

**MICHAEL
SHEEN**

**DENNIS
QUAID**

**HOPE
DAVIS**

**HELEN
McCRORY**

The only thing more personal than friendship...
is politics.



FROM THE WRITER OF THE QUEEN AND FROST/NIXON
**THE SPECIAL
RELATIONSHIP**

BBC FILMS AND HBO FILMS PRESENT A RAINMARK FILMS PRODUCTION A KENNEDY/MARSHALL PRODUCTION A FILM BY RICHARD LONGCRINE MICHAEL SHEEN DENNIS QUAID HOPE DAVIS HELEN MCCRORY
THE SPECIAL RELATIONSHIP WRITTEN BY WINA GOLD DIRECTED BY DANIEL PHILLIPS EDITOR CONSOLATA BOYLE EXECUTIVE PRODUCERS EYVEN J. KLEAN PRODUCED BY ALEXANDRE DESPLAT COSTUME DESIGNER MELANIE OLIVER EXECUTIVE PRODUCERS MARIA OJURKOVIC EXECUTIVE PRODUCERS BARRY ACKROYD EXECUTIVE PRODUCERS KATHLEEN KENNEDY FRANK MARSHALL ANDREW HARRIES CHRISTINE LANGAN PETER MORGAN EXECUTIVE PRODUCERS FRANK ODELSER TRACY SCOTTIELD ANN WINGATE EXECUTIVE PRODUCERS PETER MORGAN EXECUTIVE PRODUCERS RICHARD LONGCRINE



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HBO FILMS

PRODUCTION NOTES

HBO FILMS

BBC FILMS
and
HBO FILMS
PRESENT

THE SPECIAL RELATIONSHIP

92 minutes

SHORT SYNOPSIS

Coined by Prime Minister Winston Churchill, the term “special relationship” has come to represent the exceptionally close political, diplomatic, cultural and historical relations between Great Britain and the United States. Some transatlantic alliances have been more potent and more personal than others, among them Winston Churchill and Franklin Roosevelt; John F. Kennedy and Harold Macmillan; Margaret Thatcher and Ronald Reagan; and Tony Blair and Bill Clinton. At least for a time.

THE SPECIAL RELATIONSHIP follows Blair’s journey from political understudy waiting in the wings of the world arena to accomplished prime minister standing confidently in the spotlight of center stage. It is a story about relationships, between two powerful men, two powerful couples, and husbands and wives.

The time is 1996, and the Blairs and the Clintons are a unique foursome – each of them an extremely bright lawyer – with a kinship forged in shared ideology and genuine affection. When world events and personal watersheds shake the very foundation of their relationship, the men and their wives must come to terms with the ephemeral nature of power and, oftentimes, friendship.

As the film begins, there are many similarities between Tony Blair and Bill Clinton, both center-left politicians driven by personal ambition, yet equally driven by a belief they can change the world and do a great deal of good. What starts as the formality of friendship between two national figures evolves into a genuine connection, a meeting of kindred spirits, of ideological soul mates in their domestic agendas. The world watches as the seasoned and charismatic president takes the less experienced prime minister under his political wing and shows him the proverbial ropes. Their professional simpatico spills over into their personal lives and draws the two couples together.

In early 1998 the world gasps as the White House is rocked with a scandal that will change the face of American politics. Later, the bond between Blair and Clinton is sundered over the festering crisis in Kosovo, as Blair’s call for action clashes with Clinton’s pragmatic approach. It becomes obvious that, at the heart, these are two very different men, perched on a political see-saw as their positions change, one rising as the other descends. With the eventual power shift to the incoming presidential administration, a new special relationship is about to begin.

FULL SYNOPSIS

In 1993, Great Britain's rising star of the Labour Party, TONY BLAIR, arrives at the airport in Washington D.C. with no fanfare, no welcoming committee and barely a driver to greet him. He has yet to earn the respect of a visiting dignitary as the election for the British Prime Minister is still ahead of him. He is, in fact, in Washington for that very reason - to meet with strategists for President Bill Clinton and to learn how he, too, can win his country's highest seat of government. Blair stares wide-eyed into the light of the slide show projector as campaign ideas are laid out before him.

In Paris three years later, Blair assures French President JACQUES CHIRAC that if he wins the election, France will always have a strong pro-European ally. As Blair packs for his next trip to America, where he's scheduled to have a face-to-face with Clinton, he nervously asks his wife where his favorite shirt is. Cherie Blair playfully teases her husband about being star-struck.

Blair and his aides (including Press Secretary ALASTAIR CAMPBELL and his Chief of Staff JONATHAN POWELL) are driven to the White House. Powell notes they're being brought in through the "Heads of State" entrance, as if Tony is already Prime Minister. A PROTOCOL OFFICER takes Blair's party through the White House; and security activity increases as the president makes his way to the Oval Office. "Be sure to ask him about the moon rock," the Protocol Officer advises Tony.

Tony is ushered in the Oval Office. BILL CLINTON greets him warmly and predicts a big victory for Blair. Bill notes the irony of how you scramble so hard to win, but then nobody briefs you on what to do when you get the job. Tony asks about the moon rock and Bill lights up. They emerge from the Oval Office and Bill amuses the press with a joke.

Blair wins a landslide victory and is elected Prime Minister of Great Britain and Northern Ireland. 120 civil servants applaud the Blairs as they arrive at 10 Downing Street. Powell reports that Chirac is on the phone. Powell and Tony discuss whether Tony should take the call in English or French. Powell advises Tony to stand his ground with his own native language. On the phone, Chirac speaks French; Tony answers in English. Tony immediately hangs up on Chirac when he's told that Clinton is calling and happily greets the President, only to realize he's on the line with the WHITE

HOUSE OPERATOR. He has to wait until Bill leaves a meeting to take the call. Bill congratulates Tony, offers him advice and makes a dinner date for two weeks when the Clintons are in Europe. Tony hangs up, amazed at Clinton's knowledge of the arcane details of Tony's victory.

The presidential motorcade drives through London. Tony is keen to promote the "Special Relationship" between England and America. While Bill notes that other countries actually have more influence over the U.S., he still thinks he and Tony have a golden opportunity to put right-wing politics out of business for a generation.

In private, Hillary gives Bill an overview of her rather tedious day spent with Cherie Blair, but admits she's taken with Cherie's adoration of Tony. Bill notes you don't often see a marriage where the husband is more attractive than the wife - it's usually the other way around. Hillary thinks Tony may be too perfect. Bill jokes that he himself is too good to be true.

And in the other couple's bedroom, Cherie tries diluting Tony's feelings for Bill by noting that Clinton is the first American president to be brought up on a sexual harassment charge. Cherie isn't envious of Hillary's marriage, but she is openly jealous of Hillary's large staff and "co-presidency" with Bill. White House staffers even call them "Billary." That evening, the Clintons and the Blairs dine out, enjoying each other's company and talking mostly about legacy.

Tony makes an impassioned speech about Northern Ireland after local IRA violence results in the killing of two policemen. He turns to Clinton asking his advice; and Bill responds with a speech that serves as a catalyst for talks between the IRA and British and Northern Ireland governments. It leads to an historic moment in Anglo-Irish relations.

Tony thanks Bill via phone but Bill seems in a strangely dark mood. Alastair discovers why - news has broken that an unnamed White House intern, soon revealed as 23-year old MONICA LEWINSKY, has been having an affair with the president. Cherie wonders if the scandal could jeopardize Tony's trip to Washington. Tony thinks the story could go away, but Cherie thinks he's delusional. On the other side of the Atlantic, Bill and Hillary discuss the situation as Hillary questions him. Bill tells her nothing happened.

In Downing Street, Alistair makes jokes about revelations concerning Clinton's penis size. Tony wants nothing to do with the sordid conversation. Already gloomy about the prospect of

another European summit, Tony briefly brightens when a good-looking INTERN hands him files. Knowing, ironic looks are exchanged between the men.

In Washington, Bill and Hillary consult advisors. Hillary says nothing happened and leads a strategic discussion. Clinton goes on TV and says he did not have sexual relations with Lewinsky. Hillary is interviewed on "The Today Show." Hillary confidently denies the charges against Bill, blaming "a vast right-wing conspiracy" that's been after Bill since the day he took office. Watching the broadcast, Bill is moved. An impassive Hillary returns to the White House.

On the plane to Washington, Alastair proposes Tony step back from the Special Relationship but Tony refuses to abandon his friend. Cherie muses that Bill's fate rests on the definition of what actually constitutes sex. Tony, Alastair, and Powell agree that blowjobs don't count. "Bollocks," says Cherie. Alastair still thinks they should take a step back.

The atmosphere at the White House is of a gathering execution, as allegations arise about perjury and obstruction of justice. Bill apologizes to Tony for putting him through this, looking for reassurance. The two leaders meet with the press. In a coded message to Tony, Bill talks of the special relationship between America and England. Despite Powell's imploring and advice to the contrary, Blair gives a passionate defense of Clinton as someone he is "proud to call not just a colleague, but a friend." Tony cites Bill's record and his support among the American people. Tony's authority silences the room; Bill's joke relieves the tension.

Tony and Cheri are in the car discussing the press conference and Cherie wonders what Tony wants in return from Bill. Tony claims he did what he did because he likes Bill. "And because now he owes you," Cherie insists.

The violence in Kosovo escalates. Bill and Tony speak on the phone, agreeing that something has to be done with Milosevic. Clinton suggests considering economic sanctions and military options in concert with diplomacy, but is worried if the rest of Europe will agree to get involved. Clinton suggests that Tony use Britain's presidency of the European Union as a platform to persuade them.

The Lewinsky scandal gets worse. Clinton decides that he has to testify as long as it's with his lawyers at the White House. Bill decides he has to tell Hillary the truth about his relationship with Lewinsky. He wakes her up and explains that he going to say in his testimony that there was

something inappropriate about his relationship with the intern. In shock, the Blairs watch news footage of Bill admitting he lied; and Tony realizes that he looks foolish for standing by him.

Tony concentrates all his efforts in Kosovo. He pleads to the European Union to get involved, which encourages Milosevic to call for a temporarily cease fire and allow UN inspectors into the country. This, however, is not enough in Blair's opinion, and he tries to convince Clinton (over the phone) that it's just a matter of time before things will get worse. He asks Clinton for a promise of ground troops; but Clinton says he won't make a move until Milosevic does something to warrant an attack.

The situation in Kosovo worsens. Bill and Tony, continents apart, watch the same horrific footage of the Racak massacre on CNN. Bill speaks to Hillary over the phone, seeking her advice. Bill then calls Tony and says that he is on board for a short air campaign via NATO. As bombs fall on Kosovo, Tony addresses the House of Commons, whose members are united behind him. Standing taller - now a wartime Prime Minister like Churchill or Thatcher - Tony allows himself a moment of satisfaction, albeit brief. News comes that poor weather conditions have lessened the effectiveness of the campaign. The bombing has created a refugee crisis and ironically increased Milosevic's popularity. While Clinton has agreed to step up the air campaign, Blair feels that a ground invasion is needed to end the conflict, and the only way to do that is if the U.S., with its larger army, agrees to cooperate. Blair and his team travel to Washington to meet with Clinton personally.

Blair finds a frosty atmosphere at a White House meeting in the Oval Office. When Tony asks Bill to commit to a ground invasion, Clinton turns to an advisor, who argues that a ground invasion will look like an admission that the bombing isn't working; he also points out the potentially much greater toll on American versus British lives. Without the threat of a ground invasion, Milosevic won't budge, argues Tony.

Obviously at an impasse with their respective opinions, Bill asks Tony to continue the conversation outside. Tony tries to frame Kosovo as a battle of good and evil, our "Christian responsibility." Bill reiterates his position to use diplomacy and NATO in conjunction with intensifying the air campaign, but grants that if Blair wants to talk about ground troops, he's willing to do it—but only off the record.

Talking to his advisors, Tony is unbowed. He doesn't believe that Bill will actually commit to ground troops, and hatches a plan to publicly put his back against the wall. Tony has a speech the next night on international markets to the Chicago Economic Club, and makes some pointed adjustments. He tells the assembled audience that the world has changed; he acknowledges that the U.S., as the most powerful country in the world, has the greatest responsibility. Tony assures his audience that Britain will stand with the U.S. to achieve peace and prosperity for all. Clinton's face darkens as he watches on TV. Tony's speech earns him a standing ovation and rave reviews in the press. Alastair tells Tony he's the Number One leader in the world.

The English and American delegations come face to face at a gathering of world leaders in D.C. The aides withdraw, leaving Bill and Tony alone. Bill accuses Tony of stabbing him in the back on his own doorstep. Tony still presses Bill for a decision on Kosovo. Bill walks away without committing.

Serbian forces withdraw from Kosovo, thus paving the way for the end of the bombing campaign. Credit is given to Clinton's announcement to "consider all military options" once he saw that diplomacy was working, which, in turn, credits Tony's military strategy. Tony hails the triumph to his parliament. They give him a rousing ovation.

Hillary wins election to the Senate while the 2000 presidential election remains mired in controversy. Clinton and Hilary visit Chequers, the Blairs' country residence for a farewell celebration. At dinner, Hillary takes a phone call regarding her committee assignments. Hillary excuses herself from the table and, taking her cue, Cherie leaves also. Tony apologizes to Bill for his public pressure about Kosovo. Bill thinks Tony's apology is bull - he did what he had to do. Bill suggests that if Tony could run for president in America, he'd win by a landslide.

Later that night, an aide wakes Tony and he goes downstairs to join Bill in watching Gore's concession speech. Bill asks Tony what he's going to do with Bush. Tony says everyone will want him to back off and focus on domestic issues; but now Tony sees an opportunity to shape his legacy and serve as senior partner to an American president. Bill sardonically notes that this way, Tony can still have the spotlight; Tony senses an insult. Bill says that it's in Tony's interest to stay close to the American president, but he warns Tony that Bush's crew "plays rough", and he has doubts if Tony is

up to dealing with them. But, then again, Bill doesn't know if Tony is really a progressive anymore, anyway. Tony stares, thrown by this observation, as Bill goes off to bed.

The next morning, as the Marine One helicopter prepares to depart, Bill sees Tony through a window speaking on the phone, and senses by his heightened and animated demeanor that he is speaking to the newly elected Bush. Clinton puts on a brave face, and he and Hillary say goodbye to the Blairs. Tony reveals that he and Bush will be meeting at Camp David in two weeks. Bill asks Tony what his strategy will be, if he will continue a "hug them close" approach. Tony reveals nothing. Bill feels a sense of sadness, realizing his opinion is no longer being sought, and jokes that he'll just have to scrutinize the two men's body language on TV like everyone else. It seems that everyone has a purpose but Bill as the presidential helicopter disappears into the sky.

End credits run over actual news footage of the Blair/Bush press conference at Camp David. Bush seems relaxed and confident; Blair nervous and awed by the occasion. We pause on what looks a handshake between two new allies.

ABOUT THE SCRIPT

THE SPECIAL RELATIONSHIP is the third in screenwriter Peter Morgan's trilogy on Tony Blair, following "The Deal," and the Academy Award®-nominated film "The Queen,"

"There is a fascinating story to be told in the relationship between Clinton and Blair, because their professional alliance and personal friendship reset the tone of political conversation between our country and the United Kingdom in a very profound way," says executive producer Kathleen Kennedy. "They reminded us just how entwined the fortunes of our two countries are, and the dramatic effect that our partnership can have on international politics. While Peter Morgan's screenplay embodies this idea in an incredibly captivating way, what I think will really draw audiences to the film is the emotional core of his story, which reveals the fundamental character of these two titanic political figures."

Adds producer Frank Doelger, "What makes Peter's script so rich is the unique perspective he takes in telling the story. He speaks to the lost opportunity – not only for the Clintons, but, I think, for the world, as well. He sheds new light on events that people think they know and gives them a context that has never been addressed dramatically before."

"Peter has an ability as a writer to go behind closed doors in a way that presents fact-based characters who are very convincing and real and show them doing surprising things," says producer Tracey Scoffield. "Because he chooses to use humor in his stories, showing people in domestic environments doing things and having conversations that we wouldn't normally imagine, we get the pleasure of thinking we're eavesdropping or given privileged access."

Translating the script to the screen was the mission of Emmy®-winning director Richard Loncraine. Says Doelger, "Richard is adept at breathing life into the written page. He has a remarkable way of animating a scene that expands its content beyond just talking heads. With a politically based film such as this, it's essential."

Great care was taken to ensure that the line between factual research and artistic license was not blurred. Researchers, consultants and fact-checkers were utilized to make sure that there was a fair and accurate representation of the events depicted.

“If you’re dealing with the lives of people who are still out there, you want to make sure you don’t do them a disservice,” says Loncraine. “An enormous effort was made to check the accuracy of what we say and do in this film. I think filmmakers have a lot of responsibility to their subjects.”

BECOMING THE BLAIRS

With *THE SPECIAL RELATIONSHIP*, Michael Sheen reprises his portrayal of Tony Blair, having portrayed the Prime Minister in Peter Morgan's "The Deal" and "The Queen." "I wanted to see the trilogy through to the end," explains Sheen. "I wanted the opportunity to explore the character of Blair a little bit further, in a slightly more rounded way." Unlike the first two films, which focused on two particular events during Blair's term in office, *THE SPECIAL RELATIONSHIP* shows the progression of the man – chronicling his so-called "Bambi"-ish political debut in his pre-prime minister days; his growing confidence as he acquires his surer political footing, and eventually his status as a senior statesman working hand-in-hand with the new American president.

Commenting on his view of the "special relationship" between Blair and Clinton, Sheen says, "In the film, you get a sense of the potential, of the excitement of having these two men, as Clinton says, 'on the same team.' With their hands on the joystick of power for the first time together, it felt like the world was about to change."

Continues Sheen, "I think it was more to do with potential than anything that was actually realized in terms of policy. Who knows what could have happened if Clinton's focus in his second term had not been sidetracked by the scandal, if his administration had not been hamstrung in a lot of ways?"

Helen McCrory returns to the role of Cherie Blair, having originated her portrayal in "The Queen." A comfort level exists between the two actors playing husband and wife, mined from years of knowing each other since drama school. Although they had never acted together prior to "The Queen," they previously ran a theatre production company together and produced plays at London's Donmar Theatre.

McCrory was drawn to this film because of the opportunity to present not only the public face of the Blairs' marriage, but the private face as well. What she found interesting about playing Cherie, says McCrory, is "her intelligence. She is a woman with an incredible list of achievements under her belt; she's been motivated from a very young age. She became a member of the Labour Party at 16; and graduated with one of the top marks from law school. Yet she sat 'convent silent' during Blair's

term in office because it was decided that it was best for a woman with very strong ideas to stay out of the limelight. It's a strange dichotomy – being incredibly intelligent and eloquent, and quite vulnerable and clumsy in certain situations.”

A strong admirer of the UK's former first lady, McCrory finds Cherie to be “quite formidable” and is delighted with her new public persona since Blair left office, noting, “The press painted her so poorly, yet now Cherie has come out professionally. She's written a book, she's far more vocal and she puts her money where her mouth is, championing the entrepreneurial advancements of women in eastern Europe and India.”

BECOMING THE CLINTONS

Unlike Michael Sheen and Helen McCrory, who honed their portrayals of the Blairs on “The Queen,” Dennis Quaid and Hope Davis came to their roles with an equal dose of trepidation and respect.

Says Quaid, “I’ve played real people in the past, most of whom were deceased. Taking on the role of Clinton, who is so well known and such a distinctive character, was rather daunting. But I have a philosophy that the thing which I’m most afraid to do, I should do. Nobody has played Bill Clinton before, except in parody, and I thought this was an opportunity, really.”

The actor benefited from the best kind of research: personal experience. Quaid spent a weekend in the White House with the president in the 1990s and occasionally played golf with him. In addition to having been up-close and personal with Clinton, Quaid read numerous books on him, finding his autobiography to be the most revealing and most helpful in examining the day-to-day process of being a president.

Hope Davis watched endless hours of film and video of Hillary Clinton and listened to extensive tapes of speeches in preparation for her role as first lady, as well as reading all of her books.

Turning Quaid into the president was the responsibility of Emmy[®]-winning hair and make-up designer Daniel Phillips, whose goal was to help the actors slip into their roles without caricaturing, carbon-copy makeup. Although Clinton’s nose is a distinctive characteristic, it was decided to forego any attempt to duplicate it on Quaid. Instead, more subtle touches were chosen.

Phillips oversaw all the actors’ metamorphoses. Michael Sheen’s naturally curly hair had to be straightened for Blair. Helen McCrory wore an array of wigs to reflect 1996 to 2000. Hope Davis was fitted with special teeth and various wigs for her Hillary Clinton portrayal.

With the look of the real characters in place, dialogue coach Penny Dyer had to make sure the actors had the authentic voices of the people they were portraying.

“We never attempt to do an impersonation, because that is something that comedians do,” explains Dyer. “Actors inhabit the characters, and my job is to bring the anchor qualities that will help create the reality of that person. It’s not just about vowels and consonants. It’s really about helping

them find the physicality, the vocal quality and the energy that informs their character.”

Adds Hope Davis, “We’re not here to try to mimic our characters or become them. We’re trying to show their story, and we walk that line between serving and honoring the story itself and making people know the second they turn on their TV who they are looking at.”

Dyer previously worked with Michael Sheen on both “The Deal” and “The Queen,” but appreciated the “different” Tony Blair who appears in *THE SPECIAL RELATIONSHIP*. “This is a Tony Blair who sort of comes into his own, who finds his own power, his own strength – both mental and spiritual,” says Dyer. “We actually hear the political transition in his voice.”

For Hillary Clinton, Dyer describes her vocal quality as “a gift of a voice...a ‘great guns’ voice that has a noticeably bigger vocal energy than Bill’s. So whatever Dennis Quaid is doing, Hope Davis has to take it beyond that.”

ABOUT THE PRODUCTION

The job of visually creating the worlds of the world leaders from the United States and the United Kingdom fell to production designer Maria Djurkovic. With the daunting task of creating 71 sets in seven weeks, Djurkovic and her team set about designing and mounting everything from the Oval Office to Downing Street to the interior of the Elysee Palace in Paris to a refugee camp in Kosovo, all in practical locations and sound stages in and around London.

Despite the familiarity that most audiences have with the images of the president's Oval Office or the prime minister's Downing Street address, Djurkovic did not feel slavishly tied to reality. "There was something interesting about not just specifically recreating those spaces, but creating, instead, those worlds by getting the *essence* of the place," she explains.

Extensive research and actual visits to some of these locations allowed Djurkovic to exercise her own artistic license, in accordance with director Loncraine, to bring the look and feel of the real locations to the screen. She received cooperation from both the White House and Downing Street and was allowed to tour the facilities. "It was fantastic," she says. "We had a tour of the West Wing and I stood in the Oval Office and saw Sasha Obama and her dog, Beau, playing in the yard."

Djurkovic was intrigued with the noticeable differences between the two seats of power. "The White House is far glossier, with a polished look that makes it feel more American. Downing Street, on the other hand, hasn't had an interior decorator near it ever," she jokes. "You have a beautiful Sheridan dresser on one side of the fireplace and a photocopier on the other."

Another contrast could be seen between the opulent spaces and the unstructured set for the refugee camp that the art department literally threw together for the Kosovo scene.

ABOUT THE FILMMAKERS

RICHARD LONCRAINE (Director)

Richard Loncraine's films include "Richard III" and "Bellman and True," both of which he also co-wrote, plus "Firewall," "Wimbledon," "Brimstone and Treacle," "The Missionary," "The Haunting of Julia," "Flame" and "My One and Only." He directed HBO Films' Emmy® and Golden Globe winner "The Gathering Storm," with Albert Finney and Vanessa Redgrave as Winston and Clementine Churchill, and won an Emmy® for Part 2 ("Day of Days") of the acclaimed HBO miniseries "Band of Brothers." He directed "My House in Umbria" for HBO Films, which earned Emmy® and Golden Globe nominations and won the Producer's Guild Award. Loncraine has also directed such TV films as "Wide-Eyed and Legless" and "Deep Cover."

PETER MORGAN (Writer/Executive Producer)

Peter Morgan completes his Tony Blair trilogy with "The Special Relationship," following "The Deal" and "The Queen." His screenplay for "The Queen" earned him the Golden Globe Award, as well as numerous other awards, including honors from the London Film Critics Association, the Los Angeles Film Critics Association, the National Society of Film Critics, the New York Film Critics Circle, the Toronto Film Critics Association and the Venice Film Festival. Morgan received Academy Award® and Golden Globe Award nominations for "Frost/Nixon," a BAFTA Award for "The Last King of Scotland" and a BAFTA TV Award for "The Deal." For his screenplay for HBO Films' "Longford," he garnered the BAFTA TV Award, the Humanitas Award and an Emmy® nomination. "Longford" also won the Golden Globe for Best Movie or Miniseries. Morgan's other screenplays include the feature films "The Damned United" and "The Other Boleyn Girl," and the TV productions "Colditz," "Henry VIII," "The Jury" and "Metropolis." Morgan wrote the screenplay for executive producers Kathleen Kennedy's and Frank Marshall's upcoming film "Hereafter."

KATHLEEN KENNEDY (Executive Producer)

Kathleen Kennedy is a six-time Academy Award[®] nominee, producing such films as “The Curious Case of Benjamin Button,” “Munich,” “Seabiscuit,” “The Sixth Sense,” “The Color Purple” and “E.T.: The Extra-Terrestrial.” Her impressive list of films also includes “The Spiderwick Chronicles,” “Persepolis,” “War of the Worlds,” “The Young Black Stallion,” “Signs,” “Artificial Intelligence: AI,” “A Map of the World,” “Snow Falling on Cedars,” “Twister,” “Balto,” “Congo,” “The Bridges of Madison County,” “The Flintstones” “Arachnophobia,” “Schindler’s List” and the “Indiana Jones,” “Jurassic Park” and the “Back to the Future” series. Kennedy’s upcoming films include “The Adventures of Tintin: Secret of the Unicorn,” “The Last Airbender,” “Lincoln,” “Emma’s War” and “Hereafter,” written by Peter Morgan. Kennedy shared the Producers Guild of America’s Hall of Fame Award with Steven Spielberg for “E.T.: The Extra-Terrestrial” and was awarded the 2008 Producers Guild of America’s Lifetime Achievement Award in Motion Pictures with Frank Marshall.

FRANK MARSHALL (Executive Producer)

Frank Marshall is a five-time Academy Award[®] nominee, having produced “The Curious Case of Benjamin Button,” “Seabiscuit,” “The Sixth Sense,” “The Color Purple” and “Raiders of the Lost Ark.” His other films include “Crossing Over,” “The Spiderwick Chronicles,” “The Bourne Ultimatum,” “Hoot,” “The Bourne Supremacy,” “The Young Black Stallion,” “Signs,” “The Bourne Identity,” “A Map of the World,” “Snow Falling on Cedars,” “Milk Money,” “Hook,” “Cape Fear,” “Always,” “Who Framed Roger Rabbit,” “Empire of the Sun,” “Poltergeist” and the “Indiana Jones” and “Back to the Future” series, as well as the upcoming “Hereafter,” written by Peter Morgan, and “The Last Airbender.” As a director, Marshall’s films include “Congo,” “Alive” and “Arachnophobia,” as well as the “Mare Tranquillitatis” episode of HBO’s award-winning miniseries “From the Earth to the Moon.” Marshall was awarded the 2008 Producers Guild of America’s Lifetime Achievement Award in Motion Pictures with Kathleen Kennedy.

ANDY HARRIES (Executive Producer)

Andy Harries received an Academy Award[®] nomination, a PGA nomination and a BAFTA Film Award for producing “The Queen” with Christine Langan and Tracey Seaward. A three-time Emmy[®] nominee and a three-time BAFTA TV Award nominee, he also produced HBO Films’ “Longford,” which won the Golden Globe for Best Movie or Miniseries, “Prime Suspect 6: The Last Witness,” “Prime Suspect: The Final Act” and “Cold Feet.” His other TV credits include “Married Single Other,” “Wallander,” “Vincent,” “The Royle Family,” “The Street,” “Murder City” and “Eleventh Hour.” Harries also produced the films “The Damned United” and “The Deal,” which was the second in Peter Morgan’s Tony Blair trilogy, and executive produced “The Last Hangman.” Harries is chief executive of his own company, Left Bank Pictures.

CHRISTINE LANGAN (Executive Producer)

Christine Langan, award-winning producer of “The Queen,” joined BBC Films in 2006. She has executive produced films such as “The Duchess,” “The Boy in the Striped Pyjamas,” “In The Loop” and “The Damned United.” Two recent projects, Jane Campion’s “Bright Star” and Andrea Arnold’s “Fish Tank,” were selected for the Cannes 2009 Official Competition, with “Fish Tank” winning the Cannes Jury Prize. Appointed creative director of BBC Films, Langan now oversees commissioning, development and production across the whole slate. She is the producer of the upcoming “Street Dance 3D.”

FRANK DOELGER (Producer)

Frank Doelger was an executive producer on the Emmy[®]-winning HBO miniseries “John Adams,” the HBO series “Rome” and the HBO Films productions “Into The Storm,” which received 14 Emmy[®] nominations, “My Zinc Bed,” “A Number,” “Primo” and “A Dog Year.” His other HBO credits include the Emmy[®] winners “My House in Umbria,” “The Gathering Storm,” “Conspiracy,” “A Child Betrayed: The Calvin Mire Story” and “Dead Drunk,” plus the Emmy[®]-nominated “Dead Ahead: The Exxon Valdez Disaster” and “Public Law 106: The Becky Bell Story.” Among Doelger’s other TV credits are “Remember WENN,” “Children Remember the Holocaust,” “Everyday Heroes”

and “Lethal Innocence.” Doelger’s next project for HBO is the highly anticipated series “Game of Thrones.”

TRACEY SCOFFIELD (Producer)

Tracey Scoffield’s film credits as executive producer include “Dirty Pretty Things,” “Sylvia,” “A Cock and Bull Story” and “Mrs. Henderson Presents.” She is producer of the upcoming feature “The Other Man.” Scoffield’s TV credits include HBO Films’ Emmy[®] and Golden Globe winner “The Gathering Storm” and HBO Films’ “Into The Storm,” which received 14 Emmy[®] nominations, “My Zinc Bed,” “A Number” and “Primo.”

ANN WINGATE (Producer)

Ann Wingate’s production credits include the Emmy[®]- and Golden Globe-nominated HBO Films production “My House in Umbria,” which was directed by Richard Loncraine and won a Producers Guild Award, as well as HBO Films’ “Into The Storm,” which received 14 Emmy[®] nominations, and the upcoming HBO Films production “Primo.” Her feature films include “A Midsummer Night’s Dream,” “The Portrait of a Lady,” “The Hawk,” “The Trial,” “Howard’s End,” “Tree of Hands” and “Making Waves,” for which she received an Academy Award[®] nomination for Live Action Short Film. Wingate’s other TV credits include “Judas,” “Perfect Strangers” and “The English Harem.” She served as production manager on “The Good Father,” “Prick Up Your Ears,” “A Room with a View” and “A Private Function.”

ABOUT THE CAST

MICHAEL SHEEN (Tony Blair)

Michael Sheen has an impressively varied list of film credits that includes, most recently, the voice of the White Rabbit in “Alice in Wonderland,” “The Twilight Saga: New Moon” and “The Damned United.” Sheen will be seen in the upcoming high-tech adventure “Tron Legacy” and in the drama “Beautiful Boy.”

Sheen originated his screen portrayal of Prime Minister Tony Blair in Peter Morgan’s film “The Deal”. His other film credits include the role of David Frost in the Academy Award[®] nominee “Frost/Nixon,” also written by Peter Morgan, “Underworld: The Rise of the Lycans,” “Blood Diamond” and “The Queen,” where his second performance as Tony Blair earned him the Los Angeles Film Critics Award for Best Supporting Actor and a BAFTA nomination for Best Supporting Actor. Sheen has also appeared in such films as “Mary Reilly,” “Kingdom of Heaven,” “Laws of Attraction,” “Timeline,” “Bright Young Things,” “The Four Feathers” and “Wilde.”

On TV, Sheen’s credits include his heartbreaking portrayal of performer Kenneth Williams in the BBC’s “Kenneth Williams: Fantabulosa!,” for which he received a BAFTA nomination and the 2006 Royal Television Society Best Actor Award. He also received a 2005 BAFTA nomination for “Dirty Filthy Love.” Next, he will guest star in episodes of “30 Rock.”

Sheen’s theatrical credits include “When She Danced,” “Amadeus,” “Look Back in Anger,” “Romeo and Juliet,” “Peer Gynt,” “Henry V” and “Caligula,” which garnered him a London Critics Circle Award and the London Evening Standard Award for Best Actor in 2003. He starred on Broadway during summer 2007 in the hit “Frost/Nixon,” playing Frost to Frank Langella’s Nixon, receiving a Distinguished Performance Award nomination from the Drama League for his work, among other accolades. This followed the sold-out run in London, where Sheen received nominations for Best Actor from the Olivier Awards and Evening Standard Awards.

In Jan. 2009, Sheen was announced on The Queen’s annual honor list as being appointed an Officer of the Order of the British Empire (OBE) for his contributions to the arts.

DENNIS QUAID (Bill Clinton)

Dennis Quaid has an extensive list of film credits, and has received honors from the New York Film Critics Circle and the Independent Spirit Awards for Best Supporting Actor, while garnering nominations for a Golden Globe Award and Screen Actor's Guild Award for his emotional performance in "Far From Heaven."

His most recent films include "G.I. Joe: Rise of Cobra," "Pandorum," "Legion," "The Express," "Smart People" and the upcoming "Soul Surfer." Also among his impressive list of film credits are "Vantage Point," "American Dreamz," "Yours, Mine and Ours," "In Good Company," "The Day After Tomorrow," "The Alamo," "The Flight of the Phoenix," "Frequency," "Traffic," "The Parent Trap," "Savior," "Wyatt Earp," "The Rookie," which was awarded an ESPY by ESPN for Best Sports Film of the Year, the Oscar[®]-nominated "The Right Stuff," "Any Given Sunday," "Switchback," "Gang Related," "Something to Talk About," "Dragonheart," "Flesh and Bone," "Come See the Paradise," "Everybody's All-American," "Suspect," "D.O.A.," "The Big Easy," "Innerspace," "The Long Riders," "9/30/55," "Crazy Mama," "Dreamscape," "All Night Long," "Our Winning Season," "Cavemen," "I Never Promised You a Rose Garden," "Enemy Mine" and "Breaking Away." He showcased his musical talents in the films "The Night the Lights Went Out in Georgia," "Tough Enough" and "Great Balls of Fire."

Quaid starred in HBO's "Dinner with Friends," which received a 2002 Emmy[®] nomination for Outstanding Made for Television Movie. He made his directorial debut with the TNT film "Everything That Rises."

In 1983, Quaid starred with Mickey Rooney in the Emmy[®] Award-winning TV movie "Bill" and its sequel, "Bill: On His Own." A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's "True West," which he later reprised in Los Angeles.

HOPE DAVIS (Hillary Clinton)

Hope Davis is a celebrated actress of stage, television and screen. Most recently she received a Tony nomination for the 2009 Tony Award-winning play "God of Carnage," opposite James Gandolfini, Marcia Gay Harden and Jeff Daniels. Davis was last seen on TV in the second season of

the critically acclaimed HBO series “In Treatment” in the role of Mia, which earned her an Emmy[®] nomination for Best Supporting Actress in a Drama Series. Davis’ most recent film credits include “Genova,” “Synecdoche, New York,” “The Hoax,” “The Nines,” “Charlie Bartlett” and “Driving Lessons.” Davis was also part of an ensemble cast of the series “Six Degrees.”

In 2003, Davis was named Best Actress by the New York Film Critics Circle for her work in two of the year's most critically acclaimed independent features: “The Secret Lives of Dentists” and the Oscar[®]-nominated HBO Films production “American Splendor,” for which she also received a Golden Globe nomination. The film was the LA Film Critics’ Best Picture of 2003 and also captured the Grand Jury Prize – Dramatic Competition at Sundance, the Best Film Un Certain Regard in Cannes and the Grand Jury Prize in Montreal’s “Just for Laughs” Festival.

Davis’ other film credits include a trio of independent hits – “The Daytrippers,” “The Myth of Fingerprints” and “Next Stop Wonderland” – as well as “Infamous,” “The Matador,” “The Weatherman,” “Proof,” “Hearts in Atlantis,” “Final,” “Joe Gould’s Secret,” “The Imposters,” “Arlington Road,” “Mumford” and “About Schmidt,” which won the Los Angeles Film Critics’ Best Picture of 2002 award.

Davis’ theatre credits include “Camino Real” at the famed Williamstown Theatre Festival and the Lincoln Center productions of “Spinning into Butter,” “Two Shakespearean Actors” and “Ivanov.” She has also appeared in numerous off-Broadway plays, including “Pterodactyls,” “The Food Chain,” “The Iceman Cometh” and David Mamet’s “Speed the Plow,” directed by Joel Schumacher.

HELEN McCRORY (Cherie Blair)

Helen McCrory, acclaimed for her performances on stage, screen and TV, created the role of Cherie Blair in the Academy Award[®]-nominated film “The Queen,” playing opposite Michael Sheen, and received a London Critics Circle nomination for Best Supporting Actress. She also starred in such British independent features as “The James Gang” and “Dad Savage.” Her other film credits include “Enduring Love,” “Charlotte Gray,” “The Count of Monte Cristo,” “Interview with the Vampire,” Lasse Hallstrom’s “Casanova,” “Becoming Jane” and “Flashbacks of a Fool.” Most recently, McCrory

played the evil Narcissa Malfoy in “Harry Potter and the Deathly Hallows” and voiced the character of Mrs. Bean in “Fantastic Mr. Fox.”

McCrary’s TV work includes “Street Life,” for which she won the Welsh BAFTA, along with the Monte Carlo Best Actress Award and The Royal Television Society Best Actress Award, “Lucky Jim,” “Dead Gorgeous,” “Split Second,” “The Entertainer,” “Charles II,” for which she was nominated for an LA Television Critics Award, and the title role in “Anna Karenina.” She also starred in Peter Morgan’s “The Jury” and won the Critics Circle Best Actress Award for her role as Barrister Rose in the Channel 4 series “North Square,” having previously been nominated for “Fragile Heart,” with the late Nigel Hawthorne, the year before. McCrary has been nominated by The Royal Television Society for numerous roles, and was most recently seen in the psychological thriller “Messiah.”

Her extensive theatrical credits include “Rosmersholm,” “As You Like It,” “Blood Wedding,” “The Seagull,” “Keely and Po” and as Lady Macbeth in “Macbeth,” for which she was named Most Promising Newcomer at the Shakespeare Globe Awards. McCrary has worked extensively at Sam Mendes’ Donmar Warehouse, playing lead roles in “How I Learned to Drive” and “Old Times,” and in Mendes’ farewell double bill “Twelfth Night” and “Uncle Vanya.” She was nominated for the Evening Standard Best Actress Award and the New York Drama Desk Awards.

THE SPECIAL RELATIONSHIP

Credits

Filmmakers

Directed by	RICHARD LONCRAINE
Written by	PETER MORGAN
Producers	FRANK DOELGER TRACEY SCOFFIELD ANN WINGATE
Executive Producers	KATHLEEN KENNEDY FRANK MARSHALL ANDREW HARRIES CHRISTINE LANGAN PETER MORGAN
Director of Photography	BARRY ACKROYD BSC
Production Designer	MARIA DJURKOVIC
Editor	MELANIE OLIVER
Costume Designer	CONSOLATA BOYLE
Music by	ALEXANDRE DESPLAT
Casting	NINA GOLD

Cast in Order of Appearance

Tony Blair	MICHAEL SHEEN
Strategist	DEMETRI GORITSAS
Jonathan Powell	ADAM GODLEY
Jacques Chirac	MARC RIOUFOL
Alastair Campbell	MARK BAZELEY
Cherie Blair	HELEN McCRORY
Protocol Officer	NANCY CRANE
Bill Clinton	DENNIS QUAID
Reporter	JOHN SCHWAB
Hillary Clinton	HOPE DAVIS
Advisor to the Clintons	KERRY SHALE
Intern	LARA PULVER
American Journalist	ERIC MEYERS
British Journalist	RUFUS WRIGHT
Foreign Policy Advisor	MATTHEW MARSH

Unit Production Manager	ELENA ZOKAS
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First Assistant Director	MIKE ELLIOTT
Second Assistant Director	ANTHONY WILCOX

Camera Operator	COSMO CAMPBELL
Focus Pullers	OLIVER DRISCOLL PETER BYRNE
Clapper Loaders	GLENN COULMAN MAX GLICKMAN ABBEY CATTO TRISTAN HALEY
Central Loader	ELLIOT DUPUY

Key Grip	NICK RAY
Grip	JAMES RAY-LEARY
Production Co-ordinator	POLLY HOPE
Assistant Production Co-ordinator	EMMA MALLETT
Production Assistant	ALEX MOLDEN
Rainmark Films Production Executive	FLEUR FONTAINE
Post Production Supervisor	JEANETTE HALEY
Post Production Co-ordinator	MIKE MORRISON
Assembly Editor	BRENNA RANGOTT
Assistant Editor	SASCHA DHILLON
VFX Supervisor	MARK NELMES
Production Accountant	MAGGIE PHELAN
First Assistant Accountant	CHIKA ANISIOBI
Assistant Accountants	ALASTAIR McNEIL SABBIR AHMED
Accounts Trainee	MATT LAWSON
Post Production Accountant	LARA SARGENT
Location Manager	MARTIN JOY
Assistant Location Manager	REBECCA CHAMBERS
Unit Manager	MARK "SPIKE" DAVIES
Location Assistants	CHARLIE HAYES DUNCAN NEWLAND
Location Scout	JANE SOANS
Supervising Art Director	TOM BROWN
Art Director	DEAN CLEGG
Standby Art Director	ROSANNA WESTWOOD
Set Decorator	TATIANA MACDONALD
Production Buyer	CORINA FLOYD
Graphics Designer	HANNAH CAPRON
Art Department Assistant	JAMES SPENCER
Junior Draftsperson	CARLY REDDIN
Storyboard Artist	JOHN GREAVES
Property Master	CHRIS CULL
Storeman	SIMON RILEY
Dressing Props	BILLY WILSON DAN BRYANT
Standby Props	LLOYD VINCENT TOM ROBERTS
Production Sound Mixer	RAY BECKETT
Sound Maintenance	ST CLAIR DAVIS

Sound Assistants	JOANNE DUNPHY FLO SILVER
Gaffer	HARRY WIGGINS
Best Boy	CHRISTOPHER MORTLEY
Electricians	DANIEL BUTLER THOMAS LEA THOMAS LEA STEPHEN O'DONOGHUE PAUL ROWE PETER WEST
Rigging Gaffer	DOMINIC SEAL
Rigging Electricians	JOHN BURKE DAMIAN SMYTHE CARL HUTTON STEPHEN POCHETTY
Electrical Rigger	PAUL WELLSTEAD
Costume Supervisor	MARION WEISE
Assistant to Costume Designer	CHARLOTTE WISEMAN
Wardrobe Mistress	SUE CASEY
Crowd Wardrobe Assistant	POLIXENI KYRIACOU
Wardrobe Assistant	LUPT UTAMA
Junior Wardrobe Assistant	SARAH AMFT
Costume Trainee	YASEMIN KASCIOGLU
Costumers	ALANNA BEATON SALLY CREES JASON GILL ASHWIN MAKAN GILLY MARTIN
Key Hair and Make-Up Artist	TAPIO SALMI
Hair and Make-Up Artists	BEVERLEY BINDA MOLLY GRAYSON
Hair and Make-Up Stylists	SARAH GRISPO AMENEH MAHLOUDJI XANTHIA WHITE ANGHARAD BARRY
Script Supervisor	JENNY REID
Video Assistants	LUKE HADDOCK JONATHAN AMES
Special Effects Supervisor	PAUL DUNN
Supervising Sound Editors	ANDY SHELLEY ALASTAIR SIRKETT
Foley Editor	ALEX JOSEPH

Additional ADR Editors	CONOR MACKEY DARREN KING
ADR Mixers at Goldcrest Studios	MARK APPLEBY ROB EDWARDS
ADR Mixers at Pepper Post	NICK FOLEY CATH POLLARD
ADR Voice Casting UK	LOUIS ELMAN AMPS MPSE ABIGAIL BARBIER
ADR Voice Casting US	BARBARA HARRIS
Foley Artists	JACK STEW RICKY BUTT RUTH SULLIVAN

Re-Recorded at	TWICKENHAM FILM STUDIOS
Supervising Re-Recording Mixer	TIM CAVAGIN
Re-Recording Mixer	STEVE SINGLE
Foley Recordist	MARK LAFBERY

Visual Effects by	THE BLUFF HAMPTON COMPANY
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Visual Effects Producer	PIERS HAMPTON
Co-Visual Effects Supervisor	SEAN FARROW
Visual Effects Executive Producers	CLAIRE MCGRANE ANTONY BLUFF
Senior Matte Painter	SERDAR SIMGA
VFX Supervisor, Washington	DENNIS MICHELSON
Compositors	MARTIN OFORI MIKE POPE ADAM GASCOYNE
VFX Colourist	ADAM INGLIS
Paint and Roto	WILL HARDWICK

Digital Intermediate by	ASCENT 142 FEATURES
Digital Colourist	ROB PIZZHEY
Digital On-Line Editor	EMILY GREENWOOD
DI Head of Department	PATRICK MALONE
DI Producers	ROB FARRIS MARIE FERNANDES
DI Assistant	AURORA SHANNON
Digital Film Technical Supervisor	LAURENT TREHERNE
Digital Film Bureau Manager	JOHN PALMER
Digital Film Bureau	TIMOTHY P. JONES GORDON PRATT
Data Wrangler	DAN HELME

Dialogue Coach	PENNY DYER
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Crowd Second Assistant Director	CHARLIE WALLER
Third Assistant Director	ZOE LIANG
Floor Runner	CATHY LORIMER
Casting Assistant	KHARMEL COCHRANE

Assistant to Ms. Wingate	FRANCESCA BUDD
Assistant to Mr. Doelger & Ms. Scoffield	OLIVER BUTLER
Assistant to Mr. Loncraine	DAVID TANNER
Associate to Ms. Kennedy	ELYSE KLAITS
Assistant to Ms. Kennedy	JOHN SWARTZ

Floor Runner Dailies	GUY CAMPBELL EVA SIGURARDOTTIR MAX WINGATE
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Construction Manager	STEPHEN HARGREAVES
Department Head Carpenter	GARY HEDGES
Department Head Painter	BRUCE GALLUP
Department Head Stagehand	IAN PALEY
Department Head Rigger	RICHARD HARRIS
Standby Carpenter	PAUL STEWART
Standby Painter	JASON REILLY
Standby Stagehand	SIMON BANNARD
Standby Rigger	MARK RICHARDS

Carpenters	GEOFF CARVETH STEVE CORKE KEVIN HEDGES PAUL LAWLOR MARK WILLIAMSON
Painter	JEFF SULLIVAN

Extras Casting	LESLEY GOGARTY THE CASTING NETWORK LTD
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Aerial Co-ordinator	MIKE WOODLEY
Helicopter Pilot	CAPTAIN RON WALKER
Helicopter Co-Pilot	SAM TOMKINS

Transportation Captain	CLIVE MILES
Unit Drivers	BOB BETON GRAEME DOWNIE ROBERT SMITH ALAN WATTS STEVEN MITCHARD JOHN SMITH BRENDAN O'GORMAN ALAN CANTY PHIL KNIGHT MARC KELLY DAVE O'DONOGHUE MICHAEL BODDY DEBBIE BRYANT

Minibus Drivers	MICHAEL MORAN TONY EVANS
Camera Truck Driver	ALEXANDER ABEN

Grip Truck Driver	KEITH SNAPE
Props Standby Truck Driver	NICK CURSON
Props Runaround Driver	BARRY CHOLERTON
Construction Runaround Driver	TERRY MILES
Construction Standby Driver	ROBERT SNOOP
Facilities Truck Drivers	MIKE TAYLOR
Costume Truck Driver	PIOTR CHRAMOWSKI GEORGE FRASER

Catering	PREMIER CATERERS LTD
Caterers	PETER TITTERRELL CAROLE BULMER CHRIS PERRETT JAMES WELLS-HUNT SHANE PRICE HAYLEE FOWLER
Catering Co-ordinator	CAROLINE MOORE

Unit Medic	PATRICIA FAULKNER
Stills Photographer	NICOLA DOVE
Unit Publicist	EMMA DAVIE
EPK	FEASIBLE FILMS

Washington D.C. Unit

Unit Production Manager	PATRICIA DOHERTY HESS
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First Assistant Director	ALISON ROSA
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Camera Operator	DONALD RUSSELL
Focus Puller	BOOTS SHELTON WAYNE ARNOLD KURT PARLOW
Clapper Loader	STU STEIN JOHN HAMILTON
Video Assist	ALEX APPLEFELD

Key Grip	GEORGE PATSOS
Best Boy	DAVE WILKINS
Dolly Grip	JOHN KIMMER
Techno Crane Operator	JOHN MOORE

Sound Mixer	BRUCE LITECKY
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Production Co-ordinator	CHRISTINE IRONS
Assistant Production Co-ordinator	AMY BETH BARNES
Script Supervisor	ROBB FOGLIA

Prop Master	JOSEPH T CONWAY
On Set Scenic	KEITH WEAVER
Picture Car Dresser	JACQUELINE L HURD

Key Costumer	DEB DALTON
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Set Costumer	CONNIE HARRIS
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Hair Artist	JANICE KINIGOPOULOS
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Extras Casting	BETSY ROYALL
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Casting Assistant	KATE REVELLE
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Gaffer	WES SULLIVAN
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Electrician	AARON JOHNSON
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Location Manager	PEGGY PRIDEMORE
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Assistant Location Manager	MATTHEW NOONAN
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Location Assistants	TODD FEASER CHRISTOPHER JUDD NICHOLAS GLEKAS ANDREW LOPEZ ALFRED "FRED" GUNDRY
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Set Medic	EVELYN FARKAS
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SPFX Co-ordinator	TOM TURNBULL
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Craft Service	ELENA MOSCAT
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Assistant Craft Service	D'ARCY ROSSITER ELIZABETH RABER
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Set Production Assistants	KERIENE LUCAS ROB FIKS LAURA NEAL MARY ALICE WILLIAMS DAVID VOGEL
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Production Assistants	THOMAS "TOBY" HESSENAUER HELENA ROGOZINSKI
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Film Runner	CHRISTOPHER CRITZER
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Transport Co-ordinator	JON BERGHOLZ
------------------------	--------------

Transport Captain	ANTHONY CONARD
-------------------	----------------

Insert Car Driver	GIL RICHARDSON
-------------------	----------------

Drivers	JOHN R DOVE JOHN E MITCHELL ERROL TRUMPET JAMES E JACKSON STEPHEN MONAGHAM RAYMOND OLIVER DANIELLE FREDERICKSON LEOLA Q SMITH JAMES D BROWN
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Additional Photography Unit, London

UPM	TIM PORTER
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Production Co-ordinator	GABBY LE RASLE
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Assistant Production Co-ordinator	BETH HEARN KEECH
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First Assistant Accountant	DIARMUID COGHLAN
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Assistant Production Accountant	LOUISE GREEN
Cashier	LISA MCINTOSH

Director of Photography	MARTIN KENZIE
A Camera Focus Puller	ROBERT PALMER
B Camera Focus Puller	OLIVER LONCRAINE
A Camera Clapper/Loader	CHRIS CLARKE
B Camera Clapper/Loader	BEN OLIVER
Camera Trainee	WILL MORRIS
Video Playback Operator	ZOE WHITTAKER

Production Buyer	GILL FARR
Second Assistant Director	CHRIS CROUCHER

Location Manager	TOM CROOKE
Unit Manager	MALLY CHUNG
Locations Assistant	JAMES BUXTON

Hair and Make-Up Artists	JOANNE HOPKER AMY HOLT
Costume Supervisor	SALLY CREES

Third Assistant Director	DAN CHANNING-WILLIAMS
Script Supervisor	KAREN JONES
Sound Assistant	SIMON BYSSHE

Electrician	JOHN WALKER
Genny Operator	PETER WEST
Truck Driver	DANNY BUTLER
Rigging Gaffer	IAN FRANKLIN
Leelium Tech	JAMES JEFF

Stand-by Props	BRUCE VINCENT
Stand-by Rigger	RICHARD LAW
Stand-by Stagehand	LEON HARGREAVES
Production Assistants	PAUL HAYES CAT HADRILL
Floor Runner	TAMARA KING
Trainee Floor Runner	LOTTIE BIRMINGHAM
Unit Paramedic	ELTON FARLA

Caterers	J&J INTERNATIONAL CATERING
Chef	CLYDE LANY

Unit Drivers	WASEEM BARLAS MARTIN BIRMINGHAM JOHN HOLLYWOOD ALAN EMANUEL PETER TABEKI COLIN SIMMONS
Minibus Driver	ROB MACKNIGHT

Laboratory	DELUXE, LONDON, CLIVE NOAKES SOHO FILM LABS, JOHN TAYLOR
Post Production Consultant	PHIL BROWN
Archive Material Assembly Editor	SIMON BRASSE
Main Titles Designed by	MATT CURTIS
Negative Cutting	PROFESSIONAL NEGATIVE CUTTING
Legal Services	LEE AND THOMPSON
Insurance	AON/Albert G. Ruben
Health & Safety Advisor	MICK HURRELL
Camera& Grip Equipment	ARRI MEDIA
Lighting Equipment	ARRI LIGHTING
Non Linear Editing Equipment	OFFLINE EDITING
Originated on	FUJI FILM

Music Orchestrated and Conducted by	ALEXANDRE DESPLAT
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Music Performed by	MEMBERS OF THE LONDON SYMPHONY ORCHESTRA
Orchestra Leader	TOMO KELLER
Saxophones	HOWARD MCGILL SHAUN THOMPSON MARTIN ROBERTSON
Guitars	HUW DAVIES COLIN GREEN ADAM GOLDSMITH
Flute	ALEXANDRE DESPLAT

Music Co-ordinator	JANET LOPEZ
Orchestra Contractor	MARC STEVENS

Music Recorded and Mixed by	NICK WOLLAGE ABBEY ROAD STUDIOS
Protools Operator	JOHN BARRETT STAN GABRIEL

Music Editor	GERARD McCANN
Additional Orchestrations	JEAN-PASCAL BEINTUS SYLVAIN MORIZET NICOLAS CHARRON
Programming	ALEXANDRE DESPLAT XAVIER FORCIOLI
Music Preparation	NORBERT VERGONJANNE CLAUDE ROMANO
Music Production Co-ordinator	XAVIER FORCIOLI

"FRIENDSHIP"
 Written by Cole Porter
 Performed by The New Broadway Cast Recording
 Courtesy of RCA Records
 By arrangement with Sony Music Entertainment

“LONELY BLUE BOY”
 Written by Benjamin Weisman and Fred Wise
 Performed by Conway Twitty
 Courtesy of MCA Nashville
 Under license from Universal Music Enterprises

Consultant	JOE KLEIN
Archive Co-ordinator & Researcher	ANNIE SULZBERGER
Clearances Co-ordinator	RUTH HALLIDAY
Researchers	KERRY GILL-PRYDE GARETH HUMPHREYS
Research & Clearance in Post Production	STEVE BERGSON GERRY HEALY DEBORAH RICKETTS

For BBC FILMS

Production Executive	MICHAEL WOODS
Legal AND Business Affairs Manager	SIMON GILLIS
Senior Commercial and Business Affairs Manager	ISABEL BEGG
Development Editor	JACK ARBUTHNOTT
Production Co-ordinator	JAMES BUCKLER

IATSE

DOLBY DIGITAL

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 Loseley Park, The National Portrait Gallery and Breamore House
 National Capital Region of the National Park Service, United States Park Police
 The City of Washington, DC

Filmed at Pinewood Studios and on locations in London, England and in Washington D.C.

This film is based on a true story. Some of the names have been changed, and some of the events,
 characters and dialogue have been fictionalised for dramatic purposes.

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THE SPECIAL RELATIONSHIP

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