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An AMMA ASANTE Film

DAVID OYELOWO
ROSAMUND PIKE

A UNITED KINGDOM

JACK DAVENPORT
TOM FELTON
LAURA CARMICHAEL
TERRY PHETO
JESSICA OYELOWO
ARNOLD OCENG
NICHOLAS ROWE
ANTON LESSER
ANASTASIA HILLE
JACK LOWDEN
MERVEILLE LUKEBA
and NICHOLAS LYNDHURST

DIRECTED BY AMMA ASANTE
SCREENPLAY BY GUY HIBBERT
PRODUCED BY RICK MCCALLUM
..... DAVID OYELOWO
..... PETER HESLOP
..... BRUNSON GREEN
..... JUSTIN MOORE-LEWY
..... CHARLIE MASON
EXECUTIVE PRODUCERS CAMERON MCCRACKEN
..... CHRISTINE LANGAN
..... NATASCHA WHARTON
..... ELEANOR CLARK WINDO
..... AND GUY HIBBERT
BASED ON THE BOOK 'COLOUR BAR' BY SUSAN WILLIAMS
CINEMATOGRAPHER SAM MCCURDY BSC
PRODUCTION DESIGN BY SIMON BOWLES
EDITED BY JON GREGORY ACE
..... JONATHAN AMOS ACE
COSTUMES BY JENNY BEAVAN
..... ANUSHIA NIERADZIK
MAKE UP AND HAIR DESIGN MEG TANNER
MUSIC BY PATRICK DOYLE
CASTING BY SASHA ROBERTSON

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A UNITED KINGDOM



A UNITED KINGDOM is the true story of the forbidden love of King Seretse Khama of Botswana (David Oyelowo) and Ruth Williams (Rosamund Pike), a white woman from London, which caused an international uproar when they decided to marry in the late 1940s just as apartheid was being introduced into South Africa. It was a decision that altered the course of African history.

Fox Searchlight Presents a Pathé, BBC Films, Ingenious Media, and BFI presentation, with the participation of Canal+, and Ciné+, of a Yoruba Saxon, Harbinger Pictures, Perfect Weekend, Film United production of A UNITED KINGDOM. The film is directed by Amma Asante (BELLE, A WAY OF LIFE), written for the screen by Guy Hibbert (EYE IN THE SKY, FIVE MINUTES OF HEAVEN) based on Susan Williams's book Colour Bar and stars David Oyelowo (SELMA, JACK REACHER), Rosamund Pike (GONE GIRL, JACK REACHER), Jack Davenport (PIRATES OF THE CARIBBEAN, THE TALENTED MR. RIPLEY), Tom Felton (HARRY POTTER) and Terry Pheto (TSOTSI, MANDELA).

A UNITED KINGDOM is produced by Rick McCallum (STAR WARS: EPISODES I-VI, RED TAILS), alongside David Oyelowo, Peter Heslop, Brunson Green (THE HELP), Justin Moore-Lewy and Charlie Mason. Cameron McCracken of Pathé is executive producer alongside Christine Langan for the BBC, Natascha Wharton of the BFI, Eleanor Clark Windo and Guy Hibbert.

Sam McCurdy (THE DESCENT, GAME OF THRONES) is director of photography; Jonathan Amos (SCOTT PILGRIM VS. THE WORLD) and Jon Gregory (MR. TURNER, IN BRUGES) edited the film; the production designer is Simon Bowles (BELLE, HYDE PARK ON THE HUDSON); Jenny Beavan (THE KING'S SPEECH, MAD MAX) and Anushia Nieradzik (BELLE) are the costume designers; and Patrick Doyle (HAMLET, SENSE AND SENSIBILITY) composed the music.

A UNITED KINGDOM

Few romances are so incredibly powerful that they spark both an international crisis and real, transformative change in the world. Yet that was the extraordinary case when Seretse Khama, a Prince of Bechuanaland (then a British protectorate, now Botswana), fell accidentally and madly in love with Ruth Williams, an ordinary London office worker in 1947 in post-World War II Britain.

Their attraction was instant: she was captivated by his energy and vision for a better world, and he was struck by her adventurousness and openness to embrace his culture. In their hearts they were the perfect match, yet the minute they elatedly announced their marriage, they drew ferocious opposition -- not only from their families and communities but from Seretse Khama's entire tribe, the full force of the imperial British government as well as the South African government, which in the era of apartheid could not abide the image of a loving interracial couple ruling their next-door neighbor.

Despite the massive battle they faced, Seretse and Ruth did not waver. Torn apart by the British government, they fought with heart and tenacity for their right to be together -- and in so doing, they opened minds and set the course of an entire nation towards tolerance and harmony. Ultimately, Seretse Khama would become the first democratically elected President of an independent Botswana -- now the longest-running multi-party democracy in Africa -- and come to stand as a symbol of peace and equality ... with Ruth at his side.

This a largely unknown real-life tale of love conquering seemingly insurmountable obstacles only came to the screen because it was itself a labor of love. The story of the Khamas' embattled love has been an obsession of two-time Golden Globe®-nominated actor David Oyelowo (SELMA, QUEEN OF KATWE) for years, and he patiently waited for the opportunity to bring it to audiences. Says Oyelowo, who also stars as Seretse: "The magical thing about Seretse and Ruth's story is that even though it takes place in a political world, at heart it is about the power of love. It's about how much two people were prepared to sacrifice and fight for their love to be allowed to live. My hope is that the world will receive it in that spirit, as a love letter both to romantic love and to the very best of us as human beings."

Director Amma Asante (BELLE) was drawn to the story, which combines two of her very favorite things: human passion and human history. Says Asante: "This is the kind of movie I most love to make: a sweeping, beautiful love story. Seretse and Ruth Khama stood up to enormous power not only so they could finally be together, but so that they could show not only the United Kingdom but the world what democracy is about."

A LOVE THAT SHOCKED THE WORLD AND CHANGED A NATION

BLACK KING, WHITE QUEEN screamed international headlines in 1948 when Seretse Khama, the intended future king of the protectorate then known as Bechuanaland, married British office clerk Ruth Williams. Yet the global uproar their marriage ignited was no match for the strength of their love.

The two had met at a London mixer while Seretse was a law student at Oxford, bonded as jazz fans, and quickly discovered they could not stand to be apart. Naturally, they were aware that interracial marriages were not common in the day, and expected to face some resistance. The social taboos did not deter them in the least. But their fairy tale romance soon became incendiary; they were caught in a dangerous geopolitical game between the declining British Empire, the apartheid government of South Africa, and a Botswana yearning for independence. Forcibly divided just as they were expecting their first child, they had to fight their way back to each other and to all that they believed in.

David Oyelowo first encountered the love story of Seretse and Ruth in 2010, while he was working on the film *96 MINUTES*. The film's producers, Justin Moore-Lewy and Charlie Mason, had just bought the rights to Susan Williams' book *Colour Bar: The Triumph of Seretse Khama and His Nation*. Based on exhaustive and revealing research, Williams' book detailed how Seretse and Ruth's marriage was undermined at every turn by the British government who was put under intense pressure from South Africa, threatening to leave the Commonwealth if the interracial couple was allowed to rule. Williams wrote of how Ruth was fired from her job and rejected by her family and how Seretse was opposed by his powerful Uncle and had to win over the Bangwato tribe over which he was expected to rule – and of how they never gave up even when all seemed lost.

When Moore-Lewy handed the book to Oyelowo he was entranced before he read a single page.

"I remember I was immediately arrested just by the image on the cover of Seretse and Ruth. There was something about the two of them, so glamorous and ecstatic to be together, that immediately connected with me and I just had to know more," he recalls. "Then I read the book and was completely intoxicated by the power their love had over political establishments. It was something very pure and almost diamond-like to me, because it was able to cut through all this prejudice they faced."

That there could be so many personal and global obstacles to one loving marriage stunned Oyelowo. Of course, Seretse's tribe were wary of a white foreigner being brought to rule them at a time when they were seeking to escape colonialism. At the same time, South Africa's minority-white government had just outlawed interracial marriage as part of their new system of segregation. While the British government did not endorse South Africa's apartheid, they were fearful of losing access to South African uranium for their nuclear program and losing South African gold for their treasury, so they were swayed to act in South Africa's interests. Complicating things further were rumors that Bechuanaland might have vast diamond wealth waiting to be tapped.

That was the political context, but the personal reality for Seretse is that he would ultimately be exiled

from his beloved country, separated from his pregnant wife and disowned by his Uncle. There were a million good reasons that he and Ruth might have given up at any point but instead, they refused to accept the inhumanity of it, refused to have a tragic ending either to their story or to Botswana's future.

Though they were deeply inspired to adapt Williams' book, Oyelowo, Moore-Lewy and Mason were unable to get the project off the ground at that time. Oyelowo intended to portray Seretse, but he was a relative unknown then – it was well before he broke out in several award-winning roles, including playing Martin Luther King, Jr. in Ava DuVernay's SELMA.

Still, Oyelowo stuck with it. He kept talking up the story to everyone he met and interest started to build. Rick McCallum, who produced the World War II film RED TAILS in which Oyelowo starred, was one of the first to get excited about it. McCallum recalls: "I've filmed all over Africa but I had never heard about this amazing part of Botswana's history. I was enchanted by the story and also by David's passion for it. I warned David that it would take some time – that he would have to be patient until he reached a higher profile -- but we all agreed from that moment on that we would not, under any circumstances, make the film unless David played the part of Seretse."

Soon came a turning point. "The moment everything changed was when we had our first meeting with Cameron McCracken of Pathé," McCallum says "Cameron committed and we were on our way, eventually joined by the BBC, the BFI and Ingenious."

Oyelowo continued to bring former collaborators on board including producer Brunson Green, with whom he had done THE HELP, and screenwriter Guy Hibbert, a four-time BAFTA winner with whom Oyelowo had collaborated on two films: BLOOD AND OIL and COMPLICIT.

BRINGING SERETSE AND RUTH TO THE SCREEN

Screenwriter Guy Hibbert is renown for turning politically-charged events into compelling dramas (EYE IN THE SKY, "Complicit," "Omagh"), but even though A UNITED KINGDOM certainly had true-life elements of a political thriller, he followed the sheer emotionality of the story first and foremost. It took him into fresh territory.

"I just love that this story is about two people who continue to say, 'no, we're staying together, this is who we are, you have to deal with it, we're in the right and we know it,'" says the screenwriter. "I found rare beauty in that."

Hibbert worked closely with author Susan Williams in adapting the story and also made his own journey to Botswana, where he was able to meet with octagenarian friends and colleagues of the late President Seretse Khama (Khama passed away in 1980, while Lady Ruth joined him in 2002) to hear their recollections of that time and of Khama's 16 years as President.

"Every single one said that Seretse was the loveliest, kindest, gentlest man they ever met and there was not a single word of criticism, so that was quite unusual," notes Hibbert. "He obviously had this sort of inner

core of real humanity that made him one of those great leaders who inspires anyone they meet.”

Hibbert wanted to get Seretse’s unflinching humanity on the page, but to equally combine it with Ruth’s quiet courage. He saw Ruth as both typical of the stoic, tenacious postwar British generation and as someone who transcended her times with her blindness to bigotry. “Ruth was born in the same year as my mother,” Hibbert comments, “and I know well that women of that generation lived through some very tough times. And they became very tough themselves. Ruth had this incredible resilience within her. She was not a person who normally made waves in her life, but she was not going to let anyone tell her who she could marry, and she became quite amazingly determined when their marriage was opposed.”

With the screenplay completed, the biggest challenge of getting the story onto the screen remained: finding a director who could twine the story’s rich threads of romance, identity, global machinations and African independence into a seamlessly entertaining experience.

From the start, there was one person Oyelowo felt had those skills: rising British director Amma Asante. They first worked together two decades ago on the British TV series *BROTHERS AND SISTERS*, set in a Liverpool church choir, which Asante wrote and produced. But it was when Oyelowo saw *BELLE*, Asante’s 2014 film about the story of Dido, the child of an English admiral and an African slave who became an aristocratic lady in 18th-century England, that he knew she was the one.

“*BELLE* also explores an interracial relationship, though in a very different time,” says Oyelowo. “But beyond that what impressed me about *BELLE* is that Amma achieves something that’s so difficult to do in filmmaking: she convinces the audience that two people are falling in love before their eyes. I sent her the script right away -- and from our first meeting I saw that she really got it. Not only did she get Ruth and Seretse as people, and not only did she get the political climate of the time and the gravity of the challenges, she got how this story needed to live cinematically to be its best self.”

Oyelowo continues: “Most of all, Amma understood how to balance all the elements of the film with the purity of the love story. She said everything political can only be part of the film if it propels the love story forward. She understood that no matter what, you had to be rooting for this love to survive. She is very intelligent, but she also brought her full heart to this film.”

Rick McCallum was also ecstatic about Asante coming on board. “She is a wonderful director and an extraordinary woman,” he says. “Every single frame of *A UNITED KINGDOM* bears the unique perspective of her own life and history. She is relentless in getting what she wants and does it with a passion and a sense of humor that enthused every member of our cast and crew.”

“This is a love story that is the exact opposite of an inward, self-obsessed love story – it’s one that goes to another level to become a humanitarian story that transforms a whole region,” Hibbert says.

Asante felt a deep personal link to the material that draw her deeper and deeper into *A UNITED KINGDOM*. A native of London, she is the daughter of immigrants from Ghana, the first colonized African nation to achieve independence. She has always understood what it means to have to navigate dual identities pulling you in divergent directions -- a theme that resonates in all her films.

A love story that traverses back and forth from London to Africa – a love story that has to negotiate between cultures and countries that seem hugely at odds -- could not have intrigued her more. She also saw a rare chance to tell a positive and upbeat story of Africans creating their own future.

“This story is set in the two places in the world that are most important to me – London and Africa,” she notes. “I’m the child of parents who were born and raised in a British colony and saw it achieve independence. I grew up in England, but my father raised me as a daughter of Africa. I saw what independence meant to my parents and it came to mean a huge amount to me. So partly for me, this was an opportunity to tell the story of one African country’s journey to independence.”

Still, Asante sees the story just as much as a British story as an African one. “I felt it was important for me to walk in the shoes of all this story’s characters, including the British politicians,” the director explains. “Their actions appear stereotypically racist but their motivations were also to protect their national interest. I wanted to show the very real political predicament of the British Government.”

While capturing the tension between an imperial Britain barely hanging on to a sense of Empire and an emerging African democracy was important to Asante, she felt nothing in the film should overshadow Seretse and Ruth’s passion – a passion that could not be broken by any worldly force.

“I always felt the core of the movie had to be the power of their love. The key was to ensure that there was a dynamic between them where you believe that they would risk everything for each other,” she says. “What attracted me so strongly to Ruth and Seretse was not the fact of their interracial marriage, but what flowed from it, and how they endured such intense prejudice. I am always drawn to stories of people who fight for what they believe in – and this couple was fighting simultaneously for their love and for the future of a country. The challenge for me was to show the very sharp realities they had to face in the world while never losing their romantic intimacy, which is their foundation.”

Early on Asante made a key choice – to switch between the perspectives of Seretse and Ruth when each is feeling most vulnerable. She explains: “I think audiences will recognize the experience of being ‘the other.’ But when Ruth arrives in Bechuanaland, it’s she who is the outsider and regarded with suspicion. So you’re dealing with the ‘other,’ whether it’s him in London or her in Africa. Each is an outsider in the other’s land. I really wanted to show Ruth desperately seeking to be accepted by the people of Botswana. She was not a ‘white savior’ at all. She needed the people to support her, and it was only as part of a community that she and the people of Botswana became masters of their own fate.”

Asante confesses that she has equal feelings for both main characters, who each reflect elements of her own identity. “As a director who is both black and female, I was constantly weighing up the balance,” she notes. “I felt that Ruth needed to have her own powerful story as a very determined and strong woman who defied the society of that time because she deserves that. But I felt equally that Seretse needed to have his own powerful story as an African man of great insight and influence, a man who takes on the world through his own perspective, because he deserves that.”

Susan Williams was exhilarated by what Hibbert and Asante created on screen from her book. “I love

the film they created,” she sums up. “I was choked up by it, especially when Seretse and his Uncle Tshekedi come together. I think it really captures the truth of what happened.”

DAVID OYELOWO AS SERETSE KHAMA

Though it was always known that David Oyelowo would step into the role of Seretse Khama after fighting so hard to bring the project to fruition, for Amma Asante it was truly the ideal match of actor and subject. “For David to be able to finally take this role and bring with him the power of his intellect, the power of his talent and also the power of his need, which parallels mine, to be able to tell these kinds of stories is just extremely important,” says Asante. “He brings power, he brings strength, and he brings that understanding of who an African man is.”

For Oyelowo the movie carries a meaning far greater than simply another acting role. “I feel a huge sense of satisfaction about this film,” he states. “I grew up in the UK, watching period dramas, Merchant Ivory movies, Jane Austen series -- and never saw myself represented in any British film-making. So for me one of the great attractions when I watch A UNITED KINGDOM is that someone who looks like me is right at the center of a sweeping period drama. Seretse is not crowbarred in – he is the focus of the story. And the thing I love is, you don’t have a browbeaten, subservient black man. You have a dignified king.”

Oyelowo notes that his own interracial marriage has given him a glimpse into what Seretse and Ruth endured. “I know a bit about it in my own life, having had some indications that some people might have a problem with the nature of my marriage, but nowhere near to the degree of Ruth and Seretse. That was a very different time in the world’s history. Yet very publicly and very successfully, they stayed married, and also raised four children. Seretse not only decided prejudice would have no place in his personal life, he wanted it to have no part in the culture of his country. I still find it so inspirational. And hopefully it’s going to be something that inspires others, and perhaps open up opportunities for filmmakers to tell more stories like this.”

There was also some understanding in Oyelowo of what it means to have royal blood -- especially the responsibility it engenders. “I’m originally from Nigerian royalty myself, so I know about the pride and the bearing that comes with knowing you’re from a royal family and wanting to do right by that heritage,” he says. “Yet it’s something I’ve never seen explored on film this way.”

To prepare for the role, Oyelowo read as much as could and delved into Khama’s distinctive background. “The more I learned about Seretse, the more complex I found him,” he observes. “He played rugby at university and he was a boxer, as we see in the film’s opening scene. He was a real sportsman and he loved jazz. He’d been sent to study law in Britain, in part so he could navigate some of the wily methods being used to keep Bechuanaland under the thumb of the British Empire. But I don’t think anyone contemplated he would fall in love there.”

Just as David Oyelowo was first inspired by a single photograph of Seretse and Ruth so too did he

recruit Oscar®-nominated actress Rosamund Pike to the role of Ruth with a striking image of the couple . “David sent me a photo of Ruth and Seretse, together with a script,” she recalls. “They were sitting side by side on a hilltop and you could see in that one image both the strength of their love and how much it had cost them. I felt tears streaming down my face at it, it moved me so much.”

She then read the script: “It bore out everything I had hoped for,” she says.

Pike wrote back to Oyelowo immediately. “She sent this amazing e-mail,” he recalls. “It said: ‘I don’t know who they are, but they’ve touched me in a way I can’t explain. Tell me more.’ I did, and very quickly she said: ‘I want to do it.’”

Pike has been quickly rising in a wide variety of roles, including Jane Bennett in *PRIDE AND PREJUDICE*, the duplicitous Amy in *GONE GIRL* and opposite Tom Cruise in the action film *JACK REACHER*. But Ruth Khama spoke to her in a unique way.

“The story of Ruth and Seretse still feels provocative today because of all they stood for,” says Pike. “Even if things are on a different scale now, many of the challenges and prejudices they face still exist.”

Sometimes the research was tough going. “There isn’t as much information as you’d like, and there is also some erroneous information out there,” Oyelowo notes, “because a lot of stuff was written at the time this story was breaking when prejudice was rife. You see some real bile directed towards them. For me it was a case of eating the chicken and spitting out the bones a little bit, to really try to dig into what actually happened and who they actually were.”

One piece of authentic footage that helped Oyelowo was of the press conference Seretse held after being informed by the British government he would have to live in exile from his country for five years. “It’s a great piece of footage because you can see how incensed he is, but you can also see the regality of him, the poise. This is a man who definitely had a kingly bearing, was indisputably a leader,” Oyelowo describes. “So that very short piece of film was very, very useful for me. It was also so evocative of the time, of the way people spoke and just the decorum back then.”

Also stirring to Oyelowo was Seretse’s impact on his friend Nelson Mandela. “Mandela would write to Seretse for advice from his prison cell on Robben Island,” he explains. “He saw how Botswana had managed to hold on to a lot of its resources, how they’d effectively held out against apartheid. The two countries share a border but there’s a completely different racial atmosphere in each. Which goes to prove, racism is born out of the culture. That’s why Mandela saw Seretse as an inspiration.”

Another parallel also struck him. “It’s funny, because as I was first researching *A UNITED KINGDOM*, I was also playing Martin Luther King in *SELMA*. The parallels are interesting to me. For one thing, like Ruth, Coretta Scott King was clearly a change agent for Dr. King. She gave him the fortitude he needed. So that was a real piece of overlap.”

Oyelowo especially loved having the chance to shoot on location in Botswana. “A lot of films about Africa are shot in South Africa but I always felt it would be insulting to shoot this story there,” he says. “There’s no substitute for reality. One of the amazing and unexpected byproducts of shooting in Botswana is that we

got to shoot in the actual house where Ruth and Seretse lived. There was also the fact that the current president of Botswana [Ian Khama] is Ruth and Seretse's son. There's something so beautiful about the full circle of that.”

One of Oyelowo’s favorite scenes comes when Seretse addresses the local *kgotla* – the traditional community council where chieftains and villagers make vital decisions – to try to win their support of Ruth. He made the speech in front of a large group of extras who cried out “pula,” which literally means rain but is also used in the local dialect to reflect blessings and hope.

Recalls Oyelowo: “When I gave that speech, very encouragingly the crowd burst into this spontaneous applause, which helped us to know the truth of that moment was coming true. But the most amazing part is that night, we had a rainstorm. In Botswana rain is a highly prized commodity, especially now since they’ve been in a historic drought. I have to say that was also quite encouraging.”

ROSAMUND PIKE AS LADY RUTH KHAMA

The more Rosamund Pike learned about Ruth the deeper her admiration grew. She discovered that before Ruth started working as a clerk she had driven an ambulance in British airfields during WWII. She also learned that after Seretse became President of Botswana, Ruth became an active supporter of women’s causes and served as President of the Botswana Red Cross.

“She had both pluck and courage. She grew up in war time, so as a very young person she was already dealing with the extremities of life and death,” Pike points out. “After the war, she knew she didn’t want the life of a suburban housewife. She had a good job as a clerk with Lloyds’ Insurance -- she wasn’t a typist, as the press sometimes described her. But when she met Seretse, she saw a chance for a completely different kind life she’d never imagined. Still, I don’t think she could have foreseen the full consequences of their love in the beginning.”

For Ruth, the struggle wasn’t about making a political point -- it was about doing the right thing. Her attitude deeply impressed Pike. “She had this ability to look life straight in the eye. It was the way she said ‘yes’ to life and love in the most unquestioning way that got me. She really wasn’t a political person, and she wasn’t out to make any kind of big splash at all. But while fighting to be together, she and Seretse ended up standing for equality, and I think she had to embrace that.”

Ruth had to start an entirely new life in Bechuanaland, and confront the distrust of the people there, something for which she really had no reference in her life.

“She’s a white person trying to be accepted in a black world -- and I’ve never seen that on screen before,” Pike says. “The tribe was naturally suspicious. Their fears were very real. The wife of the king is supposed to be a leader herself -- a sort of touchstone for women to come and discuss important things with and her Ruth arrives and she can’t even speak the language. But I don’t think she imagined that kind of rejection from the community. She must have been unbelievably lonely.”

Her loneliness was only heightened by her alienation from the small white colonial community living there, who seemed only to want to meddle in her personal life. But then Ruth began to make connections among the Bangwato women and never looked back.

Pike goes on: “She really started to make in-roads when she tried to learn more about the local women, their lives and how they worked together as community. That’s when they began to accept her, which was what she wanted most of all.”

Throughout the film, Ruth goes through an intense array of emotions, from the mad adrenaline rush of flat-out love-at-first-sight to the anguish of losing her family to her panic at being left alone in Africa to finding the depth of her strength and dignity as Lady Khama. Pike says that Amma Asante was a fantastic guide through this turbulent terrain.

“I don’t know what we would have done without her,” Pike muses. “What she has been able to bring to this story is so unique to her. Her perspective always felt so right and so true, and it’s one that likely a white male director could not have had.”

Says Asante of Pike: “It’s fascinating working with an actress like Rose because she’s able to bring so many shadings of subtle nuance that are surprising and beautiful. The audience really has to understand why Seretse would fall in love with Ruth and Rosamund brings such vibrancy to her that it feels organic. She was also able to evoke Ruth’s initial naiveté about Africa without it seeming like something negative. Ruth is naïve -- but once the information comes to her, she quickly learns. She’s sharp and Rosamund really brings that out. It was always going to take a very special actress to be able to communicate this role to audiences.”

She continues: “It also takes a very committed actress to spend several weeks out there in a really, really hot country where the crew has never filmed before – almost like her character. Rosamund had tremendous patience with everything. She understood the sweeping love story but also understood Ruth’s growth, building Ruth brick-by-brick into the woman she becomes at the end of the film.”

Best of all, the on-screen chemistry between Oyelowo and Pike was undeniable from day one. “You never know how chemistry is actually going to work between two actors,” Asante admits. “But it evolved so beautifully with them, you really feel it.”

The supporting cast who surround Oyelowo and Pike as characters who by turns try to suppress and support them includes Jack Davenport, known for his roles in the *PIRATES OF THE CARIBBEAN* series, as Sir Alistair Canning, the assertive British diplomat who attempts to break the couple apart any way he can to keep the peace between Britain and South Africa.

Says Asante: “Alistair Canning is a difficult role to do without being over-the-top, yet Jack balances it so well. My understanding is that many of these kinds of men had their whole identity caught up in what the British Empire was supposed to be, what the Empire meant to the world and to their own standing -- and I think Jack embodies that idea brilliantly well.”

Davenport sees Canning as taking some degree of perverse pleasure in his ability to rule over others’ lives. “I think he sees it as, ‘I have the power and I hold the cards and I will wield that power with a degree of

relish' -- as befits a bully," he describes of Canning. "The British Empire was already fading by 1947 but there had also just been the confidence boost of winning the Second World War, which made the halls of the Foreign Office perhaps believe they could do anything again."

Another skeptic to Seretse and Ruth's marriage – at least initially – is Seretse's sister, Naledi, portrayed by actress Terry Pheto, the South African actress known for her lead role in the Oscar®-winning TSOTSI. Naledi initially suspects Ruth has ulterior motives, but when she sees the truth of her brother's love, she comes to reach out to Ruth and becomes a vital friend and conduit to the community.

Asante had long wanted to work with Pheto. "When I saw her in TSOTSI, I was completely blown away by her quiet, powerful presence. It was an undeniable truth to me that she should play Seretse's sister in this movie. It's always important for me to bring a quiet, powerful dignity to black female characters on screen – and Terry is organically royal in the way that she holds herself. She has a dignity that is admirable and a quality where you feel she cannot be ignored. That's what Terry brings to the role and that's why Naledi is so incredibly important to me in this film."

Pheto became fascinated by the real-life Naledi. "She and Seretse had a very beautiful, tight relationship. They lost their parents when they were young, which brought them very close, until Seretse left to study in London. She was very fond of her brother and looked up to him," she explains.

Though it was easy to understand the tribe's skepticism of Ruth, Pheto saw that Naledi could not remain resistant to her once she saw how deep her commitment was to Seretse. "Once she realized that this woman is not just here for the title of Queen of Botswana, she's here because she's in love, that brings them together and you can see their bond getting stronger and stronger. For Naledi, it is an important moment when Ruth refuses to go back to London and says, 'I'll stay with my people.'"

As a South African, Pheto was also struck by the different directions Botswana and South Africa took at that time. "In South Africa we have white South Africans and black South Africans – but in Botswana you just have Botswana. So you see how it starts with the culture. I hope this story shows how capable we are of loving other people regardless of their color or where they come from."

Collaborating so closely with Oyelowo, Pike and Asante thrilled Pheto. "Working with David is a dream come true because he's such an intelligent actor and I am so thankful he wanted to tell this African story," she says. "And what a treasure Rosamund is to us all. She's a very intense, disciplined and focused actress, one of those people who you can't help but admire how dedicated she is. Then, with Amma, I felt like I gained a sister. She is such a beautiful human being, and also a very smart, sensitive director. She brought such strength to all the female characters. I think she's one special director, someone who treats every story and every character with unusual respect."

Another challenging role – that of Tshakedi Khama, the beloved Uncle who is willing to tear apart the tribe over Seretse's marriage – fell to South African actor Vusi Kunene (EYE IN THE SKY, CRY THE BELOVED COUNTRY).

Kunene describes Seretse's uncle as a very sincere man, one who risks a lot for his belief that Ruth is

the wrong wife for Seretse and for his people. “I see him as man who is very passionate about his country and also very worried about his country. He truly loves his nephew but he’s the kind of man who makes a decision and then he doesn’t compromise,” he says.

Like his castmates, Kunene relished doing research on his character. He discovered the Tshekedi took over rule of the Bangwato tribe at the age of 21 because Seretse was just four when his father died and could not yet become king. “I found out also that he actually gave up his education just to come back and help his country,” says Kunene. “That for me was something that really attracted me. In Botswana, I asked a lot of people about him and some talked about him as a ruthless man, but for me there was always this sense of passion for his people. He felt he was protecting them.”

Says Asante: “What’s really important about this role I think is the pride Tshekedi feels. Whether you agree with Tshekedi’s point of view or not, he comes at what he has to say with a lot of dignity. It was very important that dignity could be channeled by the actor and Vusi does it beautifully.”

Rounding out the cast is a multinational group that includes Tom Felton (HARRY POTTER, BELLE) as Canning’s office sidekick, Rufus Lancaster; Laura Carmichael (DOWNTON ABBEY) as Ruth’s supportive sister Muriel; Jessica Oyelowo as Lady Lilly Canning;; Nicholas Lyndhurst (GOODNIGHT SWEETHEART) as Ruth’s father; Arnold Oceng (BROTHERHOOD, THE GOOD LIE) as Charles, Seretse’s jazz-loving university friend and rising Scottish star Jack Lowden (DENIAL, forthcoming DUNKIRK) as British Parliamentarian Tony Benn.

Sums up Carmichael: “I think the draw for this film is that it’s such an extraordinary and inspiring real-life story that feels so relevant; everyone on the film connected with these characters and fell in love themselves with Seretse and Ruth.”

FROM LONDON TO BOTSWANA: THE SHOOT

One of the big commitments the filmmakers made to A UNITED KINGDOM from the start was to shoot the film as much as possible in the authentic locations where these historic events unfolded – including shooting in Botswana, despite the fact it’s not known for having a lot of film business infrastructure.

“We all agreed it was absolutely essential that we shoot in Botswana,” says producer Rick McCallum. “There was a tremendous amount of pressure to make the film in South Africa, because of the infrastructure and tax breaks, but all of us were in agreement that the only place for us to make the film was where the events actually happened.”

It took time and patience but that commitment would pay off, as the cast and crew headed to the towns of Serowe -- Botswana’s largest village and the capital of the Bangwato people -- and Palapye, now one of Botswana’s fastest-growing towns. “We had a chance to re-create this history in authentic places. We even shot in the actual hospital where Ruth gave birth to her children and the actual house where Ruth and Seretse first lived,” McCallum explains.

To bring to life the cross-national lives of Seretse and Ruth, Asante gathered a crack production team who created a sharp yet lush look for the film that braided the themes of romantic love and moral courage. Heading the team is director of photography Sam McCurdy, who has worked on *GAME OF THRONES* and shot the stylish horror thriller *THE DESCENT*.

Says Asante: “Sam is an absolutely brilliant director of photography and we spent a lot of time talking about ideas, and how to make a real clarity between Africa and London. One thing I knew is that I wanted to have a beautiful London. It would have been too easy to create a world that Ruth was desperate to run away from – a London she despised. But that would completely undermine the story in my view. Instead, I wanted to create a London that felt like a place Ruth clearly loved and felt at home in – one that we could also attach ourselves to as viewers before heading to Bechuanaland.”

Asante and McCurdy created a foggy but almost magical London in which Seretse and Ruth fall in love. They emphasized cool, luminous colors – greens and indigo blues. Then, when the film arrives in Africa, a deeply contrasting warmth emerges with the baked landscape, infinite skies and blaring sun. “There was no point in trying to fight the warm colors of Africa. It was all about going with them,” says Asante.

Also key to the film’s look is the work of veteran production designer Simon Bowles, who worked with McCurdy previously on *THE DESCENT* and with Asante on *BELLE*. Says Asante of his work: “Simon did an astonishing job on *BELLE*. But he has outdone himself on this film. He had twice as many sets to deal with as the average screenplay and he was prepping in two countries simultaneously, yet he’s just done an incredible job. It doesn’t matter how great a script is or how great the performances are if it’s not all presented in a world that feels real and alive. Simon gave us that.”

The minute he read the script, Bowles was ready to dive into research. “I like to look into the real nitty-gritty of people’s day-to-day lives,” the designer explains. “I like to look at lots of personal photos and go to the places they lived and really try to understand them. I think that’s the best way to create something that feels true.”

The local museum in Serowe provided Bowles with a treasure trove of photographs of Seretse and Ruth throughout their lives. “There was so much information,” Bowles muses. “It was exciting because we were able to bring some of these documented moments back to life the way they looked at the time.”

Like Sam McCurdy, Bowles’ artistic eye was intrigued by the stark contrasts between London and Botswana. “In London, you have this fantastic fogginess, the heavy clouds and sky is so small. And then in Botswana it’s all sky, crystal clear, and you can hear a cowbell for miles as it wanders past you. Those contrasts are so wonderful and became key to the visual look of the film,” he says.

Those contrasts went beyond the physical environment. London was just emerging then from the danger and fears of the blitz days of WWII into more modern times, while Botswana, which had not been to war, was nevertheless watching an unnerving white-minority government impose wide-scale segregation and repression. Both were in distinctly historic times. “But they were very different in feeling,” notes Bowles. “So we really emphasized the differences in every detail.”

One of the biggest coups of the production for Bowles was finding Seretse and Ruth's original home in Serowe – and then discovering authentic photographs of that home in an old *Life* magazine article. “We were able to see some really good detail about how the furniture was,” he says. The house itself was in a derelict, abandoned state, but Bowles and his team refurbished and repainted it. “It’s pretty much a one-off kind of house architecturally, so it was extraordinary to capture it,” says Bowles. “The curves of the house echo the round mud huts that many of the villagers lived in.”

Bowles also was stunned to find the hospital where Ruth gave birth to her first child was still standing nearby. It had only recently closed down and the team was able to lovingly restore it to the 1940s period.

Another vital space Bowles had to recreate was the *kgotla* – the outdoor community council site where Seretse makes his case for marrying Ruth before his people. The production designer explored numerous village *kgotlas* throughout the country before he started building the one for the film.

“It’s quite an important space in the film,” Bowles says. “It’s essentially like a council chamber, only in the open air. The *kgotla* is usually demarcated by a curved wall built from these beautiful, ancient logs. They're really specific, these logs. They're not freshly cut, they're old and full of little beetle holes and there's a real sense of history with the logs. We needed those to be authentic, so we went to three different *kgotlas* from three different villages and rented their logs to bring to our set.”

When it came to recreating the town of Palapye – now a rapidly growing modern metropolis – as it was when Seretse brought Ruth there for the very first time, Bowles wasn't sure if he could do it in the same locale. There were few signs of the colonial way-station with a hotel and a general store.

“When we got to Palapye, we were worried because although there is still a train station, it’s now completely modern. Then we started looking around town. Suddenly we came across an area where there was some old train line, old tin sheds, and an old tarmac on the road – and we thought, ‘Maybe we can do this.’ It was exciting re-creating this whole world of the past that no longer exists. We brought in authentic Edwardian train carriages and turned a local warehouse into the Palapye hotel. Then, I gave it a faded grandeur, as if it had been built in the 20s, when the British first arrived.”

All in all, Bowles and his team created a stunning 108 sets. “It was a huge and mammoth project,” he agrees, “but Amma’s focus is so intent. Every single set is equally important to her so we wanted each one to be as the strong as the next.”

Bowles’ sets synch up with the film’s vibrant and diverse costumes, which were overseen by another highly accomplished team: Jenny Beavan, the 2016 Oscar® Winner for Best Costumes for *MAD MAX* and Anushia Nieradzik, who previously worked with Asante on *BELLE*.

Within all the meticulously detailed layers of image, sets, clothing and sound, Asante always wanted to emphasize one thing: unbreakable love. “It’s a very layered story but it was really important not to ever lose within the layers Seretse and Ruth’s intimacy,” she says. “You get to see how their private love opens up to a wider world in both Africa and the UK, going from family to government to Empire as it becomes absolutely huge. All of this happened only because their passionate love.”

There is another theme that comes to fore at the conclusion of A UNITED KINGDOM: having the strength to move on in forgiveness, something Seretse and Ruth did as soon as they were able to be together – moving Botswana towards the peaceful democracy without racial strife that Seretse always thought possible.

In 1967, Seretse Khama addressed why he was able to forgive, and take his place on the world stage – even after all he had been put through simply for marrying someone with whom he was deeply in love. He said, as quoted in Colour Bar: “I myself have never been very bitter at all. Bitterness does not pay. Certain things have happened to all of us in the past and it is for us to forget those and look to the future. It is not for our own benefit, but for the benefit of our children and children's children that we ourselves should put this world right.”

“I’ve seen a lot of love stories and even a lot of stories from this post-war era but I’d never seen anything at all like this,” confesses Oyelowo. “For me, it shows how love in its purest form isn't only for the two people who are engaging in it -- it bleeds beyond them into the community. It can be very potent force that transcends everything.”

SUSAN WILLIAMS ON HISTORICAL CONTEXT OF A UNITED KINGDOM

Author Susan Williams, whose book Colour Bar is the primary source for A UNITED KINGDOM, is a Senior Research Fellow at the University of London's Institute of Commonwealth Affairs. In writing her book on Seretse and Ruth Khama, she studied more than 1,000 files in Britain's public records office, and persuaded the government's Foreign and Commonwealth Office to have several off-limits documents opened for her. She also won the co-operation of the Khama family; Seretse's son Ian (now President of Botswana) arranged access to records, photos, and people in villages she wouldn't otherwise have been able to see. "But at no time did they seek to influence my perception of the past events. I'd never experienced that before," says Williams. Here she offers some historical background to the story:

On the British Empire in the 1940s:

"At the end of World War II, the British Empire covered a quarter of the globe, incorporating India; dozens of territories across Africa and Asia; and self-governing dominions such as Canada and Australia."

On what it meant to be a British Protectorate:

"Bechuanaland was one of a number of 'protectorates' within the British Empire, where local rulers kept some of their traditional powers but were subject to British overrule. Bechuanaland was lightly colonized then because it seemed to have little to offer Britain: it was largely semi-desert and diamonds and other minerals had yet to be discovered. The white population was small, and both racial inequalities and segregation were firmly established. There was no administrative capital within the territory, and British affairs were run from South Africa, through the British High Commissioner. The protectorate was managed on a shoestring, with limited resources available for education and health care. Many of the local people were malnourished, and it was estimated that at least a third of all babies died before the age of five.

"For the people of Bechuanaland, the designation protectorate was invested with a particular meaning – protection had been requested of Queen Victoria by Seretse's grandfather to combat the threat of incorporation into neighboring South Africa. Although British rule was widely resented, South Africa's racism and policy of apartheid was considered a greater danger."

On the declining British Empire and the rise of Botswana:

"In 1947, the year before the Khamas married, India left the British Empire to become two self-governing nation states: India and Pakistan. In 1957, the year after Seretse's return from exile, the Gold Coast

became Ghana, the first British territory in Africa to achieve self-rule. African nationalism and the winds of change were sweeping the continent, and Bechuanaland became independent Botswana in 1966. Botswana was at that time listed by the UN as one of the world's 10 poorest nations and the least developed nation in Africa. Its transformation over the intervening 50 years has been remarkable.”

On Seretse Khama's Link To Mandela:

“There was a strong sense of duty and obligation between Seretse and Tshekedi to finally put aside their differences for the sake of the nation. They put aside their differences for the common good and the sake of the people,” say Williams. “I draw a parallel here with Nelson Mandela. Mandela actually sought political refuge in Bechuanaland in the early 1960s, before he was tried and imprisoned in South Africa.” And writing from his prison cell on Robben Island in 1994, addressing the nation of Botswana, Mandela himself declared: ‘we have so much to learn from you.’”

ABOUT THE CAST

DAVID OYELOWO (Seretse Khama) David Oyelowo is a multiple Golden Globe and Emmy-nominated actor and producer who has quickly become one of Hollywood's most sought-after talents.

Later this year he'll be seen in the third film in the CLOVERFIELD series for producer J.J. Abrams, and as the lead in the as-yet untitled Nash Edgerton film, co-starring Charlize Theron, Joel Edgerton, Thandie Newton and Amanda Seyfried.

Oyelowo gained international acclaim in 2014 starring as Dr. Martin Luther King, Jr. in Ava DuVernay's SELMA. For his performance, Oyelowo earned a Golden Globe Award nomination for *Best Performance by an Actor in a Motion Picture – Drama* and an Independent Spirit Award nomination for *Best Male Lead* and the film received an Oscar nomination for *Best Motion Picture of the Year*.

Most recently, Oyelowo starred opposite Lupita Nyong'o in Mira Nair's QUEEN OF KATWE, earning a NAACP Image Award nomination for *Outstanding Supporting Actor in a Motion Picture*. Additional film credits include Christopher Nolan's INTERSTELLAR; J.C Chandor's A MOST VIOLENT YEAR; Paramount Pictures' CAPTIVE, which he also produced; Lee Daniels' THE BUTLER; Steven Spielberg's LINCOLN, with Daniel Day-Lewis; the critically acclaimed independent drama, MIDDLE OF NOWHERE, which earned him NAACP Image Award and Independent Spirit Award nominations; JACK REACHER, opposite Tom Cruise; Lee Daniels' THE PAPERBOY, opposite Nicole Kidman; the historical drama, RED TAILS, produced by George Lucas; Disney's THE HELP, opposite Emma Stone and Viola Davis; and Kevin MacDonal's THE LAST KING OF SCOTLAND, opposite Forrest Whittaker and James MacAvoy.

On the small screen, Oyelowo starred in the HBO film, "Nightingale," earning a Golden Globe nomination for *Best Performance by an Actor in a Limited Series or Motion Picture Made for Television* and two Emmy Award nominations – one for *Outstanding Lead Actor in a Limited Series or a Movie* and one as an Executive Producer in the category of *Outstanding Television Movie*.

Oyelowo has collaborated with HBO on several other occasions, including a starring role in Kenneth Branagh's 2006 production of "As You Like It," in which he played 'Orlando' opposite Bryce Dallas Howard; and as the lead in the mini-series, "Five Days," for which he won a Satellite Award for *Best Actor in a Miniseries or a Motion Picture Made for Television*. In 2008, Oyelowo starred in the acclaimed adaptation of the Alexander McCall Smith novel, "The No.1 Ladies Detective Agency," directed by the late Anthony Minghella.

His additional television credits include his work in the UK starring on the popular BAFTA Award-winning series, "Spooks/MI:5," and Masterpiece Theatre's "Small Island" in 2009, for which he won the Royal Television Society Award and was nominated for a BAFTA TV Award for *Best Actor*. He also appeared in ABC's 2008 Golden Globe-nominated production of "A Raisin in the Sun," alongside Sanaa

Lathan, Sean Combs and Phylicia Rashad. Oyelowo's vocal talents can be heard in the multiple award-winning Disney animated series, "Star Wars Rebels," in which he plays Agent Kallus.

Also an accomplished and acclaimed stage actor, Oyelowo most recently appeared opposite Daniel Craig as the title character in the New York Theatre Workshop Off-Broadway production of *Othello*, directed by Sam Gold, earning stellar reviews.

He got his start on stage in 1999 with The Royal Shakespeare Company, playing roles in Ben Jonson's VOLPONE, as the title character in *Oroonoko* (which he also performed in the BBC radio adaptation) and Shakespeare's *Antony and Cleopatra*. Oyelowo gained national recognition for his performance as King Henry VI in the RSC's 2001 production, when he was cast as the first black actor to play an English king in a major production of Shakespeare. The performance was critically acclaimed and Oyelowo won the 2001 Ian Charleson Award, which is presented in recognition of the best classical stage performances in Britain by actors under the age of 30, and earned an Evening Standard Theatre Award nomination. Additional theatre credits include his acclaimed performance in Richard Bean's *The God Botherers* at the Bush Theatre and the lead role in the Off-Broadway production of Aeschylus' *Prometheus Bound*, in which he made his New York stage debut. In 2006, Oyelowo made his stage directorial debut with the revenge tragedy, *The White Devil*, which was produced by his own theatre company, Inservice.

Oyelowo was appointed Officer of the Order of the British Empire (OBE) in the 2016 New Year Honors for services to drama.

ROSAMUND PIKE (Ruth Williams) is best known for her award-winning role as Amy Dunne in the global box office smash, GONE GIRL. Playing opposite Ben Affleck, her role won critical acclaim and nominations for an Academy Award, a SAG award, A Golden Globe and a Critics' Choice Award among others.

Pike was discovered by an agent while appearing in a National Youth Theatre production but she continued her education at Oxford University where she read English Literature and graduated with an upper second-class honors degree. A versatile actress, she has been able to move between Hollywood blockbusters and independent features. Her feature film debut as glacial beauty Miranda Frost in Bond film, DIE ANOTHER DAY was followed by strong roles in smaller independent films: PROMISED LAND (2004), THE LIBERTINE (2004), for which she won Best Supporting Actress award at the British Independent Film Awards and PRIDE AND PREJUDICE (2005). Likewise, blockbuster DOOM (2005) and the thriller FRACTURE (2007) were followed by exceptional performances in acclaimed independent films: AN EDUCATION (2009), MADE IN DAGENHAM (2010) and BARNEY'S VERSION (2010).

Upcoming projects include a starring role in HHHH, a World War 2 drama about the assassination of high ranking Nazi officer Heydrich in Prague. Pike will play Lina Heydrich, an aristocrat who was married to Heydrich and reportedly introduced her husband to the Nazi ideology. It was recently announced that Pike

will star opposite Jon Hamm in Radar Pictures' political thriller *HIGH WIRE ACT* directed by Brad Anderson from a script by Tony Gilroy set in 1980s' Beirut.

Aside from her cinematic roles, Pike has continued to return to her roots in theater on the London stage. She has starred in *Gaslight*, Patrick Hamilton's Victorian thriller, at the Old Vic Theater, The Donmar Warehouse Production of *Madame de Sade* in The West End, opposite Judi Dench, and The Royal Court Theatre production of *Hitchcock Blonde*, directed by Terry Johnson. Pike also played the title role in *Hedda Gabler* in 2010 to widespread acclaim.

Other upcoming projects include: *HOSTILES* with Christian Bale directed by Scott Cooper, *GUERNSEY* with Mike Newell directing and *ON GREEN DOLPHIN STREET* with Jonathan Kent at the helm.

She lives in London with her husband and two children.

JACK DAVENPORT (Sir Alistair Canning) is a British actor who came to international attention as Miles Stewart in the break-out BBC hit series, "This Life." Since then Davenport has played roles in many successful films and TV series, including *THE TALENTED MR. RIPLEY*, "Coupling," and *ULTRAVIOLET*, as well as the box office smash *PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL*, and its sequels, *DEAD MAN'S CHEST* and *AT WORLD'S END*. He also starred in the Emmy award-winning American series, "Smash."

He lives in New York with his wife, actress Michelle Gomez, their six-year-old son, Harry, and a Dalmatian called Adolf.

TOM FELTON (Rufus Lancaster) is best known for his role as Draco Malfoy the enemy of Harry Potter, and for Dodge in *THE RISE OF THE APES*, the acclaimed reboot of the *PLANET OF THE APES* series. He starred as racist nobleman, James Ashford in the critically acclaimed period drama *BELLE* (2013). Most recently, he can be seen as Lucius in *RISEN* playing opposite Joseph Fiennes.

Felton is also a keen musician and the founder of Six Sting Productions, a recording company devoted to signing young artists overlooked by the major labels.

LAURA CARMICHAEL (Muriel) is best known for her popular portrayal of Lady Edith Crawley in the multi-award winning television series "Downton Abbey" written by Julian Fellowes. The cast, including Maggie Smith, Michelle Dockery, Lily James and Hugh Bonneville, twice won the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series.

A versatile talent, Carmichael moves easily between theatre, television and film. Recently, she returned to the theatre to play Mistress in Jamie Lloyd's controversial adaptation of *The Maids*, Jean Genet's intense psychological thriller, and in April she returns to TV in a starring role in "Marcella" opposite Anna

Friel playing a contemporary London police officer who is a single mother newly returned to the homicide squad.

In 2015, she starred in the independent feature *BURN BURN BURN* opposite Jack Farthing and Chloe Pirrie, a quirky road movie which was nominated for a British Independent Film Award. She made her feature film debut, alongside Gary Oldham, in the award winning *TINKER TAILOR SOLDIER SPY* released in the UK in September 2011.

On graduating from the Old Vic Theatre School in Bristol, Carmichael appeared in several acclaimed stage productions, including her 2012 West End debut in *Uncle Vanya* at the Vaudeville Theatre opposite Ken Stott and Anna Friel. She subsequently gave a scene stealing performance in David Hare's *Plenty* at the Sheffield Crucible.

TERRY PHETO (Naledi) is a South African actress best known for her leading role as Miriam in the 2005 Oscar-winning feature film *TSOTSI*. Other films include *CATCH A FIRE* (2006) and *GOODBYE BAFANA* (2007). Pheto has starred in several popular drama series including "Justice for All," "Zone 14" and "Jacob's Cross." She played the key role of Fikile in the mini-series "Hopeville" which was later made into an award-winning film. In South Africa she is a fashion icon and thought leader. *Soul Magazine* named a star after Terry Pheto and *The Mail and Guardian Book of Women 2011* featured her as one of the Top 10 Most Influential Women in South Africa.

JESSICA OYELOWO (Lady Lilly Canning) started her professional acting career in 1997 following the National Youth Music Theater's West End and Broadway productions of Brecht's *The Threepenny Opera*, playing the leading role of Polly Peachum. She continued to return to her theatrical roots playing Rosalind in Shakespeare's *As You Like It* and Roxanne in the Royal Exchange production of *Cyrano de Bergerac*, as she pursued her film and TV career.

She appeared in the Tim Burton smash hits, *SLEEPY HOLLOW* and *ALICE IN WONDERLAND* and has enjoyed starring in and supporting several BBC productions including *MURPHY'S LAW*, *MAYO*, *PEOPLE LIKE US* and *MADAME BOVARY*. Most recently Jessica has been building the production company she runs with her husband, Yoruba/Saxon, in LA and writing and directing narrative and documentary pieces for the big screen.

ARNOLD OCENG (Charles) first came to director Amma Asante's attention with his charismatic performance as Mamere, a Sudanese refugee playing opposite Reese Witherspoon in *THE GOOD LIE*, a film about the so-called Lost Boys of Sudan who are brought to America for a new life.

A Ugandan-British actor born in South London, Oceng did not go to drama school but he has been acting since the age of 6 years old. He made his television debut in "Grange Hill," Britain's long-running landmark children's drama, where he remained for six years learning his craft on the job. He has recently

wrapped filming *BROTHERHOOD*, the final installment of Noel Clarke Hood's acclaimed crime trilogy set on the streets of West London. Oceng has also been seen in the multi-award winning film *MY BROTHER THE DEVIL* as AJ and the BAFTA nominated Channel 4 TV Crime series "Top Boy."

ANTON LESSER (Prime Minister Attlee) is a BAFTA nominated actor with numerous credits to his name. His previous film credits include *THE KAISER'S LAST KISS*, *THE SCAPEGOAT*, *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES* and *MISS POTTER*. On stage he has performed for the RSC including *Romeo & Juliet*, *Richard III* and *Taming Of The Shrew* and for the National Theatre in productions of *Private Lives*, *Wild Oats* and *The Birthday Party*. Lesser also starred in *A Doll's House* at the Donmar Warehouse, *Vertical Hour* at the Royal Court and *ART* in the West End.

He is also well known for his television roles in "Game Of Thrones," "The Hollow Crown," "Wolf Hall," "The Hour" and "The Crown."

ANASTASIA HILLE (Dot Williams) is an English film, television and theatre actress who has twice been nominated for an Olivier Award: in 2011 for her role as Aline Solness in Ibsen's *The Master Builder* and for *The Effect* in 2013.

A prolific television actress, she has guest starred in many of Britain's best known and best loved series from "Foyles War" and "Silent Witness" to "Kavanagh QC" and "Lewis." She was BAFTA nominated for her role in "The Fear" in 2013. In film she has recently been seen in *SNOW WHITE & THE HUNTSMAN* and *THE RIOT CLUB*.

JACK LOWDEN (Tony Benn) has already established an impressive body of work at just 25, justifying his selection as one of Screen International's Stars of Tomorrow in 2014. His breakthrough role came in The National Theatre of Scotland's production of *Black Watch*.

Lowden's television credits include "The Passing Bells" for BBC One, "The Tunnel" for Sky Atlantic and most recently the epic Weinstein/BBC adaptation of "War and Peace."

On stage in 2014, Jack starred with Lesley Manville in Richard Eyre's revival of Ibsen's *Ghosts*, for which he won the prestigious Laurence Olivier Award for Best Actor in a Supporting Role. He also starred opposite Kristin Scott Thomas in The Old Vic's production of *Electra* in the same year.

His film work includes Yann Demange's '71 opposite Jack O'Connell, and the forthcoming *TOMMY'S HONOUR* with Peter Mullan and Sam Neill. Also this year, Lowden will appear in *DENIAL* with Rachel Weisz and Timothy Spall. He was recently cast in Christopher Nolan's war epic *DUNKIRK* alongside Tom Hardy, Mark Rylance, and Kenneth Branagh and is the lead role in *STEVEN*, a biopic about the early life of Morrissey.

MERVEILLE LUKEBA (Joe), born in D.R. Congo, was raised in London from the age of 2. Trained at the Greenwich & Lewisham Young People's Theatre. With credits ranging from film, television and west end theatre by the age of 18, his breakthrough role came when cast as a lead in Channel 4 drama series "Skins." His performance as Thomas drew critical acclaim, with The Guardian stating "It's the mature and believable performance from Merveille Lukeba, as Thomas, that steals the show." and The Metro adding "Thanks to a charismatic turn from Merveille Lukeba, Thomas gave Skins its soul back". Would later lead to a Screen Nation Award nomination.

NICHOLAS LYNDHURST (George Williams) is one of Britain's best-loved television actors. For over 20 years, he played Rodney Trotter in sit-com "Only Fools and Horses" and won Most Popular Comedy Performer at the National Television Awards twice for his role as Gary Sparrow, an accidental time traveler in "Goodnight, Sweetheart."

A former child actor, Lyndhurst has worked constantly in one iconic television show after another. His occasional forays onto the stage include the lead role in Ronald Harward's *The Dresser* in 2004 and Trevor Nunn's acclaimed *The Tempest* in 2011.

Lyndhurst keeps bees at his Sussex home.

ABOUT THE FILMMAKERS

AMMA ASANTE (Directed By) is a writer/director who debuted her feature film, *BELLE*, at the Toronto Film Festival in 2013 and received a strong reception and rave reviews. She was also honored with *Variety's Top Ten Directors to Watch* in 2014. At the BAFTA Film Awards in February 2005, Asante received the BAFTA Carl Foreman Award for Special Achievement by a Writer/Director in a Debut Film. On the same night, she scored a double triumph at the 2005 Miami International Film Festival, winning the award for 'Best Dramatic Feature in World Cinema' and the FIPRESCI (International Federation of Film Critics) prize for 'Best Feature Film.'

Asante made an unusual entry into filmmaking. As a child, Asante attended the Barbara Speake stage school in London, where she trained as a student in dance and drama. She began a television career as a child actress, appearing as a regular in the popular British school drama "Grange Hill." She fronted the 'Just Say No' campaign of the 1980s and was one of nine "Grange Hill" children to take it to the Reagan White House. She went on to gain credits in other British television series including "Desmond's" (Channel 4) and "Birds of a Feather" (BBC1), and was a Children's Channel presenter for a year.

In her late teens, Asante left the world of acting and eventually made the move to screenwriting with a development deal from Chrysalis. Two series of the urban drama "Brothers and Sisters" followed, which Asante wrote and produced for her Production Company and BBC2.

Asante's 2004 feature film, *A WAY OF LIFE*, was her directorial debut and premiered at the Toronto Film Festival as well. The film won Asante 17 international awards for her writing and directing including The BFI London Film Festival's inaugural Alfred Dunhill UK Film Talent Award, created to recognize the achievements of a new or emerging British writer/director who has shown great skill and imagination in bringing originality and verve to filmmaking. Additionally, Asante collected The Times 'Breakthrough Artist of the Year' at the prestigious South Bank Show Awards for writing and directing the film.

GUY HIBBERT (Screenplay By) is a screenwriter and winner of four BAFTA TV Awards for writing the dramas "No Child of Mine," "Omagh," "Five Minutes of Heaven" and "Complicit." He also received a BAFTA nomination for his work on the television serial "The Russian Bride."

Most recently, Hibbert wrote the screenplay for the highly acclaimed political thriller *EYE IN THE SKY* on which he also served as executive producer.

RICK McCALLUM (Produced By) most recently produced Lee Tamahori's thriller *EMPEROR*. He is best known as producer of the *STAR WARS* prequels: *THE PHANTOM MENACE*, *ATTACK OF THE CLONES* and *REVENGE OF THE SITH*. He also produced the special versions of the franchise's original blockbusters, beginning with *STAR WARS: EPISODE IV – A NEW HOPE*, *STAR WARS:*

EPISODE V – THE EMPIRE STRIKES BACK and STAR WARS: EPISODE VI – RETURN OF THE JEDI.

Those global blockbusters highlight a producing career that has been eclectic and groundbreaking in film and television, beginning with the 1981 Depression-era musical *PENNIES FROM HEAVEN* for director Herbert Ross and writer Dennis Potter.

McCallum has produced movies with such renowned filmmakers as David Hare (*STRAPLESS*), Neil Simon (*I OUGHT TO BE IN PICTURES*), and Harvey Fierstein whose HBO film “On Tidy Endings” received four CableAce Awards. McCallum was also producer of the music video *Undercover* for The Rolling Stones, which MTV named the Best Video of the Decade. Establishing a close working relationship with director Nicolas Roeg, McCallum acted as producer on his films *CASTAWAY* and *TRACK 29*.

In 1986, McCallum re-teamed with Potter, serving as executive producer on the landmark BBC-TV series “The Singing Detective.” They worked together again in 1989 for BBC's four-part “Blackeyes.” Their successful collaboration also brought to life Potter's acclaimed *DREAMCHILD*, an unusual exploration of the creation of *Alice in Wonderland*, which won three BAFTA awards.

It was on the set of *DREAMCHILD* that McCallum met *STAR WARS* creator George Lucas. Several years after their first meeting, Lucas was preparing his first weekly live-action television program, “The Young Indiana Jones Chronicles,” and he turned to McCallum to produce the ambitious series, which was shot in 35 countries. With a unique perspective on the eventful early life of Indiana Jones - including its cinematic qualities, an emphasis on storytelling and characters, and an enticing promise of new adventures each week - McCallum attracted a stellar list of writers and actors to the creative ranks of the series. Among the renowned directors with whom McCallum worked on the series: Bille August, Nicolas Roeg, David Hare, Mike Newell, Deepa Mehta, Terry Jones, Simon Wincer and Carl Shultz. During its run, the Academy of Television Arts & Sciences honored *Young Indiana Jones* with 11 Emmys and 25 nominations. The series debuted on DVD in 2007, and McCallum served as executive producer on a series of 94 acclaimed documentaries that accompany the episodes and illuminate the real-life history behind their stories.

When “*Young Indiana Jones Chronicles*” wrapped, McCallum produced *RADIOLAND MURDERS* (1994), for which Lucas served as executive producer. During its production, Lucas confided to McCallum the plans for three new *STAR WARS* movies. To test the digital waters, McCallum produced revised versions of *STAR WARS*, *THE EMPIRE STRIKES BACK* and *RETURN OF THE JEDI*, each of which proved remarkably successful at the box office and proved that the once-impossible visual feats needed for Lucas's next movies were indeed possible. Assembling an extraordinary group in front of and behind the cameras, McCallum produced the next three films that Lucas wrote and directed: *STAR WARS: EPISODE I THE PHANTOM MENACE* (1999), *STAR WARS: EPISODE II ATTACK OF THE CLONES* (2002) and *STAR WARS: EPISODE III REVENGE OF THE SITH* (2005). Two of them are among the 10 most-successful movies in history. Together, the *STAR WARS* films McCallum has produced have grossed more than \$3 billion worldwide.

Recognizing his contributions to the movies, in 1999 CinemaExpo named McCallum its Producer of the Year.

The STAR WARS prequels also ushered in a new era of digital filmmaking, and McCallum played the leading role in its development. He oversaw a team of creative and technical professionals that developed and created the industry's first all-digital production pipeline, allowing every aspect of movie production - from production, to post-production, to distribution - to take place digitally. In 2000, ATTACK OF THE CLONES became the first movie with all-digital principal photography, editing, visual and sound effects, exhibition and distribution.

The McCallum-Lucas collaboration rebooted in 2012 with RED TAILS, an action-adventure that pays tribute to the spirit of World War II's Tuskegee Airmen. The two are also collaborating on a live-action television series entitled "Star Wars: Underworld."

PETER HESLOP (Produced By) served as line producer and co-producer on the Academy Award-winning THE KING'S SPEECH. He also co-produced the Oscar nominated historical drama THE IMITATION GAME and served as production manager on Ridley Scott's Academy Award-winner GLADIATOR.

A thirty-year veteran of the motion picture business, Heslop began his career as an assistant director on such films as Peter Yates' ELENI, Barry Levinson's YOUNG SHERLOCK HOLMES and Robert Zemeckis' WHO FRAMED ROGER RABBIT. His other early credits include, ROBIN HOOD: PRINCE OF THIEVES, ANGELS AND INSECTS, Franco Zeffirelli's JANE EYRE and Jean-Jacques Annaud's SEVEN YEARS IN TIBET.

Through his work with Lucasfilm on The Young Indiana Jones series, Peter got his first break into Production Management on STAR WARS EPISODE 1: THE PHANTOM MENACE, STAR WARS EPISODE II: ATTACK OF THE CLONES and ENIGMA.

He produced the war drama, DESERTER, starring Tom Hardy and co-produced the thriller BEFORE I GO TO SLEEP, starring Nicole Kidman and Colin Firth, the drama WOMAN IN GOLD, starring Helen Mirren and, most recently, the action drama, LONDON HAS FALLEN, starring Gerard Butler and Morgan Freeman. His other credits include, THE FOUR FEATHERS, LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE, ENIGMA and Anton Corbijn's highly acclaimed rock music bio-pic CONTROL.

BRUNSON GREEN (Produced By) is a producer and principal at Harbinger Pictures whose films include the Academy Award nominated THE HELP, the ensemble drama PRETTY UGLY PEOPLE starring Melissa McCarthy and Octavia Spencer, and the adventure-mystery WALKING OUT. Among their upcoming projects are LITTLE PRINCES, based on the New York Times #1 Best Selling memoir chronicling the journey of one man determined to reunite Nepalese children with their parents, SEACOLE, the inspirational, true story of Jamaican doctor, Mary Seacole, starring Academy Award® winner, Octavia

Spencer and the action-adventure ATLANTIS directed by Eugenio Mira.

A Mississippi-native, Green began his career working in the vibrant indie film scene in Austin, Texas. For the last seventeen years, he's produced award-winning feature films and shorts, including the comedic feature and Sundance Film Festival Selection FOOL'S GOLD, the short film CHICKEN PARTY with Allison Janney.

In 2012, Green received a Best Picture Academy Award® nomination for THE HELP starring Viola Davis, Bryce Dallas Howard, Emma Stone, and Jessica Chastain. His longtime friend, Octavia Spencer, received the Oscar® for Best Supporting Actress for her role in the film.

In addition to his work in film, Green is active in supporting organizations such as the Trevor Project, Human Rights Campaign, City Year. He had the privilege to serve as a Co-Chair on The Point Foundation's annual New York fundraiser held at the Public Library. The organization provides higher education scholarships to exceptional LGBT students. He currently splits his time between New York, Los Angeles, and Austin, TX.

JUSTIN MOORE-LEWY (Produced By) was born in Dublin, Ireland. After completing his schooling, he relocated to Los Angeles to join ICM, where he became an agent in 1997. He returned to Dublin to open ICM's Ireland offices under the guidance of ICM principals Jeff Berg and Dave Wirtschafter and later worked for Dublin-based Treasure Entertainment, where he oversaw feature film production. In 2005, Justin returned to Los Angeles to found Perfect Weekend, an independent feature production company. In the past seven years, Justin has produced and executive produced over ten feature films, including films starring such notable talent as Charlize Theron, Jeff Bridges, Justin Timberlake, and Chris Pine.

During that time, he executive produced NATURAL SELECTION which won the Grand Jury Prize at the 2011 SXSW Film Festival. In 2015, he produced BEING EVEL, a documentary about motorcycle daredevil Evel Knievel which was an Official Selection at the 2015 Sundance Film Festival. Most recently, he worked as an Executive Producer on the Netflix film THE SIEGE OF JADOTVILLE starring Jaime Doran.

In 2013, Justin co-founded a hybrid experiential agency and production company HēLō with the vision of creating a nimble and creatively driven company focused on innovative storytelling for the evolving and increasingly integrated entertainment and advertising markets. He currently serves as Executive Producer for HēLō. In this role, he's overseen such projects as the wildly successful Bud Light "Up for Whatever" Super Bowl commercial and the highly acclaimed immersive theater experience The Day Shall Declare It. HēLō has won 13 Cannes Lions and AICP's Most Next award as well as Ad-Age's Production Company Standout. The company is headquartered in Los Angeles with offices in New York and London.

CHARLIE MASON (Produced By) was for 10 years a partner in Perfect Weekend, a company involved in the development, production and financing of feature films and documentaries. More recently he

has focused on the development of digital products including Blockfolio (a cryptocurrency app) and the acquisition and development of domain names through his company, Heavy Lifting.

SAM McCURDY, BSC (Cinematographer) earned a British Society of Cinematographers award nomination for his work on the 2011 season of “Game of Thrones.”

McCurdy is currently working on the action feature *THE LEGEND OF WILLIAM TELL: 3D*. He most recently shot the sci-fi feature *BECOMING* and Lee Tamahori’s thriller *EMPEROR*. His previous film credits include, *THE DESCENT* and *THE DESCENT: PART 2*, *DOG SOLDIERS*, *DOOMSDAY* and Tamahori’s *THE DEVIL’S DOUBLE*. He also served as cinematographer on the 2016 documentary *LE MANS: 3D RACING IS EVERYTHING*.

McCurdy’s extensive television credits include the PBS Great Performances production of “Macbeth,” as well as the popular British series “Last Tango in Halifax,” “Merlin” and “The Musketeers.”

SIMON BOWLES (Production Design By) previously collaborated with director Amma Asante on her lush period drama *BELLE*.

Bowles first earned recognition for creating a maze of underground caves built at Pinewood Studios for *THE DESCENT*, which won accolades at the Evening Standard British Film Awards, Empire Awards, British Independent Film Awards and Philadelphia Film Festival.

In 2012, he designed Roger Michell’s *HYDE PARK ON HUDSON*, set in 1930s Upstate New York on the estate of President Franklin Roosevelt. Bowles went on to win the British Film Designers Guild award for his work on the movie.

In 2014 Bowles designed *PRIDE*, the true story of a British gay and lesbian group who supported the striking miners in the 1980s. The movie won the BAFTA for Outstanding Debut by a British filmmaker.

Bowles came to the film industry from the theatre world where he trained at the Bristol Old Vic Theatre School. He was nominated as Most Promising Newcomer at the 1999 British Independent Film Awards for his work on the indie drama *LIGHTHOUSE*. He has recently served two terms, 2014 and 2015 as Chairman of The British Film Designers Guild, which represents and promotes the creative talent of production designers and the art department in the British film industry.

Among Bowles other credits as production designer are the recent comedy *Dad’s Army* based on the hit British TV series, “Centurian” starring Michael Fassbender, *THE DESCENT: PART 2*, the thriller *EDEN LAKE* with Fassbender and Jack O’Connell, and Neil Marshall’s *DOG SOLDIERS*.

JON GREGORY, ACE (Edited By), a distinguished British film editor, has collaborated extensively with renowned directors Mike Leigh, Mike Newell and John Hillcoat. For Mike Leigh, Gregory cut *SECRETS AND LIES*, *NAKED*, *LIFE IS SWEET*, *HIGH HOPES*, *SHORT AND CURLIES*, *A SENSE OF HISTORY*, *ANOTHER YEAR* and most recently the critically acclaimed *MR TURNER*. For John

Hillcoat, he cut *THE ROAD* and *THE PROPOSITION* and for Mike Newell, *FOUR WEDDINGS AND A FUNERAL*, *DONNIE BRANCO*, *PUSHING TIN* and *AN AWFULLY BIG ADVENTURE*.

Gregory was nominated for two British Academy Film Awards, for *FOUR WEDDINGS AND A FUNERAL* and the critically acclaimed television mini-series, “Traffik.” He also received BAFTA, BIFA and ACE nominations for Martin McDonagh’s 2008 hit, *IN BRUGES*.

Recent credits include Tanya Wexler’s *HYSTERIA*, John Maclean’s *SLOW WEST* and he is currently cutting Martin McDonagh’s latest feature, *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI* starring Peter Dinklage, Woody Harrelson, Sam Rockwell and Frances McDormand.

JONATHAN AMOS, ACE (Edited By) has worked on a number of feature films including *IN FEAR*, directed by Jeremy Lovering, Edgar Wright's *SCOTT PILGRIM VS. THE WORLD* for Universal Pictures, Big Talk’s *ATTACK THE BLOCK*, directed by Joe Cornish, and Nick Cave’s feature documentary *20,000 DAYS ON EARTH*. He is currently cutting Chris Atkins’ feature documentary *DANCING WITH THE ENEMY*. Television credits include the BBC’s *PRAM FACE*, *FREE AGENTS* for Big Talk, Mitchell and Webb’s *PEEP SHOW*, *SPOOKS*, and *ASHES TO ASHES* for Kudos.

Jon’s awards include the 2010 San Diego Film Critics Society Award for Best Editing for *SCOTT PILGRIM VS. THE WORLD*, for which he was also nominated for Best Editing of a Feature at the Annual ACE Eddie Awards in 2011; and the Editing Award for World Cinema Documentary at the 2014 Sundance Film Festival, for *20,000 DAYS ON EARTH*.

JENNY BEAVAN (Costumes By) won the Academy Award last year for *MAD MAX: FURY ROAD*. She won her first Oscar in 1997 for *A ROOM WITH A VIEW* and has been Oscar-nominated eight other times. She also has three BAFTA’s and five additional BAFTA film nominations.

Beavan most recently completed designing costumes on Gore Verbinski’s *A CURE FOR WELLNESS*. She is currently working on *LIFE* for director Daniel Espinosa and will soon begin designing the fantasy *NUTCRACKER AND THE FOUR REALMS* for director Lasse Hallstrom.

Beavan received Academy Award nominations for the films *THE KING’S SPEECH*, *GOSFORD PARK* (which earned her a BAFTA Award), *ANNA AND THE KING*, *SENSE AND SENSIBILITY*, *THE REMAINS OF THE DAY*, *HOWARD’S END*, *MAURICE* and *THE BOSTONIANS*. She also earned three BAFTA television nominations: two for the series “Cranford” and another for the tele-feature “The Gathering Storm.”

In addition to her work in film and television, Beavan was a Tony Award nominee for her design of the 2002 Broadway production of Noel Coward’s *Private Lives*. She recently designed costumes for the Istanbul International Theatre Festival production of *The Bastard of Istanbul*.

Her other major film credits include, Guy Ritchie’s *SHERLOCK HOLMES*, Edward Zwick’s *DEFIANCE*, Oliver Stone’s *ALEXANDER*, Brian DePalma’s *THE BLACK DAHLIA*, Lasse Hallstrom’s

CASANOVA, Bob Rafelson's MOUNTAINS OF THE MOON and Franco Zeffirelli's TEA WITH MUSSOLINI and JANE EYRE.

ANUSHIA NIERADZIK (Costumes By) is an award winning costume designer, based in London and working internationally. Her film credits include Amma Asante's BELLE, Steve McQueen's much lauded HUNGER and Pat O'Connor's PRIVATE PEACEFUL. Anushia has also designed costumes for several short films, among them Sam Leifer's 10TH MAN and Josh Appignanesi's EX-MEMORIA, which received nominations at BAFTA and the Raindance Film Festival. Her television credits include "Sex Traffic" directed by David Yates, for which she received a Gemini Award. Her costume designs have received numerous BAFTA and Royal Television Society nominations, and Nieradzik has also designed the costumes for a number of innovative and high-profile commercials.

Born in Poland, Nieradzik studied at Newcastle College of Art and Central St. Martins College of Art, London. She was awarded the Arts Council of Great Britain Theatre Award and was seconded to the National Theatre at the Young Vic. She has a studio in East London where she works on paintings and installations.

MEG TANNER (Make Up and Hair Design) most recently served as head of both departments on THE BROTHERS GRIMSBY.

She has also headed both hair and makeup on the bio-pic MANDELA: LONG WALK TO FREEDOM, the action hit DREDD, the sci-fi thriller CHRONICLE, the indie drama KITE, Marc Forster's MACHINE GUN PREACHER, the fantasy 10,000 B.C., John Boorman's IN MY COUNTRY and the biographical drama WINNIE MANDELA.

Tanner has also been head of the makeup department on DEATH RACE 2, THE SCORPION KING: RISE OF THE WARRIOR, THE DEAL, LES DEUX MONDES, ONE NIGHT WITH THE KING and THE SORCERER'S APPRENTICE, among others. For television, she has been makeup and hair designer on the series "Crossing Lines" and the movie "The Challenger Disaster," among many others.

PATRICK DOYLE (Music By) recently composed and produced music for the live-action version of CINDERELLA and the animated hit BRAVE.

A two-time Academy Award nominee for his original scores on Kenneth Branagh's HAMLET and Ang Lee's SENSE AND SENSIBILITY, Doyle has also won ASCAP Film and Television Music Awards for BRAVE, RISE OF THE PLANET OF THE APES, THOR, ERAGON and HARRY POTTER AND THE GOBLET OF FIRE.

Doyle scored the box office hits JACK RYAN: SHADOW RECRUIT, NIM'S ISLAND, NANNY MCPHEE, GOSFORD PARK, CARLITO'S WAY, BRIDGET JONES' DIARY, CALENDAR GIRLS and the cult hit *DONNIE BRASCO*, among others. He has collaborated with Kenneth Branagh on SLEUTH, MARY SHELLEY'S FRANKENSTEIN, HENRY V, MUCH ADO ABOUT NOTHING, A MIDWINTER'S TALE, AS YOU LIKE IT AND KENNETH BRANAGH THEATRE COMPANY'S THE WINTER'S TALE. He also scored Alfonso Cuarón's A LITTLE PRINCESS and GREAT EXPECTATIONS.

CAST

Seretse Khama	DAVID OYELOWO
Ruth Williams	ROSAMUND PIKE
Rufus Lancaster	TOM FELTON
Sir Alistair Canning	JACK DAVENPORT
Muriel	LAURA CARMICHAEL
Naledi	TERRY PHETO
Lady Lilly Canning	JESSICA OYELOWO
Tshekedi Khama	VUSI KUNENE
George Williams	NICHOLAS LYNDHURST
Charles	ARNOLD OCENG
Dot Williams	ANASTASIA HILLE
Olivia Lancaster	CHARLOTTE HOPE
Michael Nash	THEO LANDEY
Ella Khama	ABENA AYIVOR
Tony Benn	JACK LOWDEN
Oluwo	ZACKARY MOMOH
Fenner Brockway	NICHOLAS ROWE
Reverend James Manners	BILLY BOYLE
Manager	KEVIN HAND
Reverend Leonard Patterson	RAYMOND BURNET
Prime Minister Attlee	ANTON LESSER
Morgan	JOSEPH MAKWINJA
Terence Bernard	MICHAEL HOWE
Baby Jacqueline	MADISON MANOWE
	MOTHEO MOTALAOOTE
	CHELSEA J. SCOTT
Kabelo	DONALD MOLOSI
Mr. Speaker	JULIAN FIRTH
Commonwealth Under-Secretary	DUNCAN WISBEY
Sir Ian Fraser	RUPERT VANSITTART
Roberts	JAMES NORTHCOTE
Young Man	JUSTICE MOILWA
Dr. Moikangao	MOTSHEREGANYI SEFANYETSO
Station Master	GARETH MATTHEWS
Joe	MERVEILLE LUKEBA
Man From Rhodesia	FEMI OGUNBANJO
Village Headman	LETSOMO LA TSHIPA
Lesedi	SOPHIE MATLAPENG
Woman in Rondavel	TAPOLOGO MANCHE
Sefu	ANTHONY KAYE
Reporters	WILL FEATHERSTONE
	DANNY BABINGTON
Idiots	DAVE PERRY
	DEAN ROBERTS
	CRAIG WHITTAKER
African Girl	OOKEDITSE MOSENKI
Porter	PAUL PUTNER
Midwife	KGOMOTSO TSHWENYEGO
Naledi Village Man	JOHN MAZABATHI MOKANDLA
Line Producer	VERONIKA LENCOVÁ
First Assistant Director	EDOARDO FERRETTI
Assistant Casting Director	SARAH TREVIS
Financial Controller	MARCELA JAHODOVÁ
First Assistant Accountant	ONDŘEJ ZACH
Production Coordinator	VERONIKA "VERU" NĚMEČKOVÁ
Script Supervisor	JANA NĚMEČKOVÁ
Second Assistant Director	ALESSIA SILVETTI
Supervising Location Manager	JASON WHEELER
'A' Camera Operator	JON BEACHAM
'A' Camera 1st Assistant	LIBOR BRŮHA
'A' Camera 2nd Assistant	HYNEK PANTŮČEK
Production Sound Mixer	IGOR POKORNÝ
Boom Operator	JAN BLAŽEK
DIT / Additional Camera Operator	MICHAL CHADIMA
'B' Camera 1st Assistant	MAREK SCHNIERER

B' Camera 2nd Assistant	PETR "SLON" VLADYKA	
Stills Photographer	STANISLAV HONZÍK	
Camera Trainee	LIBOR VÍCH	
Set Decorator	REBECCA ALLEWAY	
Standby Art Director	GRAHAM WARD	
Prop Master	MUFFIN GREEN	
Gaffer	MARTIN GRANILLA	
Electricians	OLIVER MERHOUT	PATRIK SCHNEIDER
	RICHARD SCHNEIDER	IVAN BRŮNA
Key Make-Up Artist	SIMONE STUBBS	
Make-Up Artist	PAVLÍNA ŽDÁNSKÁ	
Hairdresser	THAMI ALLEN NKOSI	
Assistant to Ms. Asante	KENNETH OTOOLE	
Assistant to Mr. McCallum	LUCIE ŠIMŮNKOVÁ	
Assistant to Mr. Oyelowo	MELYNIE DANGERFIELD	
Assistant to Ms. Pike	NORA GARRETT	
<u>BOTSWANA UNIT</u>		
Fixer	ARTHUR JANUARY	
Casting Director	MOONYEENN LEE	
Line Producer	THEUNS DE WET	
Unit Manager	CALVIN HAYWARD	
Unit Coordinator	KGOTLA APPOLUS	
Assistant to Production Coordinator	LUKÁŠ HARES	
Production Assistant	PUNI CASALIS	
Location Manager	JOHAN VAN DER WALT	
Assistant Location Manager	SIMPHIWE JODWANA	
Cashier	TOMÁŠ TICHÝ	
Assistant Accountant	ELIZE VON STADE	
Payroll Accountant	OLYMPUS MOKGOTHU	
2nd Second Assistant Director	WESTLEY DU RAND	
3rd Assistant Director	TUMI SEJOE	
Dialogue Coach	KGOMOTSO TSHWENYEGO	
Set PAs	PRASHANT PRAKASH	OTHUSITSE MOKENTI
Crowd Coordinator	MOEJAHIED TALIEP	
Extras Casting	VERONICA OLIVENS	
Extras Assistants	NEO SELWE	
	TSHEPANG REETSANG	
Stand-Ins	AMY FINNEY	
	MOKGANEDI KESETSEKAE	
Video Operator	MARTIN NAHODIL	
Assistant Boom Operator	OTHUSITSE ELLIAS	
Assistant Art Director	PAULA JONES	
Art Department Coordinator	TUMI POEN	
Art Department PA	PULENG OITSILE	
Assistant Prop Master	CUAN EVELEIGH	
Prop Buyer	AUORE PEGON	
Standby Props	NHLANHLA BHENGU	
Assistant Set Decorator	MARINDA RICHTER	
Set Dressers	NINA PUTZ	
	KRÜGER VAN DEVENTER	
Dressing Swing Gang	CYRIL ANYANGA	LERATO NTSHWELE
	HANSIE SEDIBE	
Greensman	INGO LOIBENBÖCK	
Action Vehicle Coordinator	JEANNE HENN	

Construction Manager	NICK LAUER		
Assistant Construction Manager	FAIK PETERSEN		
Foreman	VINCENT KHETHANI		
Lead Scenic	SONETTE DU PLESSIS		
Scenic Hands	GARY HASWELL	SHAHIEDA SAMUELS	
	TASNEEM OLIVER	NATHAN HONEY	
Lead Hands	GRANT DAY	SIMON ZIKALI	
	SHAMIEL STEVENS		
Carpenters	WILFRED VAN NEEL	ZOLILE PATRICK MABONA	
Stagehands	MOGAMAT BOTHA	GARCIA RENE WERNER	
	JUNAID JOHNSON	JEREMY FOUTEN SANELE	
	ZWELIBANZI	MPUMELELO DLUTHU	
Best Boys	MANDILAKHE MICHAEL GWE MANNY SITHOLE		
Electricians	MTHEMBENI JEROME MBATH ANDILE JONI		
Key Grip	MARK DAVIDSON		
Best Boy Grip	SIMPHIWE NDULULA Grip		
Assistant	BONGANI DLAMINI		
Libra Head Technician	KEEGAN HORN		
SFX Technician	ATHEAN VIGELAND		
Costume Supervisor	MABEL MOFOKENG		
Costume Co-Supervisor	GLYNNIS HARRIS		
Costume Buyer / Principal-Standby	MICHELLE PLUCK		
Costume Standby	JESSICA JONES		
Breakdown Artist / Standby	JOHN MOREMI		
Crowd Costume Standbys	GEORGE LOVEMORE NYANGUTUMELO NKWE Wardrobe		
Assistants	PHAKAMAI QWAZI	BEVERLY MOGOROSI	
Make-Up and Hair Assistants	SADI NKETE	OOKEDITSE MOSENKI	
Transport Captain	STEPHEN MCLACHLAN Unit		
Set Captain	ALTON MTHUNZI		
Unit Medic	JOHN WOODALL		
Medics	MERCY DAMBE		
	PHILEMON TSWARANANG EMMANUEL		
	TIHAMAGE		
Drivers			
ISRAEL MALWETSE	MARETHA TSHUKUDU	STEPHEN DIETLOFF	SUCHENDRA PATHER
GODFREY NKESE	JOSEPH MASHABA	MAGODI KGO THU	JULIUS MOTSHABI
JOSEPH CLOETE	GOPOLANG PILANE	JOHANNES CHAOKE	RICHARD LUSAKUENO
MILIKO BATWAI	IBONYE "KIDDO" GAKEBOBO	FRANCE MGANGANE	PETER KOPANNGWE
ALPHONSO MATTHYS	BONGANI DLAMINI	THOMAS SEHLAPELO	THULELE CLEMENT MAGWAZA
	ALEX JACK KUPHE	TSHEPISO LETSUKO	
DC3 Aircraft Crew	JOHAN BRANDERS	ALAN GELDENHUYS	FRIK VAN SIT TERT
Drone Operator	JOHN GORE		
Drone Assistant	ANE GORE		

UK UNIT

Production Manager	SAMANTHA WAITE
Production Coordinator	VICTORIA ZALIN
Assistant Production Coordinator	FIONA HARPER
Unit Manager	JOHN DAVID GUNKLE
Production Assistant	ALICE WELEMINSKY-SMITH
Production Secretary	MIKE MERRITT
Location Manager	ELLIOTT MEDDINGS
Key Location Manager	MARK GRIMWADE
Location Marshall	JULIAN BIVOL
Location Assistant	TOM MARSHALL
Production Accountant	ELIZABETH HURLEY
Assistant Accountant	INGRID SIMMONDS
Cashier	ANDREW HAMMOND

Crowd 2nd Assistant Director	JAMES MCGRADY		
3rd Assistant Director	GRANT BUTLER		
Crowd 3rd Assistant Directors	TOM LUDLAM	SEKANI DORAM	
Set PAs	LOUISE DAWSON	GEORGINA BARWICK	SIMMONEY KLOSZEWSKI
Stunt Coordinator	RAY NICHOLAS		
Fight Arranger	BRIAN NICKELS		
Boxing Opponent	TOM RODGERS		
Choreographer	SCARLETT MACKMIN		
Stand-Ins	STEVEN ENIRAIYETAN	ANNIE LE GRESLEY	
Video Operator	LUBOMÍR BACHRATÝ		
2nd Assistant Sound	THAYNA MCLAUGHLIN		
'C' Camera 1st Assistants	IWAN REYNOLDS	ALEX HOWE	
Steadicam Operators	ILANA GARRARD	PAUL EDWARDS	
'C' Camera 2nd Assistants	ROBBIE CAIRNS	SEAN KISCH	
Camera Trainees	IAN SCAFE	JOSHUA DADSON	NICK POOLE
Art Directors	JUSTIN WARBURTON- BROWN		
	KARL PROBERT		
Assistant Art Director	GLEN YOUNG Graphic		
Designers	KATHY HEASER		
	KELLIE WAUGH		
Draughtsman / Coordinator	HEATHER NOBLE Art		
Department Assistants	STEVEN GRANGER		
	MARCIA DOYLE		
Assistant Set Decorator	JACKI CASTELLI Art		
Department Runner	JAMES MUNRO		
Set Decoration Runner	MAIRI CLAIRE BOWSER		
Stagehand	MICKEY ROCKET		
Standby Props	JAMES LOCKETT	KEVIN DAY	
Production Buyer	BILLY EDWARDS		
Additional Prop Buyer	ALICE FELTON		
Changehand Dressing Props	BEN JOHNSON Prop		
Storeman	PHIL HOOTON		
Dressing Props	SEAN LEISHMAN	DAN RICHES	STUART SILVER Prop
Hands	FELIX BEARD	ROBERT SHINE	NEIL HORNSHAW
	ADAM MCCREIGHT	JOHN TAYLOR	
Construction Manager	JOHN MOOLENSHOT HOD		
Painter	LIONEL STANHOPE		
Supervising Painter	LANCE SMITH		
Painters	DAVE PEARCE	DORIAN MILMAN	MATT AMOS
	CRAIG CARPENTER	KERRY JONES	MATT TINGLE
Painter Assistant	DINA KARKLINA		
HOD Carpenter	JAMES WADDINGHAM		
Supervising Carpenter	DEREK BELCHAMBER		
Carpenters	RAY BELCHAMBER	KEITH MOWATT	HAMISH WHITECROSS
	STEVE RUTTER	BILL HARDY	JIM MCDOWELL
Standby Carpenter	MATT BAILEY Picture		
Vehicles	TLO - MARK OLIVER		
Rigging Gaffer Electric	STUART HURST Best		
Boy Electrics	KEVIN DAY		
Standby Rigger	LIAM DAY		
HOD Rigger	GRAHAM BAKER Rigger		
	FRANKIE WEBSTER		
Genny Operator / Electrician	STEVE BLYTHE		
Practical Electrician	NIALL HIGGINS		
Electrician	ASHLEY MARSDEN		
Key Grips	MATTHEW BUDD	SAM REEVES	
Key Assistant Grip	MATT HAINS Assistant		
Grip	DAVID CLARKE		

Crane Grip	DAVID HOLLIDAY 'C'		
Camera Grip	PETE NASH		
Crane Technicians	DAN BLUNDY	JODY WHITE SFX	
Supervisor	NEAL CHAMPION		
SFX Technician	PAUL CLAYTON	LOUIS CHAMPION	
Costume Supervisor	MARCO SCOTTI Crowd		
Supervisor	ROBERT WORLEY		
Assistant Costume Designers	SALLY TURNER	SARAH YOUNG Standby	
Costume	MARCO DE MAGALHAES	SOPHIE HOWARD	
Costumiers	JASON AIREY	ANDREA ILLIANO	CARLOS FONTANARROSA
	REBECCA JEMPSON	CELIA YAU	
Crowd Make-Up Artists	CATE HALL	LINE KOLAASAETER	CHARLOTTE CLARKE
	JENNY HAMMOND	MONICA MACDONALD	
Transport Captain	BARRIE WILLIAMS Facilities		
HOD	PAUL FREDERICKSON		
Facilities Basemen	PAULIUS LAVITICUS	DAVID NICHOLAS Base	
PA	RACHEL SOWDEN		
Head Chef	PETER TITTERELL		
Unit Nurse	TRISHA JOYCE		
Drivers			
IAN ATKINS	GLENN CHARTER	GRAHAM ASHLEY	PERRY CASHMAN
JOHN TAGGART	JOHN SWANNICK	FERGUS COTTER	MARK HUDSON
NIGEL WILSON	STEVE PRESCOTT	RICK JENKINS	JAMES OGDEN
PAT SHIEL	JEFF WOODROFFE	TONY GREEN	IAN LYNDSEY
	JULIE COLYER		

Publicity NICOLA GRAYDON

SPLINTER UNIT

VFX / Director / Cinematographer STEVEN HALL

First Assistant Director ROLAND MCLENNAN 1st
Assistant Camera MICHAL MACHULDA Grip Assistant
BONGANI KHUMALO

CZECH REPUBLIC UNIT

First Assistant Director	MARTIN ŠEBÍK		
Production Manager	JIŘÍ "EFFA" KOTLAS		
Location Manager	FILIP DORUŠKA		
Art Director	MARTIN VAČKÁŘ		
Art Department Coordinator	JAN OHNMACHT		
Standby Props	TOMÁŠ HAIS		
'A' Camera 1st Assistant	DAN BALZER		
'A' Camera 2nd Assistant	JAN PROKEŠ		
Key Grip	PAVEL PROISL		
Grip	LADISLAV MUSIL		
Video Operator	MARTIN SCHMARC		
Crowd Costumers	KLÁRA SYRŮČKOVÁ	KAREL BOČEK	
Make-Up Artist	LEA DUŠÁKOVÁ		
Post Production Producer	MICHAEL SOLINGER		
Post Production Supervisor	REBECCA ADAMS		
First Assistant Editor	GABRIELLE SMITH		
Additional Assistant Editor	ADAM DUTHIE		

Digital Intermediate	by MOLINARE		
Supervising Digital Colorist	GARETH SPENSLEY		
Senior DI Producer	MARIE FERNANDES		
DI Manager	MATT JAMES		
DI Coordinator	THERESA CROOKS		
DI Conform Editors	TOM ALEXANDER	TOM CAIRNS	MICHELLE CORT
	JOHNATHAN DICKINSON	LEIGH MYERS	LIZZIE NEWSHAM
Data Transfer	MIKE ANDREWS	DREW ARMSTRONG	MARTIN CRITCHLEY
	ALICE JOWITT	MICHAEL WAIN	JAMES WILLIAMS

DI Film Consultant JUSTIN LANCHBURY

Visual Effects and Animation by NVIZIBLE

Visual Effects Supervisors HUGH MACDONALD JAMES FLEMING
Visual Effects Producer FIONA FOSTER
VFX Executive Producer KRIS WRIGHT
VFX Production Managers KATRIN ARNDT SANCHARI CHOWDHURY-KESLER
VFX Coordinators KERRIE BRYANT
BHAWESH UPADHYAY
VFX Editorial TOM BALOGH
Compositing Supervisor SANJU TRAVIS

Compositors

WOJTEK BAGINSKI	DAVID HACKENBURG	BHAVIK MEHTA	ANIRUDHA MUKHERJEE
LAÍS BECKER	SWADHIN BISWAL	ANDRÉ BRIZARD	NILANSH CHOPRA
AGUEDA DEL CASTILLO	DAN CHURCHILL	GRAHAM DOREY	ROB GEDDES
EDUARDO GONÇALVES	MONESH JADHAV	ANGELO JUNIOR	ROHIT KARANJAVKAR
AWANISH PANDEY	JAMES PINA	KIM RANZANI	SANDEEP REDDY
PINTU SINGH	ROBIN WALSH	JAMIE WOOD	WILL WRIGHT
BEN HICKS	ANGELO HIDALGO JUNIOR	LURIVAL JONES	THIAGO KIOCIA
	MAGNO BORGIO	LUCIANA FINTELMAM	

Roto Artists CLAUDIO BUENO STÉPHANE LUGIERY
Matte Painter CHRISTOPH UNGER
Production & Technical Support CRAIG ALLISON KENNETH JACOBS

Post Production Sound Services by GOLDCREST POST

Supervising Sound Designer JAMES MATHER
Re-Recording Mixers MIKE PRESTWOOD SMITH
JAMES MATHER
CHRIS BURDON
Sound Effects Editors JED LOUGHRAN DAVE MACKIE
Dialogue/ADR Editor LEE HERRICK

Effects Editor LUKE O'CONNELL ADR Recordist PETER
GLEAVES

Foley Mixer JULIEN PIRRIE
Foley Artist GARETH RHYS JONES

Composer PATRICK DOYLE
Orchestrators PATRICK DOYLE JAMES SHEARMAN Score Music Supervisor
MAGGIE RODFORD

Music Editor ANDY GLEN
Programmers PATRICK NEIL DOYLE ROBIN MORRISON
Conductor JAMES SHEARMAN

Recorded at SMECKY MUSIC STUDIO, PRAGUE
Recording Engineers JAKE JACKSON
JAN HOLZNER NICK TAYLOR

Assistant Engineers VÍTEK KRÁL
MICHAEL HRADISKÝ
Orchestral Contractor JAMES FITZPATRICK FOR TADLOW MUSIC
Orchestra THE CITY OF PRAGUE PHILHARMONIC ORCHESTRA
Music Preparation COLIN RAE & JIŘÍ ŠIMŮNEK Music Mixed at AIR-EDEL
RECORDING STUDIOS

Music Mixed by JAKE JACKSON Assistant Engineer
ROMAN TURTEV
Assistant to Composer WILL TEMLETT Track Laying WILL
GARDNER

Sibelius Preparation MARTIN HIGGINS
Assistant Score Music Supervisor EMILY APPLETON-HOLLEY

On Set Musicians WILLIAM KEEL-STOCKER JAMES RAWLINSON PETER ELLIOT
EDWARD BABAR

Music Supervisor KAREN ELLIOTT Clearance Assistant
MADISON WESTWOOD

EPK DEE ZONE - THABISO MARETLWANENG PREMIERE - ALBERT
SHARPE

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MAXIME COTTRAY JAMIE JESSOP TED CAWREY
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Finance IAN KIRK
Business Affairs Manager VIRGINIA BURGESS

International Sales: Pathé International MURIEL SAUZAY
MAYALEN DE CROISOEUIL - AGATHE THÉODORE

THE PRODUCERS WOULD LIKE TO THANK THE PEOPLE OF BOTSWANA

With Very Special Thanks to LUCIA ZUCCHETTI

Marcus Ter Haar The Khama Family *With Thanks to* Helena Bezděková
Dr. Luke McKernan & The British Li MAC Peter Nightingale Dermalogica Søren Kragh Pedersen

The Crazy Iris Solomon Monyame
 IN MEMORY OF
 NALEDI KHAMA MURIEL SANDERSON
 DIED 4th MAY 2016 DIED 25th JUNE 2015

Filmed on location in Serowe, Palapye, Moralane Village, Makgadikgadi Pans and The Okavango Delta,
Botswana, London, United Kingdom and Barrandov studios a.s., Prague, Czech Republic

With Gratitude
Botswana Railways The People of Moralane Village Civil Aviation Authority Botswana Morupule Coal Mine
Khama Rhino Sanctuary The People of Malaka Village Rovos Rail Khama III Memorial Museum - Scobie Lethukile
Majestic Five Hotel, Palapye Wentzel Holtzhausen Sekgoma Memorial Hospital Serowe The People of Serowe and Palapye
The Freeman Family University of Botswana Bushtracks Expeditions Botswana National Museum & Art Gallery

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London Borough of Camden & Camden Film Office London Borough of Wandsworth & Wandsworth Film Office With thanks to the House of Commons

Royal Parks The Residents and Businesses of Roupell Street, Whittlesey Street,
 Theed Street & Aquinas Street, London The Old Royal Naval College Greenwich

Transport for London

Camera Equipment	VANTAGE FILM PRAGUE- JINDŘICH ČIPERA
Botswana Lighting & Grip Equipment	MEDIA FILM SERVICES
UK Lighting Equipment	PANALUX
UK Grip Equipment	ALPHA GRIP
Video Playback Equipment	CE VIDEOASSIST RENTAL
Costumes	COSPROP
	ANGELS CARLO
	MANZI
	MOVIETONE
DC3 Aircraft provided by	SKYCLASS AVIATION
UK Mobiles and Radios	WAVEVEND
UK Set Construction	CINECO
UK Facilities supplied by	ANDY DIXON FACILITIES
Post Production Scripts	SAPEX SCRIPTS
Archive Producer	SAM DWYER
Archive Researcher	GORDON KING
Title Design	MATT CURTIS
ADR Voice Casting	BLEND AUDIO
UK Studios	TWICKENHAM FILM STUDIOS
	EALING STUDIOS, ENGLAND
Production Services in Botswana	ON SAFARI FILM
Script Translation	JANEK JAROŠ
Health & Safety Advisory	JAMES COX
Dolby Sound Consultant	PETER MENDONCA
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Czech Legal Services	ŮRGE & ČERNOHLÁVEK - MIKULÁŠ ŮRGE
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	THE APPOINTMENT GROUP - MICHAEL DOVEY
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Accommodation Agent	LIL & KATE LONDON
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UK Catering	PREMIER CATERING
UK Unit Nurse supplied by	LOCATION MEDICAL SERVICES LTD
Shipping Services	DYNAMIC INTERNATIONAL
Customs Broker	FILMSPED - PAVEL LEHOTSKÝ
Courier Services	VIKTOR LONEK
Botswana Security	PROGUARD SECURITY SERVICES
UK Security	ABOVE THE LINE SECURITY
IT Services	FRANTIŠEK TEPLÝ
Czech Extras Casting Agency	EXTRAS FILMS

SONGS

“No Baby, No Nobody But You”	Written and Performed by	“Rebop Hop”	Performed by
Words and Music by Seger Ellis	Stan Kenton and June Christy	William Keel-Stocker, James Rawlinson, Peter Elliot & Edward Babar	William Keel-Stocker, James Rawlinson, Peter Elliot & Edward Babar
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Under Licence from Universal Music Operations Ltd			
“One of These Days”	Written and Performed by	I'm Confessin' (That I Love You)	Words by
William Keel-Stocker	William Keel-Stocker	Al Neiburg	Al Neiburg
William Keel-Stocker appears courtesy of Intermission Records	Published by Copyright Control	Music by Doc Daugherty and Ellis Reynolds	Doc Daugherty and Ellis Reynolds
		Performed by Louis Armstrong and His Orchestra	Louis Armstrong and His Orchestra
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		All Rights Reserved. International Copyright Secured ASCAP	ASCAP
		Courtesy of Verve Records (United States)	Verve Records
		Under licence from Universal Music Operations Ltd	Universal Music Operations Ltd
“Down South Camp Meeting”	Words and Music by	“Well Git It”	Words and Music by
Fletcher Henderson & Irving Mills	Fletcher Henderson & His Orchestra	Sy Oliver	Sy Oliver
Performed by Fletcher Henderson & His Orchestra	Published by EMI Music Publishing Ltd	Performed by Tommy Dorsey & his Orchestra	Tommy Dorsey & his Orchestra
Licensed Courtesy of GRP Records Inc.	Under Licence from Universal Music Operations Ltd	Published by Peter Maurice Music Co. Ltd/EMI Music Publishing Ltd	Peter Maurice Music Co. Ltd/EMI Music Publishing Ltd
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“Sethlako Sa Ga Mogatsa Seretse”	Traditional		

“Sometimes I’m Happy”
Words by Irving Caesar and Clifford Grey, Music by Vincent Youmans
Performed by Jo Stafford
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Written Miriam Makeba
Performed by Miriam Makeba & Skylarks
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