



# A UNITED KINGDOM

## Production notes



A UNITED KINGDOM opens on 25 November 2016

Running time: 1 hour 45 minutes

Cert: TBC

For further press information please contact Premier:

**PREMIER** ENTERTAINMENT  
ARTS  
CULTURE

Annabel Hutton, Nicki Foster, Natasha Unalkat, Amber Muotto

Tel: + 44 20 7292 8330

[firstname.surname@premiercomms.com](mailto:firstname.surname@premiercomms.com)

For online press enquiries:

FEREF: Emily King / Abby Watson

[EmilyKing@feref.com](mailto:EmilyKing@feref.com) / [abbywatson@feref.com](mailto:abbywatson@feref.com)

“To the people of South Africa, independent Botswana has become another home which provides a haven for those who flee from political persecution.”

Nelson Mandela, on the occasion of Seretse Khama’s death, 1980.

"The legacy of Sir Seretse Khama lives on in his country, which continues to be a shining beacon of light and inspiration."

Nelson Mandela, 2000.

## SHORT SYNOPSIS

A UNITED KINGDOM is based on extraordinary true events.

In 1947, Seretse Khama, the King of Botswana, met Ruth Williams, a London office worker. The attraction was immediate: she was captivated by his vision for a better world, he was struck by her willingness to embrace it.

Both felt liberated by the social upheaval that followed the war - Seretse sensed the opportunity for change as the Empire weakened, Ruth saw the possibility for a "bigger life" as women pushed for independence and equality.

They were a perfect match, yet their proposed marriage was challenged not only by their families but by the British and South African governments. The latter had recently introduced the policy of apartheid and found the notion of a biracial couple ruling a neighbouring country intolerable. South Africa threatened the British: either thwart the couple or be denied access to South African uranium (vital for the British nuclear program) and gold (vital to replenish reserves following the war) and face the risk of South Africa invading Botswana.

Despite the terrible pressures they faced, Seretse and Ruth never wavered - they fought for their love every step of the way, and in so doing changed their nation and inspired the world.

## LONG SYNOPSIS

A UNITED KINGDOM is an extraordinary true story about a remarkable young couple who meet, fall in love and resolve to marry – even though their decision puts them at the centre of a raging international controversy.

Seretse Khama a brilliant young African law student, met Ruth Williams, a young white woman from a modest English working family, at a Missionary Society dance in London in 1947. They both liked jazz. They shared a sense of humour. It was love at first sight. He proposed to her a few weeks later, and she immediately agreed.

But it wasn't that easy. Seretse was an African prince, studying law to prepare for his responsibilities as king of the Bangwato nation in his native Bechuanaland. And bringing home a white wife who would become his queen flew in the face of his people's traditions. Even his beloved uncle Tshekedi, who had been acting as regent since Seretse's father died, was firmly against the idea.

The couple's marriage plans caused disruption in Ruth's family too. Following her experiences in the War, Ruth was in the vanguard of woman who felt liberated to seek a larger role in the world. It set her in conflict with her father, who disapproved of the interracial match; he threatened to throw her out of his house.

Their problems became even more complicated. The British government (via the Bishop of London) moved to prevent the couple getting married in church. They went to a registry office instead, but the government continued to oppose them, fearful of the destabilising effect their marriage might have in the colonies of its Empire. In South Africa, which shared a border with Bechuanaland, and where the infamous apartheid racial segregation laws were about to be introduced, the reaction was furious; its government threatened to withhold access to its gold and uranium from Britain.

Even when the couple reached Bechuanaland, their reception was chilly. Tshekedi could not disguise his displeasure with Seretse; and Ruth was received with cool hostility by his wife and Seretse's sister, Naledi.

Negotiations continued about whether Seretse was fit to be king. The couple endured forced separations; ironically, at one point Seretse was alone in London, arguing his case with the British government, while Ruth was alone in Bechuanaland.

But the couple never faltered in their resolve to live as man and wife in a country of their choosing. And gradually Ruth's steadfast support of Seretse, in the face of overwhelming opposition to his rule, and her persistent efforts to engage with her new community, won over the Bangwato, while Seretse's principled stand earned him the respect of both the British and his own people -- including his uncle.

Over the years and with Ruth by his side, Seretse transformed his nation, leading it from being one of the poorest countries in the world to one of its more prosperous, from being a monarchy to a democracy. In 1966, Bechuanaland finally achieved independence as the Republic of Botswana.

By believing in the power of their love, Ruth and Seretse transformed their nation, paved the road to change in modern Africa, and inspired the world.

\*\*\*

A UNITED KINGDOM is directed by Amma Asante (*Belle*, *A Way of Life*). It is written for the screen by Guy Hibbert (*Eye in the Sky*, *Five Minutes of Heaven*) who adapted it from Susan Williams's book *Colour Bar*. It stars David Oyelowo (*Selma*, *Jack Reacher*), Rosamund Pike (*Gone Girl*, *Jack Reacher*), Jack Davenport (*Pirates of the Caribbean*, *The Talented Mr. Ripley*) and Terry Pheto (*Tsotsi*, *Mandela*) and Tom Felton (*Harry Potter*).

Sam McCurdy (*The Descent*, *Game of Thrones*) is director of photography. 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. Jonathan Amos (*Scott Pilgrim vs. The World*) and Jon Gregory (*Mr. Turner*, *In Bruges*) edited the film.

A UNITED KINGDOM is produced by Rick McCallum (*Star Wars*, *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 and Natascha

Wharton for the BFI and Eleanor Clark Windo for Ingenious. The film's screenwriter Guy Hibbert is also an executive producer.

## ABOUT THE PRODUCTION

### THE ORIGINS

The idea for A UNITED KINGDOM first came into being in 2010, when actor David Oyelowo was working on the film *96 Minutes*. Its producers, Justin Moore-Lewy and Charlie Mason, had bought the rights to Susan Williams' s book *Colour Bar*, which detailed the remarkable story of Seretse Khama and Ruth Williams.

“I remember very clearly Justin approaching me on set with the book, and handing it to me,” says Oyelowo. “I was so arrested by the image of the cover photo of Seretse and Ruth, looking very glamorous and happy. I knew nothing of them. I had no idea he was an African prince.

“But I read the book and was just intoxicated by the power their love had over political establishments. Their love was such a potent thing. It wasn't like Ruth had grown up in some political family and always had this conviction about racism. So it was very clear to me that their love was very pure and diamond-like; it was able to cut through all this prejudice they faced, having got married.

“So when I first came upon this story, I became obsessed with the idea of it becoming a film. I'm a proud African, and an avid excavator of African stories that could be told on film.”

The three men tried to get the film off the ground – “to be honest, with very little success,” as Oyelowo recalls. “When we first sent the script out to agents and it was clear I would be playing Seretse, people said no.”

But he told people he worked with and liked about Seretse and Ruth's story. Two of these would be key in the story's progress to film. Veteran producer Rick McCallum had produced a film with David in a significant role; *Red Tails*, about African-American pilots in World War II. He recalls: “I have filmed all over Africa but I had never heard about this amazing part of Botswana's history. I was enchanted by the story and thrilled that David had brought me the book and that I could be a part of making this film. He was so passionate about the project – and it was so apparent from the minute that George Lucas and I met him for *Red Tails* that he was going break out as an actor in a big way. 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 that we would not, under any circumstances, make the film unless David played the part of Seretse. It was also extremely important for David that he wanted to play a major part in controlling the future of his own work by helping to produce the film as well. One of the big frustrations for David was finding stories that contextualise what it is to be black, told from a black protagonist's point of view. We also all agreed that it was absolutely essential that we shoot the film in Botswana. There was a tremendous amount of pressure for us 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. The moment everything changed was when we had our first meeting with Cameron McCracken [London-based MD of Pathe and Executive Producer of the film] – he committed immediately (having worked with David on *Selma*) and from that moment 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 with whom he had collaborated on two films: *Blood and Oil*, and *Complicit*. "Once we had Guy on board, we felt safe, we felt in good shape," says McCallum, who admires Hibbert's political savvy. "He got along extremely well with Susan Williams, they met a couple of times a week, and we arranged a trip to Botswana for him. He was already interested by the politics, but the moment he went to Botswana, that was it. He fell in love with the people and the country"

Two crucial roles in the production were still not filled, and once again Oyelowo's connections were crucial: "I met Amma Asante when I did a TV series 20 years ago, *Brothers and Sisters*. That was one of my first jobs out of drama school. Then, in the middle of our search for a director, I saw her wonderful film, *Belle*. I talked to her about A UNITED KINGDOM and thankfully she responded to the material".

Rick McCallum was ecstatic about Amma Asante coming on board: "She is a wonderful director and an extraordinary woman - 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 sense of humour that enthused every member of our Czech, English, South African and Botswana cast and crew."



Asante worked intensively with Hibbert on the script, bringing her own take on the politics, the love story and the voice of the characters.

Finally, Rosamund Pike joined the cast to play Ruth Williams. She and Oyelowo had worked together on *Jack Reacher*. “David sent me a book of photos of Ruth and Seretse, together with a script,” she recalls. “I scrolled through images of them. There was one of them sitting side by side, the two of them close up to each other. It was like someone had flicked on a switch. I felt tears streaming down my face. Something about them moved me so much.”

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

Says Oyelowo: “The story of Ruth and Seretse clearly had a real impact on Rosamund. She wrote me back this amazing e-mail: ‘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.’”

After six long years, *A UNITED KINGDOM* was at last ready to go into production.

Locations in London included the Houses of Parliament and the Royal Naval College in Greenwich. In Botswana, shooting was mostly around the town of Serowe and Palpaye where many of the events depicted in the film actually took place.

Producer Rick McCallum stresses that the actual buildings in Serowe were used whenever possible: “We were re-creating history here, and it seemed right to make it as authentic as we could. So we shot in the actual hospital where Ruth gave birth to her children and the actual house where Ruth and Seretse first lived.

To be in the actual locations where these people were born, grew up, lived and played – it made a huge difference for the cast and Amma.

## THE DIRECTOR

A significant factor in Asante’s decision to direct the movie was where its action takes place. “It’s set in Africa and London -- the two places in the world that are most important to me. David’s passion

was pivotal in convincing me to come on board, as was Rick's tenacity and experience and his openness to my thoughts and ideas".

Asante grew up in Streatham, south London, the child of Ghanaian immigrants; initially she and her parents lived in a one-room flat. Her parents started out in menial jobs, then moved on; her father who had qualified as an accountant was employed by HMRC, while her mother ran their family-owned deli.

Asante identifies herself as 'Black British,' and thus views the world from a dual perspective that she calls 'the extra eye': "I'm the child of parents who were born and raised in a British colony and saw it achieve independence. From the age of four, I would go back to Ghana for summer holidays. My father raised me as a daughter of Africa. I know what independence meant to my parents and it therefore means a huge amount to me. This was the opportunity to tell the story of one African country's journey to independence.

"But I consider this as much a British story as it is an African story. It's as much a part of Britain's history as of Botswana's. And it was important for me to walk in the shoes of all its characters. And that included the British politicians whose actions may have appeared stereotypically racist but whose motivation was to protect their national interest. I wanted to show the very real political predicament of the British Government.

"I also made a deliberate choice to tell the story through the eyes of both Seretse and Ruth. Black audiences will recognise the experience of being 'the other.' But when Ruth arrives in Bechuanaland, it's she who is the 'outsider' and she's regarded with suspicion at first. So you're dealing with the 'other,' whether it's him in London or her in Africa. Each is 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 saviour", she needed them to support her, and it was as part of that community that she and the Bangwato become masters of their own fate".

Amma's previous work underlines her interest in stories that explore national, racial and cultural barriers and issues of social justice and equality. Her first film, *A Way of Life* (2004) (which she wrote and directed), dealt with three bigoted white teenagers in Wales who persecute a Muslim neighbour; it won many writer and director awards internationally, including a BAFTA for writer/director in a debut film.

The title character in her next film, the highly praised *Belle* (2013), was a young woman who was the daughter of a British admiral and an African slave, raised in the 18<sup>th</sup> century in a grand stately home as part of a wealthy family. Her guardian was Britain's Lord Chief Justice, who later passed legal rulings that led to the abolition of slavery.

In terms of the decisions she made in shaping the film, Amma credits *Colour Bar*, Susan Williams's biography of Seretse and Ruth: "It had a massive input on the choices I made." She cites the book's references to Seretse's sister Naledi and Ruth's sister Muriel as being 'key' to broadening the story's context; they enabled her to flesh out those characters.

"I think we've now reached a point where we can tell African stories through the eyes of African characters and that's incredibly important to me" says Asante, "It means people of colour can be the centre of their own stories. Our story is Ruth's and Seretse's love story, but I wanted to make sure this was not just a story about their love. What attracted me to Ruth and Seretse was not so much the fact of their interracial marriage, but what flowed from it - the unique political fallout and how they endured such intense prejudice. I am always drawn to stories of people who fight for what they believe – the fact that Seretse and Ruth fought for their love and their country is what attracted me to their journey".

### BRINGING SERETSE AND RUTH TO THE SCREEN

"I feel a huge sense of satisfaction about this film," says British-born actor David Oyelowo, who plays Seretse Khama in *A UNITED KINGDOM*. "I grew up in the UK, watching period dramas, Merchant Ivory movies, Jane Austen series on TV and films, and never saw myself represented in any British film-making. Yet black people have lived there in significant numbers for centuries. Nothing of my history, as it pertains to Britain, was ever taught me in school. So in many ways, I had bought in to the idea that black history was irrelevant and maybe non-existent.

"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 centre of a British period drama. It's not crowbarred in, it's not an after-thought. He's the focus of the story. And the thing I love is, you don't have a browbeaten, subservient black man. You have a king."

Oyelowo admits that the film has been a passion project for him ever since he was given Susan Williams's book *Colour Bar* six years ago: "I'm married to a wonderful white lady myself (actress Jessica Oyelowo, who plays diplomat's wife Lady Canning in the film). We met as teenagers in the UK, and we have four beautiful kids.

"But for me, making *A UNITED KINGDOM* isn't about interracial marriage, it's about the power of falling in love with another human being when the world around you has an opinion about it that's contrary to your own, and then navigating it.

"I know about it in my own life, having had some hints, indications maybe, that some people might have had a problem with the nature of my marriage. But nowhere near to the degree of Ruth and Seretse. Theirs was a marriage that started 70 years ago, at a very different time in the world's history. Very publicly and very successfully, they stayed married, and raised four children. I thought that was a very inspiring subject for a film."

The more David learned about Seretse, the more intrigued he became – and the more complex he found this fascinating character: "He played rugby at university, he was a boxer, as we see in the film's opening scene – and a good all-round sportsman.

"At that point he was just finishing his education. He'd been sent to school in South Africa, and to study law at university in Britain, to learn how to navigate some of the wily methods being used to keep Bechuanaland under the thumb of the British Empire.

"But no-one imagined him coming back from Britain with a white wife. What gave him the fortitude to fight against prejudice head-on was the love he had for one white person. He declared: 'I will not have prejudice as part of the culture of my country.'"

Seretse Khama's story was not familiar to David, yet when he found himself on location in Botswana, he says, "many Batswana we met didn't know the story either, shockingly, even though Seretse's son is the current president. A lot of people we met didn't know his origins. When we spoke to others, including the Khama family, it appears it's not being taught. In school, it's still all about (19<sup>th</sup> century British explorer and missionary) David Livingstone -- that's the history they know.

“When I travelled there with my African-American assistant, we had a driver, and he asked my assistant if she was going to be playing Ruth! That brought home how important it was to tell this story.”

But others knew of Seretse’s crucial role in helping Bechuanaland evolve from a British protectorate to the independent African state of Botswana. Among them was Nelson Mandela, who was deeply impressed by Seretse’s achievements and publicly acknowledged them.

“Bechuanaland harboured a lot of asylum seekers, political refugees from South Africa,” David says. “Mandela would write to Seretse for advice from his prison cell on Robben Island. He saw how Bechuanaland had managed to hold on to a lot of its resources. They’d effectively held out against apartheid. And of course Bechuanaland and South Africa shared a border but they feel like very different countries. There’s a different racial atmosphere. Which goes to prove, racism is born out of the culture, the people. That’s why Mandela saw Bechuanaland and Seretse as an inspiration.”

The film’s release marks the culmination of a six-year struggle to get it made: “One tricky thing for us in development was the balance between politics and the love story,” Oyelowo observes. “If politics overwhelmed the love story, no-one would be interested because of the intricacy of the politics at the time. So many things were going on politically that it became quite dense. Yet this love between two people cut through all of that. It was a tricky balance to strike. You want to get the politics right, for the love story to surf on top of it. So the development side of the film was crucial – and long.”

“I’m from Nigerian royalty myself, so I know about the pride and the bearing that comes with knowing you’re from a royal family and you’re proud of that heritage. But I’ve never seen it on film. I feel pride that A UNITED KINGDOM exists, that it’s there for people to see. And hopefully it’s going to be something that inspires others, and opens up opportunities for film-makers to have more stories like this told.”

One thing that became clear to him as he learned more about Seretse was the influence of Ruth on his life: “He gained so much power from his wife. It’s funny, because as I was researching A UNITED KINGDOM, I was also playing Martin Luther King while we were shooting *Selma*. The parallels are interesting, because 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.”

For David, one of the joys in making the film was playing opposite British actress Rosamund Pike, who immediately accepted the chance to play her after David sent her the script and images of the Khamas.

“I love Ruth Williams,” Rosamund enthuses. “She was a girl with unique pluck and courage. She was young when World War II broke out, but then she had to grow up fast.” Ruth had driven an ambulance at Friston Aerodrome in Sussex, used by the Royal Air Force as an ‘emergency landing ground.’

“It was where stricken planes returning from Europe were sent to land,” says Rosamund. “She’d drive to the planes as they landed, sometimes not knowing if all the airmen inside had survived. So as a young person she was already dealing with the extremities of life and death.”

“After the war, 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. When she met Seretse, she fell in love with him without any preconceptions. With him, she saw a chance for a different life. But I don’t think she foresaw the consequences. For her, love came first and politics came second.”

Rosamund admits that Ruth’s story touched her deeply: “It was this way she said ‘yes’ to life and love in the most unquestioning way. This script is about love, the extraordinary fortitude and strength that it can give you. She and Seretse fell in love in such a true and committed way. She wasn’t a political person, out to make a big splash. But in the pressure of fighting to be together, they ended up fighting for so much more.”

Ruth Williams’s story is very much of its time, as Rosamund acknowledges: “A lot of women who experienced the war at home were changed by it, and wanted something more than a domestic life. And as for her relationship with Seretse, there were not many mixed race couples in Britain at the time. It wasn’t easy for them. They confronted prejudice.”

But what happened to Ruth after marrying Seretse and leaving for Africa was remarkable, as Rosamund points out: “She was a white person, trying to belong in a black world. And I’ve never seen that on screen before. It’s certainly true that Ruth didn’t think like the other white people out there at the time.”

Amma Asante was the ideal director for this film, Rosamund insists: "I don't know what we would have done without her. What she's brought to it is unique. Her take is so right and true, and it's one that maybe a white male director would not have had.

"She shares her experience. She put a lot into the script. She wanted Seretse's sister involved, another woman for Ruth to relate to. She felt you learn a lot about characters by seeing members of their family." A notable example was Seretse's sister Naledi, played by Terry Pheto: "Initially she was hostile to Ruth, but she became very supportive to her."

The chance to film in Botswana, where much of the Khamas' story took place, was one to relish. But the African portion of filming was tough. Shooting took place mostly in October, to avoid the rainy season; the downside was that it could be unbearably hot. "Long hours in the heat of Botswana," Rosamund recalls. "Weeks of that, it takes it out of you. And it's a drought-stricken country. Our hotel ran out of water for four days in a row. This country has not had proper rain for two years.

"Arriving there, it was so flat: an open sky, no elevation, vast plains, red earth. It's a shock when you first see it. But by the time I left, I saw a beauty in the place I hadn't seen when I arrived."

And there were deeply emotional moments during this portion of filming: "We shot scenes in the actual house in Serowe to which Ruth was first brought," Rosamund says. "It was restored by the production, based on photos by (famed *Life* magazine photo-journalist) Margaret Bourke-White."

She also got to visit the place where Seretse and Ruth are buried: "They're side by side. It's situated above the Kgotla (the assembly site for his people). There are two stones there. It's very moving."

## HISTORY, POLITICS, CONTEXT

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. Here she offers some background to the years in which the story took place:

### THE BRITISH EMPIRE

“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.”

### THE MEANING OF PROTECTORATE

“Bechuanaland was one of a number of ‘protectorates’ within the Empire, where local rulers kept some of their traditional powers but were subject to British overrule. Bechuanaland was lightly colonised because it had 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 Batswana 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 neighbouring South Africa. Although British rule was widely resented by the Batswana, South Africa’s racism and policy of apartheid was considered a greater danger.”

### THE END OF EMPIRE

“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 wind of change was 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. “

.....

In the detailed research she undertook to write *Colour Bar*, Susan Williams visited Botswana, and all the towns associated with the Khamas' story. She studied more than 1,000 files about the Khamas in Britain's public records office; some of these were closed, but she persuaded the government's Foreign and Commonwealth Office to have them opened for her. She also won the co-operation of the Khama family; Seretse's son Ian (now president) was vice-president at the time and he 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.”

“There was a strong sense of duty and obligation between Seretse and Tshekedi for the sake of the nation,” she says. “They put aside their differences for the common good and the sake of the people. 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 declared: “We have so much to learn from you.”

Some authors have reservations about big-screen adaptations of their work, but Susan insists: “I loved the film. I've been choked up and sobbed, especially when Seretse and Tshekedi come together. It captures the truth of what happened. I feel totally honoured to be part of this. There's a strong relationship between film and book.”

She praises director Amma Asante's attention to detail: on one occasion Amma called Susan from Botswana to check the pronunciation of a character's name. “They got it slightly wrong, so Amma re-shot the scene,” Susan reports.

In pre-production, she received emails from producer Rick McCallum. “They were trying to find the exact house where Seretse and Ruth first lived in Serowe. I told them about it, where I thought it was situated. People were trying to find the house. They could have found another, but they wanted the real one. To me, that’s part of why the film’s so moving.”

When Ruth died in 2002, Susan’s husband showed her a newspaper obituary about Lady Khama, as she had become: “He said: ‘this is your next book.’ And I could see it was an inspiring story.

“I saw the birth of Botswana as the birth of a nation, overcoming obstacles and difficulties with Seretse the founding father. He and Tshekiedi put aside their differences, and there’s a kind of integrity about that. There was a compulsion to me to tell that story of good triumphing over bad.”

## ABOUT THE CAST

**DAVID OYELOWO** (Seretse Khama) is a classically trained stage actor who graduated from the London Academy of Music and Dramatic Art (LAMDA) in 1998 receiving the “Scholarship for Excellence” from Nicholas Hytner.

In 2014 Oyelowo made his mark on the world cinema stage starring as Martin Luther King Jr. in Oscar-nominated drama *Selma*. Directed by Ava DuVernay and produced by Oprah Winfrey and Brad Pitt’s Plan B, Oyelowo was nominated for Golden Globe and Film Independent Spirit Awards and won the NAACP Image Award for Best Actor for his portrayal of Dr. King.

Oyelowo was also recently seen in Christopher Nolan’s sci-fi adventure *Interstellar*, J.C. Chandor’s crime drama *A Most Violent Year*, and Simon Brand’s thriller *Default*. He most recently starred in and produced Paramount’s *Captive*, a true-life crime thriller about a drug-addicted single mother (Kate Mara) who finds herself taken hostage in her apartment by an escaped convict (Oyelowo) after he murders the judge overseeing his trial. He also starred in and produced the recently released independent drama, *Five Nights In Maine*.

He will next be seen starring in Disney’s *Queen of Katwe* opposite Lupita Nyong’o and directed by Mira Nair.

On television, Oyelowo received a Golden Globe nomination for the HBO feature *Nightingale*, in which he is the lone character in a psychological drama about an Iraq war veteran who suffers a mental breakdown. He recently starred in *Nina*, a biographical drama about jazz legend Nina Simone (played by Zoe Saldana) and her relationship with her manager, Clifton Henderson (Oyelowo).

Oyelowo’s other film credits include Lee Daniel’s *The Butler*, Steven Spielberg’s Academy Award-nominated *Lincoln* with Daniel Day-Lewis, Sally Field and Tommy Lee Jones, the critically acclaimed independent drama, *The Middle Of Nowhere*, which earned him NAACP Image Awards and Independent Spirit Awards nominations, *Jack Reacher* opposite Tom Cruise, Lee Daniels’ *The Paperboy*, opposite Nicole Kidman, Matthew McConaughey and Zac Efron, the British made-for-television movie *Complicit*, the George Lucas-produced bio-pic, *Red Tails* which won Best Motion Picture at the 2013 NAACP Image Awards, *Rise Of The Planet Of The Apes* alongside James Franco and Frieda Pinto, the Academy Award nominated drama *The Help*, the thriller *96 Minutes* Kevin MacDonald’s *The Last King Of Scotland* opposite Forrest Whittaker and James MacAvoy, *Who Do You Love*, in which he played blues great Muddy Waters, *A Sound Of Thunder* for Warner Bros, *Derailed* for Miramax, and *Shoot The Messenger* for BBC2.

Oyelowo first impressed audiences on the stage when he starred in *The Suppliants* at the Gate Theatre playing King Palasgus, for which he received the Ian Charleson award commendation.

Following this he played the title role of *Henry VI*, becoming the first black actor to play an English king for the RSC (Royal Shakespeare Company). The role won him another Ian Charleson Award and an Evening Standard award nomination. Other theatre credits include an acclaimed performance in Richard Bean's *The God Botherers* at the Bush Theatre and the title role in the off-Broadway production of Aeschylus' *Prometheus Bound*.

On television, Oyelowo starred in the BAFTA award winning series *Spooks/MI:5* playing Danny Hunter. *MI:5* also aired in the US on BBC America. Additionally, he won the Royal Television Society Award for Best Actor and was also nominated for a BAFTA for his work on *Small Island*. He also starred in the BBC1 original television movie *Born Equal* opposite Colin Firth, as well as ABC's 2008 production of *A Raisin in the Sun* alongside Sanaa Lathan and Sean Combs.

Oyelowo made his US debut in two HBO productions. First starring in the Kenneth Branagh directed *As You Like It*, in which he played Orlando opposite Bryce Dallas Howard in August 2006. In October of the same year he was again seen on HBO as the lead in the mini-series *Five Days*, for which he won the Satellite Award for Best Actor in a Mini-Series or Motion Picture Made for Television for his performance. In 2008, he starred in the acclaimed adaptation of the Alexander McCall Smith novel, *The No.1 Ladies Detective Agency*, directed by the late Anthony Minghella.

Oyelowo currently resides in Los Angeles with his wife, Jessica and their four children.

**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 Williams) 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 Khama) 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 forthcoming *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.

**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.

**VUSI KUNENE** (Tshekedi Khama) is a South African actor best known for his role as villain Jack Mabaso in the popular soap *Generations*, for which he was nominated for the NTVA award for Best Actor three years in a row. His career began when he was cast in three television films while he was still studying at the Wits School of Drama: *Drumbeats* directed by Jurgen Shaderburg, *The Line* directed by Brian Tilley for Channel Four and the mini-series *Rhodes* directed by David Drury for the BBC. For his role of Reverend Msimango in Darryl Roodt's, *Cry the Beloved Country*, he was awarded an M-Net All Africa Film Award for Best Supporting Actor and a Zimbabwe-Southern African Film Festival award for Best Performance. He has won numerous awards for his work collecting an Avanti Award for Best Actor for his role in the drama series *Justice For All* directed by Peter Goldsmid and, ultimately, winning the NTVA Award for Best Actor for his role of Daniel Mofokeng in *Homelands*.

**THEO LANDEY** (Nash) was classically trained at LAMDA in London. He made his South African debut in *The Judas Kiss* as Lord Alfred Douglas in 2000 and he was part of the original cast of the Market Theatre's highly acclaimed *Death of a Colonialist*, as well as the successful production of David Mamet's *Romance*.

Landy has appeared in several international TV shows including BBC's *Silent Witness* and he was a regular on HBO's groundbreaking *Generation Kill*. He is also a series regular on Starz' *Black Sails*.

In film, he was the voice of Percy Fitzpatrick in *Jock of the Bushveld* and he played in the critically acclaimed *Long Walk to Freedom*. Other international credits include *Man to Man*, *I Dreamed of Africa* and *To the Ends of the Earth*.

**ABENA AYIVOR** (Ella Khama) was born in Zambia to a Zambian/South African mother and a Ghanaian father and grew up in South Africa. Her first professional experience was acting as a stand-in for



Angela Basset in Athol Fugard's *Boesman and Lena*. She then won a role on the country's most popular soap opera, *Generations* as prostitute *Lerato* which earned her a place in the hearts of South African audiences. She has appeared in various BBC Television productions such as *The Royal, Blood and Oil* and *Wild at Heart*.

Feature films include *Machine Gun Preacher* (2010) directed by Marc Forster and *The Dinosaur Project* (2012). She contributed to the acclaimed *African Metropolis* series and played Hillary Clinton's aide in Owen Harris's *The Gamechangers* (2015). Ayivor appears in commercials and works extensively as a voice artist. She is also a scriptwriter and director.

**CHARLOTTE HOPE** (Olivia Lancaster) is best known for her role as the sadistic servant Myranda in *Game of Thrones* and her roles in *Testament of Youth* (2014) and *The Theory of Everything* (2014). She will soon be seen in *Allied*, a World War 2 drama starring Brad Pitt and Marion Cotillard.

**DONALD MOLOSI** (Kabelo) is an Botswanan actor and writer who divides his time between Botswana and the United States. A graduate of the London Academy of Music and Dramatic Art (LAMDA), his Broadway credits include *Damn Yankees* (2004) and *MOTSWANA: Africa, Dream Again* (2012).

His film credits include, *Green Zone* (2007) with Academy-Award winner Matt Damon and *Breakfast in Hollywood* (2006). Molosi has staged four solo Off-Broadway shows that he also wrote: *Blue, Black and White* about the life of Seretse Khama earned him several acting and writing awards, *Today It's Me* about the life of Uganda's music superstar earned him the Robert Potter Playwriting Award in 2012, *MOTSWANA: Africa, Dream Again* earned him a publication deal by Indie Theater Now, and *Blue, Black and White 2* earned him the Dilling Yang Prize for Excellence in Playwriting. Molosi is also a language historian fluent in Setswana, Swahili, French and English. He can hold conversations in Zulu and Ndebele and understands some Tamil and Hindi.

### **MERVEILLE LUKEBA**

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.

## ABOUT THE FILMMAKERS

**AMMA ASANTE** 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. Currently, Asante brings her most recent film back to Toronto Film Festival, *A UNITED KINGDOM* starring David Oyelowo and Rosamund Pike. 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** 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** is a producer who most recently produced Lee Tamahori's thriller *Emperor*, due for release in 2016. 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* 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** is a producer who 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** 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**

Justin Moore-Lewy 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 HêLô 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 HêLô. 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*. HêLô 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** is a producer who 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 focussed 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** is a cinematographer who 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** is a production designer who 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, *Centurion* starring Michael Fassbender, *The Descent: Part 2*, the thriller *Eden Lake* with Fassbender and Jack O'Connell, and Neil Marshall's *Dog Soldiers*.

**JONATHAN AMOS** is an Editor who 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*.

**JON GREGORY** is a distinguished British film editor who 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.

**MEG TANNER** is a Hair and Makeup Designer who 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.

**JENNY BEAVAN** is a Costume Designer who 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*.

**PATRICK DOYLE** is a composer who 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*.