this story?**

I find the character of Hermia particularly intriguing because she's very buttoned up. You get glimpses into what's really going on underneath that buttoned up exterior. I find her a very funny and appealing kind of character.

**What do you think Sarah Phelps has brought to this adaptation?**

Sarah has brought a really interesting, dark humour to this adaptation and it's got a lot of speed and bite. It is a bit more robust than you might normally see and it's actually very funny in some respects.

**Did you enjoy being transported back to 1961?**

I got to wear some extraordinary costumes. Yvonne was not naturally born into the situation and the class that she finds herself; she has arrived there, or rather married there. There's quite a lot of room for manoeuvre in the 1960s so there's a lot of scope and range for the costumes.

**What aspect of life in the 1960s does the script explore?**

There's quite an emphasis on having and not having, the rich and the poor and the circumstances people are living in.

**What did Leo Lonsdale add as a director?**

It was wonderful. She's very fresh and innovative in the way she approaches things. It's also lovely to be directed by a woman.

**What do you love about Agatha Christie?**

I always love how dark her stories are. The sweetness on top of the darkness is what everybody finds quite fascinating.

**Ellen Robertson**

*Playing Poppy*

**Can you describe the story of *The Pale Horse*?**

A list of names turns up in a shoe and everyone on that list seems to be dead or dying. It's also got this incredible paranormal element to the story whereby three women who are fortune-tellers live in a pub in the middle of nowhere and you have to work out whether there's something more to them than meets the eye.

**You have a particularly delicious character. Has she been fun to play?**

She's a nasty piece of work! The whole show is based on social niceties and the way in which a certain kind of strata of society seeks to present themselves. My character is great because she cuts through all of that.

**What has helped you get into character?**

The costumes and the makeup were hugely helpful. I didn't really feel like I was the character at all until I had the false lashes and the almost Twiggy-like makeup. The costumes were just incredible on this show.

**Which other characters do you find particularly intriguing?**

From Mark's point of view, we get this creeping sense of dread. Everyone has something rotten about them and the three 'witches' bring that out. This story poses the question of whether you can trust your neighbours and friends to be good, upstanding citizens.

**Why should people tune in for *The Pale Horse*?**

The writing is exquisite and the worlds the designer created look beautiful too. The performances will be brilliant and the writing is just unparalleled both from Agatha Christie and Sarah Phelps. They're two outstanding writers.

## NOTES TO EDITORS

### ABOUT MAMMOTH SCREEN

Mammoth Screen is one of the UK's leading production companies. Current and forthcoming shows include THE PALE HORSE, NOUGHTS + CROSSES, WORLD ON FIRE series 2 and THE SERPENT for BBC1, ENDEAVOUR series 7, MCDONALD & DODDS and THE SINGAPORE GRIP for ITV. Mammoth Screen is an ITV Studios Company.

### ABOUT AGATHA CHRISTIE LIMITED

Agatha Christie Limited (ACL) has been managing the literary and media rights to Agatha Christie's works around the world since 1955, working with the best talents in film, television, publishing, stage and on digital platforms to ensure that Christie's work continues to reach new audiences in innovative ways and to the highest standard. The company is managed by Christie's great grandson James Prichard.

ACL's latest television projects include the critically acclaimed BBC One adaptations of *The ABC Murders* (John Malkovich, Rupert Grint), *Ordeal by Innocence* (Bill Nighy, Anna Chancellor, Matthew Goode), *And Then There Were None* (Aidan Turner, Charles Dance, Sam Neill) and *The Witness for the Prosecution* (Toby Jones, Andrea Riseborough, Kim Cattrall), all produced alongside Mammoth Screen with screenplays from Sarah Phelps (*Great Expectations*, *The Casual Vacancy*).

October 2020 will see the release of 20th Century Fox's feature film adaptation of Agatha Christie's acclaimed mystery *Death on the Nile*. The film is directed by five-time Academy Award nominee Kenneth Branagh, who also stars as Poirot. Branagh helms an all-star cast that includes Gal Gadot, Armie Hammer, Emma Mackey, Tom Bateman, Annette Bening, Russel Brand, Ali Fazal, Dawn French, Rose Leslie, Sophie Okonedo, Jennifer Saunders and Letitia Wright. The film follows the box office hit *Murder on the Orient Express*, released in November 2017, which grossed over \$350million in the global box office.

Internationally, ACL works closely with leading screen production companies to deliver territory-specific adaptations. Notable productions include the popular French series *Les Petits Meurtres d'Agatha Christie* produced by Escazal, and Japanese adaptations of *Murder on the Orient Express* from Fuji TV (winner of the Tokyo Grand Prix drama award) and *And Then There Were None* from TV Asahi. Further projects are in development in Europe, the US, Asia and Latin America.