

THE MOËT  
BRITISH INDEPENDENT  
FILM AWARDS

BIFFA



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# THE MOËT BRITISH INDEPENDENT FILM AWARDS

## Disclaimer

Opinions expressed in this publication are the sole province of the writer concerned and therefore do not necessarily reflect those of the British Independent Film Awards

**Welcome to the 14th edition of the Moët British Independent Film Awards. Boy do we feel this is a year to celebrate. Few of us will have managed to navigate the past year and reach this point unscathed. While support for BIFA has continued to grow, we know we must never become complacent – each year continues to be hard won. But as you can see tonight, won it has been. To title sponsor Moët & Chandon and our many other supporters, we cannot thank you enough. You have helped put us in a position to make more noise than ever before about the talent and wealth of films being produced today.**

**You'll notice a big change on stage this year: a massive shout goes to Mr Chris O'Dowd, this year's new MC.**

**We must also thank our members who, although busy with their day jobs, put themselves out to watch the majority of 200 films. And then there's our independent jury who go on to view all the films you see before you.**

**There's been a lot of talk about the wide range of films on show, but when we look back, it's heartening to see variety and diversity have a strong tradition at BIFA. If you think you know what British cinema is, sit back, relax and take a sip of that Moët, you could be surprised!**

**Johanna von Fischer & Tessa Collinson**  
**Sunday 4 December 2011**



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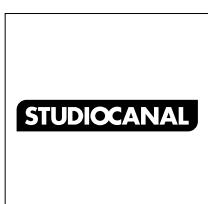
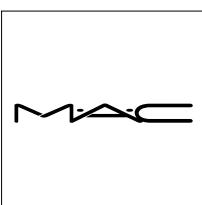
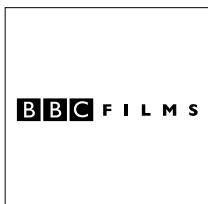
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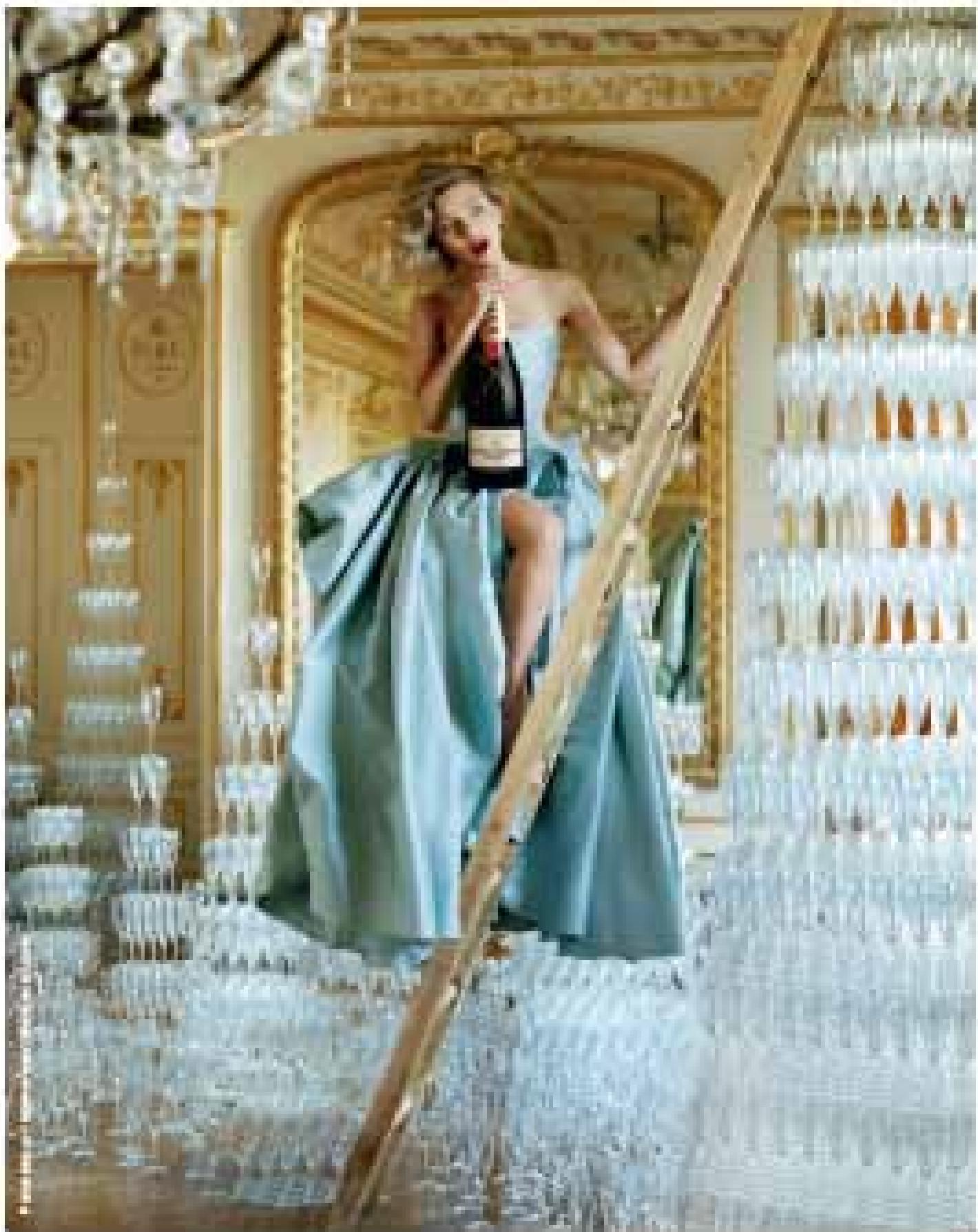
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# CHRIS O'DOWD



**RUTH FOWLER WELCOMES THE FAST-RISING FILM ACTOR TO HIS FIRST STINT HOSTING THE BIFAS**

**T**HIRTY-TWO-YEAR-OLD CHRIS O'Dowd's star is undoubtedly on the ascent. From being a household name in Britain and Ireland for his stint as Roy in well-loved comedy series *The IT Crowd*, the phenomenal success of *Bridesmaids* set him pulsing brightly on the Hollywood radar, with the film grossing \$290m at the global box office. He's now become the kind of guy 'that girls try and hook up with their aunt on a blind date'. The genial Irish actor hints that his rise to stardom hasn't always been so easy: 'I've made such hard work of it, the term "effortless actor" has never been given to me.' Why not? Is he a prima donna on set? 'No, I'm really unprofessional – I love walking my dog [Potato, a Jack Russell] and drinking more than anything else.'

It's Chris's first year emceeing the BIFAs, following in the illustrious footsteps of the all-singing, all-dancing 'frustrated lounge singer' Jimmy Nesbitt. Will Chris be giving us a Jimmy-like show this year? 'There will be abundant entertainment – but I am, as yet, unaware of what that entertainment will be.' He smiles. 'I'm seeing dancing, yeah.' It will also be Chris's first time at the BIFAs, so he's been doing his research by looking up videos of past ceremonies on YouTube. 'It looks like there's a lot of drinking,' he says, accurately and hopefully.

Like everyone involved in the British Independent Film Awards – aside from directors Johanna and Tessa – Chris has no idea who the winners of each award are until the envelope is ripped open. 'I know who's nominated, so I know who to poke fun at, but I don't know the winners. If I did, I'd probably tell them by mistake.'

Being the evening's host will consequently involve a good degree of improvisation on Chris's part – a technique he became familiar with on the set of *Bridesmaids*, with its ex-Groundlings writer/co-producers, Kristen Wiig and Annie Mumolo.

'Often you will shoot the script as scripted and then improv a bit and then you're done. But on *Bridesmaids*, we got the script done, then improvised a bit and then went back to the script and shot that again when we were all kind of loosened up and threw in bits of improvisation with bits of script,' explains Chris. 'We did this improvisation when we were actually filming. I guess it helps when you've got some more money than a normal low-budget film because you can obviously shoot a lot longer and a lot more time is allocated for filming, so you can get away with that kind of stuff.'

Chris now commutes between Los Angeles and London for work, though he says he prefers London, 'the best city in the world'. Despite this, Hollywood seems to want to claim him – Chris has also wrapped on another film with fellow *Bridesmaids* actors Wiig, Jon Hamm and Maya Rudolph. Written and directed by Jennifer Westfeldt (*24*, *Grey's Anatomy*), *Friends with Kids* is about a group of 30-somethings

from New York who are beginning to have children. 'Maya Rudolph and I are married in the film,' explains O'Dowd. 'As are Jon Hamm and Kristen Wiig. When our characters start having kids, Jennifer Westfeldt's character is single and hitting 37/38 and she is beginning to get worried, so she decides to have

a shot of it with her best friend.' O'Dowd is also attached to Judd Apatow's Knocked Up spin-off *This is Forty*, which is based on the characters that Paul Rudd and Leslie Mann play in *Knocked Up*.

Acting aside, Chris has found himself more and more drawn to writing of late. His TV series based upon his own life as a 12-year-old boy growing up in the West of Ireland circa 1990 is currently being produced by Sky One. Who's playing him? He shrugs. 'I dunno. We're picking children out of gutters across the Connaught Springs.' And with that, Chris O'Dowd is off to prepare for tonight's awards ceremony – preparations that will probably involve a small dog and some drinking. ★

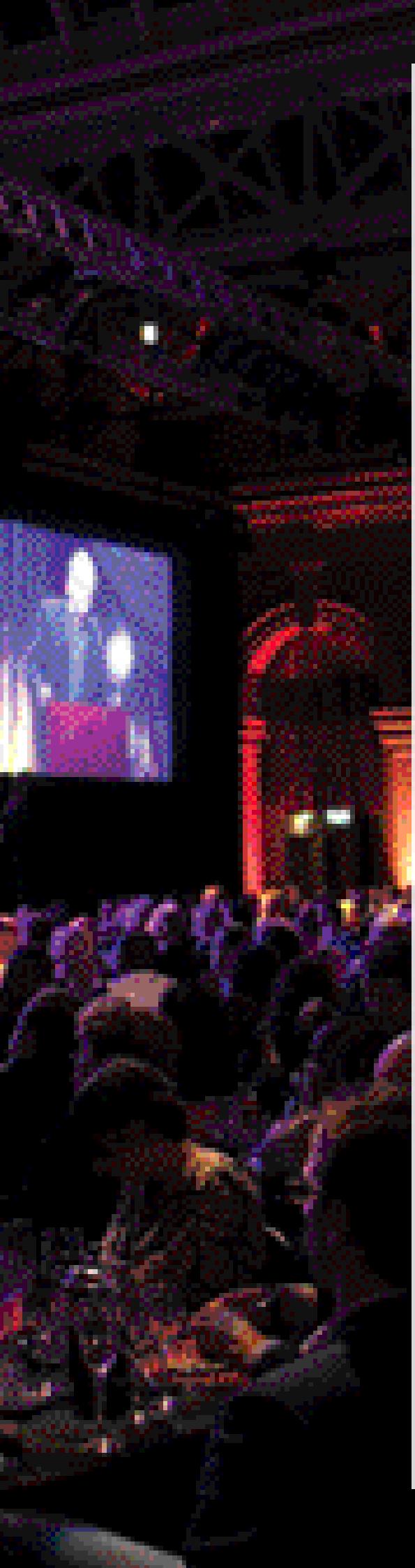
Photograph by Paul Black Images

**'There will be abundant entertainment – but I am, as yet, unaware of what that entertainment will be'**





Photograph by Nicholas Dawkes



# INCREDIBLE + STRANGE



PAT McGARVEY TELLS **RUTH FOWLER** WHAT DRAWS HIM AND THE BAND BACK TO BIFA AGAIN AND AGAIN AND AGAIN

**T**HE INCREDIBLY STRANGE FILM BAND – nine cats playing a bad-ass dirty, funkified, jazz take on film soundtracks from the '60s and '70s – return to the BIFAs for their eighth year in a row. 'We like to pay homage to the original creators and musicians [think Harry Mancini, Lalo Schifrin, Herbie Hancock, John Barry and Laurie Johnson] as a starting point and then we add our own ISFB sound and see where it takes us,' says Dave Wallace, the ISFB's trombone player. Usually they're complemented by former host Jimmy Nesbitt's dulcet tones belting out a Sinatra classic. Band leader Pat McGarvey describes Nesbitt as 'a frustrated lounge singer in an actor's body'. But with a new host – Chris O'Dowd – and a new, iconic, British setlist, the ISFB look set to shake it up this year, and even they don't quite know how the evening is going to turn out.

Does McGarvey have any incredible and strange stories from the previous seven ceremonies? 'You know, I ask the band this every year, and every year they were too drunk on champagne to remember what happened.'

The band's task is to provide a live music intro for every award-winner on the night – but like the audience, they themselves don't know who's won until that envelope's opened and a name's called out. Does this make planning the set difficult? 'We see the nominees list, and sometimes I think I know who's gonna win. One year there was this amazing Italian film, Gomorrah, I was convinced would take the Best Foreign Film award. We'd rehearsed a great jazzy version of The Godfather theme tune in preparation. It turned out that the brilliant Israeli movie Waltz with Bashir took it instead. No one could decide who would accept the award, so we had to play this incongruous music for a good two minutes, looking a bit silly, until someone stepped onstage.' ★



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AFTERWORD BY LECH KOWALSKI

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*Dominic made Raindance cool by having a clue and bringing all these interesting people together. His work is truly delightful. It almost makes me forget how much I loathe all things British*

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*Smart, stylish and fabulous. I hope Dominic continues to follow his darkest instincts to create this shimmering thing that he does*

SUZANNE BALLANTYNE — RAINDANCE FILM FESTIVAL



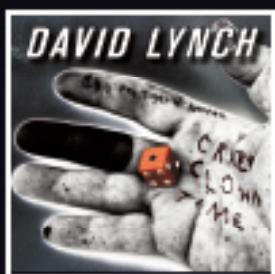
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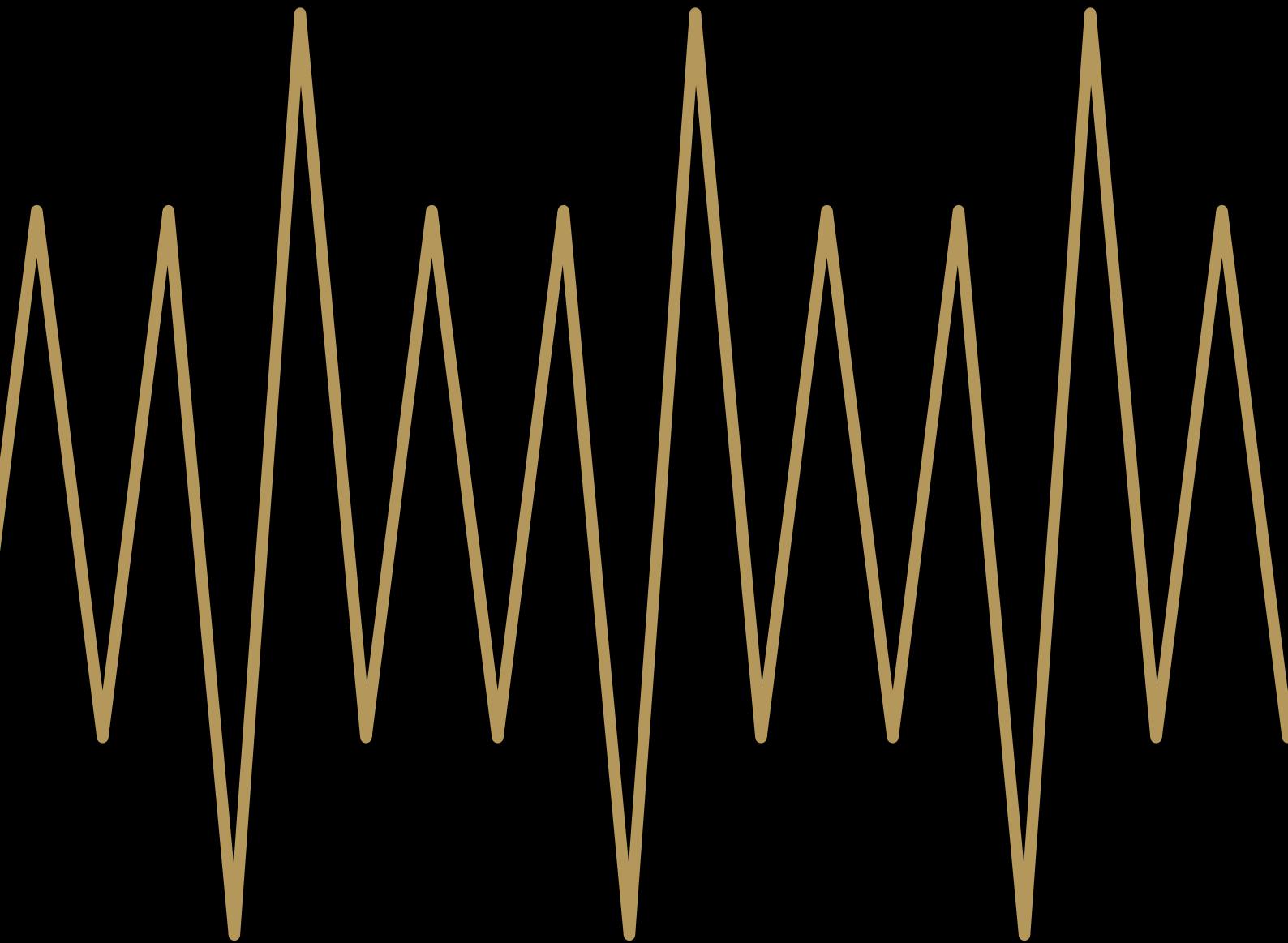
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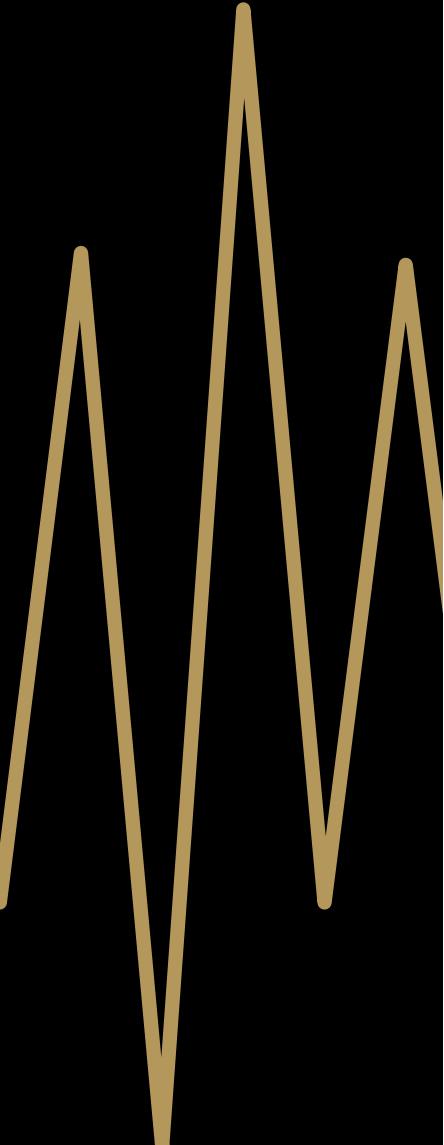
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# ROB DA BANK



AS OUR FAVOURITE RADIO 1 DJ AND BESTIVAL  
MAN PITCHES UP FOR HIS FIFTH YEAR AT BIFA,  
**KRYSTYNA KOSCIUSZKO** GETS THE LOW-DOWN

**T**ONIGHT'S DJ IS AN OLD favourite at BIFA – back for his fifth year, Rob Da Bank will be spinning the decks for tonight's aftershow party. Mixing a bit of old soul and a bit of hip hop, he hopes to once again get the party started and see 'some quite big names kinda making fools of themselves!'

Rob is a massive presence in the music world. He has a weekly Radio 1 show playing 'strange and beautiful leftfield music', and is famous for championing new independent music and propelling it on to the big stage through his record label Sunday Best. He also runs the massive Bestival and sibling event, Camp Bestival. So what brings this big name back to BIFA?

'I love the party!' He jokes that 'once they've exhausted all the other DJ options, I get the phone call'. Judging by the response from previous years, I somehow doubt this is the case. Grinning, he says that it's nice to play to people who aren't 'complete music heads and I'm really honoured to be coming back'.

It's clear that part of Rob's reason for coming back to BIFA is his love of British independent film. He says that he doesn't get a chance to follow film as closely as he would like, and sees BIFA as a 'good chance to see what's going on in the industry'. Some of Rob's personal favourite films include Tim Robbins' *Dead Man Walking* and Peter Greenway's *Drowning by Numbers*, as well as anything by Andrea Arnold.

If the past year is anything to go by, we will probably be hearing more of this music maverick in the film world in the future. Rob's record label Sunday Best recently released *Crazy Clown Time*, an album by the legendary filmmaker David Lynch. Rob went to Lynch's home studio, and said the whole experience was 'pretty crazy... I didn't realise how involved he was in the music for his films'. The pair obviously got on well, with Rob calling the director a 'total legend' – could this be the birth of a future collaboration?

Rob already has some experience of soundtracking films – his alternative soundtrack for the 1933 version of *King Kong* was aired on BBC4 last December. It has since been picked up at a few film festivals, and also screened at the BFI as the kickstart for a regular strand celebrating music and the moving image. The success of this first project has led to more offers, and Rob is now working on a new alternative soundtrack for another film.

The busy man has also just started work doing music supervision on a British film, where he hopes he will be able to do some of the scoring too. Film is definitely starting to become part of his professional world, something he finds 'really exciting'.

Perhaps this could lead to a Technical Achievement nod at BIFA one day? Laughing, Rob responds saying he's happy just to be the DJ for now. Enjoy the music everyone, and let's hope we do enough crazy dancing to bring this multitalented star back next year. ★



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# RAINDANCE PRESENTS



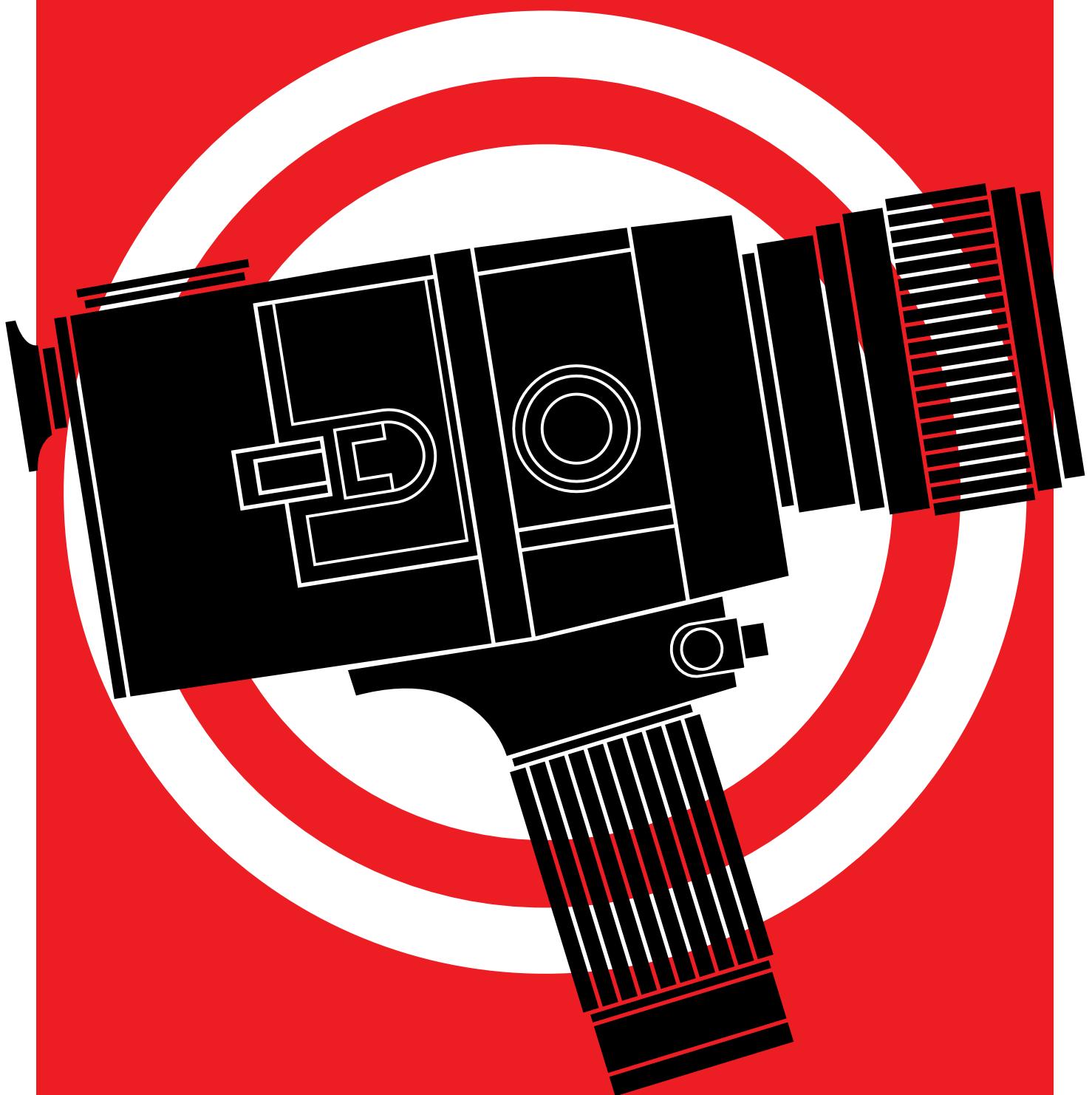
ELLIOT GROVE, FOUNDER OF THE  
BRITISH INDEPENDENT FILM AWARDS  
AND THE RAINDANCE FILM FESTIVAL,  
IN INTERVIEW WITH **JAMES BURBIDGE**

**What prompted you to found the British Independent Film Awards?**

Raindance had been around for about seven years when I realised that there was no real way to celebrate the films Raindance was all about – highly individual, original and independent cinema. Any excuse for a party should be seized so we decided to throw an awards ceremony that celebrated independent British films. Coming up with the name was the difficult bit. The British Independent Awards part was easy, but it took a spark of genius to add the hot word 'Film'.

**How has the industry changed since then?**

Obviously the digital revolution has been huge. Filmmaking has become democratised and now anyone can afford to make a film. Of course the ratio of signal to noise tends to favour the latter these days, but nonetheless we're beginning to see an exciting wave of filmmakers coming through who could previously never have afforded to present their visions to the world. Interestingly, one of the other big changes over that time has been the production of the Harry Potter films. While that may not seem 'independent', it's highlighted a huge amount of British acting talent, giving the independent films they go on to make more clout. It's also kept our studios and technical staff well-paid and up-to-date with the latest technology, all of which trickles through the rest of the industry. Of course that's all finished now, but it leaves us with a huge pool of talented crews and actors just waiting to collaborate with some hot new director. Britain, right now, is a great place to be making films.



Raindance, proud founders of BIFA,  
congratulate all this year's nominees



[www.raindance.org](http://www.raindance.org)



**'We're beginning to see an exciting wave of filmmakers coming through who could previously never have afforded to present their visions'**

**What do you see as BIFA's role in the industry now?**

Now, as always, BIFA's role is to highlight the talented filmmakers on both sides of the camera who bring us independent British films. The problem is, now there's a lot more to choose between! Although that's a good kind of problem, I don't envy the jury.

**Where do you see BIFA's future lying?**

The temptation is to make BIFA grow and grow, and the celebrated films would become more and more mainstream, and the party swankier and swankier. I think, though, that BIFA will aim not to grow in size, but in quality, remaining true to its independent spirit. Of course increased public awareness would be fantastic, but we want the films we fête to remain true to that independent British spirit we set up to celebrate.

**How is BIFA faring in the current economic climate?**

BIFA isn't just about highlighting independent films, it embodies that independent spirit. For that reason BIFA has always been very proactive about raising money and sponsorship, rather than relying on grants and funding. Tessa and Johanna have developed great relationships and put in a great deal of hard work to make sure BIFA stays feasible. Of course, 14 years of fantastic history give it a great deal of momentum too.

**What aspects of BIFA do you enjoy, year on year?**

I love that we champion new talent, and seeing that talent go on to prove itself to the rest of the industry. Of course there are too many success stories to name, but, for example, Tomas Alfredson won in 2009 with his Swedish film *Let the Right One In*; now he returns with a British cast for his adaptation of *Tinker Tailor Soldier Spy*. Nicolas Winding Refn's first two features screened at Raindance, and now his *Drive* is nominated for Best Foreign film. That sort of story tells me that we're on the right track, that our advisory committee and jury continue to be of the highest calibre.

**Can you tell us some personal highlights from over the years?**

I wouldn't know where to start. Every year has had its own unique flavour. The first year will always be a highlight. The simple fact that BIFA happened was a tribute to the entire team. That and Eddie Izzard's speech which has become a timeless classic. You had to be there!

**When you settle into your cinema seat, what sort of film are you hoping to see?**

I want a film to fall into one of two types: either to take me to a world I do not know and show me something new that I can use in my own life. Or, to take me to the world I already know and show me something unexpected within it. Either way, the film has to be entertaining, and that means the story, the story, the story. ★

**Previous spread** Raindance & BIFA founder Elliot Grove, photograph by Julia Sukan / Draw HQ **Above** Gary Oldman, Eddie Izzard and Jonathan Pryce, BIFA 1998

THE MOE  
LGH INDEPEND  
ILL AWES



# THE PRODUCERS



**OLI HARBOTTLE** LOOKS BEHIND THE SCENES OF TONIGHT'S EVENT

**A**S BIFA HITS ITS FOURTEENTH birthday, one cannot fail to be impressed by how it has matured over the years – now a teenager, there is little doubt that it will continue to blossom into a fine grown-up awards ceremony. Often a reflection of the UK film industry as a whole – in its gritty reality, minus the odd, distracting high-profile franchise that still enjoys our shores – it is encouraging to see a scene so alive and well in a year which saw the official (and premature) demise of a government funding body just getting into its stride.

Meeting the BIFA directors, who also produce the Awards and have been involved since their infancy, it is clear they are hugely proud, as they rightly should be. Johanna von Fischer and Tessa Collinson both come from different angles, but it is clear the pairing works immensely well. For Johanna, herself from a film (specifically acting) background, what the awards does so well is 'to raise the profiles of some of the smaller British productions by sheer virtue of them being shortlisted alongside some of the higher-profile UK exports'. While for Tessa, who brings an expertise in events and publicity, 'the joy derives from the fact that the Awards, infamous for their rock-n-roll party element, now draw attention not only in the UK but far afield'.

Both acknowledge that a large reason for the event's 'industry party' feel is the fact that the Awards have never been televised, so this year's ceremony marks a huge development in that LOVEFiLM are an official media partner for tonight's event, streaming the

proceedings to an anticipated audience of millions. This is a huge success, most specifically because it fulfils BIFA's remit of introducing a much wider audience to the breadth of talent in the UK film industry, which both Johanna and Tessa speak passionately about as being the year-long goal of what they do beyond the one-night industry shindig. But also, as they are both keen to point out, because the arrangement is still for the cameras to be focused solely on the stage and the awards winners, rather than capturing some of the infamous antics that go on in the corridors.

When asked about the stand-out elements of the last few years, both are quick to celebrate Jimmy Nesbitt, host for the last six years before being taken away by Peter Jackson's Middle Earth. As

with much of the BIFA organisation which sees a regular team of around 70 selection committee members whittle down the films for the jury, and the same number again act as crew members to help the night run smoothly, Jimmy was very much part of the 'BIFA family'. But neither has

any doubt about this year's host, Chris O'Dowd, who they describe as 'potentially chaotic, in all the right sorts of way, a lot like BIFA'.

Looking forward, BIFA is in the unprecedented position of having sponsor Moët already commit to supporting an event in 2012, but this doesn't allow for complacency, for every year has its struggles. Yet ultimately, as long as BIFA continues to do its job of celebrating talent while staying true to its independent spirit, there are a huge number of people, both in the room tonight and in the industry at large, who will make sure it continues to prosper into its young adult life. ★

**'Often a reflection of the  
UK film industry as a whole,  
it is encouraging to see  
a scene so alive and well'**

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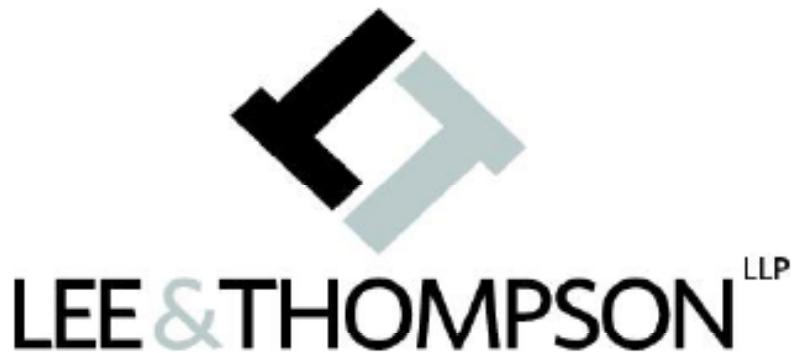
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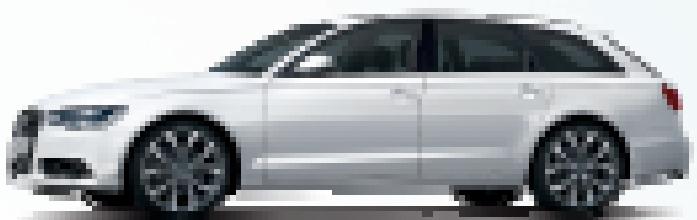
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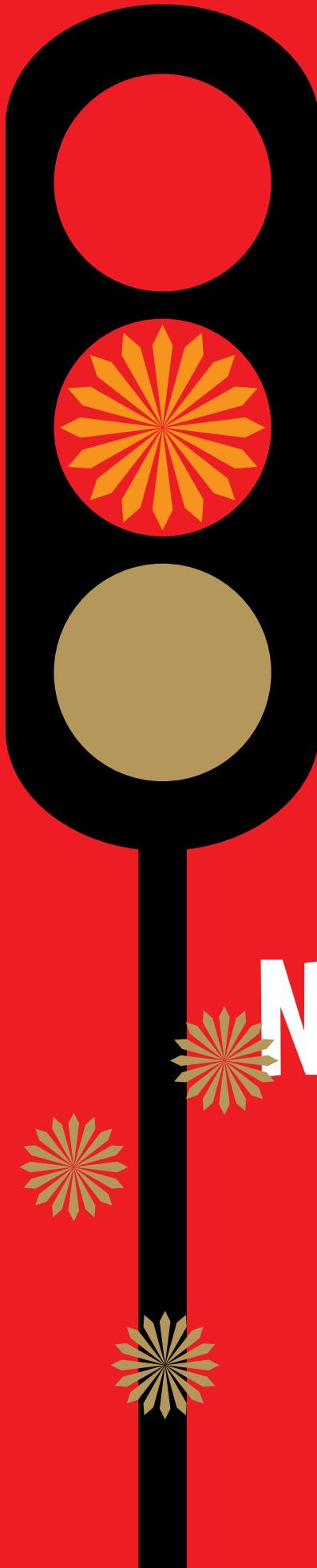


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# NOMINATIONS





# **NOTES FROM THE JURY CHAIR**

**ANDREW EATON** CELEBRATES THE DEFIANT PASSION  
THAT'S AT THE HEART OF INDEPENDENT FILMMAKING  
CALLED THE FUCK YOU PHILOSOPHY



**T**O GET AN INDEPENDENT FILM made, you need a perverse bloodymindedness, a determination not to get worn down by rejection and endless obstacles. Economic crises, currency exchange rates, tax incentives, these are just side issues. Whether we are living in a boom time or a recession, independent filmmaking never has been and never will be easy.

Even when you are lucky enough to have a box office hit, like *The King's Speech* or *The Inbetweeners Movie*, people leap to the conclusion that you've had an easy ride, conveniently forgetting all the years of fighting and humiliation that led up to that success. You have to be very thick-skinned. It's what I call the Fuck You Philosophy.

The Fuck You Philosophy is what I always felt got me where I am today. Every time someone says, Hey, you can't do that, my response would be, Fuck you, and do it anyway. This was usually part of my inner monologue (I never had the confidence to say it out loud) and would keep me going until the next pitfall.

However, once I passed 50 years of age, I began to wonder if the Fuck You Philosophy sounded immature and a bit sad. I was struggling with this dilemma recently when I had a drink with my old friend, the Irish writer Roddy Doyle. Roddy wrote the first script I ever produced (*Family*, a four-part series for the BBC) and we are about the same age and share pretty similar tastes. We talked about getting old and I asked him if he had a grown-up replacement for the FYP. He thought about it for a moment and then said all his writing came from that kind of thinking and he didn't know how to do it any other way. It was a moment of clarity for me.

I now believe it is vital to hang on to the Fuck You Philosophy at all costs. All the wisdom and experience in the world can't replace passion and commitment. Add sophistication, craft and some grown-up strategies to timeless enthusiasm and you have a pretty strong combination. That is what I am striving for as a producer and that is what I think we should be striving for as independent filmmakers.

This combination of passion and wisdom seems to me to be well represented in this year's BIFA nominations. The BIFAs have gone from strength to strength and yet still retain that hint of rebelliousness, that sense of being the brash kid battling against the establishment, all the while getting more and more noticed every year. This year there is a fantastic range of subjects and styles from a fresh approach to period films like *Jane Eyre* and *Tinker Tailor*, to strong genre pieces like *The Awakening*, *Kill List* and *Attack the Block*. From the directorial boldness of *Shame*, *Tyrannosaur* and *We Need to Talk About Kevin*, to the originality of *Weekend* and *The Guard*. It's refreshingly impossible to define these films under any single category. I can't remember a more exciting and inspiring group of titles in a single year. They are populated by great directors, great technicians and great actors. It feels like they represent a new maturity in our industry. A new maturity that screams fuck you louder than ever. Long may it continue. ★

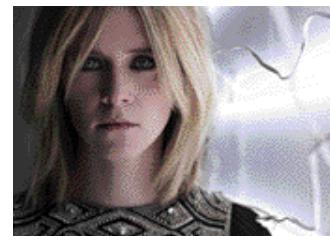




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## THE JURY 2011

Writer/director **Josh Appignanesi**'s debut feature, *Song of Songs*, won awards such as a Special Commendation at the Edinburgh Film Festival and a BIFA nomination. Other early work includes *The Infidel* starring Omid Djalili, *Penthouse!*, *Red Velvet*, *Nine ½ Minutes* and BIFA-nominated *Ex Memoria*. Josh has just finished drama short *Rufus Stone* and is currently writing an adaptation of Linda Grant's *When I Lived in Modern Times* and working on psychological chiller *Honeymoon Safari*. Josh teaches at London Film School, Arista, Script Factory, Film London, and Met Film School.

Empire Awards Best Newcomer and BAFTA Orange Rising Star nominee **Gemma Arterton** has recently appeared in *Tamara Drewe*, *Clash of the Titans*, *Prince of Persia: The Sands of Time*, *The Disappearance of Alice Creed*, *The Boat that Rocked*, *Quantum of Solace*, *RocknRolla*, *Three and Out* and *St Trinian's*. She has *Hansel and Gretel: Witch Hunters*, *Song for Marion* and *Byzantium* in the pipeline. Her TV work includes *Tess* in *Tess of the D'Urbervilles*, *Lost in Austen* and Stephen Poliakoff's *Capturing Mary*. Gemma has appeared on stage in *The Little Dog Laughed*, *The Master Builder* at the Almeida and *Love's Labour's Lost* at the Globe.

**Lucy Bevan** trained with the late Mary Selway and her film credits as casting director include *St Trinian's*, *An Education*, *The Duchess*, *Me & Orson Welles*, *The Disappearance of Alice Creed*, *Made in Dagenham*, *Nanny McPhee & the Big Bang*, *Unrelated*, *Archipelago*, *Pirates of the Caribbean: On Stranger Tides* and most recently *Snow White & The Huntsman* for Universal and Dustin Hoffman's directorial debut *Quartet*. For television she has cast *Birdsong* for Working Title and she was casting director for the Gate Theatre from 2007 to 2010.

Alongside her Radio 1 show, **Edith Bowman** hosts the BBC's coverage of Glastonbury, *Reading* and *Leeds*, *T in the Park* and Radio 1's *Big Weekend*. She started off co-presenting MTV's *Hitlist UK* with Cat Deeley, before moving on to Capital FM for Cat and Edith's *Hit Music Sunday*. She co-hosted the Radio 1 *Colin and Edith* show with Colin Murray from 2003 until getting her own show in 2006. TV credits include *RI:SE*, *Top of the Pops*, *Rough Guide to the World*, *New Kings of Rock 'n' Roll*, and *4 Music Specials*. She currently hosts BAFTA's own programming for the film awards, and presents *The Vue Film Show* on C4.

This year's Jury Chair and two-time BAFTA award winner **Andrew Eaton** co-founded Revolution Films with film director Michael Winterbottom in 1994. His feature films include *Genova*, *A Mighty Heart*, *Road to Guantanamo*, *A Cock and Bull Story*, *In This World*,

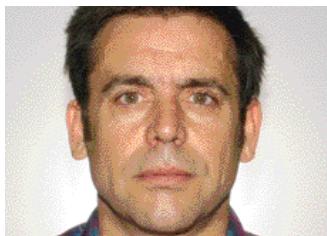
*The Shock Doctrine*, *The Killer Inside Me*, *The Trip* and *360*. Eaton also executive produced *Heartlands* and *Bright Young Things*. For TV, Eaton produced the *Red Riding* trilogy for Channel 4, and executive produced Samantha Morton's *The Unloved* (BAFTA winner for Best Single Drama). Eaton is currently working on feature films *Rush* and *7 Days*. He has served as deputy chair of the UK Film Council and chair of the Leadership on Diversity Forum, and was 2000's BIFA Producer of the Year.

Editor of Screen International **Mike Goodridge** oversees all the brand's products including daily news, reviews and box office site *Screendaily.com*. He assumed the role of editor in October 2009 after spending 12 years as US editor. He has written for publications including *The Times*, *The Evening Standard*, *The Independent*, *Sight & Sound*, and Spanish *El Mundo*'s prestigious *El Cultural* section. He published his first book *Directing* in 2000 and is currently editor of a series of books about the film crafts. He is a member of BAFTA, Hollywood Foreign Press Association (HFPA), FIPRESCI, London Film Critics' Circle and the European Film Academy.

**Neil Lamont** has been the supervising art director on all of the Harry Potter films to date. He has worked with production designer Stuart Craig on ten films with a career spanning more than 28 years. Films on which he supervised include most recently Spielberg's *War Horse*, *Enemy at the Gates*, *The World Is Not Enough*, *In Love and War*, and *GoldenEye*. Neil has also worked as art director on numerous films, including Academy-winning *Titanic* and *The English Patient*.

**Joseph Mawle** first came to note in *Soundproof* (winning an RTS nomination for Breakthrough on Screen Award). Work that followed includes *Freefall*, *Nineteen Eighty* (*The Red Riding Trilogy*), *Five Daughters*, *The Street*, *Clapham Junction*, BBC/HBO's *The Passion*, *Women in Love*, HBO's *Game of Thrones*, *Heartless*, *The Awakening* and *Made in Dagenham*. He was nominated Outstanding Newcomer for his performance in *The Last Days of Judas at the Almeida*. Upcoming projects include *Birdsong*, *The Cold Light of Day* and *Abraham Lincoln: Vampire Hunter*. He has just completed filming Scott Graham's debut feature film *Shell*.

**Mary McCartney**'s career as a photographer started in 1995, and her work has since appeared in *Harper's Bazaar* and *Interview* magazine, in campaigns for Adidas, Bucherer and Mandarin Oriental, and in the National Portrait Gallery Collection. In 2000 Mary took the first official photographs of Tony and Cherie Blair with newborn son, Leo. *Off Pointe – A Photographic Study of The Royal Ballet* ►



After Hours was her first solo exhibition in 2004. Her first American exhibition, Playing Dress Up, showed at the Goss Michael Foundation in Dallas. Mary's book From Where I Stand was published in 2010, with corresponding exhibitions in London and New York.

**Molly Nyman** started playing music at three, and went on to be a scholar at the Centre for Young Musicians, win the National Choral Composition prize and play in the LSCO and the LSSO. Molly's company has composed music for titles such as Hard Candy, A Mighty Heart, Road to Guantanamo, Ghosts, Deep Water, I Am Slave, Poppy Shakespeare, Father & Son, Stephen Fry in America, Michael Palin's New Europe and Shifty (BIFA-nominated score). Molly also rewrote the Dubai national anthem, sat on the Ivor Novello jury and BAFTA Television Crafts jury, and was elected to the Board of PRS for Music in May 2011.

**Debs Paterson**'s directorial debut Africa United (Pathé/BBC Films) premiered in the UK at the Family Gala of the BFI London Film Festival before opening in cinemas nationwide. The adventurous and touching road movie had its international premiere at Toronto and earned Debs a nomination for BIFA's Douglas Hickox award last year, as well as being honoured in BAFTA's prestigious Brits to Watch event this summer. Debs is now developing an adaptation of dancer Carlos Acosta's life story, and a noir thriller about the WWII art forger Han Van Meegeren.

BAFTA and Oscar-nominated producer **Tracey Seaward** most recently worked as co-producer on Steven Spielberg's War Horse, based on the Michael Morpurgo novel (due for UK release in January 2012). She has a long-standing collaboration with director Stephen Frears, producing Dirty Pretty Things (2002), Cheri (2009), Tamara Drewe (2010) and BAFTA Best Film winner and Oscar-nominated The Queen (2006). Other credits include Fernando Meirelles' The Constant Gardener, David Cronenberg's Eastern Promises, Danny Boyle's Millions, Neil Jordan's The Good Thief and Thaddeus O'Sullivan's Nothing Personal.

BAFTA winning film producer and managing director of Cowboy Films **Charles Steel** has produced films including Kevin MacDonald's The Last King of Scotland (Best Actor Oscar winner and Best British Film BAFTA winner), Goodbye Charlie Bright, Amy Foster and documentary Fire in Babylon. TV productions include Poppy Shakespeare (Best Actress BAFTA winner), and most recently Top Boy, written by Ronan Bennett and shown on Channel 4. Cowboy also produces short films including Oscar winning Wasp (Andrea

Arnold) and BAFTA-winning I-Do-Air (Martina Amati). Currently in post production is Marley – a documentary on Bob Marley, directed by Kevin McDonald (2012).

**David Thewlis**'s breakthrough performance came in Mike Leigh's Naked and led on to a variety of film roles including The Lady, London Boulevard, Anonymous, Mr Nice, The Boy in the Striped Pyjamas, Harry Potter, The Omen, All the Invisible Children, The New World, Kingdom of Heaven, Gangster No. 1, Whatever Happened to Harold Smith?, Besieged, The Big Lebowski, Seven Years in Tibet, The Island of Dr Moreau, Total Eclipse, Dragonheart, Restoration, Black Beauty, The Trial, Resurrected and Divorcing Jack. On TV, Thewlis has played roles in The Street, Dinotopia, Endgame, Dandelion Dead, Prime Suspect III, A Bit of a Do, Road, Oranges Are Not the Only Fruit and The Singing Detective. In theatre, Thewlis has starred in The Sea, Ice Cream, Buddy Holly at the Regal, Ruffian on the Stairs/The Woolley, and Lady and the Clarinet. He also directed Cheeky and the BAFTA-nominated short film Hello, Hello, Hello. His first novel The Late Hector Kipling was published in 2007. In 2008 he was awarded the Richard Harris Award for Outstanding Contribution to British Film at BIFA.

**Ruth Wilson** is a BAFTA and Golden Globe-nominated actress for her breakthrough performance in the title role of Jane Eyre. Since then she has gone on to star in TV's Capturing Mary, A Real Summer, The Prisoner, Small Island and Luther. In theatre, she was awarded an Olivier Award in 2010 for her performance in A Streetcar Named Desire at the Donmar Warehouse. This was followed by Ingmar Bergman's Through a Glass Darkly and then a return to the Donmar as the title role in Anna Christie. Ruth is currently filming Joe Wright's Anna Karenina, after which she is set to star playing the female lead in The Lone Ranger alongside Johnny Depp.

**Justine Wright** first learnt to cut ads, music videos and short films before going into documentary and narrative features. Previous work includes One Day in September (Best Newcomer: Behind the Camera, BIFA), Touching the Void, The Last King of Scotland, State of Play and The Eagle. Other editorial credits include The Game of Their Lives (Best Sports Documentary at the British Television Awards, Greigson and BIFA-nominated), and Late Night Shopping (three BAFTA Scotland Awards, Best Actress BIFA). She was also supervising editor on Deep Water (BIFA-nominated, Best Documentary at Rome Film Festival and San Diego Film Critics Society), and In the Shadow of the Moon (Audience Award at Sundance). She has just completed work on The Iron Lady. ★

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BIFA Nominations Announcement, St Martins Lane, 31 October 2011. **Main pic** Natasha Blunt interviews Best Supporting Actress nominee Sally Hawkins (*Submarine*) and Jury member Debs Paterson. **Small pics**, clockwise from top left: Best Supporting Actor nominee Benedict Cumberbatch (*Tinker Tailor Soldier Spy*), Raindance & BIFA founder Elliot Grove with nominations host Helen McCrory, Raindance Award nominee Johnny Daukes (*Acts of Godfrey*), Raindance Award nominees Will Sharpe & Tom Kingsley (*Black Pond*), Sally Hawkins with Most Promising Newcomer nominee Yasmin Paige (*Submarine*), Best Actress nominee MyAnna Buring and Best Supporting Actor Nominee Michael Smiley (*Kill List*). Photographs by Julia Sukan / Draw HQ, used with kind permission.



# THE NOMINEES 2011

## BEST BRITISH INDEPENDENT FILM

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Senna  
Shame  
Tinker Tailor Soldier Spy  
Tyrannosaur  
We Need to Talk About Kevin

## BEST DIRECTOR

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Ben Wheatley – Kill List  
Steve McQueen – Shame  
Tomas Alfredson – Tinker Tailor Soldier Spy  
Paddy Considine – Tyrannosaur  
Lynne Ramsay – We Need to Talk About Kevin

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Joe Cornish – Attack the Block  
Ralph Fiennes – Coriolanus  
John Michael McDonagh – The Guard  
Richard Ayoade – Submarine  
Paddy Considine – Tyrannosaur

## BEST SCREENPLAY

SPONSORED BY BBC FILMS

John Michael McDonagh – The Guard  
Ben Wheatley, Amy Jump – Kill List  
Abi Morgan, Steve McQueen – Shame  
Richard Ayoade – Submarine  
Lynne Ramsay, Rory Kinnear – We Need to Talk About Kevin

## BEST ACTRESS

SPONSORED BY M.A.C

Rebecca Hall – The Awakening  
Mia Wasikowska – Jane Eyre  
MyAnna Buring – Kill List  
Olivia Colman – Tyrannosaur  
Tilda Swinton – We Need to Talk About Kevin

## BEST ACTOR

Brendan Gleeson – The Guard  
Neil Maskell – Kill List  
Michael Fassbender – Shame  
Gary Oldman – Tinker Tailor Soldier Spy  
Peter Mullan – Tyrannosaur

## BEST SUPPORTING ACTRESS

Felicity Jones – Albatross  
Vanessa Redgrave – Coriolanus  
Carey Mulligan – Shame  
Sally Hawkins – Submarine  
Kathy Burke – Tinker Tailor Soldier Spy

## BEST SUPPORTING ACTOR

Michael Smiley – Kill List  
Tom Hardy – Tinker Tailor Soldier Spy  
Benedict Cumberbatch – Tinker Tailor Soldier Spy  
Eddie Marsan – Tyrannosaur  
Ezra Miller – We Need to Talk About Kevin

**BEST ACTRESS**Rebecca Hall – *The Awakening*Mia Wasikowska – *Jane Eyre*MyAnna Buring – *Kill List*Olivia Colman – *Tyrannosaur*Tilda Swinton – *We Need to Talk About Kevin***BEST ACTOR**Brendan Gleeson – *The Guard*Neil Maskell – *Kill List*Michael Fassbender – *Shame*Gary Oldman – *Tinker Tailor Soldier Spy*Peter Mullan – *Tyrannosaur***BEST SUPPORTING ACTRESS**Felicity Jones – *Albatross*Vanessa Redgrave – *Coriolanus*Carey Mulligan – *Shame*Sally Hawkins – *Submarine*Kathy Burke – *Tinker Tailor Soldier Spy***BEST SUPPORTING ACTOR**Michael Smiley – *Kill List*Tom Hardy – *Tinker Tailor Soldier Spy*Benedict Cumberbatch – *Tinker Tailor Soldier Spy*Eddie Marsan – *Tyrannosaur*Ezra Miller – *We Need to Talk About Kevin***MOST PROMISING NEWCOMER**

SPONSORED BY STUDIOCANAL

Jessica Brown Findlay – *Albatross*John Boyega – *Attack the Block*Craig Roberts – *Submarine*Yasmin Paige – *Submarine*Tom Cullen – *Weekend***BEST DOCUMENTARY**

Hell and Back Again

Life in a Day

Project Nim

Senna

TT3D: Closer to the Edge

**THE RAINDANCE AWARD**

SPONSORED BY EXILE MEDIA

Acts of Godfrey

Black Pond

Hollow

Leaving Baghdad

A Thousand Kisses Deep

**BEST ACHIEVEMENT IN PRODUCTION**

SPONSORED BY COMPANY 3

Kill List

Tyrannosaur

Weekend

Wild Bill

You Instead

**BEST TECHNICAL ACHIEVEMENT**

Senna – Chris King, Gregers Sall [Editing]

Shame – Sean Bobbitt [Cinematography]

Shame – Joe Walker [Editing]

Tinker Tailor Soldier Spy – Maria Djurkovic [Production Design]

We Need to Talk About Kevin – Seamus McGarvey [Cinematography]

**BEST BRITISH SHORT**

0507

Chalk

Love at First Sight

Rite

Rough Skin

**BEST FOREIGN INDEPENDENT FILM**

Animal Kingdom

Drive

Pina

A Separation

The Skin I Live In

**THE RICHARD HARRIS AWARD**

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**THE VARIETY AWARD**

Kenneth Branagh

**THE SPECIAL JURY PRIZE**

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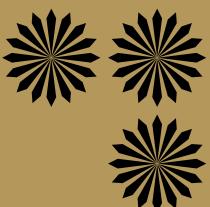
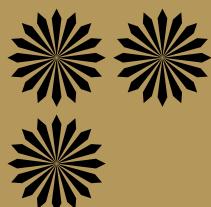
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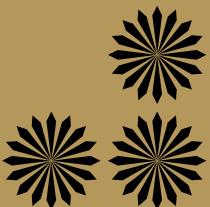
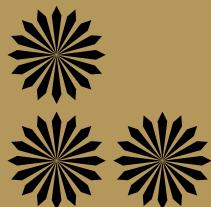
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- CLAIRE DANAHY

## TYRANNOSAUR



- BEST BRITISH FILM • BEST DIRECTOR... PAUL CONGDON
- BEST SUPPORTING ACTOR... PAUL CONGDON • BEST ACTRESS... CLAIRE DANAHY • BEST ADVICE... TOM HARRY • BEST SUPPORTING ACTOR... TOM HARRY • BEST SUPPORTING ACTRESS... CLAIRE DANAHY • BEST ACHIEVEMENT IN PRODUCTION...

## KILL LIST



- BEST DIRECTOR... BEN WHITFIELD • BEST SUPPORTING ACTOR... BEN WHITFIELD, PAUL HUFF • BEST ACTRESS... CLAIRE DANAHY • BEST ADVICE... PAUL HUFF • BEST SUPPORTING ACTOR... BEN WHITFIELD • BEST SUPPORTING ACTRESS... CLAIRE DANAHY • BEST ACHIEVEMENT IN PRODUCTION...

## SUBMARINE



- BEST SUPPORTING ACTOR... RICHARD ATTWELL • BEST SCREENPLAY... RICHARD ATTWELL • BEST SUPPORTING ACTRESS... DAISY MARSH • ANGUS PROFESSIONAL PERFORMANCE... CLAIRE DANAHY • ANGUS PROFESSIONAL PERFORMANCE... DAISY MARSH

## THE GUARD



- BEST SUPPORTING ACTOR... RICHARD ATTWELL • JOHN MCGOWAN • JOHN MCGOWAN
- BEST SCREENPLAY... JOHN MCGOWAN • JOHN MCGOWAN
- BEST ADVICE... JOHN MCGOWAN

## ATTACK THE BLOCK



- BEST SUPPORTING ACTOR... JOE COHEN
- ANGUS PROFESSIONAL PERFORMANCE... JOHN MCGOWAN

## THE AWAKENING



- BEST ACTRESS... REBECCA HALL

## ANIMAL KINGDOM

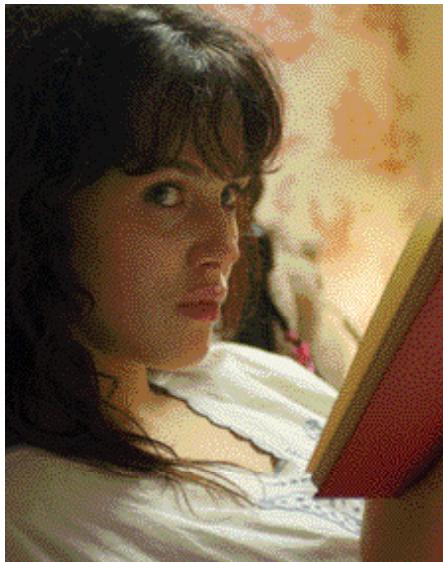


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## MOST PROMISING NEWCOMER 2011

### JESSICA BROWN FINDLAY [ALBATROSS]

Albatross is a fresh, modern-day coming-of-age tale focusing on 17-year-old force of nature Emelia (Jessica Brown Findlay), who bursts into the lives of the dysfunctional Fischer family when hired to work in their guest house in a sleepy South Coast town. The aspiring novelist is under the impression that she is the great granddaughter of the great Sir Arthur Conan Doyle, and is sure that she will escape the ties of small town existence due to her genetic pedigree. 'When I went into my first audition I was like "come on", I want this,' Jessica explains. 'I had "last-two-it's" for a while, so I just decided I was going to completely be her.' Her impassioned bid for the role stemmed from an equally passionate response to the script itself. 'When I read it I remember I had a tutorial I was meant to go to. I started reading it in the morning and I thought I'll just look it over so I know what I'm going to be reading and I'll go back and look at it later. But I completely missed my tutorial,' she recalls. 'I loved it straight away, and that was really exciting: to read something that you didn't want to put down.' Describing her character as 'a bit of a ball buster, in a wonderful way,' Jessica was also drawn to the opportunity to enact such a multidimensional character, stating that 'often characters can seem very 2D or black and white but she's just every shade of grey you could ever imagine.' Jessica observes that getting that shading right meant drawing, albeit obliquely, on her own experience. She compares her character's attempts to write, to push herself into new creative territory, with her own venture into acting. 'When I started doing this,' she recalls, 'because it was such a brand new thing, I mentioned it to a couple of friends at home and they said, "What? Sorry? You're doing what?" Eventually Emilia takes that step, she lets everything else go and steps out and does it on her own and at the moment I feel like maybe I'm in a very similar position.' Adrian Sturges (the film's producer) is full of praise for this obviously talented young actress, as she 'is really carrying the whole film'. The actress, now known for her role as Lady Sybil in the phenomenally successful Downton Abbey, will surely be a face that we will see more of in the future.

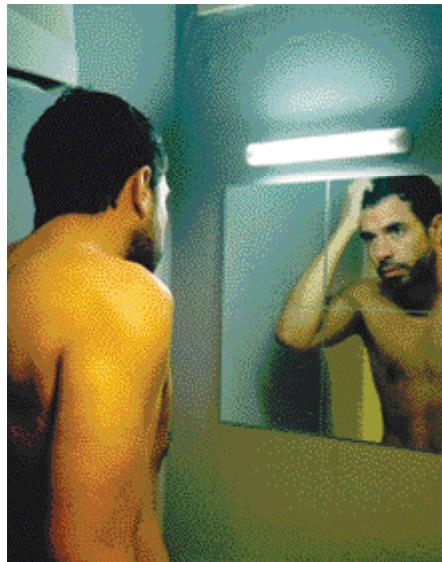
### JOHN BOYEGA [ATTACK THE BLOCK]

It's an age-old question, posed by scientists and philosophers the world over: what would happen if ferocious aliens invaded a South London council estate? Why of course, they'd get attacked by a gang of hoodies. In Attack the Block, the gang is led by the stoic Moses, a young boy torn between his innate decency and the chance to escape the drudgery of the block by entering the employ of local druglord Hi-Hatz. 'When they gave me the full synopsis, I was like, "I'm in this

film. I don't care. I'm getting in this film!" laughs Boyega. 'Moses is a silent and brave type. He's a good kid in bad circumstances and he deals with what he's got and you can't really blame him – he has no choice. He's silent because he doesn't want to open up too much. He doesn't want people to ask questions and he finds it hard to trust anyone.' Boyega trained at Identity Drama School in Dalston, but to play the silent Moses, he found that going to ask questions around the estate where he lives was the most useful preparation he undertook. 'I've lived in South London all my life but I think there's a difference between living there and being part of some of what goes on there. So, that enlightened me and opened my eyes so that I could understand him.' Joe Cornish, BIFA-nominated debut director, allowed the young actors to have some genuine input into their characters, particularly in the look of the gang, so this preparation will have no doubt come in useful time and again. Getting this multi-angle input and understanding of the character certainly enhanced Boyega's performance, which has captured the attention of our friends across the pond. The young star has just landed his first major US gig as one of the leads in Spike Lee's new HBO drama Da Brick. This year he also starred in Junkhearts opposite Eddie Marsan and Romola Garai, which premiered at the BFI London Film Festival in October. His theatre credits include Six Parties at the National Theatre and Category B at the Tricycle Theatre. He has also played the guest lead in Law & Order: UK and a role in BBC's Becoming Human.

### CRAIG ROBERTS [SUBMARINE]

'I have been waiting too long for the film of my life. My name is Oliver Tate. This film will capture my particular idiosyncrasies, for example, the way I seduce my classmate Jordana Bevan using only my mind.' Twenty-year-old Craig Roberts had the challenge of portraying Oliver, a young Welsh teenager with twin obsessions: to lose his virginity by his next birthday (16th), and to extinguish his mother's former flame who has re-entered her life and threatened the family unit. 'I couldn't act when I started, and I basically learned on the job,' says Roberts of his role. The young actor had previous TV experience in The Story of Tracey Beaker, the BBC's Young Dracula and Casualty, but Submarine marked his first foray into feature films. 'I didn't feel exposed,' explains Roberts. 'I felt responsible, but in very, very safe hands with the other actors and the director. Every single day was genuinely a learning experience, and the shoot passed by in a blur.' To prepare for the role, Ayoade would 'send me DVDs of films like The Graduate, Rushmore, Harold and Maude, films in that sort of area, and what he wanted me to do was keep it real, keep it dry.' When thinking



**From left** Jessica Brown Findlay (photo © CinemaNX Films), John Boyega, Craig Roberts (photo © Dean Rogers), Yasmin Paige (photo © Dean Rogers), Tom Cullen

TEXT BY **RUTH FOWLER**

back to casting his film, Ayoade speaks very highly of Roberts saying 'Throughout each call-back I was just willing him to be as good as he seemed – and he was always much better. And I really liked him. He's naturally funny and charming.' Since making the film, Roberts experienced love for the first time himself, 'so it's pretty strange going through it for real. I'm hoping she can watch Submarine and separate me from Oliver because obviously I'm slightly less sophisticated.'

Submarine has led to many exciting new developments, including being named as one of Screen International's 2010 Stars of Tomorrow. Other projects post-Submarine include Red Lights opposite Robert De Niro, Sigourney Weaver and up-and-coming actress Elizabeth Olsen; a guest lead in award-winning series Being Human and a role in Jane Eyre starring Mia Wasikowska, who's performance in the film has led to a BIFA nomination for Best Actress. Submarine looks to be the start of big things for Craig, in a performance that makes you 'forget how young he is' according to co-star Sally Hawkins. 'I think he's just a natural comedian. I'm proud to call him my on-screen son.'

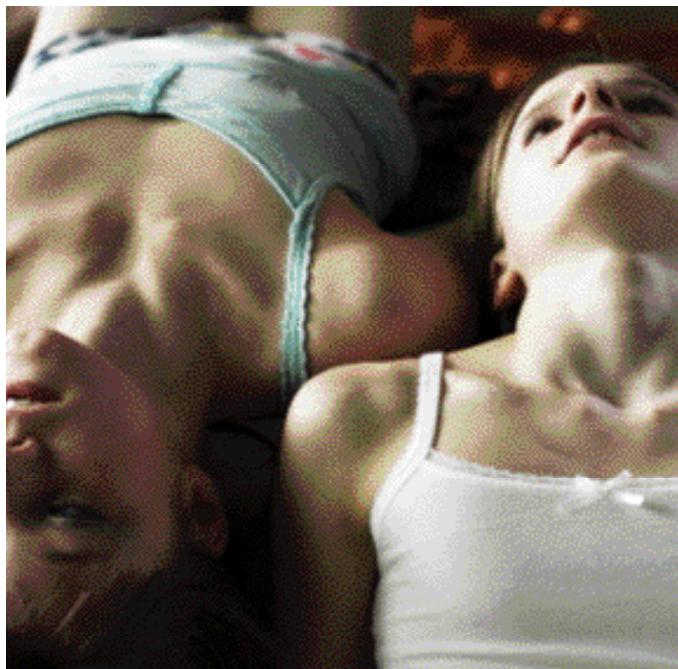
#### **YASMIN PAIGE [SUBMARINE]**

'I didn't imagine us looking like us. Like, when I read the script, I didn't think I would look how Jordana would look – she seemed more attractive than me in the book! I thought, damnit, I'm out. Even her height, I thought she seemed probably at least five-feet-five,' says Yasmin of being cast as Jordana, Oliver Tate's girlfriend in Submarine. Richard Ayoade, the film's director, is not as reserved in his praise for Yasmin, saying that 'She is very watchable and very intelligent. Her instincts on everything were always the right ones.' Not bad feedback when you're playing alongside actors such as Noah Taylor and Sally Hawkins. Yasmin Paige loved Dunthorne's original novel and identified with the bookish character of Oliver, rather than her playground pyromaniac on-screen persona, Jordana Bevan. 'I think I'm quite like Oliver – quite uptight! Oliver reads the dictionary and when I was in years 10 and 11 at school I actually used to read the dictionary.' To capture the darker side of Jordana, she studied the performances of another acerbic movie bad girl: 'I watched a lot of Christina Ricci films because Richard said he thought she was good at being mean, which she is.' The pair obviously have a strong relationship after filming, with Yasmin stating 'I just want to work with Richard. I was saying the other day, I was wondering if I could be one of those people, like Mike Leigh uses, where they're in all of his films, even if it's just a small role. I hope I could be one of those for Richard. Even if it's just a one-line shopkeeper or something.' Fingers crossed the enigmatic young actress will be given the chance to play more than

a one-line shopkeeper. In 2010 she appeared in Spur of the Moment at the Royal Court, and has previously appeared in the films *Tooth*, *Wondrous Oblivion*, *True True Lie* and *I Could Never Be Your Woman*. She is known to TV audiences for her role as Maria in *The Sarah Jane Adventures* and as Michaela in *Secret Life*. In 2010, Yasmin was chosen by Screen International as one of their Stars of Tomorrow.

#### **TOM CULLEN [WEEKEND]**

On a Friday night after hanging out with his straight mates, Russell heads off to a nightclub, alone and on the pull. Just before closing time he picks up Glen. And so begins a *Before Sunrise*-type weekend – in bars and in bedrooms, getting drunk and taking drugs, telling stories and having sex – that will resonate throughout their lives. Tom Cullen, who plays Russell, graduated from the Royal Welsh College of Music and Drama in the summer of 2009, after arriving to acting a little late. 'I fell in love with a girl. We had a house and a dog. I found myself working in this restaurant, a bit fat, depressed.' He woke up one morning, applied to drama school and never looked back. The central gay relationship between Russell and Glen (played by Chris New) gave Tom a sense of great responsibility. 'I immediately recognised his [Russell] potential importance to a gay community. I interviewed a lot of friends and drew on their experiences of constantly having to come out, the feelings of isolation as a teenager and all these very important things that a young gay man goes through that shape you as a human being.' With a closer study of the script however, Tom found that the key to his performance as Russell lay not in the fact that he was portraying a young gay man, but instead lay a lot closer to home, when he realised the character reflected a lot more of himself. Russell was 'a young man growing up as an orphan in a conglomerate-driven, capitalist world, living in a town devoid of its industry and identity. He is one of a swathe of men in their mid-twenties not knowing where they fit into the world.' The challenge lay in showing on screen 'a very vulnerable, lost young man, but within his vulnerabilities an extraordinary bravery and strength.' Tom's theatre work includes *A Good Night Out* in the Valleys and *Assembly* at the National Theatre Wales and *Gorgio* at the Bristol Old Vic. His film credits include *Daddy's Girl* (Best Film, BAFTA Wales) and *Panic Button*. Television credits include *Black Mirror* (C4/Zeppotron), *Twenty Questions* (BBC) and *Locked Up* (Discovery). He won Best Actor at the Nashville Film Festival for his role in *Weekend* and was named as one of Screen International's Stars of Tomorrow in 2011. He has recently been filming the upcoming Scott Free/Tandem drama *World Without End*. ★



## BEST BRITISH SHORT 2011

TEXT BY SHELL COE

### CHALK [MARTINA AMATI]

Commissioned by FilmFour and UKFC and inspired by the novel by Ilaria Bernardini, Chalk offers an intimate insight into the life of a gymnast, one governed by pressure, high expectations and rivalry. We observe one particular girl as she is selected for the national training camp and discovers something new about her body, boys and friendship. BAFTA-winning director Martina Amati was drawn to the idea of exploring the natural competitive spirit that arises between girlfriends. This may explain why the film has resonated so well with younger audiences, achieving success at several youth festivals.

There was drama to be found both on and off set as the filmmakers chose to shoot using real gymnasts in order to stay true to the physicality of the world. This meant meeting hundreds of girls at clubs around the country until they eventually found professional gymnasts Lillie Buttery and Nicole Pavier, who train seven hours a day, six days a week. Not only did they face the challenge of arranging the shooting around the girls' hectic training schedules, but they also had to contend with both girls breaking bones in their feet at different times. In fact, Amati admits, 'There was a moment when I thought I would never get this film made.' However, Chalk stands as a testament to perseverance and commitment and was eventually completed in six days at the national training camp near Birmingham, where the gymnasts are now training for the 2012 Olympics. Both the location and the fact that the actresses genuinely inhabit their environment gives the whole film a real sense of authenticity.

Premiering earlier this year at the Berlin Film Festival, Chalk has gone on to collect numerous awards on the international festival circuit. Amati is currently developing a feature with Cowboy Films and Film 4 set in the world of Chalk, which is set to shoot next year. We look forward to more tension on the balancing beam.

### LOVE AT FIRST SIGHT [MICHAEL DAVIES]

Around 820,000 people in the UK are currently living with dementia, which is partly characterised by memory loss. Love at First Sight, directed by Michael Davies and developed with support from the Bradford Dementia Group, explores a very different side of living

with this condition, one that is all too often overlooked, focusing on people's retained emotional memory and, more specifically, the lasting love between two people.

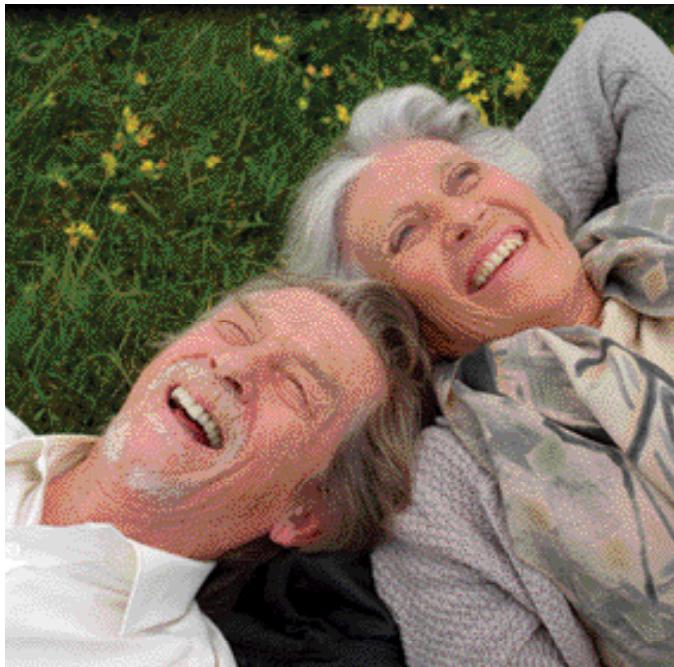
Set in a residential nursing home, the film portrays a day in the life of 70-year-old Arthur who falls in love with a fellow resident, Ruth, and stars award-winning actors John Hurt and Phyllida Law. The story 'came from a desire to make a positive film about older people', explains Davies. 'I've seen far too many miserablist short films. I wanted to make a love story, and I wanted it to be funny.' A bittersweet comedy, the film has already made a mark on the festival circuit, picking up awards such as the Wellcome Trust People Award, Best Short Film at the 2011 Rushes Soho Shorts Film Festival in London and the Audience Award at the Aspen 2011 Shortfest (USA), to name but a few.

This is the second collaboration between director Michael Davies and producer Sandra Gorel. Their first short film, What's Virgin Mean?, won six awards and has had more than 1.3 million hits on YouTube. There are no immediate plans to develop Love at First Sight into a feature but the pair are working on two completely different ideas for feature films – one a comedy, the other a psychological thriller.

### RITE [MICHAEL PEARCE]

A former alcoholic and brawler is desperate to prove to his son that he is a reformed man. But when his birthday surprise falls through, old habits threaten to resurface and he is forced to face truths about himself as well as his son. 'It came from an observation of a friend of mine who would alter his personality depending on the company we were in,' comments writer and director Michael Pearce. 'The malleability of identity and observing someone compromise their character in order to assimilate into a different culture was what originally interested me and I wanted to explore this theme within a family dynamic.' Originally, it was the son who underwent a transformation. However, during development, it became apparent that the father's character had more potential for pathos.

In casting the father, it was instantly clear from an informal conversation with actor Martin Herdman that he could relate to the



character and had the potential to give him the warmth needed to ensure audiences would support him. Indeed, much of the film's tension and impact is largely due to the humanity that Martin succeeds in bringing to the role. Equally, there was little debate over the part of son Gary. Pearce reveals that from the moment Bradley Hall walked into the casting session he knew that he was the right choice thanks to his ability to portray both vulnerability and strength. Bradley was not the only untrained actor in the cast. An impressively large number of local drinkers were convinced to participate in the shoot at an East End boozer, adding to the compelling realism of this scene.

Launched at the 2010 BFI London Film Festival, *Rite* is the second short film by Pearce since he completed his MA in Directing Fiction at the National Film and TV School. This exploration of a man's rite of passage as he tries to manage his identity has already enjoyed a successful festival run, engaging audiences from Portugal to Finland.

#### **ROUGH SKIN [CATHY BRADY]**

*Rough Skin* follows a young offender, Kelly, during the initial days after her release from prison. Beautifully shot with powerful, understated performances from Vicky McClure and Lorraine Ashbourne, it is an intimate portrayal of a crucial moment in the lives of two women. Both director Cathy Brady and writer Laura Lomas competed against over 900 filmmakers to make the 14 finalists who would go on to produce a 30-minute film for Channel 4 as part of the highly regarded Coming Up talent scheme.

Lomas set out with the intention to write about how mothers and daughters can grow in different directions and ultimately ended up exploring how difficult it can be to re-establish a connection that has been lost for a while. 'For me, the central relationship between Kelly and Linda, and the journey they go on together is the real heart of it,' she says. While we encounter elements such as the boyfriend who tries to tempt her back to her old life, the film is considerably more lyrical than violent. Much of the emotion and tension is conveyed through Kelly's silent contemplation of situations as she tries to cope by remaining numb. Indeed, as producer Emma Burge so aptly puts it,

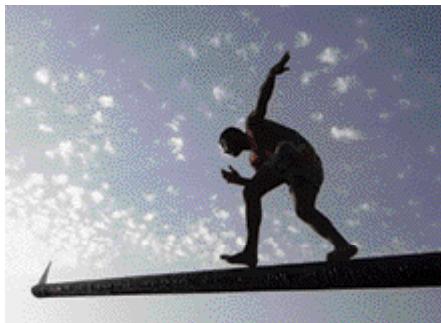
Brady and Lomas 'successfully avoided the many traps and clichés of a social realist drama and so the film feels not just honest but fresh and different'. The filmmakers would argue that much of this was thanks to their cast who not only brought experience, energy and a great deal of heart to the project but were also willing to work in cold, rainy conditions and spend six hours in a bath!

Brady is currently in the process of completing her next short film, *Kiss*, an improvised drama featuring Thomas Turgoose and Tom Hughes, which forms part of her Masters degree in Directing Fiction at the National Film and Television School.

#### **0507 [CHRIS BLAINE & BEN BLAINE]**

At just over 2 minutes, 0507 is a little film guaranteed to put a big smile on your face. The inspiration came from the lead actress, Cariad Lloyd, who was nominated for Best Newcomer at this year's Edinburgh Comedy Awards. One day, she found herself musing about the fact that her phone pin code was her birthday and the potential trouble this could cause. As we see in the film, even small details can have great implications. The film was directed by Chris and Ben Blaine who have been making films for over a dozen years and apparently making up worlds with Lego for a dozen more. Screen International included them in their Stars of Tomorrow line-up in 2006.

Natural comedians, they can also be spontaneously inventive, as suggested by the way in which 0507 was made. 'It took us about three hours from walking in the door. Mainly it took this long because when we started we didn't know the punchline,' says Chris Blaine. This open-minded approach extends to their working relationship as brothers where they often write, direct and edit together. They find that by establishing an open dialogue between them they are better placed to communicate their ideas with their cast and crew. 'Film is about collaboration and so we're open to that from the get-go,' says brother Ben. They are clearly doing something right, as the duo have a series of short films and music videos to their name, which have been met with international acclaim, including several shortlisted entries at the BAFTA awards. The pair are planning to shoot one of their feature scripts next year. ★



Clockwise from left Hell and Back Again, Life in a Day, Project Nim, TT3D: Closer to the Edge

TEXT BY OLI HARBOTTLE

## BEST BRITISH DOCUMENTARY 2011

### HELL AND BACK AGAIN [DANFUNG DENNIS]

The latest in a strong run of high-profile war documentaries (following Restrepo and Armadillo), Hell and Back Again is arguably the most visually striking of them all. The debut feature from photojournalist and filmmaker Danfung Dennis follows 25-year-old US Marine Nathan Harris's traumatic return home to small-town America from the horrors of Afghanistan after he is wounded in combat. Seamlessly intercutting incredibly shot frontline war reportage, so stunning that it often appears like it could be staged, with Harris's recovery at home as he tries to deal with the trauma of readjusting to normal life, the film pulls no punches. Clearly suffering from post-traumatic stress, we witness Harris's marriage slowly begin to crumble as his obsessions become both his medication and his handgun. A truly original and cinematic experience, the viewer is left with the sense that the real cost of war is to be found not only in the intensity of the frontline, but also the unsettling homecoming to loved ones and normalcy.

### LIFE IN A DAY [KEVIN MACDONALD AND OTHERS]

Perhaps the most ambitious film here: a simple-but-brilliant idea based on the explosion in digital technology and user-generated content, the result of a unique partnership between Ridley Scott's Scott Free and YouTube. With Oscar-winning director Kevin Macdonald at the helm, the project was born with an invitation to the global YouTube community to submit their own footage capturing a moment of their lives on camera on a specific day, July 24, 2010. With more than 80,000 videos submitted in response, representing over 4,500 hours of deeply personal, powerful films, the result is a kaleidoscopic visual poem offering a unique experience that shows what it's like to be alive on planet Earth today. Intimate, occasionally unsettling, and deeply moving, this is an immersive experience.

### PROJECT NIM [JAMES MARSH]

A second Oscar-winning documentary director features in 2011's shortlist, showing just how strong the selection is this year. Directed by the keen-eyed James Marsh, Project Nim recounts the eccentric story of Nim, the chimpanzee who was subject to a radical 1970s social experiment which aimed to show that an ape could learn to communicate with language if raised and nurtured like a human child. The film follows Nim's extraordinary journey through human society, along with his enduring impact on the people he meets along the

way, before his life takes a number of tragic twists. Often saddening in its portrayal of the misunderstandings between animal and human, the film also carries a very real warning to those who think the two species share the same code of ethics. Always displaying dignified and sincere empathy for its 'hero', we learn not so much about Nim's true nature, but the more unsettling truths about our own.

### SENNA [ASIF KAPADIA]

One of the most successful independent British films of the year, and recognised as such with its appearance on the shortlist for Best British Film amongst other categories, Senna is the hugely entertaining inventive documentary from feature director Asif Kapadia. Legendary Formula 1 racing driver Ayrton Senna is the hypnotic central character, full of charm and contradictions. The story gloriously benefits from additional elements such as his intense rivalry with team-mate Alain Prost before his sudden untimely death at 34 after a crash at the San Marino Grand Prix. Yet what really makes the film stand out is the exclusive use of archive footage, with no visible talking heads or modern-day interruptions – the only new addition to the endless rich material on offer is aural commentary playing over the exhilarating images. The immediacy of the approach is thrilling, even for those with no interest in the sport. Once we have witnessed the inevitably tragic ending, we are left feeling we have experienced the incredible story of a live-action drama opposed to a documentary.

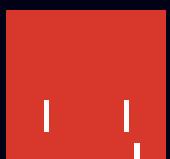
### TT3D: CLOSER TO THE EDGE [RICHARD DE ARAGUES]

You wait for one high-octane motorsports documentary to hit cinemas, and two come along. This time focusing on two wheels, TT3D is Richard De Aragues' film about the world-famous Isle of Man TT motorcycle race. Given it's even more niche than its rival contender tonight, the film's incredible performance at the box office once again demonstrates admirable success in appealing beyond the obvious petrolhead audience. No doubt this is down to two significant factors, firstly that it is in 3D (an emerging trend for documentaries), but also the film's focus on central character Guy Martin. This self-proclaimed daredevil and immensely charismatic individual is passionate and dedicated to motorbike racing above all else, yet his outlook seems to sum up the quite extraordinary attitude of this entire elite band of diehards who are prepared to risk everything, including their lives, to win this most dangerous event. Another exhilarating ride. ★



**CONGRATULATIONS AND GOOD LUCK  
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TYRANNOSAUR, SHAME, KILL LIST, SUBMARINE, ATTACK THE BLOCK AND CHALK





## THE DOUGLAS HICKOX AWARD 2011

### JOE CORNISH [ATTACK THE BLOCK]

Attack the Block is a fast, funny, frightening action adventure movie that pits a teen gang against an invasion of savage alien monsters. It turns a London housing estate into a sci-fi playground. A tower block into a fortress under siege. And teenage street kids into heroes. It's inner city versus outer space. Although Attack the Block – the title is an homage to the little-known South Korean movie, Attack the Gas Station – is a pure sci-fi film, transporting the tropes and conventions of the genre to a tower block teeming with life, its origins are much more mundane. 'A gang of quite young kids nicked my wallet and phone through sheer force of numbers,' recalls Cornish, citing an incident that took place in 2001. 'I'm a typical coward and I gave them everything.' Joe Cornish is best known as one half of British comedy duo Adam and Joe. As well as writing and directing Attack the Block for FilmFour and Big Talk, Joe recently co-wrote The Astonishing Ant Man with Edgar Wright for Marvel Studios, and Steven Spielberg and Peter Jackson's The Adventures of Tintin: Secret of the Unicorn for DreamWorks, along with Wright and Steven Moffat.

### RALPH FIENNES [CORIOLANUS]

In 2000, Ralph Fiennes played the title role of Coriolanus on the London stage in a production directed by Jonathan Kent for the Almeida Theatre at the Gainsborough Studios. For Fiennes it led to what he describes as something of an obsession. 'Although it's a dense play and textually difficult in its original form, I thought that its narrative drive would lend itself to film and the thought stayed, and developed, in my mind.' Fiennes' film of Coriolanus is a tense and timeless political thriller based around power broking, political manipulation and the arguments and prejudices of opposing social extremes. The backdrop is a republic caught up in a long and bitter war. But at its heart is the personal journey of Caius Martius, the noble, but also complex, Coriolanus of the title. His honour, courage and confident self-belief – all carefully nurtured and conditioned by

his mother and central to his success as a great military leader – are also the eventual cause of his destruction. Ralph Fiennes has been honoured for his work on the stage and screen. In 2008, he earned dual BIFA nominations, both for Best Supporting Actor, for his roles in The Duchess, opposite Keira Knightley, for which he also received a Golden Globe nomination, and In Bruges, with Colin Farrell.

### JOHN MICHAEL McDONAGH [THE GUARD]

Described by writer-director John Michael McDonagh as 'a big film about a big man with big laughs and a big heart', The Guard is a comedy-thriller starring Brendan Gleeson as an unorthodox Irish policeman who joins forces with a straitlaced FBI agent, Don Cheadle, to take on an international drug-smuggling gang. The Guard is also a Western. The Wild West, in this case, being the West of Ireland, where an isolated frontier town has for its lawman an eccentric individual with a dying mother, a fondness for prostitutes, and a heightened sense of the absurd. McDonagh was born and brought up in Elephant and Castle, South London, by Irish parents, his mother a native of County Sligo and his father being originally from County Galway, the setting for The Guard. In 2000, he wrote, produced and directed his first film, the 11-minute short The Second Death, which starred Liam Cunningham and featured The Guard's Gary Lydon and David Wilmot and producers Chris Clark and Flora Fernandez-Marengo. Three years later, his screenplay for Gregor Jordan's film Ned Kelly, starring Heath Ledger as the legendary Australian outlaw, with Orlando Bloom, Geoffrey Rush and Naomi Watts, won him award nominations from the Australian Film Institute and the Film Critics' Circle of Australia.

### RICHARD AYOADE [SUBMARINE]

One boy must fight to save his mother from the advances of a mystic and simultaneously lure his eczema-strafed girlfriend into the bedroom armed with only a wide vocabulary and near-total self belief. His name is Oliver Tate. Says director Richard Ayoade, 'Much of the



Clockwise from far left Joe Cornish, Ralph Fiennes, John Michael McDonagh  
Richard Ayoade, Paddy Considine

TEXT BY **RUTH FOWLER**

humour in [Joe Dunthorne's] novel lies in the tension between what you think has happened and how Oliver is describing it. The question was how to do that effectively in the film. The idea was to keep Oliver's unreliability as a narrator but to juxtapose that with an actual reality – not just one that Oliver describes. But, saying that, the film is quite subjective as well.' Ayoade is a Perrier award-winning writer and director. In 2004 he co-created and directed Channel 4's spoof horror comedy series Garth Marenghi's Darkplace, in which he also appeared. This was followed with a sequel series Man to Man with Dean Lerner, which Richard directed and co-wrote and was broadcast on primetime Channel 4. He has performed in The Mighty Boosh (as well as script editing) and the Emmy award-winning The IT Crowd.

#### **PADDY CONSIDINE [TYRANNOSAUR]**

A powerful and affecting drama from writer-director Paddy Considine, Tyrannosaur follows the story of two lonely, damaged people brought together by circumstance. Joseph (Peter Mullan) is an unemployed widower, drinker, and a man crippled by his own volatile temperament and furious anger. Hannah (Olivia Colman) is a Christian worker at a charity shop, a respectable woman who appears wholesome and happy. Tyrannosaur is a simple story about two troubled people struggling against life's vicissitudes, which then unfolds into a multi-faceted piece, probing at our perceptions of other people, without ever falling into hopelessness. 'From the start, I told everyone I was making a love story. I'm not interested in life being bleak. Yes, it's tough at times, and yes, it can be horrific, but there has to be hope. You don't get through life without hope. Well I wouldn't,' says Considine, who is also an actor familiar to audiences for his roles in Dead Man's Shoes, A Room for Romeo Brass, In America, The Bourne Ultimatum, 24 Hour Party People, Hot Fuzz and Red Riding. His directorial debut, the short film Dog Altogether, which he developed into Tyrannosaur, won a number of awards including the 2008 BAFTA for Best Short Film. ★



# THE MOËT BRITISH INDEPENDENT FILM AWARDS



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# DOUGLAS HICKOX

**T**HE BRITISH INDEPENDENT Film Awards is proud to offer an award in honour of Douglas Hickox, one of Britain's leading directors throughout the 1970s. Douglas Hickox (1929–1988) got his start directing commercials for the distinguished Illustra Films during the 1960s, before branching out and making his first major picture in 1970. Over the next ten years, he developed a reputation for the wit and style of his direction, and for his taut action sequences. His film work includes *Les Bicyclettes de Belsize* (1968), *Entertaining Mr Sloane* (1969), *Brannigan* (1975) and *Zulu Dawn* (1979), while his TV credits include *The Dirty Dozen* and *The Hound of the Baskervilles*. However, Hickox is probably best known for directing the 1973 cult favourite *Theatre of Blood*, a Grand Guignol classic in which Vincent Price plays an ingeniously vengeful Shakespearean ham out for revenge against the smug critics who panned him and destroyed his career.

In 1998, his wife Annabel approached BIFA with an annual bequest from Douglas' estate. In recognition of Douglas' commitment and support for new talent, BIFA inaugurated the Douglas Hickox Award, which is given to a British director on their debut feature. As our nominees this year so aptly demonstrate, in movies scanning black comedy to urban sci-fi to Shakespeare, British directorial talent has rarely been so broad-ranging and so varied.

In addition, the Simkins law firm, which advised Douglas, support the winning film-maker by offering legal advice free of charge. ★

## DOUGLAS HICKOX: FILMOGRAPHY AS DIRECTOR

- Zulu Dawn (1979)
- Sky Riders (1976)
- Brannigan (1975)
- Theatre of Blood (1973)
- Sitting Target (1972)
- Entertaining Mr Sloane (1970)
- Les Bicyclettes de Belsize (1969)
- It's All Over Town (1964)
- Just For You (1964)
- Behemoth, The Sea Monster (1959) [with Eugène Lourié]

TEXT BY RUTH FOWLER



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FILM AWARDS

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# SPECIAL AWARDS

# KENNETH BRANAGH



**LEO BARRACLOUGH SALUTES THE MULTIPLE TALENTS  
OF THIS YEAR'S VARIETY AWARD RECIPIENT**

# K

EN GENUINELY LOVES THE IDEA of everyone together in a team,' writer-director Richard Curtis told the Daily Telegraph in an interview last year. 'That egalitarian spirit, I think, is why he wanted to get on so much when he was young – just for the crack of it.'

That love of the troupe has driven Kenneth Branagh, who receives the Variety Award at this year's BIFAs, into all aspects of film, TV and stage work – as actor, writer, director and producer – and across all genres.

As a director, it has taken him from adapting Shakespeare's Henry V in 1990, which earned him a BAFTA as director, and Oscar noms for director and actor, to helming 3D action-adventure Thor, which grossed \$449 million this year.

His career as a helmer has also taken in an adaptation of Mozart's opera The Magic Flute, comedies like In the Bleak Midwinter and psychological thrillers, such as Sleuth.

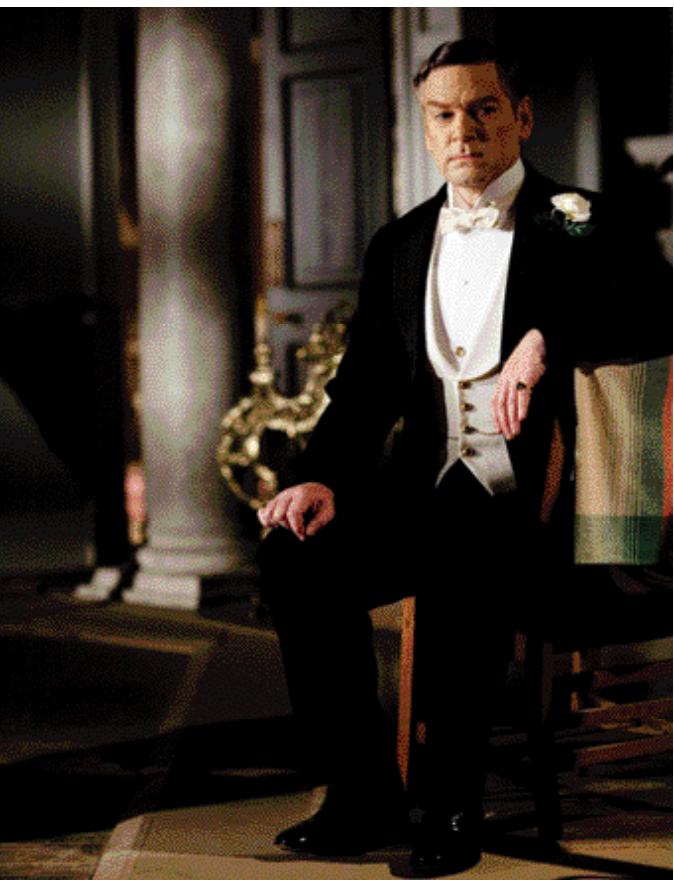
As a thesp, his range is equally broad.

This past year has seen him reprise his role as the morose Swedish cop in the third season of TV miniseries Wallander, play Laurence Olivier in Simon Curtis' film My Week with Marilyn, and take the part of a svelte hitman in Sean Foley's stage adaptation of Francois Veber's farce The Painkiller at the Lyric Theatre in Belfast.

Branagh's role in Wallander, on which he is also an exec producer, earned him the best actor award at BAFTA last year. He was already a fan of Henning Mankell's Wallander novels when producer Andy Harries of Left Bank Pictures asked him to help create a British TV version of the Swedish series.

'He was perfect for this, so we offered to make him a creative and financial partner,' Harries tells Variety in its BIFA special report. 'He's a wonderful bloke to work with, a lovely man, very intelligent, very professional and very committed to doing the show properly, to looking for interesting directors. Ken was always ambitious to do something distinctive, fresh.'





**Previous spread** Photograph by Andrew McPherson **Above, clockwise from top left** Harry Potter and the Chamber of Secrets, © 2011 WBEI, Harry Potter publishing rights © JKR; My Week with Marilyn; Peter's Friends

Coming on top of his helming duties on Thor, it has been a hectic period.

'It's been a lot of work,' says Branagh, who turned 50 last December. 'I'm taking a moment to thank my lucky stars that I'm fit and well, and enjoying myself so much.' But it was ever thus for Branagh.

It was at Belfast's Lyric that his professional career began 30 years ago with a role in Graham Reid's Billy. He was born in the city, but later moved to Reading, where he attended secondary school, and then won a place at RADA. After being named best newcomer at the Society of West End Theatre Awards in the 1982 production of Another Country, he joined the RSC, and in 1987 he formed his own company, the Renaissance Theatre Co, with thesp-producer David Parfitt.

The relationship spawned a string of British independent films, which as well as Henry V included Peter's Friends and Much Ado About Nothing. They also worked together on big-budget horror movie Mary Shelley's Frankenstein.

Branagh and Parfitt were reunited again after a 16-year break on My Week with Marilyn, which Parfitt produced. Branagh plays Olivier, an actor to whom he has often been compared, as he directs and stars in The Prince and the Showgirl, alongside Marilyn Monroe, played by Michelle Williams.

'Ken is a total delight on set,' Parfitt tells Variety. 'He lifts the spirits

when he comes on set, as an actor or a director. He's very fast, very accurate and very good with actors, who adore working with him. He's incredibly well organized, and he makes it fun.'

Following its premiere at the New York Film Festival in October, the film is set for an awards season run, orchestrated by Harvey Weinstein, who is a producer on the pic. Weinstein was an exec producer on Branagh's Love's Labour's Lost, which the director had re-imagined as a 1930s Hollywood musical.

**'He lifts the spirits when he comes on set, as an actor or a director. He's very fast, very accurate and very good with actors, who adore working with him. He makes it fun'**

'I'm very excited about doing more acting on film,' Branagh says. 'Harvey Weinstein is keeping me very busy promoting the Marilyn movie, which I'm delighted to do. I'm hoping that it may just nudge a few people in the direction of offering me more

film roles. The performance seems to be surprising people, and reminding them that I can act on film, so there are some interesting possibilities out there.'

His dance card is also filling up as a director. On the horizon are love story The Guernsey Literary and Potato Peel Pie Society, which is an adaptation of Annie Barrows and Mary Ann Shaffer's bestselling novel, and thriller Italian Shoes, a Henning Mankell adaptation that he is set to helm for Left Bank and Yellow Bird. Anthony Hopkins and Judi Dench are attached to star in the latter.

Branagh is also attached to direct The Boys in the Boat, which the Weinstein Co is developing based on Daniel James Brown's book about the Washington University rowing squad in the 1930s. ★

**VARIETY**

JOINS

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## KENNETH BRANAGH'S CHARITY: OVER THE WALL

OVER THE WALL IS A NATIONAL children's charity. Our purpose is to provide life-changing experiences to children and young people aged 8-17 who are affected by serious and life-limiting illnesses. We do this by offering activity camps specifically developed to foster coping, resilience, self-esteem and confidence.

Over the Wall provides therapeutic activity camps to those who need it most. Our programmes are designed to improve children's functioning abilities, facilitate their independence, and remediate the psychosocial effects of illness. By facing and overcoming perceived limitations, children begin to see that they can do more than they ever imagined. The effect of such an experience on a child's self-esteem is incredibly powerful.

'You have achieved in two days what I have strived for, for nine months. My child has not smiled a genuine "heart throbbing" smile like this since illness took over her, and our lives. I can't cure my child but I can remind them that they've been "Over the Wall" and that with support and kindness they can achieve and be happy.' – Family Camp participant, 2011

### Seriously ill children aged 8-17

We offer camp to children who suffer from both prevalent and rare illnesses. Due to the severity of our campers' conditions, most of them spend a good portion of their childhood in hospital and are often faced with fear, isolation and uncertainty. Normal childhood opportunities, which can help children develop healthy self esteem, basic social skills and a bright outlook, are often lost. They are frequently placed into a dependent role where many decisions are made for them. At Over the Wall, children rediscover their

hidden talents, create meaningful friendships and gain a greater understanding of their own strength and courage.

### Siblings of seriously ill children aged 8-17

Living with a seriously ill sibling can have devastating effects on family relationships. Extensive medical regimes mean family holidays and outings are simply not possible. Understandably, parents focus most of their energy on the sick child; siblings often develop feelings of jealousy, guilt, anxiety and resentment which can, without appropriate support, translate into a stressful living environment.

The siblings programme has been developed to reduce these feelings by encouraging children to share their problems, often for the first time, with others who experience the same difficulties.

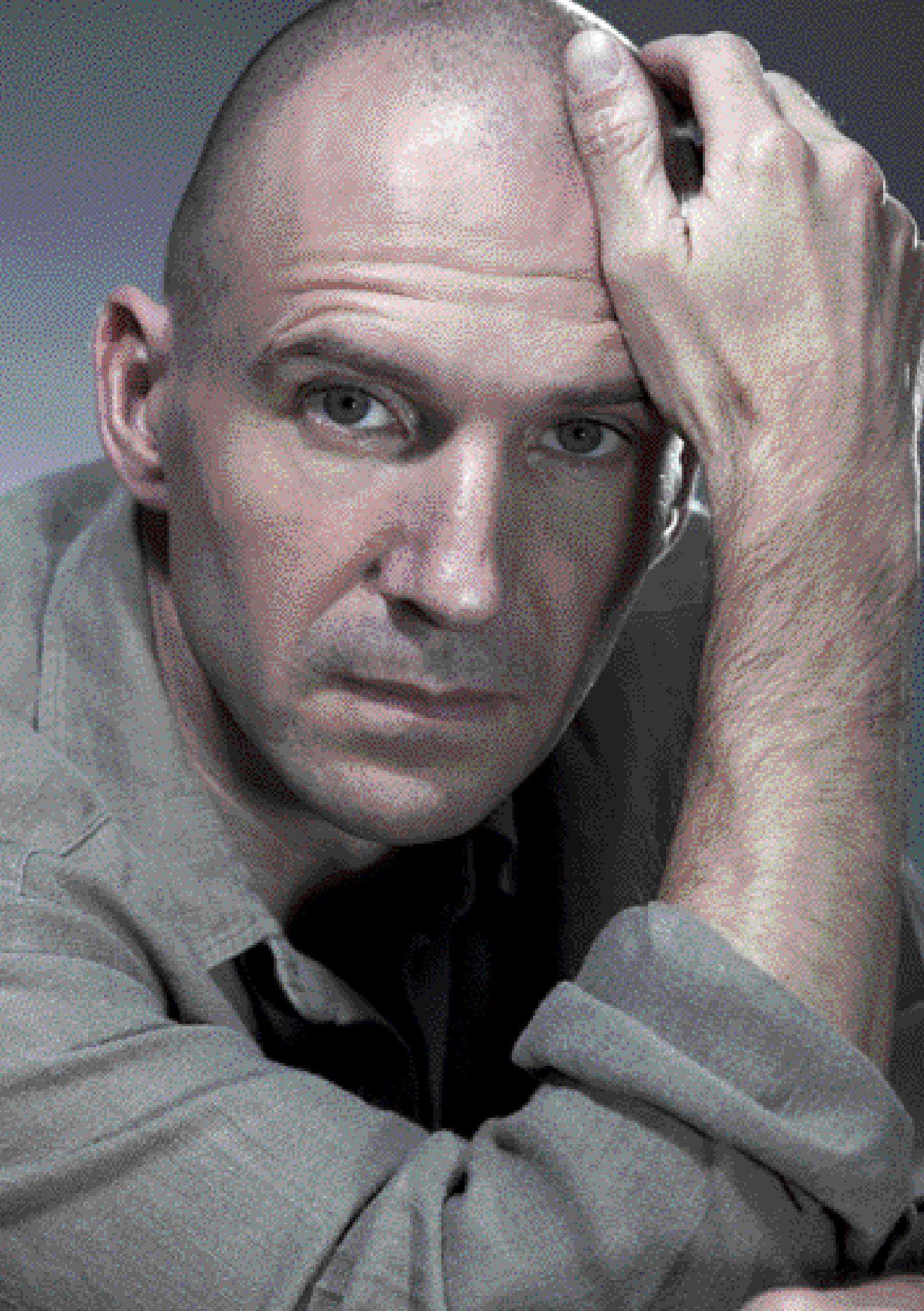
### Families

Family camp is a rare opportunity for every member of the family to spend quality time together, create positive memories and strengthen their bonds. When a child has an illness, parents face increased financial worries, isolation, stress, and the prospect that as their child grows older these problems will not diminish or may indeed become more complex. Support for these families can be a potent protective factor in their lives. Camp is ideally positioned to provide support to families who feel the deep effects that a childhood illness can have on the entire family.



Over the Wall camps are positioned in the South, the Midlands, the North East of England and in Scotland ensuring children do not have to travel far to reach their nearest camp. To find out more please visit us at [www.otw.org.uk](http://www.otw.org.uk) or call 02392 477110. ★

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# RALPH FIENNES



**JOE UTICHI** EXPLORES THE INTENSE YET DELICATE WORKING LIFE OF THIS YEAR'S RECIPIENT OF THE RICHARD HARRIS AWARD AS HE STEPS INTO THE DIRECTOR'S CHAIR FOR THE FIRST TIME

**O**F RALPH FIENNES, STEVEN SPIELBERG once remarked, 'If he picks the right roles and doesn't forget the theatre, I think he can eventually be Alec Guinness or Laurence Olivier.' Fiennes broke through in Spielberg's adaptation of Schindler's List, as the inexcusably sadistic SS officer Amon Goeth. It was a powerful statement of intent on a grand stage for the then-31-year-old actor, a role that would earn him international acclaim and an Oscar nomination. His was no one-dimensional caricature of the evil Goeth participated in as the commandant of the Plaszów concentration camp. Fiennes found humanity in Goeth's horror, and offered a chilling reminder that the Nazis were not simply monsters, they were men.

What he learned of evil, he said, was that it isn't a white-to-black transformation. 'It's cumulative. People believe that they've got to take on an ideology, they've got a life to lead, they've got a job to do, they've got to survive. It's every day, inch-by-inch, little compromises;

little ways of telling yourself that this is how you should lead your life. And suddenly, then, these things can happen.'

Fiennes has played many mass murderers since – a serial killer with an oral fixation in Red Dragon, an over-principled hitman in In Bruges, even the Dark Lord himself in the Harry Potter series – and he's approached each of them with the same commitment to understand how their quest to make a mark on the world inspires their dark decision making.

Similar struggles lie at the heart of Shakespeare's Coriolanus, a role Fiennes first found on stage more than a decade ago. Making Spielberg's comparison to Olivier especially apt, Fiennes has recently directed a screen adaptation of the play, casting himself in the title role. Adapted by Oscar-nominated screenwriter John Logan, this new approach draws the story from its Ancient Roman roots and brings it thunderingly up to date, setting itself amidst the bombastic ruin of modern warfare.

'Certain parts arrive for actors,' Fiennes says of his particular





**Previous spread** Photograph by Jillian Edelstein **Above, clockwise from top left** Coriolanus; The Constant Gardener; Harry Potter and the Deathly Hallows Part II, © 2011 WBEI, Harry Potter publishing rights © JKR; Schindler's List

fascination with the role. 'I feel I can say something about Coriolanus; express some totality about him.' And through the part, Fiennes admits, he can explore, 'so much shit of my own.'

Acting wasn't Fiennes's first choice. While he once said that his favourite toy as a child was a toy theatre, painting was his true love. 'I was at school doing O-Levels and was mainly in the art room, drawing and painting,' he explained. 'I performed in school plays, and people said I was good, but at school if you say you want to be an actor everyone will say, "Don't be an actor! You won't work!" There were a few actors at school, but they were quite theatrical and... actor-ish! I thought, I'm not sure I want to be an actor if I have to be like that.'

He changed his mind when tasked with creating a copy of Diego Velázquez's painting Las Meninas. He found himself arranging its figures on a stage, as he had done with his toy theatre, and in so doing, he realised his place was on the stage. Little more than ten years separated that decision with his Oscar nomination for Schindler's List, during which Fiennes had trained at RADA and joined the Royal Shakespeare Company.

His big-screen debut came in 1992, when he played Heathcliff in Peter Kosminsky's take on Wuthering Heights, alongside Juliette Binoche. His next collaboration with Binoche, Anthony Minghella's The English Patient, would earn Fiennes his second Oscar nomination, this time for Best Actor.

He had longed to direct, he says, but admits fearing to do so after establishing himself as an actor. Simon Channing Williams, who had produced Fiennes in The Constant Gardener, saw his

passion, and offered a script for Fiennes to direct. They scouted locations in Canada and had even begun the casting process, but the project stalled. Channing Williams passed away in 2009, and their collaboration never materialised, but his encouragement gave Fiennes the confidence to press ahead with his plans.

It took him two years to bring Coriolanus to the screen, but once he'd decided he was ready to direct, it seemed like a perfect place to start. 'When I performed [the play] theatrically, I knew there were nuances and visual aspects that could emerge more strongly on film,' he said. 'I want to bring out the biting political nature of the piece, and the story's great panoramic potential. The People, for example,

play such a leading role in Coriolanus. It's hard to capture that sense of a clamouring multitude in the theatre.'

In a world of warfare and economic crisis, the decision to update the setting imbues the film with a biting political relevance, while its moments

of kinetic conflict make it powerfully gripping. Fiennes revels in the acting challenge of the titular general, delivering a performance that could only come from more than a decade of history with the character.

The film exemplifies Fiennes's commitment to his craft, for which he's being recognised this evening with the Richard Harris Award. His passion is always evidenced in his drive to truthfully inhabit his characters, and his brilliantly delicate touch in bringing them to life. These are skills, in fact, that now make him such a powerful director. As John Logan describes: 'Ralph is the proverbial iron butterfly – gentle and nurturing, with a spine of steel!' ★

## His passion is always evidenced in his drive to truthfully inhabit his characters, and his brilliantly delicate touch in bringing them to life'

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Best British Independent Film

Best Director  
Tom McCarthy

Best Actor  
Gary Oldman

Best Supporting Actress  
Kathy Burke

Best Supporting Actor  
Tom Hiddleston, Benedict Cumberbatch

Best Technical Achievement:  
Production Design  
Mark Dikowski

Best British Independent Film

Best Documentary

Best Technical Achievement and  
editing  
Oppen Hull, Clark May

Checklist for a successful screening



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# SHAME

Best Motion Picture  
Best Supporting Actor (Michael Fassbender)  
Best Actor (Michael Fassbender)  
Best Adapted Screenplay (Steve Zaillian)  
Best Cinematography (Lukas Dhont, Michael Fassbender)  
Best Production Design (Michael Fassbender)  
Technical Achievement (Visual Effects, Sound,  
Production Design, Art Direction, Casting)

IN CINEMAS JANUARY 13

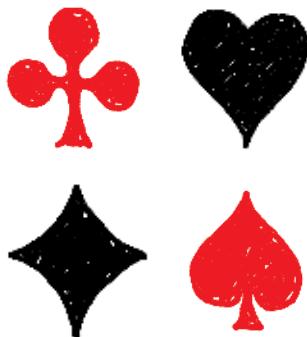


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The background of the image is a vibrant red color. It is decorated with numerous gold-colored circles of varying sizes. Some of these circles contain smaller, solid black ovals. Interspersed among the circles are several smaller, stylized gold flowers with multiple points. The overall pattern is organic and scattered across the page.

# BACK PAGES



# STATE OF THE NATION



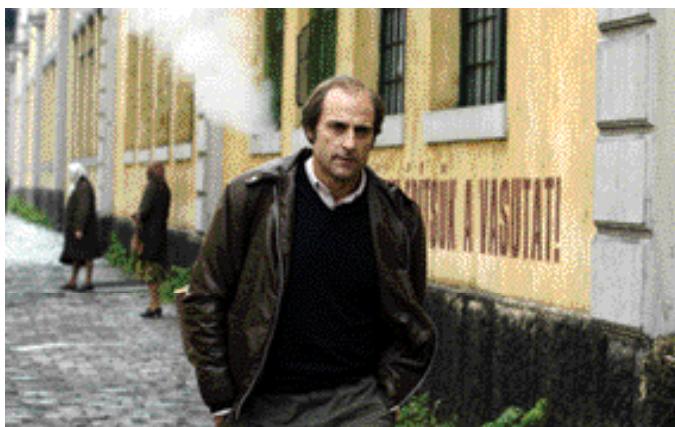
BRITISH FILM REACHED NEW CREATIVE AND COMMERCIAL HEIGHTS IN 2011. TIME OUT FILM EDITOR **DAVE CALHOUN** IS INSPIRED BY A YEAR OF INCREDIBLE BREADTH AND DEPTH

**T**HE BRITISH ARE COMING – AGAIN! is one of those headlines brought out of retirement whenever our filmmakers have success anywhere beyond Dover. There were shades of it again in 2011, first when *The King's Speech* triumphed at the Oscars and then when three British films – *Shame*, *Tinker Tailor Soldier Spy* and *Wuthering Heights* – met with great responses and reviews at the Venice Film Festival in September.

When the films are good, who can deny the thrill of some measured flag-waving? But I prefer a different version: 'The British are all over the place'. And I mean this in a positive way. The variety of tonight's nominees is genuinely striking. There's little rhyme or reason to the group of films being celebrated tonight other than they occupy all sorts of fascinating areas on the film map, in terms of theme, tone and place. Collectively, the nominated writers and directors are shaking up the definition of exactly what a British independent film is. There's an outbreak of youth too. Who cares how old a filmmaker is when their work is exceptional – and in this country we have brilliant independent directors in their 60s, 70s and 80s. But when most of the filmmakers nominated tonight are under 45, it suggests that we might just have a decent future of British filmmaking ahead of us. The gender balance is not so smart: in the writing and directing categories we hit a brick wall after Lynne Ramsay and Abi Morgan.

But back to the variety. There are original stories (*Shame*, *Tyrannosaur*, *Kill List*) and there are adaptations (*Jane Eyre*, *Tinker Tailor Soldier Spy*, *We Need to Talk About Kevin*). Within those original stories I've name-checked, there's a wealth of difference: a Manhattan-set psychosexual portrait of a man adrift, a realist tale of abuse in the Midlands and a British crime thriller. Look at the adaptations too – the books on which they're based couldn't be less alike. Looking again at the full list of nominees, there are films unafeard of genre (*Attack the Block*, *The Guard*). There are horror films (*The Awakening*). There are comedies (*Submarine*, *The Guard*). There are films that received Lottery money (*Shame* and others) and there are films that didn't even though they asked (*Weekend*). ▶





**Previous spread** We Need to Talk About Kevin **Above, clockwise from top left** Shame; Weekend; Kill List; Tinker Tailor Soldier Spy

Just as striking as the variety of films is the number of filmmakers taking new turns in their career, changing directions or reinventing their approach. There's a Swedish director, Tomas Alfredson, working in English for the first time on Tinker Tailor Soldier Spy. There are actors – Paddy Considine (*Tyrannosaur*) and Ralph Fiennes (*Coriolanus*) – stepping behind the camera for their first features as directors. There are British directors – Lynne Ramsay and Steve McQueen – shooting stories in America. And there's even a drama director, Asif Kapadia, taking a new journey into the world of documentaries with *Senna*.

It's an interesting year for the 'follow-up' film too, as directors have made their second feature or gone back behind the camera after a career-defining film. Tomas Alfredson already had an established directing career in Sweden when he made *Let the Right One In* in 2008, but that film won him international attention and a remake, *Let Me In*. It was a smart move on Working Title's part to hire Alfredson to direct an adaptation of *Tinker Tailor Soldier Spy*, that most British of novels. His film is a triumph and proof, perhaps, that an outsider's eye can be most revealing.

Of the other 'follow-ups', Steve McQueen also brings an outsider's eye to New York City for *Shame*, a film that builds on the courageous, unflinching directing style he established in *Hunger*. Lynne Ramsay does the same for suburban Connecticut for *We Need to Talk About Kevin*. It's Ramsay's third feature, but her absence from cinemas after an unhappy run of cancelled and postponed projects threw the spotlight even more on her adaptation of Lionel Shriver's popular book. Nobody familiar with her *Ratcatcher* or *Morvern Callar* should be surprised that her third film shows her as fully in command as ever of the visual and sonic potential of cinema.

What can we learn from all this? Perhaps that easy definitions and categorisations in cinema exist to be defied or ignored if films and

filmmakers are to remain innovative and exciting. If I think of some of the most interesting, more experimental British films of the past couple of years, they play teasingly with form and genre, or take no notice of such boundaries whatsoever. Last year, there were films such as Clio Barnard's *The Arbor* and Gillian Wearing's *Self Made*, both of which mixed drama and documentary, and more recently Carol Morley's very moving *Dreams of a Life* has done the same, as Morley infuses her film with the same mystery and unknowability as her subject – a Londoner whose body lay undiscovered at home for several years – by mixing techniques usually applied to either the real or the fictional but not both.

Finally, a word about those who aren't with us tonight. The dead? No – the not nominated. Perhaps it's symbolic of the strength of this year's nominees that there are three significant new independent British films with no or few nominations tonight. One is *Weekend*, which receives a relatively paltry Best Newcomer nomination for actor Tom Cullen and a Best Achievement in Production. This second

film from writer-director Andrew Haigh tells of a few days at the beginning of a romance between two twentysomething men that may or may not be heading anywhere. It's light on its feet and meaningful. The second is Andrea Arnold's *Wuthering Heights*, the third film from the

maker of *Red Road* and *Fish Tank*; Arnold's film is a bold take on Emily Brontë's book and Robbie Ryan's camerawork is often sublime. The third is Terence Davies's *The Deep Blue Sea*, an adaptation of Terence Rattigan's play that poetically brings together two of Davies's fascinations: Britain and cinema in the 1950s. This isn't a grumble – just a moment to point out that this year's field is so strong that inevitably some notable films were left out. If that's the price of a resurgence of variety, vision and talent in British independent cinema, perhaps it's worth paying. ★

## 'When most of the filmmakers nominated tonight are under 45, it suggests that we might just have a decent future of British filmmaking ahead of us'



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BY MARY KATRANTZOU

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# LEAP YEAR



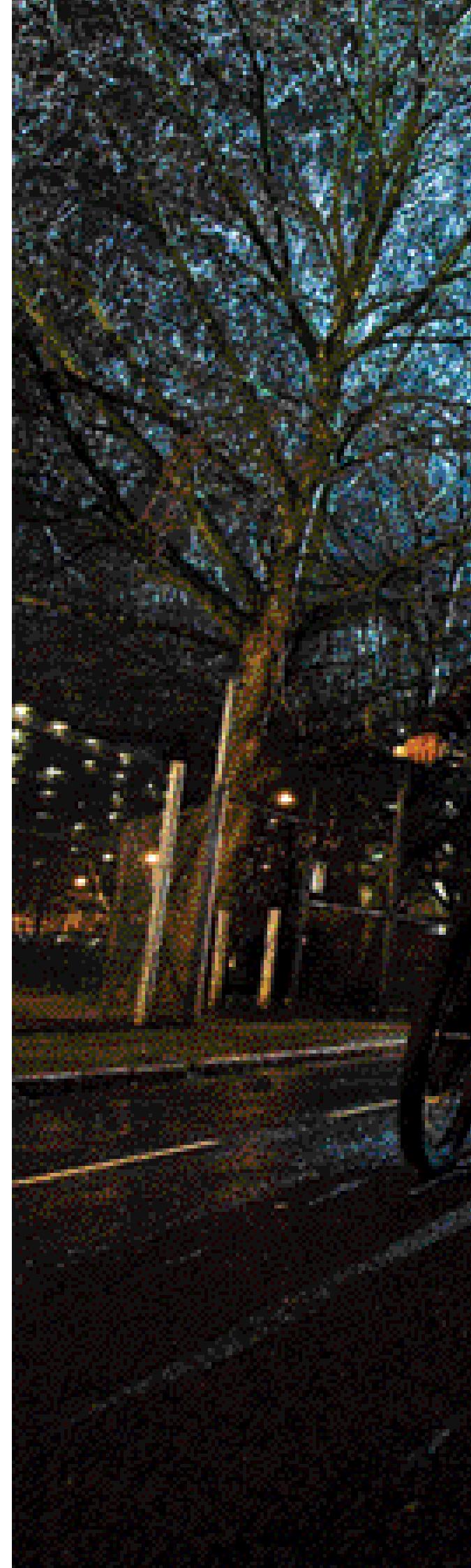
JAMES MOTTRAM CELEBRATES THE INSPIRING BRITISH ACTING TALENTS MAKING THE JUMP TO DIRECTING – AND WOWING US AT THEIR VERY FIRST ATTEMPT

**F**ROM CHARLIE CHAPLIN TO ORSON Welles, from John Cassavetes to Jon Favreau, actors have frequently turned director. It makes total sense, of course. From script read-throughs to dubbing dialogue in post-production, they're intimately acquainted with most aspects of the filmmaking process – including, of course, that mystical moment of creation between 'action' and 'cut'. Yet as the 2011 BIFA awards show, this has been a particularly special year for British actors making that transition.

It says something that four of the five nominees for the Douglas Hickox Award for Best Debut Director first plied their trade on screen, rather than behind it. While *Attack the Block's* Joe Cornish might dispute that he's an actor (though he did appear in Jamie Thraves' *The Low Down* in 2000), he's more than used to being in front of the camera, thanks to co-hosting *The Adam and Joe Show*.

If anything distinguished his 'aliens vs hoodies' comedy-thriller, aside from the slick melding of special effects and heart-racing horror, it was how Cornish extracted credible performances from his largely young and inexperienced cast. Scouring youth clubs in South London, listening to teenagers' reactions to his script and learning their convoluted street-slang 'as if I was learning French', Cornish's approach was much in the way an actor might take on a role.

As for the other actors in this category, they may be very different – classical, comedic, cutting edge – but they're all at the top of their game. Even so, Richard Ayoade, best known as über-geek Moss in C4 sitcom *The IT Crowd*, surprised us all with just how accomplished, assured and astute his coming-of-age comedy *Submarine* was. While he's probably tired of hearing the Wes Anderson comparisons, his cine-literate directorial debut meant that, at last, British film had a *Rushmore* to call its own.







Previous spread Attack the Block **Above, clockwise from top left** Wild Bill; Submarine; Tyrannosaur; Coriolanus

Ralph Fiennes' decision to adapt Shakespeare's bloody Roman epic Coriolanus may not be a total shock for an actor who played the title character on the London stage 11 years ago. But transplanting the action to a recognisably modern-day Balkan warzone, while marshalling visceral battle scenes and the venerable talents of Brian Cox and Vanessa Redgrave, took the sort of guts that few experienced directors, let alone first-timers, possess.

The same can be said for Paddy Considine. An expansion of his BIFA-winning 2007 short Dog Altogether, Tyrannosaur is this year's joint-highest nominee with seven nods, including Best Picture, Best Director and, of course, Best Debut Director. Like all the entries here, it's a deeply personal film. Issues of grief, guilt and God are expressed with the same raw power that we've seen Considine show on screen across the last decade in everything from My Summer of Love to Dead Man's Shoes.

'He isn't ashamed to imbue his own work with his own life, his own beliefs, and the kind of cinema that he loved and loves,' his leading actor (and fellow BIFA nominee) Peter Mullan told me, when I met him with Considine earlier this year. Yet much the same can be said about Mullan, who has similarly ploughed his own personality into his three films as director: Orphans, The Magdalene Sisters and last year's NEDS. He might just be the Godfather of contemporary British actors-turned-directors.

A special shout-out should also go to Dexter Fletcher, whose directorial debut Wild Bill has been nominated for Best Achievement in Production (following a hugely successful festival run this autumn). Fletcher has turned in a whip-smart tale of a paroled criminal who returns to find his home life in disarray. It might not be what you expect from the much-loved actor, who different generations will fondly remember for Bugsy Malone, The Rachel Papers and Lock, Stock and Two Smoking Barrels, but Fletcher has clearly spent a lot of time on set, observing and absorbing.

As we approach 2012, this behind-the-camera migration looks set to continue. Two-time BIFA winner Eddie Marsan (again nominated at this year's BIFAs for Best Supporting Actor for Tyrannosaur), has just announced his directorial debut, Pell Mell. Described by the actor as 'Shakespeare's Richard III set in 1960s London', he was first encouraged by director Mike Leigh to take the plunge.

'I think it's the next logical step,' he told me on the set of British drama Junkhearts last year. 'I've been doing this business for 20 years. I feel ready to direct. It's a natural progression. It's not over-stretching yourself. I should've done it a bit sooner, but I was too busy having kids and making movies.' Don't be surprised if Marsan's film, due to roll next spring, offers the same sort of integrity and intensity seen in the work of Considine and Mullan.

We can only hope that many of these actors get a second stab at directing. The past is littered with actors who have just one directorial credit to their name, despite a blistering debut. Gary

Oldman, a BIFA nominee this year for his sensational turn in Tinker Tailor Soldier Spy, delivered 1997's jaw-dropping slice of council estate life Nil By Mouth, but never went behind the camera again. Likewise, two years later, Tim Roth gave us the equally hard-hitting incest drama The War Zone, only to return to acting for good.

Then again, it's not always simply down to financing. It took Tom Hanks 15 years to return to the director's chair, with this year's Larry Crowne. 'Directing a feature, you have to be infected with a certain kind of E Coli,' he says.

'It has to take over and you have to be like "The only thing I can do now is direct this film. I've got to see it all the way through!" – because it's two years of your life. And quite frankly being a movie star is a much better gig. Pay's better. Less is expected of you. You don't have to work as hard.' Well, that's the Hollywood point of view. ★

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**Main pic** The Moët British Independent Film Awards, Old Billingsgate, London, 5 December 2010, photograph by Nicholas Dawkes  
**Small pics** Edward Hogg, Gareth Edwards and Christine Bottomley; Host James Nesbitt; Colin and Livia Firth; Lesley Manville, Mike Leigh and Ruth Sheen; Eddie Marsan, Helena Bonham Carter and Ashley Walters; Liam Neeson and Ralph Fiennes

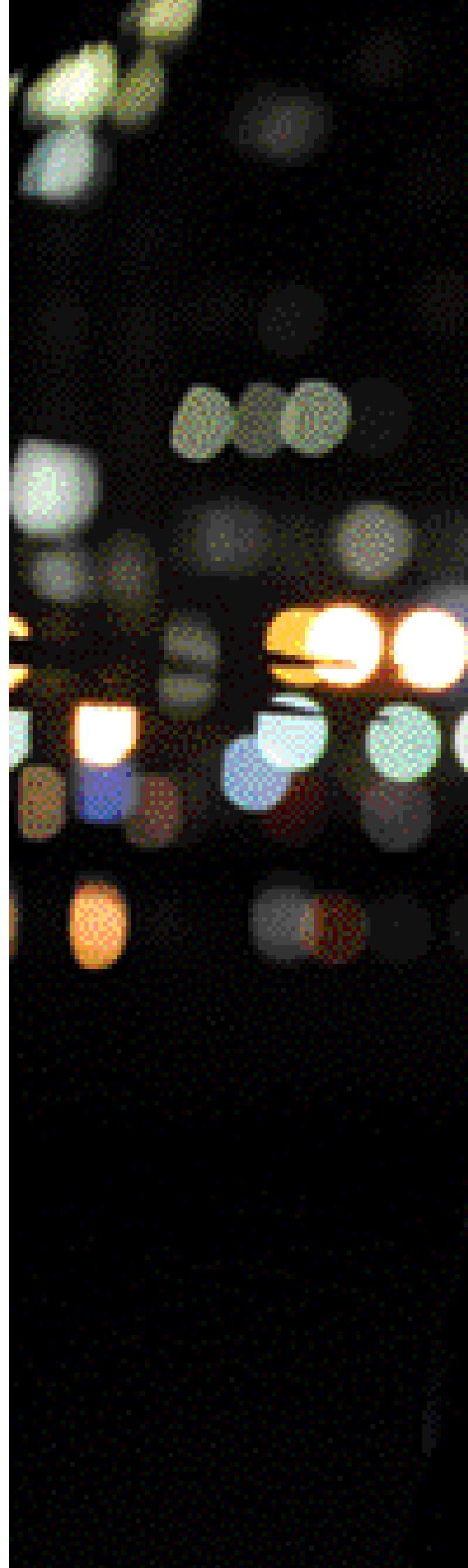
# SKILL SET



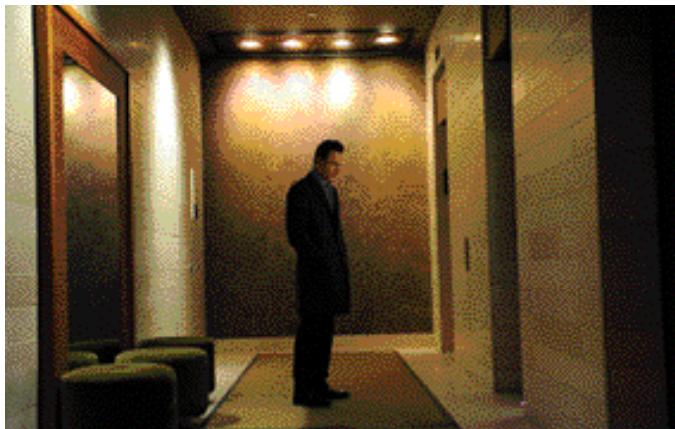
THE TECHNICAL ACHIEVEMENT AWARD HAS BEEN PRESENTED AT BIFA SINCE 2000.  
**JAMES WRIGHT** TALKS TO THIS YEAR'S NOMINEES ABOUT ITS SIGNIFICANCE

**C**HANCES ARE, IF YOU WERE to ask the British public, 'Who is Danny Boyle and what does he do?', most people could give you a decent answer. However, if you were to ask about Anthony Dod Mantle, honoured by BIFA and other awards ceremonies for his cinematography on Boyle's biggest hit *Slumdog Millionaire*, most respondents would have little to no clue.

While BIFA is by no means the only film awards scheme appropriately celebrating technical achievement, it does play a special role shining a much-needed light on unheralded individuals toiling in the British film industry. BIFA was there in 2000 to honour Justine Wright's editing on *One Day in September*, in 2007 to celebrate Mark Tildesley's sensational production design on *Sunshine* and in 2010 to applaud Gareth Edwards' visual effects for *Monsters*, to name just a few. ▶







Previous spread Shame Above, clockwise from top left Shame, Life in a Day, We Need to Talk About Kevin, Senna

Says Seamus McGarvey, nominated this year for his cinematography on *We Need to Talk About Kevin*, 'BIFA celebrates independent filmmaking. The awards have always been brave stylistically with their choices and I think it's great in the indie sector to encourage experiment. Breaking new ground in cinema should be encouraged. It's a nice category actually as it's not just cinematography, it's technical achievement. It's lovely to be recognised alongside other heads of department and it's a really lovely testament to the collaboration we do.'

Chris King, nominated with his fellow editor Gregers Sall for their work on Asif Kapadia's *Senna*, had a surprising physical response to the BIFA news. 'After a brief moment of exhilaration, I screamed and burst into tears,' he says. 'I was ironing a shirt at the time, and I had ironed my hand.' Wholly based on archive material, *Senna* was clearly an editing-driven project, which King acknowledges: 'The main challenge, of course, was transforming thousands of hours of disparate footage, originally shot for sports programmes, into a compelling, cinematic narrative. Then it was all about balancing the various elements so that *Senna*'s story would engage all kinds of people, *Formula 1* fans or not.'

King hopes his work has won recognition for its invisibility – 'I hope that Gregers and I have been nominated because people have been enthralled, excited and moved by the film, and haven't noticed our work at all' – and this is a theme also picked up by fellow nominee Joe Walker, editor of *Shame*.

'To be honest, I was expecting another film I cut this year – *Life in a Day* – to attract greater attention in the technical categories,' he says. 'It was a piece edited from 4,500 hours of rushes and shot on every

conceivable camera and frame rate. It's a very conspicuously "edited" film, like the centre de Georges Pompidou, its workings are on the outside. *Shame*, however, is a subtler and much more concealed piece of work. Steve McQueen has a boldness and economy of shooting that is the polar opposite to *Life in a Day*, providing no more than 25 hours' worth of rushes. So this is a Zen moment for me, to realise that editing isn't just about what an exhausted husk you are at the end of the day and the visibility of your craft. Here it was about telling a story well and doing whatever you could not to damage Michael Fassbender's amazing performance. Steve McQueen talks about a shot making no more effort than a cat leaping onto a table, and much of the editing in *Shame* was like that. I'm delighted if the sure touch

of my director pulls the attention of juries in my direction, as I am proud to have been a part of his team and for us to have created such a sizeable stir together.'

So with so many talented individuals and departments vying for the award, who is most deserving of the accolade? 'That's

a really difficult one,' offers McGarvey. 'Everybody's job has got its own challenges. With cinematography, there are a few curveballs that are common across many jobs.' Adds Walker, 'It's said that Fellini once likened film-making to cooking. A little bit of something that's worked for you in the past, a little bit of something new, a lot of floundering around, bruised egos and much steam. This seems an accurate description of what happens on set, but let's remember, it's in the cutting room that we essentially "plate up".' 'Actually we all seem to be overlooking someone amidst all of this,' reckons fellow editor Chris King. 'Of all the technical jobs on a film, none is more arduous, or more crucial, than the caterer.' ★

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# THE MOËT BRITISH INDEPENDENT FILM AWARDS

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## JANE EYRE

- Best Actress  
Mia Wasikowska

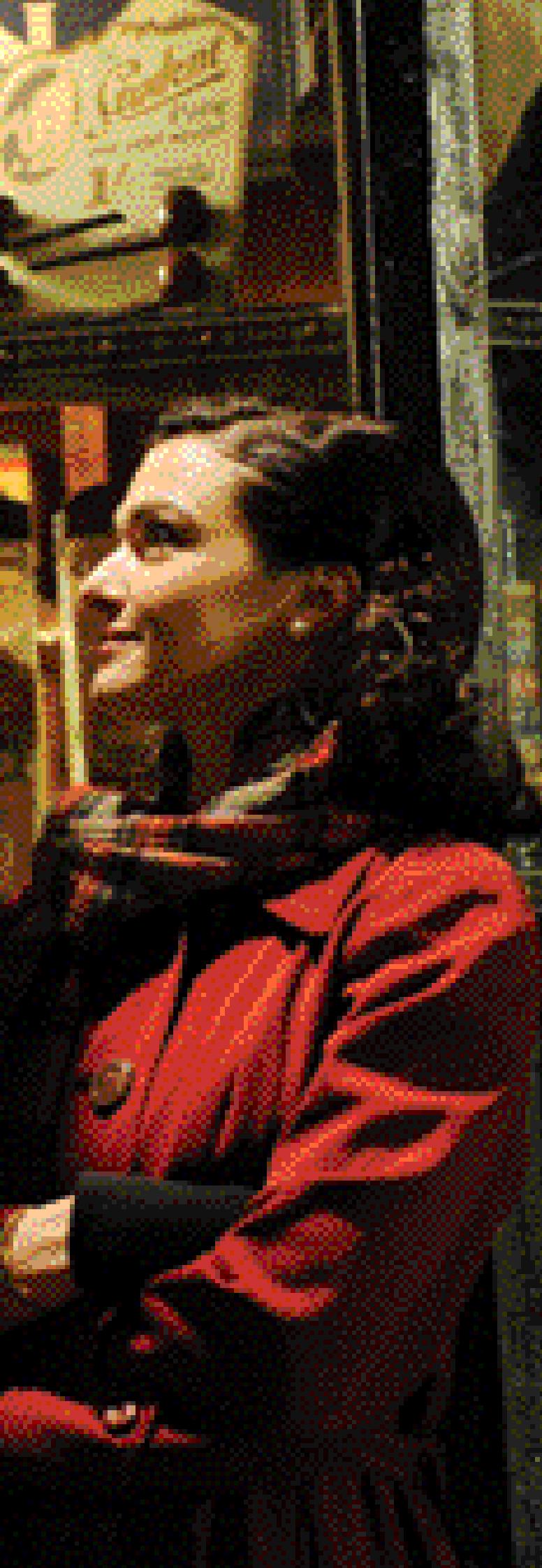
## SENNA

- Best British Independent Film
- Best British Documentary
- Best Individual Achievement Editing  
Gregory Hall, Chris King



**KREST AD**





# FACE OFF

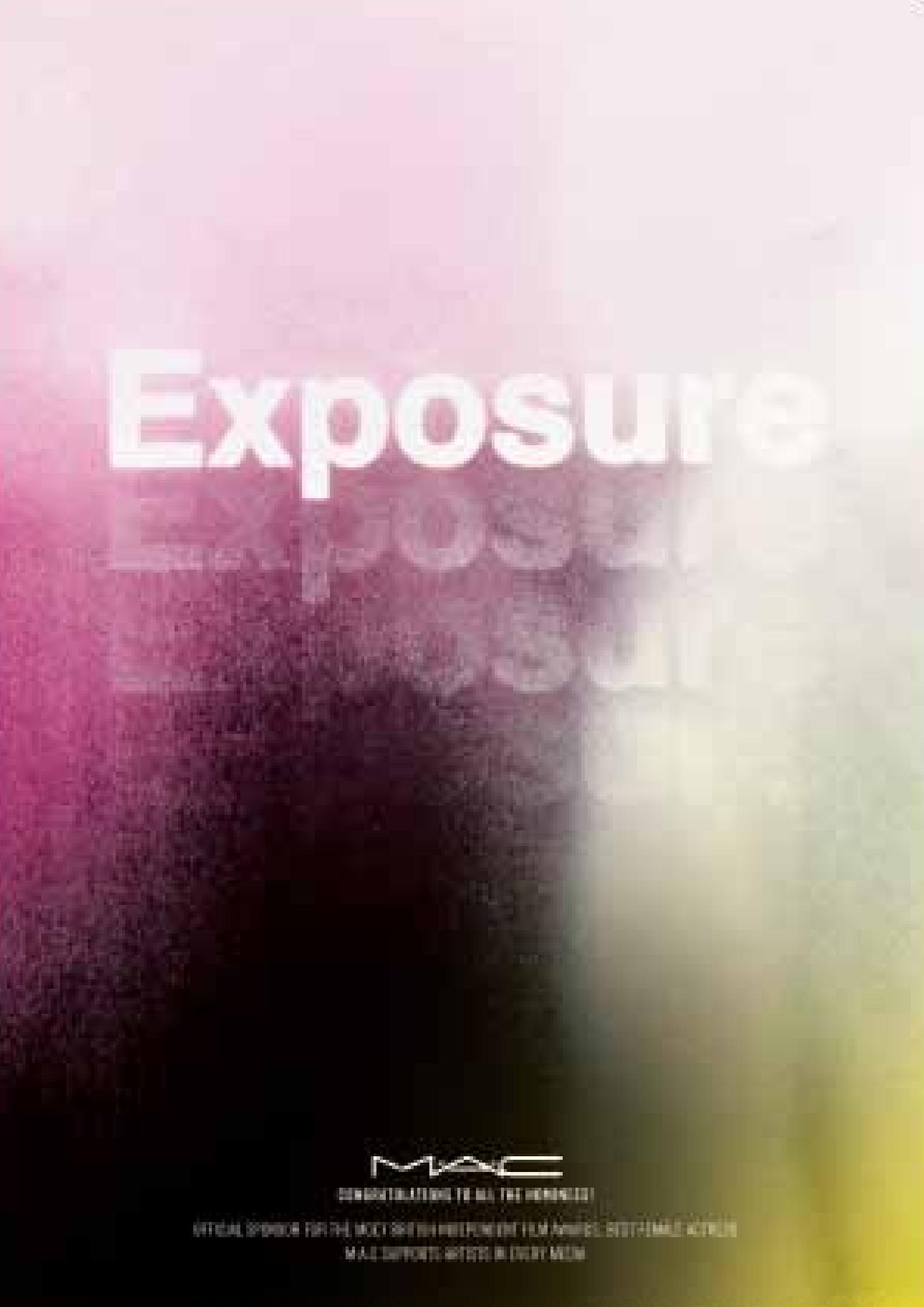


**JULIA THUM** ASKS MAKE-UP ARTIST OF THE MOMENT LIZZIE YIANNI GEORGIOU ABOUT THE STATE OF THE INDUSTRY AND STAYING AHEAD OF THE GAME

IZZIE YIANNI GEORGIOU HAS AN impressive list of British Independent film work under her belt including *The Deep Blue Sea*, *Made in Dagenham* and *An Education*. To kick off, I offer her a metaphorical magic wand to conjure the hitherto-undiscovered product that make-up artists have been longing for, and she tells us that it already exists! 'Magic make-up has already arrived,' says Lizzie, 'in the form of the "touch-up artist" who can shade, take away or indeed add, once the film is in the can.' What about something you can hold in your hand: is there an innovation that has changed your own day-to-day work? 'There's the new airbrush technique, which helps us to apply foundation to suit the high-definition camera. To use this to best effect, it needs to be combined with a high-quality range of foundations, and MAC really have this covered.'

►

# EXPOSURE

A woman with curly hair is looking down at her phone. She is wearing a dark top and has a tattoo on her left arm. The background is a soft-focus cityscape.

MAC

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**Previous spread and above** The Deep Blue Sea

But while she admits to loving the airbrush, and acknowledges the importance of the digital artist, she insists there can be no replacement for high-quality products and good old-fashioned skills and training. 'A really good make-up artist should be able to adjust and apply fine foundations and shading with any implement to hand, be it sponge, brush, or even fingers!' she says. 'MAC are the leaders in the foundation field and have been for years. They develop fabulous new products and the inventiveness and artistry means they are always at the forefront and there is always a lot of change. I love change – it keeps me on my toes – but we must not neglect the basics. And however great the computer touch-up is, you need good skills and good product, and you cannot beat the trust your actor, director and producers put in you as a make-up designer to put the characters together and make the film work.'

Lizzie started in the business by entering hair competitions, then went on to work with a competition team all through her college years. She was thrown in at the deep end when a make-up artist didn't turn up and she 'got the bug and has never looked back'. So, with all the technological advances in the make-up industry, does she have any stalwart products that she wouldn't be without? 'Well, I don't know of any respected make-up artist that doesn't have a Mac Spice lip pencil in their kit. I love their eye kohl pencils too and don't go anywhere without mine. It would be like being naked. The paint pots are amazing and the blushers fab too. I could go on and on...'

As the MAC Spice lip pencil formed a part of the brand's original product line-up, it's impressive that it is still considered to be an essential piece of kit nearly 30 years later. And alongside such iconic products sit remarkable new innovations such as Matchmaster SPF 15 foundations, and their truly brilliant original Prep + Prime lash serum.

Since Lizzie has worked on some of Britain's best independent films, as well as with huge American studios, we just couldn't resist asking her about the differences between the two experiences. 'Well, every film would be difficult to carry out if you didn't work as a team,'

she says. 'In this regard the independents are always tough because there is less money and so fewer resources, less time and less staff. It is my job as the hair and make-up designer to pull

a great team together and to keep that team going at a good pace. We need to keep up morale and still get artistic results. The big studio films obviously don't lack resources, which benefits my work in some ways, but they do usually come with more artistic restrictions and more levels of people to please.'

MAC cosmetics were launched in 1984 to cater to the particular needs and requirements of professional make-up artists. In 2006 BIFA were delighted to welcome MAC as an official sponsor of the awards, a sponsor which, 27 years after their first foray into a fast moving and dynamic industry, remain the firm favourite of most movie make-up artists today. ★

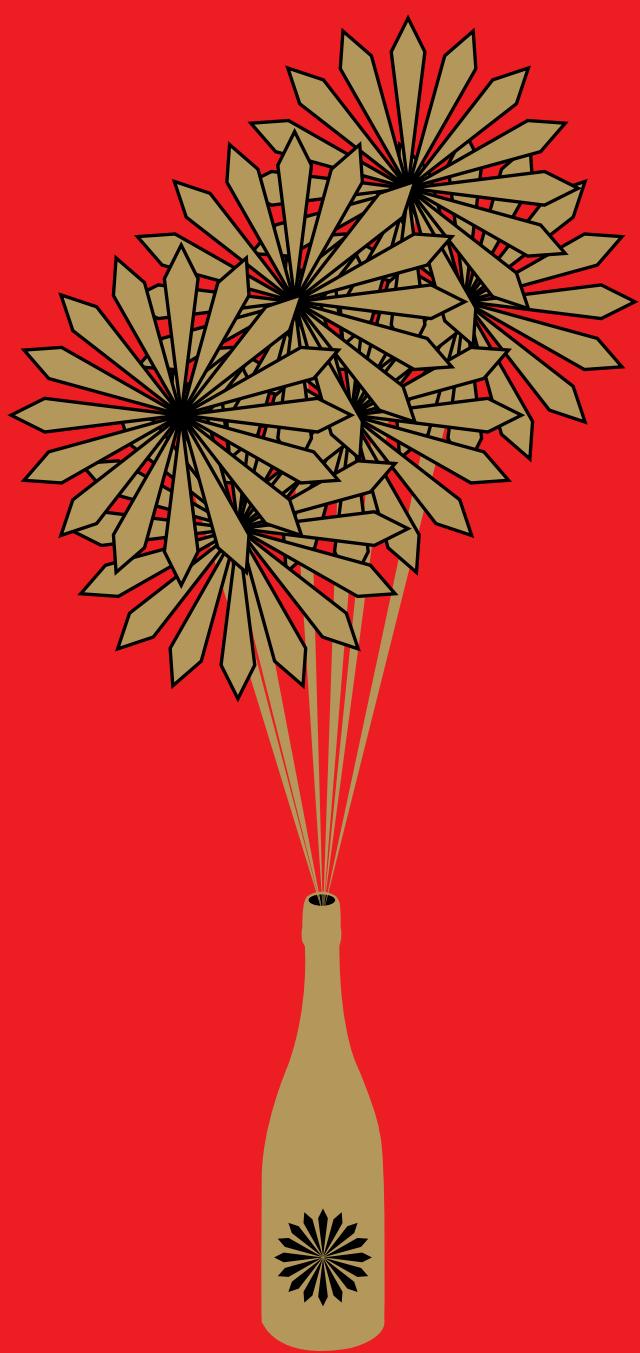
## 'There can be no replacement for high-quality products and good old-fashioned skills and training'



**FIN**







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