



Production Notes

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Rating: PG-13

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THE IRON LADY – PRODUCTION NOTES

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CREDITS
FILMMAKERS

Directed by	PHYLLIDA LLOYD
Screenplay by	ABI MORGAN
Produced by	DAMIAN JONES
Executive Producers	FRANÇOIS IVERNEL CAMERON McCracken TESSA ROSS ADAM KULICK
Co-Producer	ANITA OVERLAND
Co-Producer	COLLEEN WOODCOCK
Director of Photography	ELLIOT DAVIS
Editor	JUSTINE WRIGHT
Production Designer	SIMON ELLIOTT
Music by	THOMAS NEWMAN
Costume Designer	CONSOLATA BOYLE
Make-Up and Hair Designer	MARESE LANGAN
Ms. Streep's Hair and Make-Up by	J. ROY HELLAND
Supervising Sound Editor and Designer	NIGEL STONE
Casting by	NINA GOLD

CAST

Margaret Thatcher	MERYL STREEP
Denis Thatcher	JIM BROADBENT
Carol Thatcher	OLIVIA COLMAN
Gordon Reece	ROGER ALLAM
June	SUSAN BROWN
Jim Prior	NICK DUNNING
Airey Neave	NICHOLAS FARRELL
Alfred Roberts	IAIN GLEN
Michael Heseltine	RICHARD E. GRANT
Geoffrey Howe	ANTHONY HEAD
Young Denis Thatcher	HARRY LLOYD
Doctor	MICHAEL MALONEY
Michael Foot	MICHAEL PENNINGTON
Young Margaret Thatcher	ALEXANDRA ROACH
Amanda	AMANDA ROOT
Ian Gilmour	PIP TORRENS
Francis Pym	JULIAN WADHAM
Shadow Minister	DAVID WESTHEAD
John Nott	ANGUS WRIGHT

Synopsis

THE IRON LADY looks at the rise and fall of trailblazing politician Margaret Thatcher through the lens of her own latter-day life. A reckoning with the past as she sees it, the film imagines how the longest-serving Prime Minister of the UK, and the first woman ever to be elected as head of government in the West, reconciles her groundbreaking history with the costs of power. Two-time Academy Award®-winning actress Meryl Streep brings Margaret Thatcher to vivid life over a 40-year span, delivering a performance of spellbinding power.

Set in the present day, THE IRON LADY spends three days with Margaret Thatcher, now in her 80s, her world constrained by her security needs and the debilities of age. Living in a world of female caretakers, she is consoled by conversations with her husband, Denis (Jim Broadbent), who has passed on but whose imagined presence provides companionship. Making yet another of the many tough decisions of her turbulent life, she decides, finally, to let go of his clothes and possessions. This destabilizing moment triggers alarm, and memories of her embattled past begin to ambush her. As Margaret is hurtled from her wartime childhood as a grocer's daughter onto the roller coaster of her political life, she considers the great personal cost her convictions have exacted on the nation, her detractors, her supporters, her family, and finally herself.

Contrasting the apparent powerlessness of her present-day world with the intense drama and excitement of her past, director Phyllida Lloyd (MARY STUART, MAMMA MIA!) and writer Abi Morgan (SHAME) explore, entirely from Margaret's point of view, how it might have felt - in the face of staggering prejudice of class and gender - to wrest Britain from its postwar decline. Margaret's memories take on epic and operatic proportions in her own mind, as the grocer's daughter from Grantham, the "lone woman in a sea of men," doggedly wrestles with a nation in turmoil, becomes a global superstar, and is finally betrayed by her treacherous colleagues - all the while with the loyal, loving Denis in her shadow.

INTERVIEW WITH PHYLLIDA LLOYD

Can you tell me about the genesis of THE IRON LADY?

I started on this project about two years ago when I was sent the screenplay by Pathé and Abi Morgan. The first thing I thought was, "Margaret Thatcher is the most significant female leader Great Britain has had since Elizabeth I." I was thrilled that it wasn't a conventional biopic. The biopic form is very tricky to pull off. How do you get away from that catalogue of facts? But this was a different beast altogether because of the brilliant writing, particularly with Margaret as an elderly woman, which was an act of pure imagination.

Could you describe how the film is set in the present?

The film takes place in the present over a couple of days, days when Margaret has finally decided to let go of her deceased husband Denis's clothes. It's a big moment for her and as she begins to sort through his things she's ambushed by her past life. It's a story of letting go, a story of acceptance.

Abi Morgan's screenplay is a really radical piece of writing. I think the beauty of it is in the detail. Because this is about memory, often the entry point to a scene is something small like a button being sewn on. When we remember things, it's often keyed off by a sound, a smell, or something incidental that then makes us remember.

Margaret Thatcher is seen as quite a divisive politician. How did that affect your telling this story?

What sets this film apart from a conventional biopic is that the whole story is told from her point of view. So the audience doesn't know whether what is depicted is true or not. This is her version of her journey. There is no other perspective on the political events.

Margaret Thatcher's story is almost Shakespearean, the story of a great leader who is both tremendous and flawed in all kinds of ways. It's a story of power and a crash from power and what happens when someone whose life has been absolutely bursting to fullness with their work must grapple with the end of that career.

Do you think the audience will be surprised at the politics of the film?

I think people will be very surprised by how un-political the film is. It's a little bit like asking, "Did you approve of King Lear's politics?" It's not really the issue whether you approve of the policy or not. You get a taste of both her passionate conviction and her uncompromising ferocity, but you're never really asked to judge the policy.

There is a mass of research material available. How did you decide which moments to focus on?

There is so much written and visual material, but we also met a number of Margaret Thatcher's colleagues, both political and civil service, and gathered a wealth of information and opinions and facts about her. Abi chose those incidents that give great dramatic shape to her career.

How have you balanced the need to be factually accurate with the desire to make a piece of drama?

We were meticulous in our attention to political detail and when we made a choice to show something that didn't actually happen, it was made consciously in order to clarify the story. But it's very evident from early on, when we see Margaret as an elderly woman remembering her past and interacting with visions of her dead husband, that this is an act of imagination on Abi's part.

One of the things that people may find unusual is that there are no women in our depictions of the House of Commons in the film. Now, of course, we all know that there were a small number of female members of Parliament when she entered the Chamber, but from Margaret's point of view she feels as if there are no women there. She feels entirely like a lone woman in a sea of men.

The job of prime minister was described to us as being extraordinarily lonely, but this was compounded by her being lower middle class and a woman. There's something profoundly moving about her isolation in the Conservative Party and how hard she had to struggle, first of all when she became leader, just to take control of Edward Heath's Cabinet, almost all of whom had had very privileged backgrounds. One of her former colleagues said that he felt her being lower middle class was actually more significant than the fact she was a woman in rendering her an outsider.

When you were researching the project did your opinion of Mrs. Thatcher change at all?

I don't know that any of us working on it came out of this project having changed our political colors, but there were all kinds of aspects of Margaret Thatcher's life and career that we found immensely moving. What distinguishes her from politicians of today, who have to listen to focus groups and what the polls say, is that she would never ask before going into an interview, "What's our position on this? What do we feel about this?" She was such an instinctive politician that she knew what she felt and that was enough.

Can you tell me a little about the casting of Meryl Streep?

When we were having a meeting about casting Margaret Thatcher and Pathé said, "What do you think about Meryl?," I had a moment of thinking, "Gosh, a film about Margaret Thatcher is one provocation. Casting Meryl could possibly be the second. What would the combustion of these two elements be like? What will be the reaction in Britain?" And I went away and spun round three times and walked back

in and said, “Yes, yes.” Because my first thought was you need a superstar to play Margaret Thatcher because Margaret Thatcher was a superstar. She had this extraordinary charisma and ability to charm absolutely anybody. But it was potentially a slightly chilly role, so I felt it was important that the actor playing her had warmth.

It was a gargantuan challenge; at one point we seriously thought we might have to have three actresses play her because the age span for the adult Margaret was still nearly 40 years. But Meryl was moved by the story of this lady at the end of her life, someone who was reckoning with her entire life.

What was your reaction when you first saw or heard Meryl’s performance as Mrs. Thatcher?

I was in Selfridge’s on virtually Christmas Eve last year. My phone beeped and it was a message from Meryl saying, “Here is a first pass at Maggie.” I put on my earphones and started to listen. I was with my brother and I took off one earphone and I gave it to him. We both sat there open-mouthed. That was my first moment when I just began to realize the enormous force that was about to be unleashed. Then we did camera tests and there was a moment when Meryl came out of the make-up room as old Margaret in costume, said good morning as Mrs. Thatcher to some people sitting and waiting for an audition and shuffled off down the corridor, and their jaws dropped.

Meryl brings empathy, humanity, an attention to detail that goes so far beyond an impersonation that when she walked onto the set, whether she was old Margaret or younger Margaret, everyone was in awe. Meryl has some qualities that resonate with the role: she is a great leader on the set; she has more energy than everyone else put together; she’s the last one to drop; she’s more prepared than everyone else; she notices everything that happens; her vision for each day is immense; and she never stops investing energy into the film.

There’s a fantastic level of detail that goes into nearly 300 extras in the House of Commons and Brighton Conference scenes, each of them in suits, sideburns, glasses, all being changed from one day to the next to fit different periods.

The work done by Consolata Boyle, J. Roy Helland, Marese Langan and Mark Coulier on the costumes and the make-up was remarkable. But one of the reasons I think that we managed to pull off those scenes was that they were moments of theatre. They were like live performances that we were capturing, where one person has to go out in front of a crowd and electrify them. The atmosphere in the House of Commons was extraordinary. I saw a couple of men with tears in their eyes when Meryl made her speech at the end of the Falklands War.

Can you talk a little about the challenges facing some of your crew?

The director of photography, Elliot Davis, was instrumental in helping me to tell a story from Margaret's point of view. The challenge was: how do you get in the room so that you feel close to Margaret, so you feel you're having the experience from her point of view?

I wanted the world of her present to be very different from the world of her past. The Production Designer Simon Elliott and I were very inspired by the paintings of a Danish painter, Hammershoi. He paints pictures of interiors or empty rooms, with women mainly. The colors that eventually ended up in Margaret's contemporary world were somewhat muted, somewhat monochromatic. In that contemporary world, the only little spring of primary color tends to be in visitors' clothing. These are little flashes of life that she is clinging on to. But otherwise this is a world of stillness and silence, and there is very little sound of the outside world until the end of the film. This is in contrast to her past life, which is turbocharged, saturated with color: the blue of her dress, the red, white and blue of the Union Jack. The camerawork reflects this as well: I wanted her political life not to be starchy and just talking heads, but rock and roll. This was as exciting as being in space. She was an astronaut; she was a rock and roll star; she was an athlete, metaphorically; and I wanted it to have that energy, so that whenever we came back to Chester Square, and we find her just sitting in the chair waiting to go to the doctor's, or reading her book after supper, we feel this loss, this absence.

The use of archival footage really ratchets up the tension at certain points. Was that always the vision?

The editor Justine Wright and I didn't know how much we could integrate because a lot of what I storyboarded and shot was quite heightened. I hadn't wanted to shoot the story in a kind of handheld, "archive-y" way. But young people we've shown the film to who haven't lived through this period have been amazed at the images we incorporated, particularly of civil unrest, that are so resonant with what's been happening in the UK this year. So the archival footage gives real momentum and energy to these private events, these private glimpses that we're seeing of Margaret.

The love story aspect of this film will surprise many people.

That is the universality of the story. It's about letting go of a loved one. So at the end of the film, when she is afraid of letting him go, Denis reassures Margaret that she doesn't need to worry, she knows how to be on her own. She realizes from the particular memories which have been ambushing her from her political past that she does have the strength, she has achieved so much in her career whilst feeling completely alone. This is the crucial spine of the story.

Jim Broadbent injects humor into a great performance.

Denis is the character that a lot of people will hold as a touchstone for their journey through the piece. He's the one who's having a kind of ordinary life, and we can all identify with him being in the wings at these enormous events. Jim has such

extraordinary soul, humor, humanity, and a kind of playful, trickster spirit. Denis's humor was notoriously something that used to bring Margaret down to earth at the end of the day, in a good way. When things were completely overwrought, Denis would be there with a gin and a joke to prevent her from buckling under the stress. Jim instinctively knew this and his rapport with Meryl was instantly easy, tender and familiar.

The relationship between Margaret Thatcher and her daughter, Carol, played by Olivia Colman, is equally fascinating.

If this is a King Lear story, then Olivia is the Cordelia of the story. She's the one who is there for her mother. And she plays the role with great humanity and compassion. You feel the tension between mother and daughter, but you also feel the love. What you see is something, again, that we can all identify with.

Was Alexandra Roach, who plays Margaret as a young woman, just out of college when she was cast?

Alex Roach had very recently left Royal Academy of Dramatic Arts. This was almost her first job. When I met her, there was something extraordinarily separate about her, as if she had come from another time. There was a seriousness, a sort of earnestness, about her that seemed entirely correct for the role. And a humor as well, which, to me, bounced off Meryl's own natural humor.

The actors playing young Margaret and Denis are so important to establishing both of them on this journey.

It was terribly important that Alex and Harry charm the audience, that the audience fall in love with young Margaret and young Denis and believe them. Harry Lloyd has wonderful warmth, quirkiness - really something that made you believe that he was Denis Thatcher/Jim Broadbent.

Alex Roach really lays the foundations for the rest of the story in the proposal scene. She warns Denis that she doesn't feel she can be the 1950s wife that perhaps he might expect, and it almost overwhelms her when he says that actually, that's the very reason he is attracted to her, and that he loves her because she isn't going to be that woman. He's a very unusual man in his willingness to accept this very driven wife.

What do you hope audiences will take away from the film?

What I hope is that you don't need to know anything about Margaret Thatcher to be excited about the film. I wanted to make it not just for those of us who lived through it but also as something that speaks to the next generation, who know much less about how England evolved after the Second World War. But in the end, it's a story that goes beyond the political. It's the story of the cost of a great life lived.

Margaret's story is all our stories writ large. We all have to reconcile work and family and deal with loss – loss of loved ones, loss of our own strength.

INTERVIEW WITH ABI MORGAN

Is the fact that Margaret Thatcher's life is so well documented, with vast amounts of material available, a hindrance or help to you in telling this story?

The first thing you have to do is recognize that the film is a work of fiction. Any storytelling, even a biopic, is a work of fiction; we weren't there. When you read the many political biographies of the same time you realize that every one of them mythologizes and has a different take, looking from their own perspective. This film is very much her point of view, so for me it was about trying to get into her head and trying to be true to the character that I was creating. You have to choose carefully, because everyone has an opinion on her, and you are trying to find an authentic take on how she must have been feeling.

Can you outline the structure that you used?

I think what's interesting about Margaret Thatcher is that there is the public and the private and the tension between the two. I got very enamored with the idea of writing something set now, about the shadow of the former leader we knew as the Iron Lady.

I wanted to explore the idea of what it is like to be a king and to lose your power. The idea of a king who now has to make his own breakfast, shine his own crown, was very intriguing to me. Then it opened up wider questions about the notion of power, age, so thematically the film became something richer than simply a biopic.

What are the key themes for you?

I think a key theme is the journey to power and the reconciliation once that power is lost. There is something fascinating about someone who has come from nowhere, who has really achieved the peak in her career, and yet, inevitably is like anyone else; she is mortal and she fades. Her legacy may live on, but she still has to deal with her present, not only her past. The alchemy of the film was the tension between the past and the present.

Was it ever a love story to you?

At the film's heart there is a love story. When I looked at the idea of Denis as a ghost I realized that he is not a literal ghost; to me, he is a manifestation of her memory of her travelling partner, one she never let go of. Although Margaret has lost Denis, that relationship has never died for her.

When I started to research his life, it was obvious he was loyal, dependable and, although very traditional, he was very modern in his role of taking a back seat to her. To me there is something mythical that the relationship was sustained for such a long time, and a curiosity that any marriage, particularly a political marriage, survived. When you research him, there is a very clear image of his constant

presence; as he is quoted as saying, “Always present, never there.” He was independent, and at the same time utterly supportive of her. I was intrigued by that relationship and felt it was a good vehicle through which to view the whole context of her life.

When you were writing the script, did you realize that everyone would have an opinion on this piece of work?

Margaret Thatcher’s Prime Ministerial period was intrinsic to my growing up, so I knew the film would cause a stir. I grew up in the North of England and saw the effects her policies had in the mining industries; I remember at university in 1990 there was dancing in the street when she left power, so I knew her legacy and that she was someone who was hated.

What has been interesting for me has been to adjust, revise and reconsider my opinion of her through the research I’ve done. As a result of working on the film, I can’t help but have incredible respect for her, realizing what an incredibly strong leader she was. Her conviction was astonishing at times. To put her life in context has given me a much more balanced view of her than I had.

I hope it’s a respectful and heartfelt and fair portrayal of her. I think it’s a sensitive issue writing a film about someone who’s still alive. It was always meant to be a dramatic interpretation of her life rather than a biopic. Even the speeches we hear Margaret delivering in the film are paraphrased versions of her original speeches, because the originals are owned by Thatcher herself and can’t be replicated without her approval. So you get the sense of the interpretive quality of this film. It’s not a documentary; it’s a work of fiction.

INTERVIEW WITH MERYL STREEP

What was your initial response when director Phyllida Lloyd approached you to play the role of Margaret Thatcher?

When Phyllida told me she had a film that circles Margaret Thatcher's life and the issues around a woman leader, I was immediately interested. There aren't many women leaders; there aren't many filmmakers who are interested in what it means to be a woman leader.

To think about the barriers that Margaret Thatcher broke through to become the leader of the United Kingdom was to put yourself in the head of a woman in the late 70s, when she really emerged as the leader of her party. It was interesting to follow someone who happened to be a woman solving big world problems, in a way that women were not expected to do in that time.

She entered a boys' club – an upper class world – and grabbed it by the scruff of the neck. Regardless of one's politics, that's a significant achievement.

For me as an actor, just walking into the first day of rehearsal was incredibly daunting because there were all these wonderful British actors and I was the only woman in the room and I sort of had the feeling Margaret Thatcher must have had when she walked into the Conservative Party meetings.

The days that we were shooting in Parliament, or we were re-creating Parliament, were very interesting because how one dominates a room, how one pulls a listening audience in to persuade them of some matter of policy is something that we still struggle with as human beings.

I've watched women directors struggle with trying to be the commander. And women leaders, too. We're not quite comfortable yet with this idea. Margaret Thatcher really did break ground in that she showed a way in which a woman could be a leader; she didn't have a problem with how to lead, and so in a way, men didn't have so much of a problem knowing how to follow. I think when women are uncertain as to how to lead, or they're worried about how they're perceived or they're worried about losing femininity, their leadership skills suffer.

Two themes that emerge are having love and then losing it, and having power and then losing it. Which of those two themes was more important for you?

I think if the film succeeds, it succeeds because certain important, high-pressure moments of her political life are given equal weight with moments in her personal life that also had great reverberation for her as a human being. So we are trying to make a film about a whole human being.

Margaret states that if you take the tough decisions, people will hate you today, but they'll thank you for generations. And that's always the way a leader has to think.

But it's also the way a mother has to think. You have to think, "Yes, this is painful right now. Yes, she hates me now for what I'm restricting her from doing, but she'll thank me in the long run." And I think these are similar concerns. When you have short-term thinking, you have a popular politician, but the long term is where we have to fix our sights.

The film is surprisingly non-political. Do you think people will be surprised by that?

I didn't come into the film with a political agenda about Margaret Thatcher. What we tried to represent as accurately as we were able was why she was detested for her policies and also why many people thought she was great for her political choices.

It interested me less what line she toed and more what was the toll of her political decisions on her as a human being. When you're the leader and the buck stops here, what does it do to you as a human and how much stamina does it take to stay strong?

Every day I wake up and I think, "Thank God I'm not the leader of the free world; I'm not President Obama." Oh, what a job! One thing you really do come away with after playing a character of Shakespearean proportions is an appreciation. I feel very humble and daunted by the prospect of what she really took on her shoulders. It's an enormous, terrifying, devastating position to be consigning people to risk of death, and then to put your head on the pillow at night. People think there is no toll and we do look at public figures as if they're monsters or gods, and you know, the truth is everybody falls in the middle.

Do you think people will come away from the film revising their opinion of her?

I don't know if people will revise their opinion of her policies, but at least you'll have an understanding of the pressures that came to bear and why she seemed in her time to present an answer, and then why that answer was rejected; I think you'll come to see that, at least.

And then after the answer she represents is rejected, you'll see the person who lives on after that for years and years. And just like everybody else, we run through the reel in our heads, remembering the past.

Humanity, we all have a common destination.

At the heart of the film is this love story, with Jim Broadbent beautifully playing Denis, himself a fascinating character. How was it working with Jim?

Jim Broadbent is so deeply funny. As an actor, even in the most serious roles, he brings an antic quality, and a quality of tender humanity that's just very touching.

Denis Thatcher is a character who in the public eye had been characterized as a sort of buffoon. He was lampooned, but he didn't seem to wear it with resentment and that was a really remarkable thing. We knew that Jim would anchor this character in something that had depth and an understanding of Denis's own comic persona; what his sense of humor did to leaven both of their lives; and how important that is in a relationship to have somebody who's willing to bring the fun.

Did you have any time prior to shooting the film with Alexandra Roach?

Alexandra Roach played the younger Margaret Thatcher, and there was a great deal of talk about how to get her beautiful little upturned nose to look like mine. But she was game and she's a lovely, lovely actress. I just think that the relationship that she had with Harry, who plays the young Denis, was really wonderful. And the care they took with trying to make those young people have the flavor of the older ones I thought that was great; really, really good work.

What was the best part of making this picture?

The best part of making the picture was really the opportunity to look at a whole life. Because at this point in my life, you know, you do look back and you think about the whole history.

And then you also realize that what is important is the day, this moment: right here where we are right now. And you could argue that really the only important thing is to be in your life and in the exact moment in which you find yourself, and it's the hardest thing in the world. It's, you know, the Zen of it all, to really live where you are; feel it, be in it.

We all say, when we are young, what we're never going to do. But we all live in the same book; you know, we all begin and end. It's an unusual ambition to aim a whole movie to that moment, the end; usually, you aim at the apogee, you aim up. And we are looking at the distillation of what it means to have a gigantic, big, full life and then to watch it subside. I mean, it's a poem, right?

ABOUT MARGARET THATCHER

Margaret Thatcher was the first female head of government in the West. She was also the longest-serving British Prime Minister of the 20th Century.

Key Dates

1925

Margaret Roberts was born in the town of Grantham, the daughter of a grocer.

1943

Accepted at Oxford University to study Chemistry. President of the Student Conservative Association.

Late 1940s

Works as a research chemist.

1950

Stands for election to Parliament as Conservative candidate for the district of Dartford and loses the election.

1951

Marries successful businessman, Denis Thatcher.

1953

Qualifies as a barrister.

Gives birth to twins, Carol and Mark.

1959

Stands for election to Parliament as Conservative candidate for the district of Finchley and wins, entering the House of Commons.

1970

Appointed Secretary of State for Education and Science by Prime Minister Edward Heath.

1975

Elected leader of the Conservative Party.

1976

The Soviet Union dubs her "The Iron Lady" for her staunch opposition to Communism.

1979

Leads the Conservative Party to victory in Britain's general election and becomes the country's first female prime minister.

Airey Neave, Secretary of State for Northern Ireland and her close friend and advisor, is killed by an Irish republican car bomb.

1980

Pursues a policy of spending cuts, notwithstanding recession and high unemployment.

1981

Riots in the U.K.

Irish Republican Army members commence hunger strike in the Maze Prison in protest of Thatcher's anti-IRA policies.

Trip to White House to meet U.S. President Ronald Reagan.

1982

Falkland Islands crisis leads to war with Argentina in April. The Falklands are back under British control by June.

1983

Wins a landslide in the general election for a second term as prime minister.

1984

Survives assassination attempt when the Brighton Grand Hotel is bombed by Irish Republican Army during the Conservative Party Conference.

Start of the year-long miners' strike against coal pit closures, ending with the defeat of the Miners' Union.

1987

Wins unprecedented third term as prime minister.

1989

Fall of the Berlin Wall.

1990

Her introduction of the "Poll Tax" (a flat-rate per capita tax to fund local services) leads to civil unrest.

Opposition to closer integration with Europe causes divisions within the Conservative Party.

Geoffrey Howe, a former key ally, resigns and precipitates a challenge to her leadership of the Conservative Party.

Resigns as prime minister and leaves 10 Downing Street.

2002

After a series of minor strokes, announces an end to her public speaking engagements.

2003

Death of Denis Thatcher.

2011

Thatcher is now 86 years old.

CAST BIOGRAPHIES

MERYL STREEP (Margaret Thatcher)

For almost 40 years, Meryl Streep has portrayed an astonishing array of characters in a career that has cut its own unique path from the theatre through film and television.

Streep was educated in the New Jersey public school system through high school, graduated cum laude from Vassar College, and received her MFA with honors from Yale University in 1975. She began her professional life on the New York stage, where she quickly established her signature versatility and verve as an actor. Within three years of graduation, she made her Broadway debut, won an Emmy® (for HOLOCAUST) and received her first Oscar® nomination (for THE DEER HUNTER). In 2010, in a record that is unsurpassed, she won her sixteenth Academy Award nomination for her role as Julia Child in Nora Ephron's JULIE AND JULIA.

Streep has pursued her interest in the environment through her work with Mothers and Others, a consumer advocacy group that she co-founded in 1989. M&O worked for ten years to promote sustainable agriculture, establish new pesticide regulations, and increase the availability of organic and sustainably grown local foods. She also lends her efforts to Equality Now, and Women for Women International, organizations that work to support and protect the human rights of women and girls worldwide, and Partners in Health. She is a member of the Vassar College Board of Trustees and the American Academy of Arts and Letters. She has been accorded a Commandeur de L'Ordre des Arts et des Lettres by the French Government, and a Lifetime Achievement Award by the American Film Institute, and this year, The National Medal of Arts by President Obama.

JIM BROADBENT (Denis Thatcher)

Winner of the Academy Award for Best Supporting Actor for IRIS, Jim Broadbent is one of the best known faces in the British acting community, and has appeared in numerous films including PERRIER'S BOUNTY, THE DAMNED UNITED, HARRY POTTER AND THE HALF BLOOD PRINCE, THE YOUNG VICTORIA, INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL, MOULIN ROUGE, RICHARD III and BULLETS OVER BROADWAY.

Broadbent is a regular collaborator with director Mike Leigh, most recently in ANOTHER YEAR, following the stage plays "Goose-pimples" and "Ecstasy"; the films LIFE IS SWEET, TOPSY-TURVY and VERA DRAKE; and the television short A SENSE OF HISTORY, which Broadbent wrote.

His stage work includes the National Theatre's "The Pillowman" and Sam Mendes' acclaimed production of Alan Bennett's "Habeas Corpus." His performance in the title role of the television film production LONGFORD won him a BAFTA.

ALEXANDRA ROACH (Young Margaret Thatcher)

Alexandra Roach was recognised as one of Screen International Stars of Tomorrow in 2011.

As a teenager she appeared in the Welsh language soap opera “Pobol Y Cwym,” then joined the National Youth Theatre of Wales. Since graduating from The Royal Academy of Dramatic Art, she has appeared in television series and films including THE SUSPICIONS OF MR. WHICHER and “Being Human,” and will soon be seen on screen in Ian Softley’s feature film TRAP FOR CINDERELLA.

HARRY LLOYD (Young Denis Thatcher)

Since being spotted by a casting agent at the age of 15 while still at school, Harry Lloyd has worked extensively on stage, on television and in film.

Lloyd recently appeared in the Cary Fukunaga’s lauded film JANE EYRE, and can be seen in HBO’s award-winning fantasy epic “Game of Thrones.”

Since his first television role, as Steerforth in a BBC television production of DAVID COPPERFIELD, appearing alongside Sir Ian McKellar and Daniel Radcliffe, Lloyd has taken roles in many British television series, miniseries and films, including “Doctor Who,” “Robin Hood,” “Holby City” and THE DEVIL’S WHORE.

On stage, he garnered good reviews in the London production of Neil LaBute’s “Bash,” “The Little Dog Laughed,” written by Douglas Carter Beane, and Lyndsay Posner’s production of Arthur Miller’s “A View From the Bridge.”

OLIVIA COLMAN (Carol Thatcher)

Olivia Colman’s career spans stage, screen, radio and television.

She most recently gained praise for her starring role as an abused wife in Paddy Considine’s award-winning feature film debut as director, TYRANNOSAUR, winning the 2011 Sundance Film Festival Special Jury Prize for Best Breakout Performance. She met the director when they were both starring in the comedy hit HOT FUZZ.

Colman is well known to UK audiences for her many appearances in popular comedy series, including “Peep Show,” “Green Wing,” “Black Books” and “Mitchell and Webb.” In 2010 she starred in the comedy drama series “Rev.,” alongside Tom Hollander, and will return for season two.

Other television appearances include “Doctor Who,” “Murder in Suburbia,” “The Office” and “Twenty Twelve,” a satire on the UK Olympic preparations.

FILMMAKER BIOGRAPHIES

PHYLLIDA LLOYD (Director)

In 2008, director Phyllida Lloyd directed her first feature film, MAMMA MIA!, starring Meryl Streep. The film was nominated for many awards, including a Golden Globe, becoming a worldwide hit, and the most successful British film ever released at that time.

Lloyd had directed the play "Mamma Mia!," a huge box office success in London's West End and beyond. Her theatre work includes productions at the Royal Court, the Donmar, the Royal National Theatre and the West End. Her production of "Mary Stuart" transferred from the Donmar to the West End and then to Broadway, where she received a Tony nomination as Best Director in 2009.

Lloyd has also directed opera extensively, winning a Royal Philharmonic Society Award in 2006 and a South Bank Award for her staging of "Peter Grimes."

In 2010 she was made a Commander of the British Empire, an honor bestowed by her Majesty Queen Elizabeth II.

ABI MORGAN (Writer)

Abi Morgan's plays include "Skinned" and "Sleeping Around" (Paines Plough); "Tiny Dynamite" (Traverse); "Tender" (Hampstead); "Splendour," which won a Fringe First at the Edinburgh Festival in 2000; and "Fugee" (National Theatre). Her television films include MY FRAGILE HEART; MURDER; SEX TRAFFIC, the multi award-winning drama for Channel 4; TSUNAMI – THE AFTERMATH; WHITE GIRL; and ROYAL WEDDING. Her acclaimed series "The Hour" aired on BBC 1 and BBC America in 2011, and has been commissioned for a second season.

Her work can currently be seen on cinema screens in SHAME, written by Morgan and Steve McQueen, and directed by award-winning director McQueen. The film was honored at the 2011 Venice Film Festival, winning the FIPRESCI Prize and "CinemAvvenire" Award for Best Film. Her script of Monica Ali's novel BRICK LANE was filmed in 2007, and the production of her script of Sebastian Faulks' BIRDSONG will be shown on BBC television early 2012.

DAMIAN JONES (Producer)

Damian Jones' feature film credits as Producer include Mat Whitecross's unconventional biopic of Ian Dury, SEX&DRUGS&ROCK&ROLL; Nicholas Hytner's THE HISTORY BOYS; Noel Clarke's UK teen hits ADULTHOOD and KIDULTHOOD; Michael Winterbottom's WELCOME TO SARAJEVO; Danny Boyle's MILLIONS; GRIDLOCK'D starring Tupac Shakur; and Greg Araki's SPLENDOR. Other credits include STRAIGHTHEADS, THUNDERPANTS, VERY ANNIE MARY, SOME VOICES, DANCING AT THE BLUE IGUANA and A TEXAS FUNERAL. He received a BAFTA in 1990 for Peter Hewitt's short THE CANDY SHOW.

His next film, the sports drama FAST GIRLS, is currently shooting.

ELLIOT DAVIS (Director of Photography)

Elliot Davis recently won the Best Cinematography Award at SXSW Film Festival for his work on *A YEAR IN MOORING*, directed by Chris Eyre and starring Josh Lucas. He also served as Director of Photography on *TWILIGHT* directed by Catherine Hardwicke, with whom he also collaborated on *THIRTEEN*, *LORDS OF DOGTOWN* and *THE NATIVITY STORY*; and on feature films *LEGALLY BLONDE: RED, WHITE AND BLUE*, Peter Kominsky's *WHITE OLEANDER*, and Jessie Nelson's *I AM SAM*.

His extensive feature film credits include four films for acclaimed director Steven Soderbergh: *OUT OF SIGHT*, *GRAY'S ANATOMY*, *THE UNDERNEATH* and *KING OF THE HILL*. He received an IFP Spirit Award nomination for his work on *THE UNDERNEATH*.

JUSTINE WRIGHT (Editor)

Justine Wright was trained in a commercials editing house and first cut ads, music videos and short films before branching out into editing documentary features and then narrative features.

She has worked with director Kevin Macdonald on a number of features, including Academy Award-winning documentary feature *ONE DAY IN SEPTEMBER*, for which she received the British Independent Film Award for Best Newcomer (Behind the Camera); *TOUCHING THE VOID*; *THE LAST KING OF SCOTLAND*; *STATE OF PLAY*; and *THE EAGLE*. Wright's other feature editorial credits include Daniel Gordon's *THE GAME OF THEIR LIVES*, which was named Best Sports Documentary at the British Television Awards and earned Greerson and British Independent Film Awards nominations; Patrick Harkins' *THE FINAL CURTAIN*, starring Peter O'Toole; and Saul Metzstein's *LATE NIGHT SHOPPING*, which won three BAFTA (Scotland) Awards including Best Feature Film as well as the British Independent Film Award for Best Actress (Kate Ashfield). Additionally, she was Supervising Editor on Louise Osmond and Jerry Rothwell's *DEEP WATER*, which was named Best Documentary at the Rome Film Festival and by the San Diego Film Critics Society, and which was nominated for the British Independent Film Award; and on David Singleton's *IN THE SHADOW OF THE MOON*, which won the Audience Award at the 2007 Sundance Film Festival.

SIMON ELLIOT (Production Designer)

Simon Elliot was nominated in 2006 for a Primetime Emmy and a BAFTA Award for his production design for the television miniseries *BLEAK HOUSE*. In 2005, he was nominated for a BAFTA TV Award for his work on the miniseries *NORTH & SOUTH*, the BBC adaptation of Elizabeth Gaskell's novel.

His feature film credits include *BRICK LANE*, adapted from Monica Ali's novel by Abi Morgan; *BURKE AND HARE*, directed by John Landis; and *NANNY MCPHEE'S BIG BANG* starring Emma Thompson and Colin Firth.

CONSOLATA BOYLE (Costume Designer)

Consolata Boyle's varied film credits include Conor McPherson's *THE ECLIPSE*, Richard Eyre's *THE OTHER MAN*, David McKenzie's *ASYLUM*, Alan Parker's *ANGELA'S*

ASHES, David Mamet's THE WINSLOW BOY and Mike Newell's INTO THE WEST. She has collaborated with Stephen Frears six times, designing costumes for TAMARA DREWE, CHÉRI, THE QUEEN, MARY REILLY, THE VAN and THE SNAPPER.

Her television film credits include Richard Loncraine's THE SPECIAL RELATIONSHIP, Thaddeus O'Sullivan's INTO THE STORM and Andrei Konchalovsky's THE LION IN WINTER, all of which received numerous Emmy and Golden Globe nominations.

Consolata gained Academy Award and BAFTA nominations for her work on THE QUEEN, for which she also won a Costume Designers' Guild Award. She received an Emmy Award and a CDG nomination in 2003 for her work on THE LION IN WINTER, as well as also earning three Irish Film and Television Awards for CHÉRI, THE QUEEN and ANGELA'S ASHES, and a further two nominations for Pat Murphy's NORA and TAMARA DREWE.

MARESE LANGAN (Hair & Make-Up Designer)

Marese Langan's film credits as Hair and/or Make-Up Designer include FISH TANK, IN THE LOOP, CHATROOM, IT'S A WONDERFUL AFTERLIFE, DEAN SPANLEY, THE BOY IN THE STRIPED PYJAMAS, A MIGHTY HEART and ANGEL.

As make-up artist or hair stylist she has worked on KINGDOM OF HEAVEN, TROY, PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL, BLADE II, GLADIATOR, PLUNKETT & MACLEANE, SPICE WORLD, MY SON THE FANATIC, THE FULL MONTY, CAREER GIRLS and HACKERS.

Her work for television includes Peter Kosminsky's miniseries THE PROMISE and 10 MINUTE TALES.

END CREDITS

CAST

In order of appearance

Margaret Thatcher	Meryl Streep
Denis Thatcher	Jim Broadbent
June	Susan Brown
Cleaner	Alice Da Cunha
Susie	Phoebe Waller-Bridge
Alfred Roberts	Iain Glen
Young Margaret Thatcher	Alexandra Roach
Muriel Roberts	Victoria Bewick
Beatrice Roberts	Emma Dewhurst
Carol Thatcher	Olivia Colman
Young Denis Thatcher	Harry Lloyd
Hostess 1949	Sylvestra Le Touzel
Host 1949	Michael Culkin
Female Guest 1949	Stephanie Jacob
Grey Suited Guest 1949	Robert Portal
Male Guest 1949	Richard Dixon
Amanda	Amanda Root
James R	Clifford Rose
William	Michael Cochrane
James T	Jeremy Clyde
Peter	Michael Simkins
Young Carol	Eloise Webb
Young Mark	Alexander Beardsley
Airey Neave	Nicholas Farrell
Edward Heath	John Sessions
Geoffrey Howe	Anthony Head
House of Commons Speaker	Richard Syms
Shadow Minister	David Westhead
Francis Pym	Julian Wadham
Michael Heseltine	Richard E Grant
John Nott	Angus Wright

Gordon Reece	Roger Allam
Michael Foot	Michael Pennington
Cabinet Ministers	John Harding
	Simon Chandler
	Stephen Boxer
	Jasper Jacob
	Rupert Vansittart
	Robin Kermode
	Andrew Havill
	Michael Elwyn
	Peter Pacey
	Jeremy Child
	James Smith
	Hugh Ross
	Chris Campbell
	Paul Bentley
	Martin Wimbush
	Simon Slater
TV Interviewer	David Cann
Voice Coach	Christopher Luscombe
Crawfie	Angela Curran
Doctor	Michael Maloney
Ian Gilmour	Pip Torrens
Jim Prior	Nick Dunning
Admiral Fieldhouse	David Rintoul
Admiral Leach	Nicholas Jones
Naval Attaché	Richard Goulding
Alexander Haig	Matthew Marsh
Kenneth Kaunda	Willie Jonah
Stunt Performers	Will Willoughby
	Alli Ryan

First Assistant Director

Guy Heeley

Post Production Supervisor
Michael Solinger

Prosthetic Make-Up Designer
Mark Coulier

Production Sound Mixer
Danny Hambrook

Production Manager
Sarah Wheale

Production Accountant
Rachel Plöse

Supervising Location Manager
Camilla Stephenson

Script Supervisor
Sue Hills

Music Supervisor
Ian Neil

Special Thanks Michael Hirst

Consultant John Campbell

Production Coordinator	Fiona Garland
Assistant Coordinator	Michael Mann
Production Assistant	Helen Swanwick
Production Runner	Bradley Porter
Producer & Director's Assistant	Adam Razvi

Casting Associate	Robert Sterne
Casting Assistant	Kharmel Cochrane
Dialect Coach	Jill McCullough
Second Assistant Director	Charlie Reed
Third Assistant Director	Chris Foggin
Crowd Assistant Director	Clare Glass
Base Runners	Paul Hayes
	Tristan Battersby
Floor Runners	Andrew Young
	Jessica Corlett
	James Kipping
Stand-Ins	Niki Marwick
	Lorna Sinclair
Location Manager	Richard George
Unit Manager	Bobby Prince
Location Assistant	Rebecca Pearson
Location Assistant Manchester	Billy Pegg
First Assistant Accountant	Marie Dong
Second Assistant Accountant	Victoria Rickham
Cashier / Trainee	Charles Larcombe
PGGB Accounts Trainee	Ewan Taylor
Post Production Accountant	Jane Corden
Supervising Art Director	Bill Crutcher
Art Director	Nick Dent
Standby Art Director	Lisa McDiarmid
Assistant Art Director	James Wakefield
Scenic Designer	Philip Elton

Graphic Artists	Laura Grant
	Heather Pollington
Graphics Researcher	Rebecca Chidgey
Art Department Assistant	Marco Restivo
Art Department Stills Photographer	Stuart Hendry
Set Decorator	Annie Gilhooly
Production Buyer	Marshall Aver
Assistant Buyer	Cathy Featherstone
First Assistant "A" Camera	Simon Tindall
Second Assistants "A" Camera	Henry Landgrebe
	Tom Wilkinson
"B" Camera Operator	Simon Baker
First Assistant "B" Camera	Shaun Cobley
Second Assistants "B" Camera	Thomas Wade
	Iain Mackay
Central Loader	Beisan Elias
Camera Trainee	Alasdair Boyce
Video Assist	Ben Rogers
Gaffer	Mark Clayton
Rigging Gaffer	James Summers
Best Boy	Benny Harper
Electrical Rigger	Scot Gill
Studio Desk Operator	Andy Mountain
Electricians	Enrico Faccio
	Garry Hedges
	Dave Campbell
	Steve Young
	Guy Hammond

Grip	Rupert Lloyd Parry
Grip Trainee	Billy Goddard
Sound Maintenance	Adam Laschinger
Sound Assistants	Nick Gillett
	Nadine Richardson
Choreographer	Kim Brandstrup
Costume Supervisor	Marion Weise
Assistant Costume Designer	Nigel Egerton
Wardrobe Mistress	Sue Casey
Personal Dresser to Ms. Streep	Jenny Hawkins
Crowd Costume Coordinator	Poli Kyriacou
Costume Buyer	Charlotte Wiseman
Costume Trainee	Sally Cram
Costume Researcher	Annie Sulzberger
Wardrobe Assistants	Helen Ingham
	Ashwin Makan
	Gilly Martin
	Martin Chitty
	Sally Crees
Make-Up & Hair Artists	Kay Bilk
	Kate Warwick-Oliver
Hair & Make-Up Artist Crowd Supervisor	Carolyn Cousins
Prosthetic Make-Up Artists	Barrie Gower
	Stephen Murphy
Key Lab Technician	Leon Smikle
Prosthetics Painter	Zoe Marsden
Prosthetics Mould Maker	Mel Coleman
Prosthetics Coordinator	Eva Miller

Prosthetic Make-Up Assistant	Emma Sheffield
Dentures designed by	Chris Lyons at Fangs FX
Property Master	Peter Hallam
Chargehand Property Hand	Kevin Day
Property Hand	Stuart Walpole
Storeman	Jo Vinton
Chargehand Set Dresser	Ian Cooper
Set Dresser	Kim Miles
Props Driver	Peter Coffey
Construction Manager	Dan Crandon
Workshop Supervisor	Tim Powis
Studios Supervisors	Bruce Barnes
	Steve Deane
HOD Painter	Bruce Gallop
Supervising Painter	Ben Lobb
Painters	Dean Hawley
	Phil Hawley
	Clare Holland
	Simon Sheppard
	James Wickison
Standby Carpenter	Peter Steward
Standby Rigger	Roy Carter
Standby Painter	Mary-Pat Sheahan
	Carpenters
Jason Htay	Ben Rai-Green
Mark Wallis	Bob Noble
Zane McGill	Dave Wells
Clint Heyler	Tim Cook
Dan Marsden	Alex Abelman
Richard Mason	Caradok Curtis-Rouse

HOD Plasterer	Jamie Powell
Plasterers	Mark Bewley
	Steve Morris
	Glenn Mees
Stills Photographer	Alex Bailey
Publicity	Premier PR
Unit Publicists	Jonathan Rutter
	Nicki Foster
	Becky Palmer
EPK	The Picture Production Company
	Albert Sharpe
Special Effects Supervisor	Neal Champion
Stunt Coordinators	Julian Spencer
	Tony Lucken
Unit Medic	David Morley
Transport Captain	Dean Moran
Driver to Ms. Streep	Simon Jones
Personal Security	Tony Webb
	Drivers
Mark Dilliway	Chris Popham
David O'Donoghue	Anthony Tobie
Francisco Pinto	Alfie Cain
Gerry Hamshar	Peter Strachan
Dave Harris	William Pidgley
Jack Grintuch	Chris Hammond
John Kemp	Micky Draper
Facility Manager	Colin McDaid
Facility Drivers	Paul Fredrickson
	Billy Sevier

	Heiko Daugau
Technical Vehicle Drivers	Paul McCann
	Steve Francis
	Tom Burton

Second Unit

Director of Photography/Operator	Martin Kenzie
	Hamish Doyne-Ditmas
First Assistant Camera	Iwan Reynolds
	Olly Loncraine
	John Watters
Second Assistant Camera	Tim Morris
	Adam Dorney
Grip	Jim Philpott
Gaffer	Harry Wiggins
Electricians	Chris Mortley
	Dean Holton
	Tom Lee
Rigger	Tony Moore
First Assistant Director	Andrew Young
Sound Recordist	Paul Paragon
Special Effects Technician	Steve Paton

Additional Crew

Location Scout	David Broder
Location Assistant	Ian Pollington
	Phil Lobban
Production Runners	Tullulah Fairfax
	Luke Clare
Art Department Runner	Lauren Briggs-Miller
Costume Dailies	Basil Anastasia
	Daisy Babbington
	Rosie Grant
	Amy Penrose

Electricians	Gary Nolan Neil Munro
Grip	Keith Mead
Make-Up & Hair Dailies	Anita Casali Sally Collins Kirsty McQueen
Chargehand Rigger Rigging Services Manchester	Stephen Cook Farnworth Scaffolding Ltd.
First Assistant Editor	Mark Neale
Second Assistant Editors	Tom Henson-Webb Rob Duffield
VFX Editor	Jens Baylis
Sound Effects Editor and Design Dialogue Editors	Jack Whittaker Jason Canovas Mike Wood Colin Ritchie
Foley Editor and Artist Assistant Sound Editor	John Simpson Kevin Penney Dawn Gough
Music Editor	Bill Bernstein
Additional Music Editors	Tony Lewis James Bellamy
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Re-Recorded at	Twickenham Film Studios
Foley Recorded and Performed by	Feet 'n' Frames
Foley Recordist	Lisa Simpson
ADR Voice Casting	Louis Elman AMPS MPSE

	Abigail Barbier
ADR Recorded at	Goldcrest Post Production
	Sound One
ADR Mixers	Peter Gleaves
	Mark Appleby
	Bobby Johansen
	Brian Gallagher
ADR Recordists	Simon Diggins
	Michael Rivera
Visual Effects by BlueBolt VFX	
VFX Supervisor	Angela Barson
VFX Producer	Lucy Ainsworth-Taylor
VFX Coordinator	Jan Guilfoyle
2d Supervisors	Stuart Bullen
	Henry Badgett
Compositors	Markus Kuha
	Luka Leskovsek
	Fani Vassiadi
	Varun Hadkar
	Simon Rowe
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