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LOVING

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COMPETITION
FESTIVAL DE CANNES

LOVING

WRITTEN AND DIRECTED BY **JEFF NICHOLS**

Preliminary production notes

INTERNATIONAL SALES

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Running Time: 123 minutes

INTERNATIONAL PR

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*A world premiere
at the 2016 Cannes
International Film Festival,
LOVING is the new film
from acclaimed writer/director
Jeff Nichols,
who previously screened
TAKE SHELTER
and MUD at Cannes.*

LOVING celebrates the real-life courage and commitment of an interracial couple, Richard and Mildred Loving (portrayed in the film by Joel Edgerton and Ruth Negga), who fell in love and were married in 1958.

The couple had grown up in Central Point, a small town in Virginia that was more integrated than surrounding areas in the American South. Yet it was the state of Virginia, where they were making their home and starting a family, that first jailed and then banished them. Richard and Mildred relocated with their children to the inner city of Washington, D.C. While relatives made them feel welcome there, the more urban environment did not feel like home to them. Ultimately, the pull of their roots in Virginia would spur Mildred to try to find a way back.

Their civil rights case, Loving v. Virginia, went all the way to the Supreme Court, which in 1967 reaffirmed the very foundation of the right to marry. Richard and Mildred returned home and their love story has become an inspiration to couples ever since.

A FOCUS FEATURES PRESENTATION OF A RAINDOG FILMS/BIG BEACH PRODUCTION IN ASSOCIATION WITH AUGUSTA FILMS & TRI-STATE PICTURES.
JOEL EDGERTON, RUTH NEGGA. LOVING. MARTON CSOKAS, NICK KROLL, TERRI ABNEY, ALANO MILLER, JON BASS, AND MICHAEL SHANNON.

CASTING BY FRANCINE MAISLER, CSA. LOCATION CASTING BY ERICA ARVOLD, CSA, ANNE CHAPMAN, CSA. MUSIC BY DAVID WINGO.

COSTUME DESIGNER, ERIN BENACH. EDITED BY JULIE MONROE. PRODUCTION DESIGNER, CHAD KEITH. DIRECTOR OF PHOTOGRAPHY, ADAM STONE.

EXECUTIVE PRODUCERS, BRIAN KAVANAUGH-JONES, JACK TURNER, JARED IAN GOLDMAN. PRODUCED BY GED DOHERTY, p.g.a., & COLIN FIRTH, p.g.a., NANCY BUIRSKI, p.g.a.

PRODUCED BY SARAH GREEN, p.g.a. PRODUCED BY MARC TURTLETAUB, p.g.a., & PETER SARAF, p.g.a.

WRITTEN AND DIRECTED BY JEFF NICHOLS. A FOCUS FEATURES RELEASE.



BACKGROUND

Timeline for Loving v. Virginia

October 29, 1933

Richard Perry Loving is born in Central Point, VA

July 22, 1939

Mildred Delores Jeter is born in Central Point, VA

June 2, 1958

Expecting a child together and unable to wed in their segregated home state of Virginia, Richard and Mildred are married in Washington, D.C.; they return to their integrated community of Central Point and move into Mildred's family's home

Timeline for Loving v. Virginia

July 11, 1958	Bernard Mahon, Virginia Commonwealth's attorney for Caroline County, obtains arrest warrants for Richard and Mildred Loving
July 12, 1958	At 2:00 AM, Sheriff R. Garnett Brooks and his deputies burst into the sleeping couple's bedroom and arrest them; the Lovings are taken to jail in the town of Bowling Green, where Richard spends one night behind bars before being released on \$1,000 bail
July 13-17, 1958	Sheriff Brooks refuses to let Richard bail out Mildred, and she spends five nights in jail before being released on \$1,000 bail
October 1958	The Lovings are indicted for violating Virginia's Racial Integrity Act
January 1959	<p>The Lovings are advised to plead guilty, and after doing so are sentenced by Judge Leon Bazile to one year in jail; their sentences are suspended on the provision that they leave "Caroline County and the state of Virginia at once and do not return together or at the same time to said county and state for a period of twenty-five years"</p> <p>The Lovings move to Washington, D.C., where they live with Mildred's cousin Alex Byrd and his wife Laura</p>
1963	<p>Mildred writes to United States Attorney General Robert F. Kennedy, asking if he can aid her and Richard; Kennedy replies that he himself cannot help but has referred their case to the Washington chapter of the American Civil Liberties Union (ACLU)</p> <p>In June, the Lovings' case is assigned to ACLU attorney Bernard Cohen; a few months later, Philip Hirschkop, a civil rights lawyer, joins the case and both attorneys work pro bono</p> <p>In November, the two lawyers file a motion with Judge Bazile to vacate the Lovings' conviction and set aside the sentence</p>
1964	The Lovings and their three children move back to Virginia, living in secrecy in a farmhouse in King & Queen County
January 22, 1965	Judge Bazile denies the motion and defends Virginia's anti-miscegenation (i.e., anti-interracial unions) laws in his ruling: "Almighty God created the races white, black, yellow, Malay and red, and he placed them on separate continents. And but for the interference with his [arrangement] there would be no cause for such marriages. The fact that he separated the races shows that he did not intend for the races to mix."
March 7, 1966	The Virginia Supreme Court upholds the Lovings' conviction, but rules that the provision to leave the state for 25 years was excessive and remands the case back to state circuit court for re-sentencing
March 18, 1966	<u>Life</u> Magazine issue includes (without byline) the article "The Crime of Being Married," accompanied by its photographer Grey Villet's black-and-white photos of the Lovings in and around their home in King & Queen County; the article cites the ruling earlier in the month and notes that "Loving vs. Virginia may well become the next big landmark in civil rights"

Timeline for Loving v. Virginia

March 1966	Loving v. Virginia is appealed to the U.S. Supreme Court
April 9, 1967	The Supreme Court hears oral arguments in Loving v. Virginia, including Bernard Cohen's: "The Lovings have the right to go to sleep at night knowing that if should they not wake in the morning, their children would have the right to inherit from them. They have the right to be secure in knowing that, if they go to sleep and do not wake in the morning, that one of them, a survivor of them, has the right to Social Security benefits."
June 12, 1967	The Supreme Court issues its unanimous decision striking down all anti-miscegenation laws as unconstitutional and in violation of the Fourteenth Amendment's guarantee of equality, and Chief Justice Earl Warren writes the opinion on behalf of the Court: "Under our Constitution, the freedom to marry, or not marry, a person of another race resides with the individual, and cannot be infringed by the State."
every June 12	Loving Day, an annual remembrance of the Supreme Court's ruling



“Why didn’t I know about this before?”

This is a common refrain heard when discovering human rights breakthroughs from decades past – and the love story of Richard and Mildred Loving has paved the way for many more since.

Richard and Mildred's history is now told anew by acclaimed writer/director Jeff Nichols in *LOVING*. “I was struck by the simplicity of their beautiful love story,” says the filmmaker.

Richard, who was white, and Mildred, who was African-American and Native-American, were an ordinary couple from Central Point, Virginia. They decided to marry and start a family. Yet, at that time in Virginia, what they did was against the law and they were arrested soon after getting married.

As the plaintiffs in *Loving v. Virginia*, they were catalysts for the Supreme Court decision that abolished anti-miscegenation laws – or, laws against interracial marriage – in the United States. In establishing marriage as a fundamental right, *Loving v. Virginia* is still frequently cited in court cases today, including in challenges to gay marriage bans.

But the Lovings were not activists; they merely reasonably expected that their fully legal marriage in Washington D.C. would suffice for them to live peacefully in their hometown of Central Point. Initially, they made no appeal after they were arrested for violating Virginia's anti-miscegenation laws, and agreed to a plea bargain that effectively banished them from their home state.

When the Lovings finally sought legal aid in 1963, their sole aim was to be able to get back to – and live in their – home. It was only in 1965, at the urging of their attorneys Bernard Cohen and Philip Hirschkop, that the couple agreed to go public with their story and talk to the press. After the Supreme Court handed down its decision in their favor in June 1967, the Lovings went back to their everyday lives and to raising their three children in Central Point, and rarely gave interviews.

In 2008, the surviving member of the couple, Mildred, passed away. Reading about Mildred, documentary filmmaker Nancy Buirski was moved by the Lovings' unshakable devotion to one another – and by the contemporary relevance of their case. Buirski decided to make a documentary feature about Richard and Mildred Loving. Her research led her to former ABC News producer Hope Ryden, who had spent hours filming the Lovings at home in 1965 and 1967. That footage and other archival resources, including luminous photos by *Life* Magazine photographer Grey Villet, were utilized by Buirski in writing, producing, and directing *THE LOVING STORY*. The documentary played at festivals in 2011 before being shown on

HBO on Valentine's Day, 2012. It won a Peabody Award and an Emmy Award, among other honors, and captivated audiences and critics alike with its depiction of a committed and courageous couple who, above all else, were very much in love.

One of those captivated viewers was Academy Award-winning actor Colin Firth, who was already aware of the documentary; Buirski had been in contact with Firth regarding a feature version of the story after learning from Firth's wife Livia of

This was a landmark legal case, but first and foremost at its heart it was a beautiful love story.

his interest in American politics and social history. By 2009, Buirski and Firth were brainstorming a narrative structure and began working on a screenplay.

In January 2011, Firth called Buirski to tell her that he was teaming with Ged Doherty to launch a production company, Raindog Films and that as a first project, he had brought up to Doherty a narrative feature version of *THE LOVING STORY*. Buirski remembers, "Colin had just won the Golden Globe Award for *The King's Speech* but I was the one who was overjoyed!" Buirski remembers.

Doherty remarks, "Colin was very taken with the simplicity of the story, with how this ordinary couple made a huge difference in the lives of other couples.

"After watching the documentary, I became obsessed. I literally did not sleep for 48 hours because I was looking at everything I could find online. Yes, this was a landmark legal case, but first and foremost at its heart it was a beautiful love story. Colin and I felt more people worldwide should know about the Lovings, and we were determined to tell their story as a dramatic feature based in part on Nancy's documentary."

The next step was to find a writer and director. When the three producers saw Jeff Nichols' *MUD*

at a specially arranged screening in 2012, they sensed that the filmmaker's cinematic sensibility and intuitive depictions of Southern men and women would be ideal for the film they wanted to make.

Doherty adds, "We also watched *TAKE SHELTER*. With Jeff's work the tension and drama are rich and often are in what is not said; he conveys so much with just a look to the camera or a shot of a landscape. We felt that would suit Richard and Mildred Loving, and the character of people that they were."

Having already made three feature films, Nichols had not considered writing or directing a film that wasn't a product of his own imagination. Still, he agreed to consider the project – and its story, which intrigued him.

Nichols watched the documentary and noted the import and continuing positive impact of *Loving v. Virginia*. But he was most drawn to Richard and Mildred's quiet determination to live and love as they chose.

"The love between two people was what impacted me emotionally," Nichols affirms. "Out of that grows the other importance of the story, which is the Supreme Court decision. I believe that any time we can be reminded of the elegance and the simple beauty of love, it's a good thing."

The tenor of life in the Lovings' rural hometown, Central Point, further resonated powerfully with Nichols. A remote agricultural community tucked into the hills of Virginia's Caroline County, Central Point was a racially mixed town of sharecroppers and laborers. Poverty was the common denominator; African-Americans, whites, and Native-Americans had mixed freely for generations. Residents would help one another without hesitation.

Learning about the upbringing that had forged both Richard and Mildred's strengths and values

reminded Nichols of what his father had told him about his own small-town upbringing. He reflects, "How their community was revealed in Nancy's documentary was meaningful to me, because it echoed what I had heard from my father, who grew up in Altheimer, Arkansas. My dad said, 'We all needed one another to get by.'"

Nichols envisioned a feature that followed Richard and Mildred Loving as they weathered the uncertainty of the years 1958 to 1967, rather than one that recorded their march into the history books. He remarks, "There's no doubt that the court case could fill a whole film in itself. But I didn't want it to overtake the love story, which is what I wanted to make – especially having not made one before, although MUD dealt with unrequited love – rather than a legal tale."

Honing in on his character-driven approach to the material, he then met with the producers, who Nichols found "were wonderfully supportive of how I wanted to tell the story."

Although Doherty, Buirski and Firth wanted to sign Nichols as a writer/director, he preferred to exercise caution and initially committed only to writing the screenplay. Academy Award-nominated producer Sarah Green, who had become a key collaborator of Nichols on his projects, realized that "Jeff had never adapted someone else's material, and it was a tough nut for him to crack."

Nichols admits, "It took me a couple of months. Finally I came to terms with how these were real people yet were also going to be characters in my movie, so I needed to take ownership while trying to write in their voices."

Green recalls, "I remember him calling me one day to say, 'You know, I think I've got it, but it's really intimate. I don't know if it's what anyone's going to want, but this is what I want to tell.' I said, 'That's your job. Tell it the way you see it.'" She praises the understanding and patience shown by her fellow

producers as Nichols found his footing. "It was wonderful working with Ged, Nancy, and Colin as producers because they truly trusted his process – and once Jeff got a handle on it, it was clear that he was ready to direct the movie."

Nichols sought to convey "tension in the film, yet keep it very quiet; firebombs aren't exploding, things aren't burning. They're in a maelstrom, yet they're also in a small region going about their everyday lives. LOVING does not give the depiction of the South that audiences might expect"

Unusually for the movie business, Nichols' first draft of the screenplay ended up being, for all intents and purposes, the only draft. Doherty recalls, "It was absolutely beautiful. You could envisage every scene, including the pauses."

"I think from the first draft to the second draft to the shooting draft, we might have changed three words, two commas, and a typo."

Green realized that Nichols had absorbed the Lovings' viewpoint: namely, that they hadn't set out to change history. She offers, "Their thinking

How do we live our lives where we need to be, where we belong?

was, 'How do we live our lives where we need to be, where we belong?' In many films I've done, characters are trying to find where they belong. Here, it was two people who knew where they belong. What Jeff explores with LOVING is not their having to find it, but their yearning to get back to it because they've been wrenched away."

Nichols adds, "They weren't martyrs, and didn't want to be. They weren't symbols, and didn't want to be. They were two people in love who wanted to be with each other and their family."

While Nichols and Green would make another movie, MIDNIGHT SPECIAL, first, they got an

unexpectedly early jump on LOVING casting in the fall of 2013 during a business trip to Los Angeles. Although they weren't ready to start reading actors, casting agent Francine Maisler urged them to meet with Ruth Negga, a London-based actress who would be in town.

Negga had been deeply affected by THE LOVING STORY. She explains, "I thought the documentary was brilliant and I couldn't believe I hadn't heard of Richard and Mildred before. I was completely fascinated, not only because Loving v. Virginia was a landmark civil rights case, but also because theirs is the most beautiful love story. Their story just stayed with me. All Mildred wanted was to be able to be married to the man she loved. Not every hero has a loud voice."

"Jeff's script tells the story of two people in love, not two activists – even though they did change the course of American legal history. I feel that all of his films are about everyday people."

Once she had gotten the script pages, the actress holed up in her L.A. hotel room for three days to prepare, trying to channel Mildred as best she could. She reports, "I watched the documentary over and over again and worked on those scenes from the script like I had never worked on anything before. I felt such an affinity with Mildred and I couldn't imagine not playing the part."

Nichols reminds, "We've worked with Francine Maisler on several movies now, so we took her advice to meet with this actress whom we didn't know."

"In walks Ruth Negga and she's smaller and more compact than Mildred Loving, who was nicknamed 'stringbean.' I thought, 'Well...' But then Ruth started on a scene, and it was extraordinary; she was able to manifest everything that we knew about Mildred from the documentary footage. This was in no way an imitation; for Sarah and me it was like, 'This is Mildred.'"

“By the time we made the movie two years later, Ruth had become Mildred even more so; she had absorbed Mildred's nature and would give it back to the camera.”

It was not long after cameras rolled on MIDNIGHT SPECIAL that Nichols sensed that he had found his Richard Loving. In collaborating for the first time with award-winning Australian actor/filmmaker Joel Edgerton, a strong working relationship had developed straight away. Then, one day on the set, Nichols noticed something: “Joel is pretty tall and we'd given him a kind of buzzcut for MIDNIGHT SPECIAL. I thought, ‘He kind of looks like Richard Loving...’”

When Nichols discussed the potential new project with Edgerton, the actor remembers being struck by “what it would be like for you to be told that because you married the person that you loved you now had to go to prison, or you had to be exiled and live away from everybody that you knew?”

“Jeff does not try to draw attention to his filmmaking. With LOVING, he takes a very subtle approach to the drama of the Lovings’ situation, but within that subtlety is something urgent that speaks to everyone.”

Nichols realized that Edgerton could handle Richard's Southern accent – and something more. The writer/director remarks, “Joel has an amazing facility with accents, which involves specific vocal mechanics.

“But what's really interesting about Joel as an actor is that he can access the emotions which play out on his face; this was crucial for LOVING because Richard says very little but has deep reserves of feeling. Joel was able to manifest that in the countenance, the way Richard carried himself. His intelligence and talent made him the

actor to portray a man who is very much of his time and place.”

Edgerton would ultimately research his portrayal of Richard by watching him as much as if not more than listening to him; Richard was rarely captured speaking. “He was clearly quite shy of being in front of the camera,” Edgerton observes. “One

His intelligence and talent made him the actor to portray a man who is very much of his time and place.

of the challenges I faced in playing him was that Richard could easily come across as someone who isn't very intelligent, and I believe he in fact was.

“Who was he? He was a bricklayer, a very physical guy, and not so much a cerebral person. I think what was an adjustment for him in dealing with the situation they found themselves in was trying to wrap his head around legal arguments and ways of doing things that his instinct was telling him were wrong.”

While lead casting for LOVING coalesced, Marc Turtletaub and Peter Saraf, Academy Award-nominated producers who run the production and financing company Big Beach, heard that Nichols was developing a new movie. Already admirers of his work, they read his LOVING script and sought to help make sure the movie got made.

Turtletaub states, “Jeff has a unique ability among contemporary filmmakers to combine an incredible visual style of storytelling with deeply emotionally engaging characters.”

Saraf adds, “When we thought about the importance of the story and its relevance today we knew we had to be a part of making this film. But first and foremost, we were deeply moved by

the romance that endured through such adversity.”

That adversity reaches a turning point for the Lovings in 1963. Four years into their forced relocation in Washington, D.C., the family of five is short on space and money, and desperately missing their families back in Central Point. Mildred takes action, writing a letter to Attorney General Robert F. Kennedy and asking for his help. Negga muses, “Over the course of time, Mildred discovers that she does have a steel thread in her. She might be innocent, but she's not naïve.

“She becomes more confident in her own opinion and realizes that it's up to her to take control of the situation – and to not be intimidated by authority.”

To that end, one of the more difficult roles to cast was that of Sheriff R. Garnett Brooks, who arrests the Lovings in the middle of the night in their home. Nichols didn't see Brooks as the bad guy of the story or even as a nemesis to the couple, noting that the lawman's beliefs about race and marriage were commonplace. “I see Sheriff Brooks as being part of the equation,” Nichols remarks. “Having grown up in Arkansas, I have family members that are racists. It's not something I'm proud of, but I understand how these attitudes are perpetuated, and that everyone sets, or has set, their own point of view.

“Brooks was quoted as saying ‘a robin's a robin, a sparrow is a sparrow,’ and he believed that. It was important that Brooks not be played as the slack-jacked and mean Southern sheriff stereotype.”

For the role, Joel Edgerton suggested Marton Csokas, a versatile actor whose authoritative physicality and height matched up with those of the real-life Brooks. After meeting Csokas, Nichols was intrigued by his perspective on the part. He remembers, “Marton saw Sheriff Brooks as seeing himself as an adult dealing with wayward children.

They were born and raised in a part of the South that didn't necessarily see the lines between color, and his stance was, God put those lines there."

Taking the part, Csokas pored over published records and spoke to family members. He comments, "From the home perspective, here was a husband and father who was a hardworking, loyal, strict human being who loved his family and animals, and was a stickler for the law. The statements Sheriff Brooks makes are indicative of the status quo and what people believed. That was the law at the time. So he was doing his job to the nth degree, which is important to quantify."

Throughout the casting process, Nichols kept front-of-mind the physical characteristics of the real people portrayed in the film. Watching television one night, he caught Kroll Show, the satire created by and starring Nick Kroll, and noted Kroll's resemblance to the Lovings' ACLU attorney Bernard Cohen. Nichols notes, "I went online and watched more of Nick, and began to envision him as a good fit for Bernie."

Kroll was not only familiar with the Lovings' story but also with Nichols' work. He says, "I'd seen TAKE SHELTER and MUD, and thought they were phenomenal movies. They are quite different from one another and yet you can still feel the larger hand at work; Jeff has a very special touch that he brings to his films."

"It was exciting to get the call that I was being considered for LOVING, because of this filmmaker and this subject matter – which is still so relevant to us all."

A promising younger actor, Jon Bass, was cast to play alongside Kroll as Phil Hirschkop, the attorney who teamed with Cohen to see the Lovings' case through to victory. Bass remarks, "When I researched the case, I realized just how much the Lovings were private people; they didn't

want to be a huge news sensation. But they were part of a time where so much was happening for civil rights."

"There is such a veracity to Jeff's movies. He has an incredible team and can concentrate on what's important to him, which is the performances and the feeling of the story. Nick and I both have improv experience, but Jeff would have us find the moments in the silences."

Once MIDNIGHT SPECIAL was completed and pre-production on LOVING began, location casting agents Erica Arvold and Anne Chapman were engaged to help bring the filmmakers actors to portray the Lovings' family members, friends, and neighbors. For these roles, the filmmakers felt that well-known actors would be distracting.

They were part of a time where so much was happening for civil rights.

Nichols explains, "I was trying to get our depiction of the people and places and times as close to reality as possible – based on our research –and so I wanted the audience to believe in it as quickly as possible. We were building a community, one specific to the diverse racial make-up of Central Point. For the population mix we felt we needed all-but-unknown faces."

"We ended up with some of the most talented actors I've ever seen. The community and the families forged themselves in front of me."

Nichols' own community of creative colleagues that has convened from film to film reunited for the new project. In addition to producer Sarah Green and casting agent Francine Maisler, his returning core collaborators for LOVING include director of photography Adam Stone, production designer Chad Keith, costume designer Erin Benach, composer David Wingo, editor Julie Monroe, and executive producer Brian Kavanaugh-Jones; as

well as, in smaller roles, a company of actors that includes Bill Camp, David Jensen, and Michael Shannon. "I hope we will always be making movies together, because they can be honest with me about the work," says Nichols of this filmmaking collective.

LOVING began production in the fall of 2015. In a further emphasis on authenticity in recounting the Lovings' story, the movie was made on location in Virginia.

To Nichols, the Virginia countryside that he and Stone were lensing in widescreen was a revelation: the landscape itself could convey emotional importance in ways words could not. He reveals, "So much of the story resides in Mildred and in her defining relationships to home and to this place. She was very much of the earth."

"When the family was forced to move to D.C., I feel it was a meaningful shift in her life, and a painful one. They had support there from friends and relatives, but, imagine having to go to a place full of asphalt and car horns when you've never been around those things on a daily basis or been that close to the city. Once I visited Virginia and saw how beautiful it was, it made sense that she wouldn't want to leave. Bowling Green and Central Point are fundamental building blocks – so to speak – in how and why Richard and Mildred's lives progressed as they did, and how everything followed from their being born and raised there."

Filming in the actual locations where events occurred contributed to the realism of LOVING; the cast and crew experienced daily epiphanies while following in the Lovings' footsteps. Production designer Keith was relieved to find that many of the public locations in Bowling Green were still intact and could be shown on-screen. He admits, "I wasn't expecting the courthouse to still be in operation, but it is, and the jail where Mildred and Richard were locked up is still there as well."

"It was extraordinary to find ourselves setting up to film on the very same streets you see in photos and footage of the Lovings. I hope we captured a lot of moments between Joel and Ruth that Richard and Mildred lived."

The Lovings' surviving child, Peggy Loving, was a consultant to the production. She visited the set and was struck by how thoroughly the actors had channeled her parents – in character and in costume.

To effect the latter, Benach drew on any and all visual records of the Lovings while also incorporating imagery and styles of the period. In costuming Joel Edgerton, she studied Richard Loving's body language as well as his clothing. She observes, "Richard had a way of slouching, with one hip forward and his back rounded. With Joel emulating that stance, I had to pay particular attention to the pants, because Richard wore his pants very high.

"We tried different measurements and, after that first fitting, we knew which ones worked and which ones definitely did not. After that, we had an almost scientific formula worked out: Joel would do the stance in the fitting and he and I would decide together if the pants looked and felt right before running it by Jeff."

I hope we captured a lot of moments between Joel and Ruth that Richard and Mildred lived.

For Ruth Negga, Benach constructed a wardrobe that re-created Mildred Loving's own while also conveying Mildred's progression from single to married to matriarch. One challenging component was crafting differently sized and shaped baby bumps that Negga would wear through Mildred's pregnancies. Here, too, the costume designer went beyond the surface; she wanted "the bellies to also reflect how Mildred felt. For example, she is overwhelmed when she's pregnant and walking the supermarket aisles in her first days in D.C., so that outfit was made to feel like she's exploding out of it and is weighted down."

That scene is without dialogue, as are many of the ones between Edgerton and Negga, which was staying true to the film's subjects. The two actors found their footing as an on-screen couple whose love story began before the events depicted in *LOVING*, says Negga, because "Jeff's script is infused with Richard and Mildred's energy. I feel that made it possible for Joel and I to just slip into being them. It was like second nature."

Edgerton concurs, saying, "You never know if chemistry is going to happen, but Ruth and I quickly became very comfortable together on-set. Jeff's script is so beautifully written. This is a story that gets into your heart and touches deep wells of feeling. It was so special for us to be able to express layers of emotion without words."



ABOUT THE CAST

JOEL EDGERTON (Richard)

Joel Edgerton last starred for *LOVING* writer/director Jeff Nichols and with Michael Shannon in the acclaimed *MIDNIGHT SPECIAL*, which world-premiered at the 2016 Berlin International Film Festival.

He directed, wrote, produced, and starred in the psychological thriller *THE GIFT*, also starring Jason Bateman and Rebecca Hall. The independent feature was one of the critical and commercial sleeper hits of 2015, earning Mr. Edgerton a Directors Guild of America Award nomination for First-Time Feature Film Director.

As actor, he was honored for his performance as Tom Buchanan in *THE GREAT GATSBY*, Baz Luhrmann's smash 2013 movie version of F. Scott Fitzgerald's classic novel; Mr. Edgerton won Australian Film Institute

(AFI) and Film Critics Circle of Australia (FCCA) Awards, and was nominated for an Australian Film Critics Association Award.

Among the films that he has starred in are Scott Cooper's *BLACK MASS*, opposite Johnny Depp, for which Mr. Edgerton was honored with a Virtuoso Award from the Santa Barbara International Film Festival; Kathryn Bigelow's *ZERO DARK THIRTY*; Peter Hedges' *THE ODD LIFE OF TIMOTHY GREEN*; and Julian Jarrold's *KINKY BOOTS*.

Born in Blacktown, New South Wales, Australia, Mr. Edgerton attended the Nepean Drama School in western Sydney. He went on to appear in various stage productions, most notably with the Sydney Theatre Company in *Blackrock*, *Third World Blues*, and *Love for Love*; the Bell Shakespeare, where he appeared in *Henry IV* and *Henry V*; and the Melbourne Theatre Company, in a production of *The Pillowman*.

In 2009, he returned to the stage to star as Stanley Kowalski, alongside Cate Blanchett as Blanche DuBois, in the Sydney Theatre Company's acclaimed production of *A Streetcar Named Desire*. Later that year, the Company performed the play in the U.S. at the Kennedy Center in Washington, DC, and the Brooklyn Academy of Music (BAM).

He won the FCCA Award for Best Actor for his performance in Kieran Darcy-Smith's mystery drama *WISH YOU WERE HERE*; and won FCCA and AFI Awards for Best Supporting Actor for his performance in David Michôd's crime drama *ANIMAL KINGDOM*. Australian television viewers saw Mr. Edgerton starring as Will in the long-running series *THE SECRET LIFE OF US*, for which he was an AFI Award nominee.

Among his other films are Matthew Saville's *FELONY*, which Mr. Edgerton also scripted and produced; Ridley Scott's *EXODUS: GODS AND KINGS*; Anton Corbijn's *LIFE*; Gavin O'Connor's

JANE GOT A GUN; and *THE SQUARE*, directed by his brother Nash Edgerton. His brother is directing him anew in an upcoming feature filming in Chicago and Mexico.

RUTH NEGGA (Mildred)

Ruth Negga was born in Ethiopia and raised in Ireland. Her body of work spans award-winning theatre productions, big-screen dramas, independent films, and innovative television series.

Ms. Negga (pronounced "ney-gah") won the Irish Film & Television Academy (IFTA) Award for Best Actress for her portrayal of legendary singer Shirley Bassey in the telefilm *SHIRLEY*, directed by Colin Teague.

She starred on the acclaimed series *MISFITS* and *LOVE/HATE*; and in the miniseries *COUP* (a.k.a. *SECRET STATE*), directed by Ed Fraiman, with Gabriel Byrne, and *FIVE DAUGHTERS*, directed by Philippa Lowthorpe. She joined the Marvel Universe as Raina on the hit show *AGENTS OF S.H.I.E.L.D.*, for which she received an IFTA Award nomination. Currently, Ms. Negga stars in the lead female role of Tulip O'Hare on AMC's West Texas-set series *PREACHER*, the long-awaited adaptation of the graphic novel, opposite Dominic Cooper in the title role.

Her extensive theatre credits include *Lolita*, which was her stage debut, with Corn Exchange Theatre Company at Dublin's Abbey Theatre; *Duck*, with Out of Joint at London's Royal Court Theatre, for which she received an Olivier Award (the U.K.'s Tony Awards equivalent) nomination; *Playboy of the Western World*, at The Old Vic; *Hamlet*, at the National Theatre; *Phaedre*, also at the National Theatre, for which was honored with the Ian Charleson Award, given annually to young classical stage actors in Britain; *Oedipus Loves You*, at the Peter Pan Theatre; *Lay Me Down Softly*, *The Crucible*, *The Bacchae*, and *Burial at Thebes*, all

at the Abbey Theatre; and, at the Project Theatre, *Titus Andronicus*, for which she received the Irish Times Award for Best Actress.

She was named a Shooting Star at the 2006 Berlin International Film Festival. Moviegoers have seen Ms. Negga in, among other films, Marc Forster's *WORLD WAR Z*; David Weaver's *THE SAMARITAN*, alongside Samuel L. Jackson; Neil Jordan's *BREAKFAST ON PLUTO*, for which she received an IFTA Award nomination; Richie Adams' *UNA VIDA* (a.k.a. *OF MIND AND MUSIC*); Stephen Bradley's *NOBLE*; John Ridley's *JIMI: ALL IS BY MY SIDE*, opposite André Benjamin as Jimi Hendrix; Duncan Jones' *WARCRAFT*; and, in the title role, Scott Graham's *IONA*.

MARTON CSOKAS

(Sheriff Brooks)

Marton Csokas has an established career in both film and theatre. His notable features have included Paul Greengrass' *THE BOURNE SUPREMACY*, opposite Matt Damon; David Mackenzie's *ASYLUM*, with Natasha Richardson and Ian McKellen; Antoine Fuqua's *THE EQUALIZER*, opposite Denzel Washington; Peter Jackson's *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* and Best Picture Academy Award winner *THE LORD OF THE RINGS: THE RETURN OF THE KING*; and, also for Focus Features release, John Madden's hit thriller *THE DEBT*, alongside Jessica Chastain and Sam Worthington.

Mr. Csokas' (pronounced "choh-kahsh") performance in Richard Roxburgh's *ROMULUS, MY FATHER*, with Eric Bana and Franka Potente, earned him the Australian Film Institute (AFI) Award and the Film Critics Circle of Australia Award. His performance in Tony Krawitz's *DEAD EUROPE* brought him Australian Film Critics Association and AFI Award nominations.

His other film work includes playing Alice's father in Tim Burton's blockbuster ALICE IN WONDERLAND; Christine Jeffs' RAIN; Darren Aronofsky's NOAH; Marc Webb's THE AMAZING SPIDER-MAN 2; Ridley Scott's KINGDOM OF HEAVEN; Julie Bertucelli's THE TREE, with Charlotte Gainsbourg; Yann Samuell's L'ÂGE DE RAISON (AGE OF REASON), with Sophie Marceau; Timur Bekmambetov's ABRAHAM LINCOLN: VAMPIRE HUNTER; Shirley Barrett's SOUTH SOLITARY, with Miranda Otto; Jim Sheridan's DREAM HOUSE, with Daniel Craig, Rachel Weisz, and Naomi Watts; Frank Miller and Robert Rodriguez's SIN CITY: A DAME TO KILL FOR; Jordan Roberts' upcoming BURN YOUR MAPS, with Vera Farmiga and Jacob Tremblay; Eric Howell's soon-to-be-released VOICE FROM THE STONE, with Emilia Clarke; and Alexandros Avranas' just-wrapped TRUE CRIMES, with Ms. Gainsbourg and Jim Carrey.

Onstage, he played Orsino opposite Rebecca Hall in Sir Peter Hall's staging of Twelfth Night at the National Theatre in London; starred in Who's Afraid of Virginia Woolf?, at the Belvoir St. Theatre, which garnered Mr. Csokas a Sydney Theatre Awards nomination for Best Actor in 2007; starred in Arcadia, Julius Caesar, and Angels in America, all with the Auckland Theatre Co.; starred in Antony and Cleopatra, for Theatre for a New Audience, in NYC; and starred in the award-winning staging of Lillian Hellman's The Little Foxes, at New York Theatre Workshop.

His television credits include a lead role on the AMC series INTO THE BADLANDS, which returns for Season 2 in 2017.

NICK KROLL (Bernie Cohen)

Nick Kroll is an actor, writer, producer, and stand-up comedian.

He created and starred in the critically acclaimed series KROLL SHOW, which aired for three

seasons on Comedy Central; and concurrently starred as Ruxin on the hit FX series THE LEAGUE, which aired for seven seasons. He is currently writing, producing, and starring in Netflix's upcoming animated series BIG MOUTH.

In 2013, Mr. Kroll was honored with the Breakout Star of the Year Award at the Just For Laughs Comedy Festival in Montreal; and was named one of Variety's "10 Comics to Watch." He recently completed a multi-city run of Oh, Hello, which he co-created, co-wrote, and co-starred in alongside John Mulaney. The rave-reviewed show is set to premiere on Broadway in the fall of 2016.

He has memorably guest-starred on such shows as New Girl, Parks and Recreation, Community, and Childrens Hospital; and provided the voice of Stu on HBO's animated series The Life & Times of Tim.

Mr. Kroll produced and starred in the independently made feature comedy ADULT BEGINNERS, with Rose Byrne and Bobby Cannavale, directed by Ross Katz. Among his other films as actor are John Hamburg's I LOVE YOU, MAN; Shawn Levy's DATE NIGHT; Nicholas Stoller's GET HIM TO THE GREEK; Jay Roach's DINNER FOR SCHMUCKS; Terrence Malick's KNIGHT OF CUPS; Jeff Baena's JOSHY; and Sophie Goodhart's MY BLIND BROTHER.

TERRI ABNEY (Garnet)

Terri Abney, cast as Mildred's sister in LOVING, was recently seen on-screen in John Hillcoat's TRIPLE 9 and Peter Billingsley's TERM LIFE.

A native of Washington, D.C., she studied acting at Clark Atlanta University. Her professional acting roots are in stage work, having worked in theater on the East Coast. Ms. Abney's film debut came with her starring in Ryan Richmond's feature MONEY MATTERS, playing the title role

of Monique "Money" Matters, alongside Aunjunue Ellis. She reteamed with the director on his telefilm LYFE'S JOURNEY and, most recently, the feature CHASING WATERFALLS.

She appears in the premiere episode of Oprah Winfrey's new television drama GREENLEAF, directed by Clement Virgo, and will recur on the first season, which debuts on OWN in the summer of 2016.

Ms. Abney's other television credits include, most recently, a guest-starring arc on GAME OF SILENCE.

ALANO MILLER (Raymond)

Alano Miller was born in Orlando, Florida, the son of an architect and an educator who greatly influenced his development and artistic direction.

By the time he graduated high school, he had amassed a score of honors including receiving the Key to the City of Orlando and being named a six-time Martin Luther King, Jr. Oratorical Winner. He also holds three national titles in Oratory: Elks of the World, NAACP, and Modern Woodsman of America. Out of 8,500 students nationwide, he won the National Foundation for the Advancement of the Arts Award. Mr. Miller also received the Presidential Scholar Award from President Clinton.

He was most recently seen co-starring as Cato on Misha Green and Joe Pokaski's acclaimed WGN America television series UNDERGROUND, opposite Christopher Meloni, Jurnee Smollett-Bell, Aldis Hodge, Jessica De Gouw and Jussie Smollett in the Underground Railroad-themed drama.

Television audiences also know Mr. Miller for his memorable guest-starring arc(s) as twins Roman and Aaron Zazo on the popular series JANE THE

VIRGIN. He has also guested on such hit shows as PERSON OF INTEREST, NCIS, DAMAGES, and ROYAL PAINS.

His stage credits include Nathan Louis Jackson's Broke-ology at New York's Lincoln Center, and productions of Fences and Native Son. He has starred in several plays by award-winning playwright Tarell Alvin McCraney, among them Marcus, or The Secret of Sweet; The Brothers Size; In the Red; and Brown Water.

Mr. Miller's film credits include WISH YOU WELL, directed by Darnell Martin and adapted by David Baldacci from his book, starring alongside Ellen Burstyn, Mackenzie Foy, Josh Lucas, and Ned Bellamy.

JON BASS (Phil Hirschkop)

Jon Bass began his professional career on Broadway in the original Tony Award-winning production of The Book of Mormon.

He has notably guest-starred on such television shows as GIRLS, HOUSE OF LIES, and THE NEWSROOM; and starred in the Comedy Central series BIG TIME IN HOLLYWOOD, FL., from Ben Stiller's production company.

Mr. Bass is currently at work on a new movie, Seth Gordon's BAYWATCH, with Dwayne Johnson and Zac Efron.

CHRISTOPHER MANN (Theoliver)

Christopher Mann, cast as Mildred's and Garnet's father in LOVING, is best known for his role as Councilman Tony Gray on the classic HBO drama series THE WIRE.

He made his television debut on an episode of HOMICIDE: LIFE ON THE STREET. His many guest appearances since have included ones on LAW & ORDER: SVU, LAW & ORDER: CRIMINAL INTENT, HEROES, and BLUE BLOODS. He produced and starred in the series THE UNDERGROUND KINGS; and recurs on HOUSE OF CARDS as the Secretary of Energy.

Mr. Mann's feature credits include three films for writer/director Tony Gilroy: MICHAEL CLAYTON, DUPLICITY, and THE BOURNE LEGACY.

He will be a producer on Tigre Hill's film AMERICAN ZEALOT, in which he will star as real-life civil rights activist Cecil B. Moore.

SHARON BLACKWOOD (Lola)

Sharon Blackwood, cast as Richard's mother in LOVING, was raised in the small town of Greensboro, Georgia. This upbringing served her well in her first television guest roles, on I'LL FLY AWAY and IN THE HEAT OF THE NIGHT. She has since appeared on shows including THE OFFICE, HALT AND CATCH FIRE, and most recently GAME OF SILENCE.

Ms. Blackwood was fortunate to act with Sidney Poitier in the telefilm THE SIMPLE LIFE OF NOAH DEARBORN, directed by Gregg Champion; with Kenneth Branagh in the Emmy Award-winning telefilm WARM SPRINGS, directed by Joseph Sargent; and with Ellen Burstyn in the telefilm FLASH, directed by Simon Wincer.

Her feature films include Robert Zemeckis' FLIGHT and Boaz Yakin's REMEMBER THE TITANS, both starring Denzel Washington; Ross Katz's THE CHOICE; Gregory Jacobs' MAGIC MIKE XXL; Andy Tennant's SWEET HOME ALABAMA; and Terence Davies' THE NEON BIBLE.

She received Bachelor and Master of Music degrees from West Georgia College, where she studied voice with Metropolitan Opera Soprano Inge Manski-Lundeen; Ms. Blackwood continued her studies with Ms. Manski-Lundeen for many years after. Her favorite operatic roles include Dorabella in Così Fan Tutte and Mother in Amahl and the Night Visitors. She continues as a soloist for Oratorio in Atlanta.

Ms. Blackwood is Vice President of the League of Women Voters of Georgia.

WINTER LEE HOLLAND (Musiel)

Winter Lee Holland makes her feature debut in LOVING as Mildred's and Garnet's mother.

Ms. Holland attended Arizona State University of Fine Arts. She moved to New York and has starred in such stage productions as One Never Knows, Tambourines to Glory, Tellin Man, and Black Wall Street.

MICHAEL SHANNON (Grey Villet)

Michael Shannon is an Academy Award and Golden Globe nominee.

LOVING is his fifth collaboration with writer/director Jeff Nichols, following SHOTGUN STORIES; TAKE SHELTER, for which Mr. Shannon received an Independent Spirit Award nomination for Best Actor; MUD; and MIDNIGHT SPECIAL.

He was Academy Award-nominated for his turn in REVOLUTIONARY ROAD, directed by Sam Mendes and starring Leonardo DiCaprio, Kate Winslet and Kathy Bates. For his performance in

Ramin Bahrani's 99 HOMES, starring opposite Andrew Garfield, he was nominated for Golden Globe, Screen Actors Guild, Critics' Choice, Gotham Independent Film, and Spirit Awards.

Mr. Shannon recently completed lensing on Werner Herzog's SALT AND FIRE, alongside Gael García Bernal and Veronica Ferres; Seth Hendrickson's POTTERSVILLE, opposite Adam Scott; and, also for release by Focus Features, Tom Ford's NOCTURNAL ANIMALS, opposite Jake Gyllenhaal and Amy Adams.

Upcoming, he will be seen in two films that made their world premiere at the 2016 Sundance Film Festival: Joshua Marston's COMPLETE UNKNOWN, with Rachel Weisz, and writer/director Matthew M. Ross' Frank & Lola, in which he played the lead opposite Imogen Poots. Additionally, Bart Freundlich's WOLVES, in which Mr. Shannon stars opposite Carla Gugino, recently world-premiered at the 2016 Tribeca Film Festival.

Among his many other film credits are Liza Johnson's ELVIS & NIXON, in which he portrayed music icon Elvis Presley, and Return; Jonathan Levine's THE NIGHT BEFORE; Peter Sollett's FREEHELD; John McNaughton's THE HARVEST; Jake Paltrow's YOUNG ONES; Zack Snyder's MAN OF STEEL and BATMAN V SUPERMAN: DAWN OF JUSTICE; Ariel Vromen's THE ICEMAN; David Koepp's PREMIUM RUSH; Marc Forster's MACHINE GUN PREACHER; Floria Sigismondi's THE RUNAWAYS; Werner Herzog's MY SON, MY SON, WHAT HAVE YE DONE and BAD LIEUTENANT: PORT OF CALL NEW ORLEANS; Sidney Lumet's BEFORE THE DEVIL KNOWS YOU'RE DEAD; Oliver Stone's WORLD TRADE CENTER; William Friedkin's BUG; Curtis Hanson's 8 MILE and LUCKY YOU; Michael Bay's BAD BOYS II and PEARL HARBOR; Cameron

Crowe's VANILLA SKY; John Waters' CECIL B. DEMENTED; Noah Buschel's THE MISSING PERSON; and Shana Feste's THE GREATEST.

Mr. Shannon's television credits include all five seasons of the HBO series BOARDWALK EMPIRE, for which he twice shared with his fellow actors from the show the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series.

He maintains a strong connection to theater, treading the boards around the world. In April 2016, he returns to Broadway to costar with Jessica Lange, Gabriel Byrne, and John Gallagher, Jr. in Long Day's Journey into Night. Produced by the Roundabout Theatre Company and directed by Jonathan Kent, the play is the revival of Eugene O'Neill's landmark 1956 drama. He was last on Broadway in 2012, opposite Paul Rudd, Ed Asner, and Kate Arrington in Grace; Mr. Shannon earned a nomination for a 2013 Distinguished Performance Drama League Award.

In 2010, he headlined Craig Wright's off-Broadway play Mistakes Were Made, directed by Dexter Bullard, at the Barrow Street Theatre; the play had received its world premiere at A Red Orchid Theatre in Chicago in 2009, with the same cast and director. The off-Broadway staging brought Mr. Shannon accolades including an Outstanding Lead Actor Lucille Lortel Award nomination, an Outstanding Actor in a Play Drama Desk Award nomination, an Outstanding Solo Performance Outer Critics Circle Award nomination, and a Distinguished Performance Drama League Award nomination.

His additional theater credits include Pilgrim's Progress, at A Red Orchid Theater; Uncle Vanya, at Soho Rep Theatre; Our Town, at Barrow Street Theatre; Lady, at Rattlestick Theatre; The Metal

Children, at the Vineyard Theatre; The Little Flower of East Orange, at the Public Theater; The Pillowman, at Steppenwolf Theatre; Bug, at Barrow Street, Red Orchid, and the Gate Theatre; Man from Nebraska, at Steppenwolf; Mr. Kolpert, at Red Orchid; Killer Joe, at the Soho Playhouse, Next Lab Theatre, and Vaudeville Theatre; The Idiot, at Lookingglass Theatre; The Killer, at Red Orchid; and Woyzeck, at the Gate.

Mr. Shannon grew up in Lexington, Kentucky and began his professional stage career in Chicago, Illinois.



ABOUT THE FILMMAKERS

JEFF NICHOLS (Director/writer)

Jeff Nichols previously wrote and directed the internationally acclaimed features SHOTGUN STORIES, TAKE SHELTER, MUD, and MIDNIGHT SPECIAL.

SHOTGUN STORIES earned an Independent Spirit Award nomination; the Grand Jury Prize at the Seattle and Austin Film Festivals; and the International Jury Prize at the 2007 Venice International Film Festival.

Following a 2011 Sundance Film Festival premiere, TAKE SHELTER took multiple honors at the Cannes International Film Festival, including the Critics Week Grand Prize; it was later nominated for five Independent Spirit Awards.

Mr. Nichols was again a Spirit Award nominee for his direction of the 2013 release MUD, which world-premiered at the Cannes International Film Festival and became one of the highest-grossing independent films of the year. The cast of MUD shared the Spirits' Robert Altman Award.

In February 2016, MIDNIGHT SPECIAL world-premiered at the Berlin International Film Festival.

Born and raised in Little Rock, Arkansas, Mr. Nichols is a graduate of the North Carolina School of the Arts' School of Filmmaking. He currently resides in Austin, Texas.

GED DOHERTY, p.g.a. (Producer)

Ged Doherty is a founding partner of Raindog Films. He established the London-based film production company alongside Academy Award winner Colin Firth in 2012.

Loving is the company's second feature to reach audiences. Raindog's debut feature, director Gavin Hood's EYE IN THE SKY, starring Helen Mirren, Aaron Paul, Barkhad Abdi, and Alan Rickman, world-premiered at the 2015 Toronto International Film Festival. It was then theatrically released in the spring of 2016 to critical acclaim and commercial success, making the U.S. box office Top 10 via distributor Bleecker Street Media.

Mr. Doherty is also Chairman of the BPI, one of the U.K. music industry's leading trade bodies, responsible for over 85% of the recorded music sold or consumed across the country. Under his watch, the BPI represents over 300 independent labels as well as industry heavyweights Sony, Warner, and Universal Music; and owns and organizes The Brit Awards, The Classic Brits, and The Mercury Music Prize.

He became Chairman of the BPI after garnering a wealth of music industry experience, having previously served as Chairman and CEO of the influential Sony Music UK. He joined the latter label in 2006, after having played an integral role in its merger with BMG two years prior, working with artists such as Dido, Kings of Leon, Calvin Harris, Beyoncé, Kasabian, and Foo Fighters; and was instrumental in launching the joint enterprise between Sony and Simon Cowell's Syco Entertainment – an ambitious venture focused on the production and distribution of music, television, film, and digital content on a global level.

Prior to arriving at Sony, Mr. Doherty spent several years at BMG; was Managing Director at Columbia Records in London, working with its roster of legendary stars; and was Head of International Marketing at Epic Records in New York, overseeing campaigns for Michael Jackson and other top artists. His career in the music industry began in artist management, with his acts selling 20 million records worldwide under his stewardship.

COLIN FIRTH, p.g.a. (Producer)

Colin Firth is a founding partner of Raindog Films. He established the London-based film production outfit alongside music industry leader Ged Doherty in 2012.

LOVING is the company's second feature to reach audiences. Raindog's debut feature, director Gavin Hood's EYE IN THE SKY, starring Helen Mirren, Aaron Paul, Barkhad Abdi, and Alan Rickman, world-premiered at the 2015 Toronto International Film Festival. It was then theatrically released in the spring of 2016 to critical acclaim and commercial success, making the U.S. box office Top 10 via distributor Bleecker Street Media.

An Academy Award-winning veteran of film, television, and theatre, with an impressive body of work spanning over three decades, Mr. Firth is one of the British cinema's most respected figures.

For his performance as King George VI ("Bertie") in Tom Hooper's THE KING'S SPEECH, he won the Academy Award, Golden Globe Award, Screen Actors Guild Award, BAFTA Award, British Independent Film Award, and Critics' Choice Awards for Best Actor, among other honors. He also shared with his fellow actors from the ensemble the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. Prior to THE KING'S SPEECH, Mr. Firth starred in two other Best Picture Academy Award winners, Anthony Minghella's THE ENGLISH PATIENT and John Madden's SHAKESPEARE IN LOVE. For the latter, he shared with his fellow actors from the ensemble the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture.

A classically trained actor, Mr. Firth made his London theatre debut in Stuart Burge's West End staging of Julian Mitchell's play Another Country, starring as Bennett. He was then chosen to play the character Judd in the 1984 film version directed by Marek Kaniévska, starring opposite Rupert Everett as Bennett.

On the small screen, his breakout role came with the 1995 BBC miniseries PRIDE AND PREJUDICE, in which he starred as Mr. Darcy. The performance earned him a BAFTA Award nomination as well as the National Television Award for Most Popular Actor. Among his other notable telefilm, teleplay, and miniseries credits are Frank Pierson's CONSPIRACY, for which he received an Emmy Award nomination; and Richard Eyre's TUMBLEDOWN, for which he won the Royal Television Award for Best Actor and was also a BAFTA Award nominee.

Mr. Firth's ongoing collaboration with Working Title Films has included starring roles in Richard Curtis' record-breaking LOVE ACTUALLY; three BRIDGET JONES films with Renée Zellweger, alternately directed by Sharon Maguire and Beeban Kidron; and Tomas Alfredson's BAFTA-winning TINKER, TAILOR, SOLDIER, SPY, also a Focus Features release.

Among his many other movies are Milos Forman's VALMONT, opposite Annette Bening, in which he played the title role; Peter Webber's GIRL WITH A PEARL EARRING; Martin Donovan's APARTMENT ZERO; Pat O'Connor's A MONTH IN THE COUNTRY and CIRCLE OF FRIENDS; Atom Egoyan's WHERE THE TRUTH LIES and DEVIL'S KNOT; Anand Tucker's AND WHEN DID YOU LAST SEE YOUR FATHER?; Helen Hunt's THEN SHE FOUND ME; Michael Winterbottom's GENOVA; Jonathan Teplitzky's THE RAILWAY MAN; Woody Allen's MAGIC IN THE MOONLIGHT; Matthew Vaughn's smash KINGSMAN: THE SECRET SERVICE; David Evans' cult favorite FEVER PITCH; and Phyllida Lloyd's worldwide phenomenon MAMMA MIA!, the highest-grossing movie of all time in the U.K.

Mr. Firth starred in Tom Ford's A SINGLE MAN, based on Christopher Isherwood's novel, and was honored with the Best Actor prize at the 2009 Venice International Film Festival. His performance also earned him BAFTA and London Critics Circle Film Awards; and Academy Award, Golden Globe Award, and Screen Actors Guild Award nominations, among other accolades.

NANCY BUIRSKI, p.g.a. (Producer)

Nancy Buirski wrote, directed, and produced the Peabody and Emmy Award-winning documentary feature THE LOVING STORY, about Loving subjects Richard and Mildred Loving, which was shown on HBO for Valentine's Day of 2012. Other accolades for the film and filmmaker

included winning the WGA Documentary Screenplay Award; being selected for Sundance's Film Forward and the U.S. State Department's American Film Showcase; and being screened at The White House.

Through her production company Augusta Films, Ms. Buirski directed and produced by Sidney Lumet, a documentary feature which world-premiered at the 2015 Cannes International Film Festival and will be broadcast on PBS' "American Masters" showcase series in the fall of 2016. "American Masters" previously aired Afternoon of a Faun: Tanaquil Le Clercq, the documentary feature that she wrote, directed, and produced, which world-premiered at the 2013 New York Film Festival and screened at the 2014 Berlin International Film Festival prior to its theatrical release in the U.S. by Kino Lorber. She is developing a narrative feature film version of the latter, entitled Tanny.

Ms. Buirski's next projects as director are the narrative feature ENDANGERED, a live-action/animated film based on Eliot Schrefer's award-winning YA novel of the same name; and THE RAPE OF RECY TAYLOR, a documentary tracking the origins of the civil rights movement.

Her recent producing projects include the documentary features ALTHEA, directed by Rex Miller; and, as consulting producer, the Emmy Award-nominated PRIVATE VIOLENCE, directed by Cynthia Hill.

Ms. Buirski founded and was the Director of the Full Frame Documentary Film Festival for 10 years. Prior to her work in film, she was the Foreign Picture Editor at The New York Times, garnering the newspaper its first Pulitzer Prize in photography. Her photo book Earth Angels: Migrant Children in America was published by Pomegranate Press. Prints from the collection were exhibited at the Smithsonian and traveled throughout the U.S.

SARAH GREEN, p.g.a. (Producer)

Sarah Green previously collaborated with Jeff Nichols as producer of MIDNIGHT SPECIAL and MUD, and as executive producer of TAKE SHELTER.

Ms. Green was an Academy Award nominee as producer of Terrence Malick's Best Picture Oscar nominee THE TREE OF LIFE, starring Brad Pitt, Jessica Chastain, and Sean Penn, which won the Palme d'Or at the 2011 Cannes International Film Festival. Also for Mr. Malick, she has produced THE NEW WORLD, starring Colin Farrell and Christian Bale, for which cinematographer Emmanuel Lubezki was an Oscar nominee; TO THE WONDER, starring Ben Affleck, Olga Kurylenko, Rachel McAdams, and Javier Bardem; KNIGHT OF CUPS, starring Mr. Bale, Cate Blanchett, and Natalie Portman; the upcoming WEIGHTLESS, starring Ryan Gosling, Rooney Mara, Michael Fassbender, Ms. Blanchett, and Ms. Portman; and the upcoming IMAX documentary VOYAGE OF TIME.

Among the other films that Ms. Green has produced are the Academy Award-winning FRIDA, directed by Julie Taymor and starring Salma Hayek and Alfred Molina, DIRTY DANCING: HAVANA NIGHTS, starring Diego Luna and Romola Garai; writer/director David Mamet's acclaimed STATE AND MAIN, the National Board of Review Award-winning ensemble cast of which included Alec Baldwin, Philip Seymour Hoffman, Sarah Jessica Parker, and Julia Stiles; and Karyn Kusama's Girlfight. The latter feature won the Prix de la Jeunesse at the Cannes International Film Festival; shared the Grand Jury Prize and won the Best Director prize at the Sundance Film Festival; and marked the breakthrough role for then-newcomer Michelle Rodriguez.

Ms. Green's other films as producer for Mr. Mamet were THE WINSLOW BOY, THE SPANISH PRISONER, OLEANNA, and AMERICAN

BUFFALO; the latter was written by Mr. Mamet and directed by Michael Corrente.

For writer/director John Sayles, she produced THE SECRET OF ROAN INISH, nominated for three Independent Spirit Awards; PASSION FISH, nominated for two Academy Awards, two Golden Globe Awards, and two Independent Spirit Awards (winning one); and CITY OF HOPE, which won the Grand Prix at the Tokyo International Film Festival and the Critics' Award at the Edinburgh International Film Festival.

Ms. Green produced the Emmy Award-winning "American Playhouse" telefilm Andre's Mother, written by Terrence McNally and directed by Deborah Reinisch. Andre's Mother was cited as the Best Television Movie of 1990 by the National Board of Review.

MARC TURTLETAUB, p.g.a. (Producer)

Marc Turtletaub founded Big Beach in August 2004 with Peter Saraf to produce and finance independent feature films. The company's production of Jonathan Dayton and Valerie Faris' LITTLE MISS SUNSHINE won Academy Awards for Best Supporting Actor (Alan Arkin) and Best Original Screenplay (Michael Arndt); Mr. Turtletaub was an Academy Award and Golden Globe Award nominee with the movie's Best Picture nominations, and he shared the Producers Guild of America Awards' top prize and the Independent Spirit Award for Best Feature, among many other honors he and the film earned.

Among the other Big Beach movies that Mr. Turtletaub has produced are Liev Schreiber's EVERYTHING IS ILLUMINATED, starring Elijah Wood; Ramin Bahrani's CHOP SHOP, which world-premiered at the 2007 Cannes International Film Festival and for which the filmmaker was honored with the Independent Spirit Award for Someone

to Watch; Laurie Collyer's SHERRYBABY, starring Golden Globe Award-nominated Maggie Gyllenhaal; SUNSHINE CLEANING, directed by Christine Jeffs and starring Amy Adams, Emily Blunt, and Alan Arkin; IS ANYBODY THERE?, directed by John Crowley and starring Michael Caine; Philip Seymour Hoffman's JACK GOES BOATING, in which Mr. Hoffman starred opposite Amy Ryan and John Ortiz; Sam Mendes' AWAY WE GO, also a Focus Features release, starring John Krasinski and Maya Rudolph; Jeffrey Blitz's documentary LUCKY; Jesse Peretz's OUR IDIOT BROTHER, starring Paul Rudd; Colin Trevorrow's breakout film SAFETY NOT GUARANTEED; Jordan Vogt-Roberts' THE KINGS OF SUMMER; Max Landis' ME HIM HER; and Gaby Dellal's THREE GENERATIONS, starring Elle Fanning, Susan Sarandon, and Naomi Watts.

Venturing into stage work, the company produced the hit off-Broadway show Sleepwalk with Me, written by and starring Mike Birbiglia and directed by Seth Barrish, which won the 2009 Lucille Lortel Award for Outstanding Solo Show. On Broadway, Mr. Turtletaub has produced John Steinbeck's Of Mice and Men, directed by Anna D. Shapiro, which earned Chris O'Dowd a Tony Award nomination and which also starred James Franco and Leighton Meester; and A.R. Gurney's Sylvia, directed by Daniel Sullivan and starring Matthew Broderick and Annaleigh Ashford.

Among Mr. Turtletaub's other films as producer are Joachim Trier's LOUDER THAN BOMBS, starring Gabriel Byrne, Devin Druid, Jesse Eisenberg, and Isabelle Huppert, which world-premiered at the 2015 Cannes International Film Festival. Prior to founding Big Beach, he created Deep River Productions in 2000 with David Friendly.

PETER SARAF, p.g.a. (Producer)

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independent feature films. The company's production of Jonathan Dayton and Valerie Faris' LITTLE MISS SUNSHINE won Academy Awards for Best Supporting Actor (Alan Arkin) and Best Original Screenplay (Michael Arndt). Mr. Saraf was an Academy Award and Golden Globe Award nominee with the movie's Best Picture nominations, and he shared the Producers Guild of America Awards' top prize and the Independent Spirit Award for Best Feature, among many other honors he and the film earned.

Among the other Big Beach movies produced by Mr. Saraf are Liev Schreiber's EVERYTHING IS ILLUMINATED, starring Elijah Wood; SUNSHINE CLEANING, directed by Christine Jeffs and starring Amy Adams, Emily Blunt, and Alan Arkin; IS ANYBODY THERE?, directed by John Crowley and starring Michael Caine; Philip Seymour Hoffman's JACK GOES BOATING, in which Mr. Hoffman starred opposite Amy Ryan and John Ortiz; Sam Mendes' AWAY WE GO, ALSO a Focus Features release, starring John Krasinski and Maya Rudolph; Jeffrey Blitz's documentary LUCKY; Jesse Peretz's OUR IDIOT BROTHER, starring Paul Rudd; Colin Trevorrow's breakout directorial debut SAFETY NOT GUARANTEED; Jordan Vogt-Roberts' THE KINGS OF SUMMER; Max Landis' ME HIM HER; and Gaby Dellal's THREE GENERATIONS, starring Elle Fanning, Susan Sarandon, and Naomi Watts.

Venturing into stage work, the company produced the hit off-Broadway show Sleepwalk with Me, written by and starring Mike Birbiglia and directed by Seth Barrish, which won the 2009 Lucille Lortel Award for Outstanding Solo Show. On Broadway, Mr. Saraf has produced John Steinbeck's Of Mice and Men, directed by Anna D. Shapiro, which earned Chris O'Dowd a Tony Award nomination and which also starred James Franco and Leighton Meester; and A.R. Gurney's Sylvia, directed by Daniel Sullivan and starring Matthew Broderick and Annaleigh Ashford.

Prior to founding Big Beach, Mr. Saraf was an independent producer and longtime partner with director Jonathan Demme and producer Edward Saxon at the production company Clinica Estetico. Some of his credits from that period include Victor Nunez's award-winning *ULEE'S GOLD*; Mr. Demme's *THE TRUTH ABOUT CHARLIE*; Spike Jonze's award-winning *ADAPTATION*; Mr. Demme's *THE AGRONOMIST*, which won the Gotham Independent Film Award for Best Documentary; and Angus Gibson and Jo Menell's Academy Award-nominated documentary *MANDELA: SON OF AFRICA, FATHER OF A NATION*. He produced a number of notable music-performance films as well, including Mr. Demme's *THE COMPLEX SESSIONS*, with Neil Young and Crazy Horse, and *STOREFRONT HITCHCOCK*, with Robyn Hitchcock. Mr. Saraf also joined David Byrne to remix and remaster the 15th-anniversary rerelease of Mr. Demme's Talking Heads concert film *STOP MAKING SENSE*.

ADAM STONE (Director of photography)

Adam Stone has been the cinematographer on each of Jeff Nichols' previous films: *SHOTGUN STORIES*, *TAKE SHELTER*, *MUD*, and *MIDNIGHT SPECIAL*.

His other feature cinematography credits include director Craig Zobel's *COMPLIANCE* and *GREAT WORLD OF SOUND*, as well as the director's short film *PILLS*, on which Mr. Stone was also a producer.

He has also shot documentaries including Margaret Brown's *THE GREAT INVISIBLE*, which won the Grand Jury Award at the 2014 SXSW Film Festival and aired on PBS in its "Independent Lens" showcase; and Vadim Jean's *IN THE LAND OF THE FREE...*, narrated by Samuel L. Jackson.

CHAD KEITH (Production designer)

Chad Keith was production designer on Jeff Nichols' *MIDNIGHT SPECIAL* and *TAKE SHELTER*.

Mr. Keith has also shared a creative partnership with director Ramin Bahrani, as production designer on the feature *GOODBYE SOLO*, which won the FIPRESCI Prize at Venice International Film Festival; the short *PLASTIC BAG*, which featured the voice of Werner Herzog; and the feature *AT ANY PRICE*, which world-premiered at the Toronto International Film Festival.

His other features as production designer include Sean Durkin's *MARTHA MARCY MAY MARLENE*, which screened at the Cannes and Toronto International Film Festivals and won the Best Director prize at the Sundance Film Festival; John Carney's *BEGIN AGAIN*, starring Mark Ruffalo and Keira Knightley; David Zellner's *KUMIKO, THE TREASURE HUNTER*, starring Rinko Kikuchi; Saar Klein's *AFTER THE FALL*, which world-premiered at the Berlin International Film Festival; Andrew Dosunmu's *RESTLESS CITY*; Andrew MacLean's *ON THE ICE*; Frank Hall Green's *WILDLIKE*; Brant Sersen's *SPLINTERHEADS*, which screened at SXSW; and Angus MacLachlan's *GOODBYE TO ALL THAT*, which won the Best Actor (Paul Schneider) award at the Tribeca Film Festival.

JULIE MONROE (Editor)

Julie Monroe marks her third collaboration with Jeff Nichols on *LOVING*, following *MUD* and *MIDNIGHT SPECIAL*.

She came up through the editing ranks as an assistant editor on several features, including Curtis Hanson's *THE RIVER WILD*; and Oliver Stone's *WALL STREET*, *BORN ON THE FOURTH OF JULY*, and *THE DOORS*. She was associate editor on Mr. Stone's *JFK*, working with

Joe Hutshing and Pietro Scalia, who won Oscars as the film's editors.

Ms. Monroe's work with the latter director continued as editor on *WORLD TRADE CENTER*, *W.*, and *WALL STREET: MONEY NEVER SLEEPS*. For director Mark Mylod, she edited the features *WHAT'S YOUR NUMBER?* and *THE BIG WHITE*, as well as the pilot episodes of the television series *ONCE UPON A TIME* and *MINORITY REPORT*. For director Irwin Winkler, she edited the features *AT FIRST SIGHT*, *LIFE AS A HOUSE*, and *DE-LOVELY*, for which she received an American Cinema Editors (ACE) "Eddie" Award nomination.

Ms. Monroe's other features as editor include Diane Keaton's *HANGING UP*; Roland Emmerich's *THE PATRIOT*; Martin Brest's *GIGLI*; Andrew Levitas' *LULLABY*; Dan Fogelman's *DANNY COLLINS*; and Adrian Lyne's *LOLITA*, which followed her work with the director as additional editor on *Indecent Proposal*.

ERIN BENACH (Costume designer)

Erin Benach previously teamed with *LOVING* director Jeff Nichols on *MIDNIGHT SPECIAL*.

She earned a 2012 Costume Designers Guild Award nomination for her work on director Nicolas Winding Refn's provocative crime drama *DRIVE*. She reteamed with Mr. Refn on the thriller *THE NEON DEMON*, which like *LOVING* made its world premiere at the 2016 Cannes International Film Festival.

Ms. Benach also shares a creative collaboration with director Derek Cianfrance, beginning with the widely acclaimed *BLUE VALENTINE* and continuing with the drama *THE PLACE BEYOND THE PINES* and most recently *THE LIGHT BETWEEN OCEANS*, starring Michael Fassbender, Alicia Vikander, and Rachel Weisz, which is due out in the fall of 2016.

Her other costume design credits include Ryan Gosling's directorial debut, LOST RIVER; Andrew Niccol's THE HOST, starring Saoirse Ronan; Brad Furman's THE LINCOLN LAWYER, starring Matthew McConaughey; John Erick Dowdle's DEVIL, from a story by M. Night Shyamalan; Mark Ruffalo's directorial debut, SYMPATHY FOR DELICIOUS, which won the Special Jury Prize at the Sundance Film Festival; the comedy COLD SOULS, starring Paul Giamatti and written and directed by Sophie Barthes; Lori Petty's THE POKER HOUSE, starring Jennifer Lawrence; the independent feature SUGAR, directed by Anna Boden and Ryan Fleck, which was named an American Film Institute (AFI) Movie of the Year; Jenna Ricker's BEN'S PLAN; and Ryan Fleck's HALF NELSON, starring Mr. Gosling.

Among the other features that he has scored are Margaret Brown's award-winning documentary THE GREAT INVISIBLE; Todd Rohal's THE GUATEMALAN HANDSHAKE, which won Best Film at the Slamdance Film Festival; Jared Hess' cult favorite GENTLEMEN BRONCOS; and Craig Zobel's acclaimed GREAT WORLD OF SOUND.

DAVID WINGO (Composer)

David Wingo was nominated for the World Soundtrack Academy's Discovery of the Year Award for his original score to Jeff Nichols' TAKE SHELTER. Mr. Wingo has since scored the director's MUD, MIDNIGHT SPECIAL, and now LOVING.

He got his start writing music for films after sending his childhood friend David Gordon Green some of the ambient drone music that he had been working on at home; later, he was surprised to receive a copy of Mr. Green's student film with one of the tracks included. He then composed original music for the director's next student film. When Mr. Green made the feature GEORGE WASHINGTON, he called on Mr. Wingo to compose the score, which he did in collaboration with Michael Linnen, and the movie went on to critical success and awards. Since then, Mr. Wingo has scored eight more features for Mr. Green, including MANGLEHORN, on which he collaborated with EXPLOSIONS IN THE SKY, and OUR BRAND IS CRISIS.

CAST

(in order of appearance)

Mildred **RUTH NEGGA**
Richard **JOEL EDGERTON**
Virgil **WILL DALTON**
Drag Race Driver **DEAN MUMFORD**
Garnet **TERRI ABNEY**
Raymond **ALANO MILLER**
Percy **CHRIS R. GREENE**
Shotgun Shack Musician #1 **BENJAMIN BOOKER**
Shotgun Shack Musician #2 **JUSTIN ROBINSON**
Shotgun Shack Musician #3 **DENNIS WILLIAMS**
Bricklayer **KEITH TYREE**
Lola **SHARON BLACKWOOD**
Pregnant Girl **REBECCA TURNER**
Theoliver **CHRISTOPHER MANN**
Magistrate **MIKE SHIFLETT**
Musiel **WINTER LEE HOLLAND**
Clara the Cashier **KAREN VICKS**
Cousin Davis **LANCE LEMON**
Cousin Gerald **MARQUIS ADONIS HAZELWOOD**
Sheriff Brooks **MARTON CSOKAS**
County Jailer **GREG COOPER**
Deputy **MICHAEL ABBOTT JR.**
County Clerk **ROBERT HAULBROOK**
Frank Beazely **BILL CAMP**
Court Secretary **BRIDGET GETHINS**
Judge Bazile **DAVID JENSEN**
Laura **ANDRENE WARD-HAMMOND**
Sidney (Middle) **JEVIN CROCHRELL**
Donald (Middle) **JORDAN WILLIAMS JR.**

Peggy (Middle) **GEORGIA CRAWFORD**
Bernie Cohen **NICK KROLL**
Secretary **COLEY CAMPANY**
Sidney (Older) **BRENAN YOUNG**
Donald (Older) **DALYN M. CLECKLEY**
Peggy (Older) **QUINN McPHERSON**
Alex **DL HOPKINS**
Antieau's Secretary **TERRY MENEFEY GAU**
Phil Hirschkop **JON BASS**
Chet Antieau **MATT MALLOY**
Grey Villet **MICHAEL SHANNON**
Reporter Supreme Court **A. SMITH HARRISON**
Telephone Man **COBY BATTY**
Documentarian **JENNIFER JOYNER**
Reporter #1 (Press Conference) **SCOTT WICHMANN**
Reporter #2 (Press Conference) **KEITH FLIPPEN**

Stunt Coordinator **CHAD M. HESSLER**
Stunt Rigger **ZOLTAN HODI**
Stunt Double Raymond/Virgil; Stunt Driver #1 **KEVIN DYER**
Stunt Driver #2 **JALIL JAY LYNCH**
Stunt Drag Racer **AARON VEXLER**
Stunt Man #1 on Track **MILES BREW**
Stunt Man #2 on Track **ALEX SCHULER**
Stunt Support Man/Stunt Worker #1 **JASON GUPTON**
Stunt Worker #2 **CHRISTOPHER HESSLER**
Stunt Worker #3 **LUKE VEXLER**

CREW

Written and Directed by **JEFF NICHOLS**
Produced by **GED DOHERTY, p.g.a.**
& COLIN FIRTH, p.g.a.
NANCY BUIRSKI, p.g.a.
Produced by **SARAH GREEN, p.g.a.**
Produced by **MARC TURTLETAUB, p.g.a.**
& PETER SARAF, p.g.a.
Executive Producers **BRIAN KAVANAUGH-JONES**
JACK TURNER
JARED IAN GOLDMAN
Director of Photography **ADAM STONE**
Production Designer **CHAD KEITH**
Edited by **JULIE MONROE**
Costume Designer **ERIN BENACH**
Music by **DAVID WINGO**
Casting by **FRANCINE MAISLER, CSA**
Location Casting by **ERICA ARVOLD, CSA**
ANNE CHAPMAN, CSA
Unit Production Managers **WILL GREENFIELD**
SARAH GREEN
First Assistant Director **CAS DONOVAN**
Second Assistant Director **TOMMY MARTIN**

Based in part on
the documentary *The Loving Story*
by Nancy Buirski

Supervising Sound Editor **WILL FILES**
Executive in Charge of Production **MIKE PHILLIPS**
Co-Producer **WILL GREENFIELD**
Post-Production Supervisor **SUSAN E. NOVICK**
Art Director **JONATHAN GUGGENHEIM**
Set Decorator **ADAM WILLIS**
"A" Camera First Assistant **DAVID REGAN**
"A" Camera Second Assistant **STEVE McBRIDE**
2nd Unit DP/"B" Camera Operator **NEIL MOORE**
"B" Camera First Assistant **DYLAN CONRAD**
"B" Camera Second Assistant **TONJA GREENFIELD**
Loader **JOHN DAVID "JD" DEVIRGILIIS**
Still Photographer **BEN ROTHSTEIN**
Sound Mixer **PUD CUSACK**
Boom Operator **RICHARD BULLOCK**
Utility Sound **PROCTOR TRIVETTE**
Video Assist **JAMES SHEPPARD**
Script Supervisor **JEAN-PAUL CHREKY**
Gaffer **MICHAEL ROY**
Best Boy Electric **KEVIN MUCHA**
Electricians **TIM REILLY**
KEVIN GALLAGHER
SEAN C. ENGEL
ADUNBI-KOFI KAZEMBE
RACHEL LANDIS

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Generator Operators **TRAVIS MCGUIRE**
MAXWEL FISHER
Rigging Gaffer **ROBERT SPENCER**
Best Boy Rigging Electric **BRYAN COX**
Rigging Electrics **BRYAN "PELICAN" EDWARDS**
MICHAEL "RYAN" MILLER

Key Grip **ROCKY FORD**
Best Boy Grip **LOUIS C. RUBSAMEN**
"A" Dolly Grip **CHRIS SMITH**
"B" Dolly Grip **SEAN PIPER**
Grips **PAUL THOMAS**
GORDON WHITEWAY
MICHELLE ZERDELIAN
BEN LEMONS

Head Make-up Artist **JULIA LALLAS**
Key Make-up Artist **KATIE MIDDLETON**
Head Hair Stylist **KENNETH WALKER**
Key Hair **ELIZABETH PASCHALL**
Costume Supervisor **JONNY PRAY**
Key Costumer **KAREN WOLFE**
First Set Costumer **AMELIA ZONTINI**
Set Costumer **AMANDA JENKINS**
Costumer **SASHA LONG**
Seamstress **STEPHANIE O'BRIEN**
Ager/Dyer **BENJ GIBICSAR**
Costumes Intern **CHANELE CASAUBON**
Prop Master **PATRICK STOREY**
Assistant Prop Master **HANNAH ROSS**
Props Assistant **DAVID ROBERTS**
Special Effects Coordinator **GARY PILKINTON**
Location Manager **COLLEEN GIBBONS**

Key Assistant Location Manager **LORI RUSSELL**
Assistant Location Managers **JOSH MUMFORD**
MATT TAYLOR

Locations Production Assistants **ANDREW BOLZMAN**
JONATHAN JONES
EMILY KACERE

Production Coordinator **TAYLOR MORGAN**
Assistant Production Coordinator **J.C. DAVIS**
Travel Coordinator **JONATHAN ORTIZ**
Production Secretary **ANTON SCHAFFNER**
Office Production Assistants **ALANNA WILDERMUTH**
ZOE FEREBEE

Additional Office Production Assistants **MONICA WOOLSEY**

Interns **CARSON LEVY**
ALYSSA SIMS

Production Accountant **THERESA L. MARSH**
First Assistant Accountant **KATHERINE DeJESUS**
Payroll Accountant **ALBERT VALERA**
Accounting/Payroll Clerk **ALLISON SCOTT**
2nd Second Assistant Director **BEN LEDOUX**
Key Set Production Assistant **STEVE LIM**
Set Production Assistants **TREI HILL**
MARLEE KAMIS
TIM MARTIN
ABA MFRASE-EWUR
CHELSEA DONISON

Environmental Production Assistant **BEN THOMPSON**
Set Production Interns **BRIANA HENRY**
DEQUAN M. LEAK
KENDAL McAULEY
MAURICE VELLAS

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Assistant to Mr. Edgerton **EVIE KENNEDY**
Assistant to Ms. Negga **GREGORY GALLOP II**
Assistant to Mr. Nichols **DANIELLE JOHNSON**
Assistant to Ms. Green **JULIE HOOK**
Assistant to Mr. Saraf **ZACH VARGAS-SULLIVAN**
Assistant to Mr. Kavanaugh-Jones **SANDRA YEE LING**
Leadman **STEPHEN G. SHIFFLETTE**
Set Dec Buyer **CHRISTINE MOOSHER**
On-Set Dresser **KEITH JACKSON**
Set Dressers **NATHAN SHIFFLETTE**
GORDON McVAY
JAMES BISHOP
JEANNE FREEMAN BISHOP
RYAN NUCKOLS
GRESHAM POLLARD
JOHN TARTAGLINO
BEN WOOSLEY
Art Department Coordinator **SUSAN SUTPHIN**
Art Department Production Assistant **ADAM STYNCHULA**
Construction Coordinator **RICHARD BLANKENSHIP**
Construction Foremen **ERIC GRUBER**
RONALD ALEXANDER
Construction Buyer **ROSLYN BLANKENSHIP**
Propmakers **JOHN BULLEN**
CHRIS CRANE
ROWDY MOORE
STEPHEN NACKLEY
HENRY WALTON
Lead Scenic **AMY SHIMKO**
Scenic Foreman **JULIE A. GALLAGER**
Standby Painter **CHERIE BOWERS**

Set Painters **LUKE HARMAN**
ADRIAN MEYER
JAMES "JIMMY" WRIGHT
Lead Greensman **DAVID KEITH BROOME**
On-Set Green **JOSH OWENS**
Greens **RONALD PICKENS**
MATTHEW STRACK
DAVID ROINNEL
AMBER WAKEFIELD
Los Angeles Casting Associate **JORDANA SAPIURKA**
Los Angeles Casting Assistant **MICHELLE KELLY**
Local Casting Associate **MEGHAN APOSTOLES**
Local Casting Assistant **CHRISTIAN TREW**
Assistant to Erica Arvold **MACKENZIE WERNER**
Local Casting Intern **KENDALL COOPER**
Extras Casting **SARA BESS**
Extras Casting Assistant **SARAH DOWLING**
Extras Casting Consultant **GARY ARCHER RDT**
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MIKE HODGES
KEVIN HOUSE
Caterer **TOMKATS CATERING**
Catering Crew Leader **JORDAN DELGADO**

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Second Catering Crew Leader **JASON SHAPIRO**
Breakfast Chef **MARTIN VALADEZ**
Additional Chefs **NICOLAS ASSAD**
LUCIEN FERNANDEZ
Key Craft Service **JANE SAKOWSKI BELL**
GABE "GATOR" GUILBEAU
Craft Service Assistants **J. HARRIS CHANDLER**
MIKE USRY
Transportation Coordinator **CRAIG FEHRMAN**
Transportation Captains **RONALD "BO" JENKINS JR.**
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Picture Car Assistants **JOHN M. BARBOUR**
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Picture Car Mechanic **RODDY MARTINO**
DOT Compliance **ERIN SUITER**
LISA BROWN
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WILLIAM "BILL" BENNER
PHILIP S. CREWS SR.
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JOSH COMPTON
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Re-Recording Mixers **WILL FILES**
BRANDON PROCTOR
Sound Effects Editors **DAVID GRIMALDI**
ROBERT KELLOUGH
JOEL DOUGHERTY
P.K. HOOKER
BRANDON PROCTOR
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Assistant Sound Editor **ANDREA GARD**
Foley Artist/Editor **JUDY KIRCHNER**
Foley Mixer **SHAY BROWN**
ADR Mixers **CHRIS NAVARRO**
Voice Casting by **BARBARA HARRIS**
Re-Recording Facility **FORMOSA at THE LOT**
Music Supervisor **LAUREN MARIE MIKUS**
Music Licensing **MIRNA MADDOX**
Music Editor **JAY RICHARDSON**
Conductor/Orchestrator/Copyist **JAY WEIGEL**
Score Engineer **CHARLIE KRAMSKY**

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Score Mixer **SATOSHI MARK NOGUCHI**
Score Mixing Assistant **COLLEEN M. LUTZ**
Score Recorded at **12th STREET SOUND, AUSTIN, TX**
Visual Effects by **THE MILL**
VFX Supervisor **PHIL CROWE**
VFX Producer **CHRIS HARLOWE**
VFX Lead **GLYN TEBBUTT**
VFX Coordinator **CHRIS LEWIS**
Compositing **ANDY DILL**

JAKE MAYMUDES
ASHLEY FORBITO
BEN SMITH
JALE PARSONS
SAM EVENSON
Matte Painting **RASHA SHALABY**
GILLIAN GEORGE
ITAI MULLER

For Raindog Films

Partner **CLAUDIA BLUEMHUBER**
Head of Business Affairs **LUCY WAINWRIGHT**
Associate Producer **OGE EGBUONU**
Finance Executive **CELINE MEDLEY**
Development Coordinator **TERESA RAEBURN**
Development Support **MARK PINDER**
AMELIE KLINGSPOR
Legal Advisors **ALAN SACKS and ANDREW HURWITZ,**
FRANKFURT KURNIT KLEIN + SELZ
Accounting **PETER FAIRLEY and CHRISTINE**
SCAGLIONE,
COHN REZNICK

For Big Beach

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Development Executive **DANIELE MELIA**
Office Manager **JOSHUA COHEN**

For Augusta Films

Creative Advisor **ELISABETH HAVILAND JAMES**
Legal Consultants **SUSAN H. BODINE**
ANDREA CANNISTRACI
Accounting **SARAH HALGRIMSON**
JACK KYSER

International Sales **INSIDERS**
Consultant **PEGGY LOVING**
Development Financing **THE ZOO, LLC**
Collection Account Management by **FINTAGE COLLECTION**
ACCOUNT MANAGEMENT B.V.

Digital Intermediate Services Provided by EFILM

Digital Colorist **MITCH PAULSON**
DI Producer **ROB PHILLIPS**
Assistant DI Producer **REBECCA MARKHAM**
Color Assist **JOEL McWILLIAMS**
DI Editor **DEVON MILLER**
DI Optical Editor **GUS DURON**
Digital Opticals **PAT CLANCEY**
VFX Producer **WAYNE ADAMS**
Data Management **ANGIE ALAVEZ**
Digital Dailies by **EFILM**
Dailies Colorist **MATT WALLACH**
Dailies Producer **JASON ESQUIVEL**
35mm Film Processing by **FOTOKEM**
Titles by **SCARLET LETTERS**

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Songs

“OOH! MY HEAD”

Written and Performed by Ritchie Valens
Published by Sony/ATV by arrangement with
Sony Music Licensing and Warner Tamberlane Music
Courtesy of Rhino Entertainment Company
By arrangement with Warner Music Group
Film & TV Licensing

“YOU DON’T MISS YOUR WATER”

Written and Performed by William Bell
Published by Irving Music, Inc.
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group
Film & TV Licensing

“JOHN HENRY”

Traditional
Performed by
Benjamin Booker, Justin Robinson,
and Dennis Williams

“FOR YOUR PRECIOUS LOVE”

Written by Arthur H. Brooks/
Richard A. Brooks/Jerry Butler
Performed by Jerry Butler
Published by Sunflower Music Inc.
Courtesy of Vee Jay Records
By arrangement with Concord Music Group, Inc.

“IS EVERYTHING ALL RIGHT”

Written by Earl King and John V. Imbragulo
Performed by Earl King
Published by Unidisc
Courtesy of Unidisc

“MY BABY, MY BABY”

Written by Robert A. Shad
Performed by The Empires
Published by Molique Music
Courtesy of Time Mainstream Records

“FEEL SO GOOD”

Written by Robert Ellen
Performed by Sonny Terry and Brownie McGhee
Published by Molique Music
Courtesy of Time Mainstream Records

“HOMEMADE PICKLES”

Written by Earle H. Hagen
Courtesy of Edeejay Music
By arrangement with PEN Music Group, Inc.

“MY LOVE WILL NEVER DIE”

Written by Willie Dixon
Performed by Magic Sam
Published by BMG BumbleBee obo Hoochie Coochie Music
c/o BMG Rights Management (US) LLC
Courtesy of Delmark Records

“DON’T BE A FOOL”

Written by Willie Clarke and Clarence Reid
Performed by Clarence Reid
Published by Dust Index
Courtesy of Numero Group
By arrangement with Bank Robber Music

“LOVING”

Written and Performed by Ben Nichols
Published by Empty Road Music

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Photograph of Richard and Mildred Loving ©1965, 2016 Estate of Grey Villet

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PHIL HIRSCHKOP
BERNARD S. COHEN
BETTY CWINKSKI
BARBARA VILLET
IRA "DR. IKE" PADNOS

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Interracial Marriage Bans and the Case of Richard and Mildred Loving"

Andy Edmunds, Director, Virginia Film Office
Dawn Blacksten, Project Manager, Virginia Film Office
The Commonwealth of Virginia and Department of General Services

The Virginia Division of Capitol Police
Virginia Commonwealth University

The Virginia Supreme Court
Town of Bowling Green, Caroline County
City of Richmond

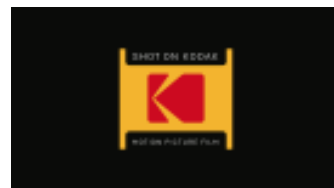
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Petersburg, Prince George, Ruther Glen, Sandston and Tappahannock
The Virginia Department of Game and Inland Fisheries

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Lighting & Grip Equipment Supplied by
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Night Lights by BEBEE



American Humane Association monitored the animal action.
No animals were harmed®.
(AHAD 05789)

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AUGUSTA *films*

TRI-STATE

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A Focus Features Release

F O C U S
F E A T U R E S

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