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**‘Though it is becoming increasingly difficult to make British films, what we do produce is of such quality, largely due to the tremendous amount of talent we have in this industry, that it makes any struggle worthwhile.**

**BIFA works hard to recognise and award such talent which in turn makes me honoured to have been involved’**

**Archie Panjabi**





# DAVID THEWLIS

ROTTEN TOMATOES' **JOE UTICHI** ASKS THOSE IN THE KNOW, WHAT MAKES THIS YEAR'S RECIPIENT OF THE RICHARD HARRIS AWARD FOR OUTSTANDING CONTRIBUTION TO BRITISH FILM, TICK

**O**N THE FACE of it, David Thewlis is a contradiction. On the one hand he has thrown himself into the creation of many of his characters with such drive and commitment that he's exhibited an apparent disregard for his own mental or physical health in doing so. But on the other, he's so self-deprecating about his talent that you'd be forgiven for wondering if he cares about acting at all. According to Agnieszka Holland, who directed him as Paul Verlaine in *Total Eclipse*, about the poet's affair with Arthur Rimbaud, Thewlis was 'so much in the character [that] he became this incredibly violent and unhappy gay poet.' And yet, the profession of acting is, Thewlis once told the *Sunday Herald*, 'not that hard. You sort of wonder why anyone can't do it.'

More than ten years separate his time on *Total Eclipse* with that quote and there's a sense that it's his experience in the interim that leads to the contradiction. For those who've worked with him recently, it's not that the job of acting is easy, just that his talent is now so natural that perhaps it's easy for him. 'He brings so much truth and empathy to his performances,' says producer David Heyman, who's worked with Thewlis on no less than three of the blockbusting Harry Potter movies to date as well as this year's critically acclaimed drama *The Boy in the Striped Pyjamas*. 'He's incredibly sympathetic, no matter what he's playing. You feel the vulnerability, you feel the humanity, you feel the compassion, and you feel the demons.'



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**MIRAMAX**  
F I L M S

would like to congratulate the  
**British Independent Film Award** nominees



**Best Director:**

**Mark Herman**

*The Boy In The Striped Pyjamas*



**Best Actress:**

**Vera Farmiga**

*The Boy In The Striped Pyjamas*



**Most Promising Newcomer:**

**Asa Butterfield**

*The Boy In The Striped Pyjamas*



**Best Supporting Actress:**

**Emma Thompson**

*Brideshead Revisited*



And would like to  
congratulate the recipient of  
**The Richard Harris Award**  
**David Thewlis**





**Previous** Naked, photo © Thin Man Films Ltd / Simon Mein **Above** courtesy Rankin **Below** The Boy in the Striped Pyjamas; Besieged; Harry Potter and the Prisoner of Azkaban © Warner Bros

It was 15 years ago that Thewlis played Johnny in Mike Leigh's *Naked* – a performance that earned him the Cannes Best Actor award, a collection of other plaudits and a comfortable career as an actor. The dark and brutal tale of – as one critic put it – a 'verbal Jack the Ripper,' drifting through the disaffected underbelly of London life, was a particularly tough assignment for Thewlis. He spent months preparing for and performing the role and claimed at the time that he became increasingly addicted to his character's lack of verbal restraint.

'To be allowed to attack people – verbally, viciously lay into people – is so liberating,' he told Charlotte O'Sullivan for *Plays and Players* in 1994. 'It's like being sick. Everything in life was called into question. I ate very little in order to stay wired and spent all my time reading or smoking. I became obsessed with death and kept thinking I was having heart attacks. I was so freaked out, so distressed – I couldn't sleep.'

It's through this early commitment to his craft that Thewlis is able to settle comfortably into what he does and to find his performances so naturally. It comes from spending years embracing challenges that would have unsettled lesser actors. For Heyman, this now manifests in his ability to be there for his fellow performers and filmmakers. 'David brings a great sensitivity and supportiveness to set. He's very supportive to the production, the director and his fellow cast members.'

Thewlis met his partner, Anna Friel, in 2001 and they welcomed a daughter, Gracie, four years later. By his own admission fatherhood has had a profound effect, and he seems to relish roles in the likes of *James and the Giant Peach* and *Harry Potter* as experiences he can now enjoy with his daughter.

His character in *Harry Potter*, Professor Lupin, is, says Heyman, 'the teacher that everybody wanted to have – at once an authority and a

favoured uncle,' and Thewlis brings a remarkable amount of warmth to the role. 'You look in David's eyes and there's a life within,' says Heyman. 'There's a generosity of spirit but at the same time he's clearly lived a life and he's been hurt – he's felt pain. When it came to casting him as the professor-turned-werewolf in *Potter* I knew that he had that warmth but could, at the same time, turn dark. You can see that he's able to connect with a dark side.'



His greatest success as Professor Lupin is in scenes he shares in isolation with Daniel Radcliffe's Harry in 2004's *The Prisoner of Azkaban*. These are moments of true tenderness – of someone who has been through life's struggles helping guide and mentor someone whose struggles are yet to come – and they seemed to mirror an off-screen relationship with the then 13-year-old Radcliffe, who was just beginning his own acting journey.

There can be no question that this quality in Thewlis is evidence of his worth as an actor. For director Nick Love, who made his debut feature, *Goodbye Charlie Bright*, with Thewlis, it was part of his charm. 'He's a great person to have on set because other actors respect him so much,' he says. 'They want to do well with him – to earn their stripes I guess.'

Acting is just one of Thewlis' many creative outlets, and, he says, no more or less important to him than his endeavours as an author, a director, a poet and an artist. He wrote and directed a feature film, *Cheeky*, in 2003 and last year published his first novel, *The Late*

Hector Kipling. For those who've enjoyed his work in any of his fields his creative talent is always entertaining and engaging. For those who've had the privilege of working with him that talent is no doubt extremely enviable and, above all else, wonderfully inspiring. ★



*VARIETY*

CONGRATULATES

MICHAEL SHEEN

—VARIETY AWARD RECIPIENT—

AND ALL OF THIS  
YEAR'S NOMINEES

**THE BRITISH  
INDEPENDENT  
FILM AWARDS**



# MICHAEL SHEEN

**ALI JAAFAR** TALKS TO THIS YEAR'S VARIETY AWARD RECIPIENT, ABOUT WHY HE LOVES A CHALLENGE

**F**ROM TONY BLAIR to David Frost and Brian Clough, the shape-shifting actor has shown no fear in tackling some of Britain's most iconic personalities. His performances in *The Deal*, *Frost-Nixon* and the forthcoming *The Damned United* have established the Welsh-born actor as one of the UK's most accomplished big screen performers. Throw his other roles as HG Wells, Kenneth Williams, Mozart and *Caligula* into the mix and you quickly realise that you are looking at a singular talent. That is exactly why Michael Sheen is being honoured with Variety's UK film personality of the year award at this year's British Independent Film Awards.

It all could have been very different for the talented Mr Sheen. At the age of 12, he was spotted by an Arsenal scout, who suggested that his future lay with the club's youth team. Sheen's family turned the offer down and his interest turned to acting. He ended up first at the National Youth Theatre of Wales and later at Bristol Old Vic Theatre School and RADA, leaving before graduating to appear opposite Vanessa Redgrave in the West End production of *When She Danced*.

He would go on to work in film and TV before being cast by Stephen Frears in a small part for his 1996 *Jekyll & Hyde* retelling *Mary Reilly*. The two would reunite in 2003 for *The Deal*, a riveting account of Tony Blair and Gordon Brown's infamous Granita meeting. That project would also bring Sheen into collaboration with Peter Morgan, who would also later write *The Queen*. Sheen's performance as Tony Blair opposite an award-winning Helen Mirren would be the actor's breakthrough as one of the country's most exciting screen talents.

Take Sheen's latest project, *Frost-Nixon*, as an example. There are few more momentous moments in modern American history than Watergate and Richard Nixon's subsequent fall from power. Just as it would take the unlikely figure of British TV presenter David Frost to get Nixon to admit culpability for his part in the crisis and apologize to the American people, so too has it fallen to the British writer and actor team of Peter Morgan and Michael Sheen to dramatize the iconic events in Ron Howard's film, for which Sheen is being tipped for an Oscar nomination.

It is Sheen's Frost, who begins the film a perma-tanned playboy consistently outwitted by Nixon before battling back to find his feet, who ►

**PROUD  
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THE BRITISH  
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FILM  
AWARDS**







Clockwise from top left The Queen, Heartlands, Underworld, Frost-Nixon

provides the narrative backbone, scrambling away to raise the coin for his independently-financed series of interviews with the former prexy, all the while maintaining a public show of joviality.

'Fortunately for me, all I had to worry about was portraying David Frost. I didn't even have to begin to talk about dealing with Watergate because

part of the story is our Frost is a bit at sea with all that anyway,' says Sheen. 'The thing with Peter is he takes on big, important cultural themes and deals with people in power and the leaders of our culture but makes them very human. At a time when people's images are manipulated through the media so much, anything that reminds us of their human flaws that we feel in ourselves every day is really exciting for an actor to play and an audience to watch.'

The possibility remains for further Morgan-Sheen collaborations. The writer is currently developing The Special Relationship, in what would mark the third part of his Tony Blair trilogy. Fittingly enough, the film looks at Blair's relationships with US presidents Bill Clinton and George W Bush during their handover of power in 2000. Morgan is hoping that Sheen will reprise the role he has virtually made his own.

'Peter writes very human characters,' adds Sheen. 'By humanising these characters in a way that we can relate to them as opposed to showing their flaws, it pulls them back down to size – an act of revenge almost. That's

**'By humanising these characters in a way that we can relate to them as opposed to showing their flaws, it pulls them back down to size – an act of revenge almost. That's why I enjoy doing it'**

why I enjoy doing it and doing stuff that he writes. In all the things that I've done with him, it always seems to be about two main characters coming up against each other in some way. And I think they're showing two different sides of all of us. It's like a battle that's going on in amongst everyone.'

The 39-year-old Sheen, who hails from the same Welsh town of Port

Talbot that previously produced Richard Burton and Anthony Hopkins, has a slew of other buzzy roles in the pipeline. He's even breaking out of his reputation for portraying real-life characters to take on some more fantastical parts. He is due to play the role of the Mad Hatter opposite Johnny Depp in Tim Burton's adaptation of

Alice in Wonderland, and he has also just wrapped an action role opposite Samuel L Jackson and Carrie-Ann Moss in director Gregor Jordan's Unthinkable.

After a career spent transforming himself chameleon-like into other people, Sheen may now start finding it harder to hide under other people's personas given his rapidly expanding profile. Not that Sheen approaches his real life subjects any differently from his fictional ones.

'Ultimately you want to take the audience on a journey with a character, whether it's fictional or not. If the audience concentrates on how much you're like this person, it detracts from the narrative journey of the story,' says Sheen. ★







For better  
mental health

## MICHAEL SHEEN'S CHARITY: MIND

**O**NE IN FOUR people will experience mental distress in their lives. Yet despite this astonishing statistic, many find being open about their experiences, even with close friends and family, very difficult. Sadly, there is still a stigma towards people with mental health problems, stemming from vast public misunderstanding.

As part of the honour of receiving the Variety Award, Michael Sheen has chosen to support Mind, the leading mental health charity that works to tackle discrimination, raise awareness about mental health issues and promote inclusion.

Sheen says 'Mental health problems affect us all, chances are that someone in your life has at one time or another experienced mental distress. It can be so difficult living with a mental health problem, but with the right help and support people can recover and lead fulfilling and rewarding lives. Mind helps people to achieve this. The charity provides a vital and often life-saving service for individuals with mental health problems and is essential for a compassionate society.'

Recent research has shown that public attitudes towards those with mental health problems are worsening and perhaps even more shocking is that studies have shown young people hold particularly prejudiced attitudes. The cost of stigma cannot be underestimated. It prevents people from being treated fairly in their workplaces and in their communities, and deters people in distress from seeking help when they are in need.

Mind is fronting Time to Change, the most ambitious initiative ever, to at last tackle public attitudes towards mental health issues. One strand of this is Get Moving, a week of mass participation events held every October that bring people with and without experience of mental distress together in fun activities, breaking down barriers and combating discrimination. Get Moving is also raising awareness of the mental health benefits of physical activity. Exercise is proven to reduce feelings of depression and increase self-esteem. Mind is asking everyone to pledge to do more exercise this year to boost their own mental wellbeing.

On a local level, Mind provides support services for people with mental health problems. With a network of 180 local Mind associations throughout England and Wales, people with experience of mental distress are offered counselling, drop-in centres, supported housing, alternative therapies, advocacy, employment schemes and other services. Help and support is also available via MindinfoLine (0845 766 0163). Last year, 30,000 people from across the UK benefited from confidential help on a range of mental health issues. Mind's legal advice service provides information on mental health and related law to the public, lawyers and mental health workers.

By having such direct links with people who have experience of mental distress, Mind knows what is really happening and what is important. It is this understanding and first hand experience that Mind uses to campaign for the rights of people with mental health issues. Everyone deserves to have their voice heard, whether old or young, rich or poor, male or female and Mind is committed to fighting for better services, legal rights, and for a more accepting attitude amongst employers. Through education and campaigning, Mind strives to create better opportunities and empowerment for people with mental health issues and equality for all.

Rather than receiving support from the government or pharmaceutical companies, Mind relies entirely on voluntary funding to retain the independence to speak out on important and controversial issues, where others may not be able. As a result, Mind is dependent upon donations to fund their vital work. There are many ways you can show your support, from taking part in one of Mind's sponsored events, such as parachuting or the London marathon, donating to or visiting a Mind charity shop or becoming one of our corporate partners or celebrity ambassadors.

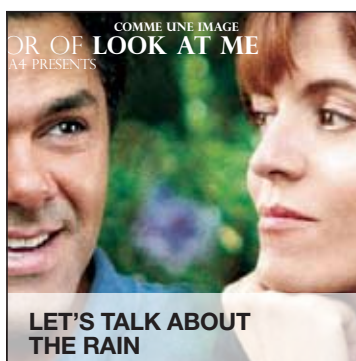
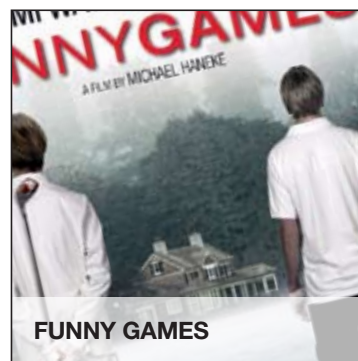
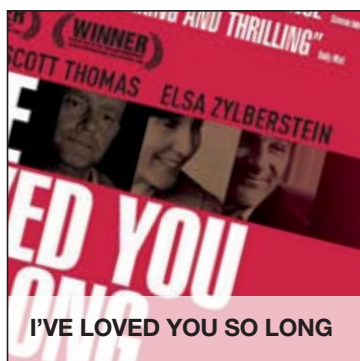
Mind works to create a better life for everyone by promoting mental wellbeing for all. By standing up for and advancing the views, needs and ambitions of people with mental distress, Mind hopes to educate and inform the public and help challenge current social stigma.

For more information about Mind visit [www.mind.org.uk](http://www.mind.org.uk)

Take the Get Moving pledge at [www.getmovingweek.org.uk](http://www.getmovingweek.org.uk)



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# Wish you were here...?

## EM Media congratulates our British Independent Film Award nominees

***A Complete History of My Sexual Failures*** (Warp X)  
Best Documentary



***Hush*** (Warp X)  
Best Achievement in Production



EM Media is a partner in the pioneering digital film studio Warp X.  
*A Complete History of My Sexual Failures* and *Hush* were co-financed by EM Media, part funded by the European Regional Development Fund.



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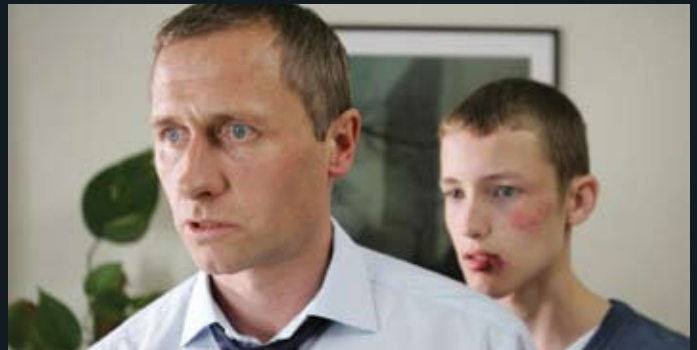


## EM Media also congratulates East Midlands' talent on their nominations...

***Somers Town***  
Best British Independent Film, Best Director  
(Shane Meadows), Best Screenplay (Paul Fraser)  
and Best Actor (Thomas Turgoose)



***Soft***  
Best British Short Film  
(directed by Simon Ellis, produced by Jane Hooks)



# Wish you were here...? The talent is!

A stylized, high-contrast representation of the Union Jack flag. The red and white stripes are thick and geometric, set against a dark grey or black background. The flag is partially visible, with the top-left corner and a diagonal stripe running from the top-left towards the bottom-right being the most prominent features.

**CELEBRATING**

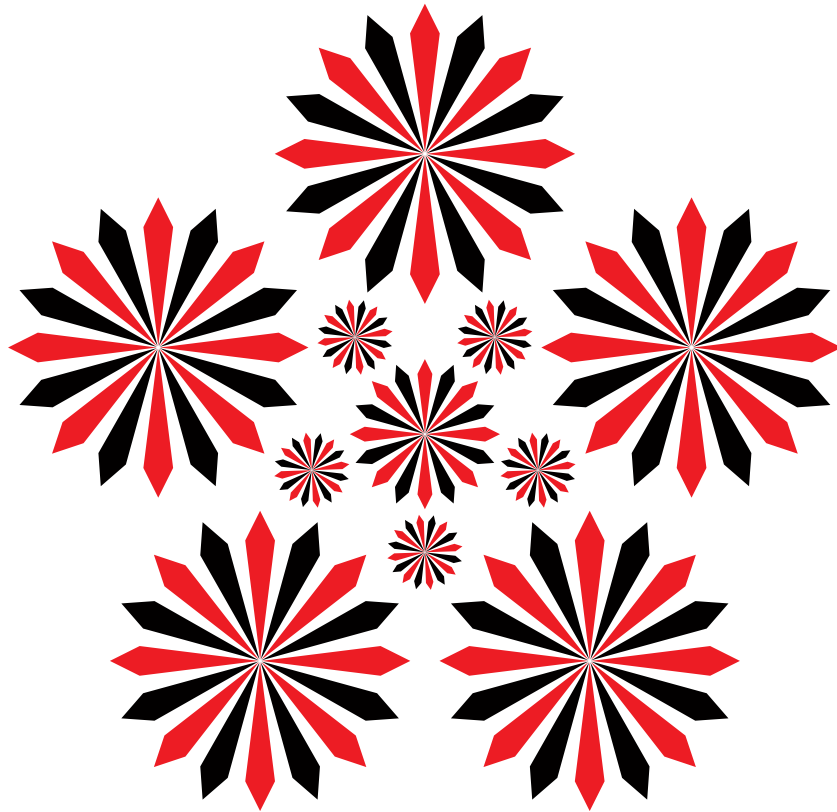
**THE BRITISH  
INDEPENDENT  
FILM AWARDS**

AND PROUD SPONSOR OF  
**THE BEST DIRECTOR AWARD**

**CREATIVE**



**FRED HOGGE**, PRODUCER OF THE INAUGURAL BRITISH INDEPENDENT FILM AWARDS IN 1998, REMEMBERS TWO VERY INDEPENDENT SPIRITS THAT HELPED DEFINE THE BIFA ETHOS



## LOOKING BACK

**I** WAS GOING TO write about box office. How the on-going obsession with winning the weekend really does nobody any favours. How making media stars out of the early numbers was a mistake which has often buried the quirkier, tough-sell pictures. I was going to write about the shaky movie world in which we live. I kept going back to Mark Gill's speech at the LAFF: Yes, the sky really is falling. I had it all planned out. And then I thought, 'Who needs that shit?'

This is an awards show. It's meant to be fun. A celebration of who we are and what we do. Not to mention why we do it. And I found myself thinking about a couple of people without whom these Awards would arguably not exist. One was involved. One was not. Both are now gone.

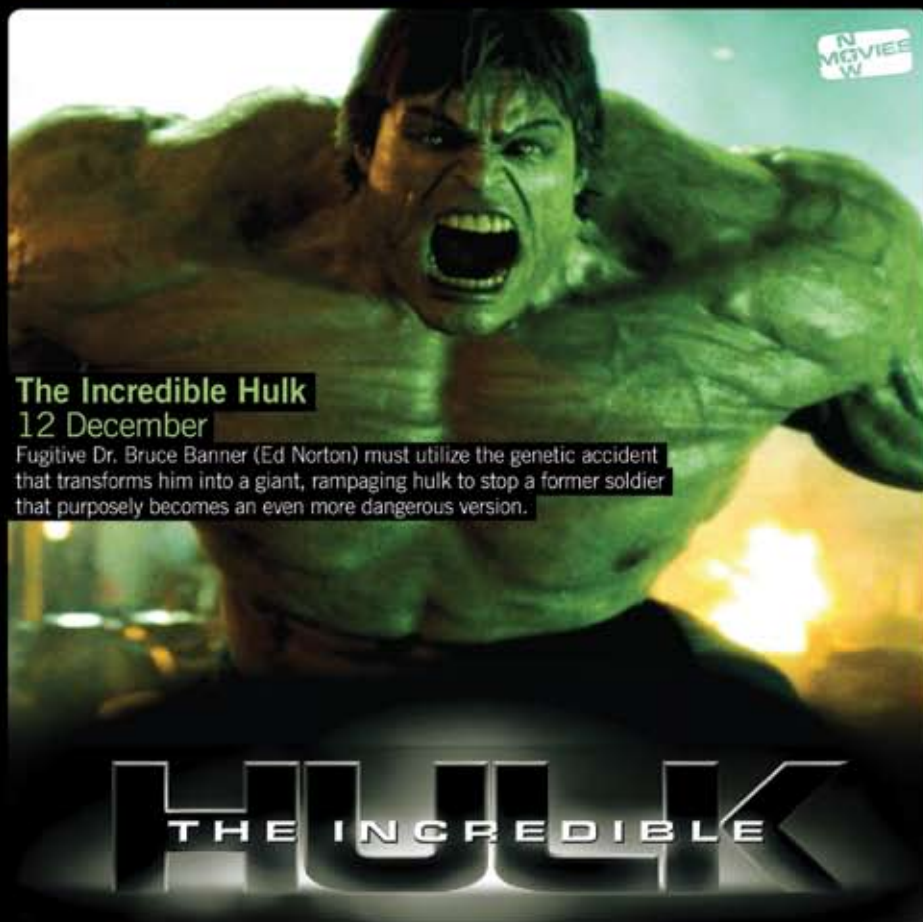
When we began this event in '98, it seemed a quixotic endeavour. The idea, that June, that we'd have a show that November rather than November '99, was borderline insane (I believe my hair began turning grey

in those four months alone). But BIFA founder Elliot Grove felt, rightly, that there was a window of opportunity for a new event like this – that it was here now, and that if we dithered it would soon be gone.

So, in addition to the nuts and bolts of a show and a party, we had quickly to figure out what BIFA meant. And the most important question we faced, a question most simply, most eloquently put by Mark Shivas, was this: 'Do we really need another awards show?'

We live in a world now riddled with awards shows. It turns out that our partners in the name 'BIFA', the British International Freight Association, will be presenting their Awards on 22 January at an event hosted by Michael Portillo. Among the big prizes will be the Air Freight Award, the Ocean Freight Award, the (brand new) Environment Award, and so on. I mention this not in mockery, but because I think, actually, it is important for peers to come together to acknowledge their best and their brightest. While it's easy for other segments in the media (and even for ourselves) to mock ►

# DecemberTV



## The Incredible Hulk

12 December

Fugitive Dr. Bruce Banner (Ed Norton) must utilize the genetic accident that transforms him into a giant, rampaging hulk to stop a former soldier that purposely becomes an even more dangerous version.



## Scamp Christmas Treats

(ch 300)

1 December

Join all your friends on Scamp for a very Merry Christmas! Watch special festive episodes in our Christmas Treats area... It's free to all this December as a special treat for being such good boys and girls!



## Superman 30th Anniversary

10 December

Celebrate 30 years of your favourite superhero with all three movies plus Superman Returns. All on Movies Now.



## Christmas Showcase

(ch 9)

8 December

We're giving you a real treat this Christmas with your chance to sample the best of Tiscali TV for free! Including Christmas with Friends (Warner TV), Scamp Christmas Treats, and V:MXmas classic Christmas tunes.



## Wanted

19 December

James McAvoy is a frustrated office worker who learns that he is the son of a professional assassin, and that he shares his father's superhuman killing abilities. Angelina Jolie and Morgan Freeman co-star.

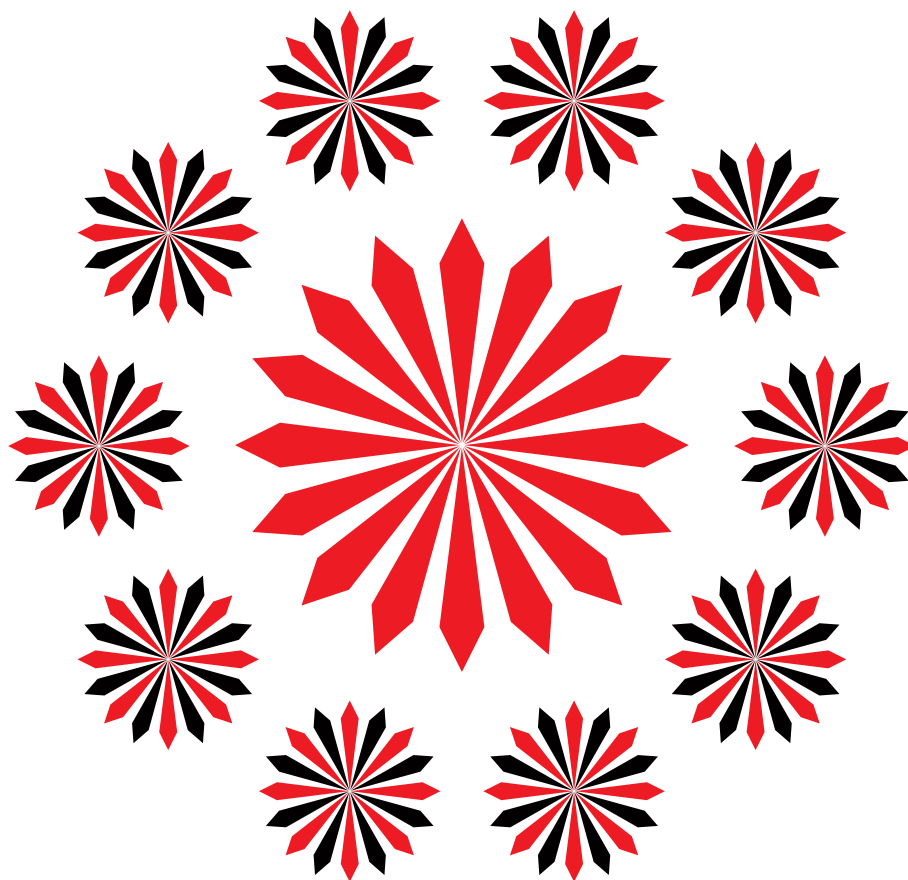


## V:MXmas

(ch 400)

1 December

This December we'll have a selection of the best Christmas videos loaded up and ready to go, so if you want to rock around the Christmas tree, V:MX is the place to be! We'll also treat you to the best V:MX has to offer during Christmas week FOR FREE!



the movies for indulging in orgies of self-congratulation, it's important for those of us at the sharp end to know our colleagues respect us. An awards show is an outward show of confidence. And, in that, it does matter.

For us, at BIFA, there will be those who grew up barely seeing a British movie in a cinema, and those who persevered when our domestic industry seemed to be on life-support, its services kept alive by American cousins, happy (thank God) to use our facilities.

I always felt that Mark was one of the key stewards of that life-support system, preserving our creative talent base. His work at BBC Drama and BBC Film shored up the foundations of the domestic industry we celebrate today. His approval and support for this event mattered. His name was key in the list of those we had to convince.

I can't tell you exactly how we convinced him. I can't in all honesty remember, such was the relief when he agreed to come on board. I think what did it was he realised we weren't trying to create something whose whole reason to be was back-slapping. That there was a broader purpose. That we were here to recognise new talent. That we were trying to create a level playing field for our films from which we could say of the competitors: 'You know what, these pictures are worth ninety plus minutes of your time – go see 'em.'

And here's the thing: even as everyone arrived for BIFA 1, I don't think we'd answered the question. 'Do we need another awards show?'

I can't speak for anyone else involved, but my answer came that evening. Flooded with relief that we'd reached the last award, with nothing broken, the atmosphere good, potential sponsors for '99 happy, I remember standing at the back as Tim Roth walked out to present Best British Independent Film. And the first thing he said was: 'I'm here for Alan Clarke.'

At that moment, I knew we'd got it right.

Frears said of Clarke, 'He was the best of all of us.' For me, he was a hero. The first film of his I saw was *Contact*. I was fifteen, still fairly content in my received assumptions of the world, confronted by this blistering, riveting film. I was stunned. It was completely unlike anything I'd seen before. In its confidence, its empathy, its lack of editorialising. If ever there was an example of the old dictum 'show, don't tell' it was this. Here was a drama which genuinely challenged me.

So many plays and movies set out to challenge, only to end up preaching to the choir. That was never true of Clarke. And the more I learnt about

him, and the more of his pictures I saw, the more I realised the power of this medium. The more I knew this was the business I wanted to be a part of.

Going back to his work as an adult, the more I realise that this was cinema, constrained by budget, by the fact our 1980s industry was

all but comatose. But this was it. The real thing. His work, and those of his contemporaries, kept alive the through-line of quality British cinema. The line that seemed to break in the '70s with Roeg and Russell struggling for funds. The line to Losey, Anderson, Reisz and Reed, to Lean, Hitchcock, Asquith, Powell and Pressburger.

We stand here with this event secure in our inheritance, looking to the future. To me, the films of Alan Clarke (among many others), are the films we would have honoured if we could. And it's the men and women like Mark Shivas who kept us going through, for want of a better way of putting it, the dark years.

Is it too sentimental, too un-British, to take a tiny moment here tonight, a moment to say to them 'thank you'? ★

**'There will be those who grew up barely seeing a British movie in a cinema, and those who persevered when our domestic industry seemed to be on life-support'**



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**BPS AD**

# Pathé congratulates

Our nominees for this years  
British Independent Film Awards

## Hunger



- Best British Independent Film
- Best Director | Steve McQueen
- Best Debut Director | Steve McQueen
- Best Screenplay | Enda Walsh & Steve McQueen
- Best Actor | Michael Fassbender
- Best Supporting Actor | Liam Cunningham
- Technical Achievement | Sean Bobbitt (Cinematography)

## Slumdog Millionaire

- Best British Independent Film
- Best Director | Danny Boyle
- Best Screenplay | Simon Beaufoy
- Most Promising Newcomer | Dev Patel
- Most Promising Newcomer | Ayush Mahesh Khedekar
- Technical Achievement | Anthony Dod Mantle (Cinematography)



## The Duchess



- Best Actress | Keira Knightley
- Best Supporting Actress | Hayley Atwell
- Best Supporting Actor | Ralph Fiennes
- Technical Achievement | Michael O'Connor (Wardrobe)

## Easy Virtue

- Best Supporting Actress | Kristin Scott Thomas



## The Diving Bell And The Butterfly



- Best Foreign Independent Film

**PATHÉ!**



A stylized, high-contrast version of the Union Jack flag. The red and white colors are prominent, with the dark blue of the original flag replaced by a dark grey. The flag is centered and fills the entire background.

# STATE OF THE NATION

TIME OUT FILM EDITOR **DAVE CALHOUN** LOOKS BACK  
OVER A YEAR OF BRITISH INDEPENDENT FILM



**Clockwise from left** *The Duchess*, *Happy-Go-Lucky*, *Hunger*

**T**HE LIST OF nominees for this year's British Independent Film Awards not only suggests that it's been a good year for British film but also that it's been a year of experimentation and change among our filmmakers. Look over the films on the list of nominees tonight and it's clear that established directors like Danny Boyle, Mike Leigh and Terence Davies have been working outside of their comfort zones while emerging talents like Steve McQueen have been throwing a few welcome surprises in the face of British film traditions.

It's been a year in which a veteran director like Mike Leigh could surprise audiences at home and abroad by making *Happy-Go-Lucky*, a film that once again took his cinema to an unexpected, welcome place. Those critics who watched Leigh's new film and were surprised at the humour of Sally Hawkins' performance as Poppy, a glass-half-full primary school teacher, must have short memories: comedy has been a constant in Leigh's films. Yet it's true that Leigh was pushing the boundaries of his own work with his new film, a sly portrait of a woman that is built on many seemingly everyday or insignificant events and episodes that together offer a full, rounded character study of a modern young Londoner. For me, it was one of the best British films of the year.

It's been a year in which a younger director like Shane Meadows could

follow a hit like *This Is England* (winner of Best British Independent Film in 2006) with *Somers Town*, which is a low-budget (even by the director's standards), free and easy essay on an unlikely friendship between a young Brit and a young Pole. That project even coaxed Meadows, a filmmaker who had made all his previous films on his home turf of the Midlands, to make a film in London. Here was a defiantly 'local' filmmaker shooting on the streets of King's Cross.

It's been a year in which Danny Boyle took a crew to India to shoot *Slumdog Millionaire*. This is no sanitised, studio-set vision of the sub-continent but a project for which Boyle, his accomplished director of photography Anthony Dod Mantle and the rest of his cast and crew took lightweight cameras out onto the streets of the country. They filmed in slums, they filmed in the countryside, they even filmed in the grounds of the Taj Mahal – before the local tour guides got wind and chased them out of the town.

It's been a year in which Terence Davies, our great poetic dramatist, returned to our cinemas with a documentary, his first film since making *The House of Mirth* in 2000. The result combined the very personal memoir of his *Distant Voices*, *Still Lives* and *The Long Day Closes* with the peculiarly rousing spirit of Humphrey Jennings's wartime films. How brilliant that Davies' first film in this form sees him up for best documentary award. ►

# Congratulations to Film London-supported films on their nominations at the 11th BIFAs:

## ***Shifty***

The Douglas Hickox Award (Best Debut Director) – Eran Creevy

Best Actor – Riz Ahmed

Best Supporting Actor – Daniel Mays

Best Achievement in Production – Ben Pugh, Rory Aitken

Best Technical Achievement (Music) – Harry Escott, Molly Nyman

## ***Clubbed***

Raindance Award

## ***Love Does Grow on Trees***

Best British Short

## ***Derek***

Best Documentary



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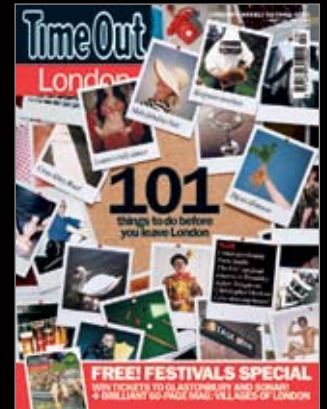
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**Clockwise from top left** Better Things, Slumdog Millionaire, Shifty, Somers Town

It's been a year in which Saul Dibb, a filmmaker previously known for *Bullet Boy* and a whole series of immersive, investigative documentaries turned his hand to that much-maligned movie – the costume drama – and emerged with his dignity intact. More than that: Dibb produced a film which delivered much more beyond exquisite costumes, locations and photography. He coaxed interesting performances from Keira Knightley and Ralph Fiennes and never lost sight of the sadness at the heart of Amanda Foreman's biography of the 18th century Duchess of Devonshire.

It's been a year in which a newcomer to British cinema like the artist Steve McQueen could make a bold, daring, intelligent film such as *Hunger* and walk away with the Camera D'Or prize for best first film at Cannes. McQueen's film shows what fresh eyes can bring to cinema. Just imagine what a righteous, cloying tale of martyrdom another filmmaker could have crafted from the history of Bobby Sands and the Maze Prison – and then remind yourself what an original, rigorous, angry but balanced work that McQueen has delivered. Had it been programmed in the competition at Cannes, it would have stood

**‘Comedy has been a constant in Mike Leigh’s films. Yet it’s true that Leigh was pushing the boundaries of his own work with his new film’**

shoulder to shoulder with films from some of the world's greats.

It's been a year in which other newcomers have shown promise. Also representing Britain at Cannes was Duane Hopkins, whose debut feature *Better Things* played in the Critics Week sidebar and impressed with its embrace of the power of sound – including silence – photography and editing to tell a story, always keeping its distance from more straight forms of storytelling to offer a sideways view on the reality of rural poverty, alienation and drug addiction. And as I write, it's a day since I've seen *Shifty*, which is another debut film and one that slots more easily into the British tradition for realism. But it's impressive all the same, and it's especially gratifying to see two strong performances from young actors Riz Ahmed and Daniel Mays.

So, among all these wildly varying films, these are the themes that rise to the surface: fluidity, change, experimentation. It's been a year in which talents old and new have been willing to play with traditions – whether their own traditions or the traditions of British cinema. It can only be a good sign for the future. ★





# ALL MADE-UP

FREELANCE WRITER **JULIA THUM**  
FINDS OUT WHAT IT TAKES TO BE ONE  
OF THE BEST HAIR AND MAKE-UP  
DESIGNERS IN THE INDUSTRY

**M**AKE-UP IN FILM is usually, by design, invisible but we have turned the spotlight onto a leading architect of this illusion, to reveal a little about the seemingly infinite challenges of his profession. Donald McInnes is one of the most highly regarded hair and make-up designers in the British film industry today. Donald's most recent work can be seen in *Flashbacks of a Fool*, *The Bank Job* and *Angus, Thongs and Perfect Snogging*, with other credits including *28 Weeks Later*, *Stormbreaker* and *Shane Meadows' This is England*, the winner of Best British Independent Film at BIFA in 2006.

As one of the first to arrive at unit base in the morning and the last to leave at the end of the day, make-up artistry is not a career for the faint hearted. Donald says that because the hours are long 'You really have to love it and have a passion for the job, so if you don't like it then don't do it.' To Donald, the make-up artist's role is not limited to professional expertise, but encompasses vital communication and people skills which Donald honed by working in hair salons during his training at City & Guilds. He says it is important to have the confidence and empathy to make the artist feel good, then the ability to be invisible on set whilst doing the necessary checks and continuity to perfect the final image. And as head of a team of four or five people, a top make-up artist must also have the management skills to resource his team, and run it effectively. Donald is a firm believer of the importance of a strong training in hair. He patiently built up his skills by apprenticeship and study in many different sectors, from hair

**Above** *This Is England* **Opposite** *Flashbacks of a Fool*





and make-up for beauty, then TV, film and eventually prosthetics. Despite his wealth of experience and expertise, Donald pragmatically points out that 'even when you are at the very top of your profession' as he is 'you never stop learning'.

Donald considers *This Is England* to be one of his proudest achievements, and as make-up supervisor and main hairstylist he felt able to make a considerable contribution to the whole look and feel of the film. He also cited British cult classic, *Love Is the Devil* (directed by John Maybury) as a source of professional pride to him, but it was on *Flashbacks of a Fool* (directed by Baillie Walsh) where he met his greatest professional challenges to date. This was Donald's first job as hair and make-up designer. Shooting took place in South Africa, well out of reach of all his tried and tested emergency contacts. He had to do a shipment of all the hair and make-up tools, products and equipment he would need, and list every single powder, shadow, palette and brush he took. Donald found local crew in a few days and had actors flying in for make-up and hair tests the night before – and some on the actual day of – shooting. The film was part period and part modern day setting with Donald and his team having to develop wigs and age the cast accordingly. Despite all these challenges, Donald, was grateful to have been given the chance to prove himself and said that making the film, with a script and director that he loves, was an amazing experience.

### **'As one of the first to arrive and the last to leave, make-up artistry is not a career for the faint hearted'**

In *Angus Thongs and Perfect Snogging*, *Flashbacks of a Fool* and *This Is England*, Donald worked with young actors for whom he said skincare can be as important a part of the job as the make-up itself. Skin of all ages, when required to wear full professional make-up for six days a week, twelve hours a day, needs a good regime but this is even more important when complicated by teenage hormones. Excepting Donald's one desert island product – Mac Splashproof Lash – what he uses depends largely on the artist's skin type, and with high definition making the focus on his work

even greater than before, Donald sometimes uses special airbrush techniques to achieve the desired finished effect. In *This Is England*, if an actor had a spot, it was left visible for the reality that it provided,

but then this would have to be perpetuated by make-up long after the real spot had disappeared; a process that Donald referred to as 'more making-down than making-up'.

As well as an evident love for his job, Donald has a passion for British film and feels privileged to be working amongst such amazing talent. To conclude our interview, Donald told us 'It's good to be a part of keeping the British film industry alive, it is one of the best in the world! What more can we say? ★

M.A.C supports many independent film make-up artists like Donald. To find out more please call M.A.C artist relations department on 0870 034 6776/6886. M.A.C is proud to be the official make-up sponsor of the Awards, after-party and Best Actress category.

THRILLERS, SCI-FI, COMEDY, HORROR, FAIRY-TALES, NOT TO MENTION THEATRE, OPERA, DANCE AND 'LIVE' COOK-ALONG TV SHOWS, **RON PRINCE** SUGGESTS, IF YOU'RE IN THE BUSINESS OF CREATING ENTERTAINMENT, THEN TRY LOOKING EAST TO 3 MILLS STUDIOS

# A SENSE OF INDEPENDENCE

**M**ORE AND MORE producers are finding 3 Mills Studios, London's largest studio featuring 15 stages, a resourceful base for their productions, and are getting a good deal more into the bargain. In the last few years, this unique facility has been discovered by some of the industry's most successful independent filmmakers, including Wes Anderson, Danny Boyle, Tim Burton, David Cronenberg, Mike Leigh, Ken Loach, and Michael Winterbottom.

Feature productions such as *28 Days Later*, *Code 46*, *Eastern Promises*, *Franklyn*, *How to Lose Friends and Alienate People*, *Sunshine*, *Rocknrolla* and Tim Burton's *Corpse Bride*, have all used 3 Mills Studios, its production offices and workshops, or taken advantage of the location opportunities around east London and beyond.

'3 Mills Studios has more atmosphere than most movies,' commented auteur director David Cronenberg, whose \$27m production *Eastern Promises*, about London-based Russian mafia, occupied three stages and also used the site as a base for shooting in Farringdon, Clerkenwell, Smithfield and Hackney. 'Shooting there was a lovely, satisfying experience,' added Cronenberg. *Eastern Promises* enjoyed receipts of \$55m worldwide.

## Size matters

'We have been putting out a message for producers to "come and discover 3 Mills" – that it's much larger, and better equipped, than you might think,' says Derek Watts, studio executive. 'We're constantly upgrading our quality of service and facilities. It's encouraging to see an increasing number of

producers recognising 3 Mills as a major studio which can accommodate their needs in a relaxed environment, and at the right price.'

And never was this more true than on Danny Boyle's *Sunshine*, DNA Films' £25m scorching space odyssey for Fox Searchlight Pictures, onsite at 3 Mills for nine months during 2005–06. The critically-acclaimed drama occupied nine stages and was shot entirely in-studio. It was lauded for its extraordinary visuals, nail-biting claustrophobia and sense of infinity, as a group of astronauts attempt to deliver a thermonuclear payload the size of Manhattan to re-ignite the dying sun. During production, the actors lived together in a house close to the director's home in east London to 'create a group dynamic' that would show on screen. Production designer Mark Tildesley won a technical achievement award at the 2007 BIFAs for the elaborate sets and models.

'*Sunshine* was a mid-budget film, and you would normally say it had to go to one of the main studios,' remarks co-producer Bernie Bellew. 'But we wanted to have a sense of independence, and 3 Mills gave us that. I discovered the facilities were better than I expected. As it is only a few miles from central London, it was quick to get there too.'

## Location opportunities

But 3 Mills isn't just about studios. *Fish Tank*, Academy Award-winning Andrea Arnold's follow-up feature to *Red Road*, recently used 3 Mills as a production base for location filming around the East End and Essex.

Award-winning producer Stephen Woolley brought the \$26m comedy *How to Lose Friends and Alienate People* to 3 Mills during 2007–08, and pulled off a remarkable feat. The film is a fictionalised account of British writer Toby Young's failed effort to make it in the US as a contributing ►







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Previous spread Eastern Promises **Above** Franklyn

editor to Vanity Fair. It is set in the US yet, apart from a couple of weeks of photography in the States, the production was filmed almost entirely within a few miles of 3 Mills.

'British-based films rely on interesting and different locations, and the East End opened up a whole set of new areas to explore,' says Woolley. 'We shot most of our interior sets at 3 Mills, and found locations close by that we could re-dress. The IVACS building in Albert Basin, near City Airport, became a New York office. A bingo hall in Shoreditch was the venue for an LA-based awards ceremony. We even used the intersection of the canals at 3 Mills for a scene in New Hampshire.'

It was a similar scenario for Franklyn, Gerald McMorow's £5m directorial debut, produced by Jeremy Thomas. Along with shooting apartment interiors in-studio, the production team explored 'atmospheric' locations near-by, such as Greenwich Naval College, streets around The City of London and the Byzantine-style Abbey Mills pumping station.

'If you are doing something ambitious, it's good to work at a place like 3 Mills,' remarks McMorow. 'The staff are amenable, and you're working in a community where the studios, production offices, wardrobe, rehearsal rooms and workshops are all in one place, with great locations just a stone's throw away.'

### Cost-effective

It is 3 Mills' ability to provide competitive costings that has lured productions like Lesbian Vampire Killers, a comedy-horror set for March 2009 release, produced by Steve Clark Hall and directed by Phil Claydon for British firm AV Pictures. It stars James Corden and Mathew Horne (Gavin & Stacey) who arrive in a cursed hamlet under the spell of vampires of

a specific sexual persuasion. It was the first British feature to be photographed using Red HD cameras, with two stages at 3 Mills used to 'shoot just about everything' says Clark Hall.

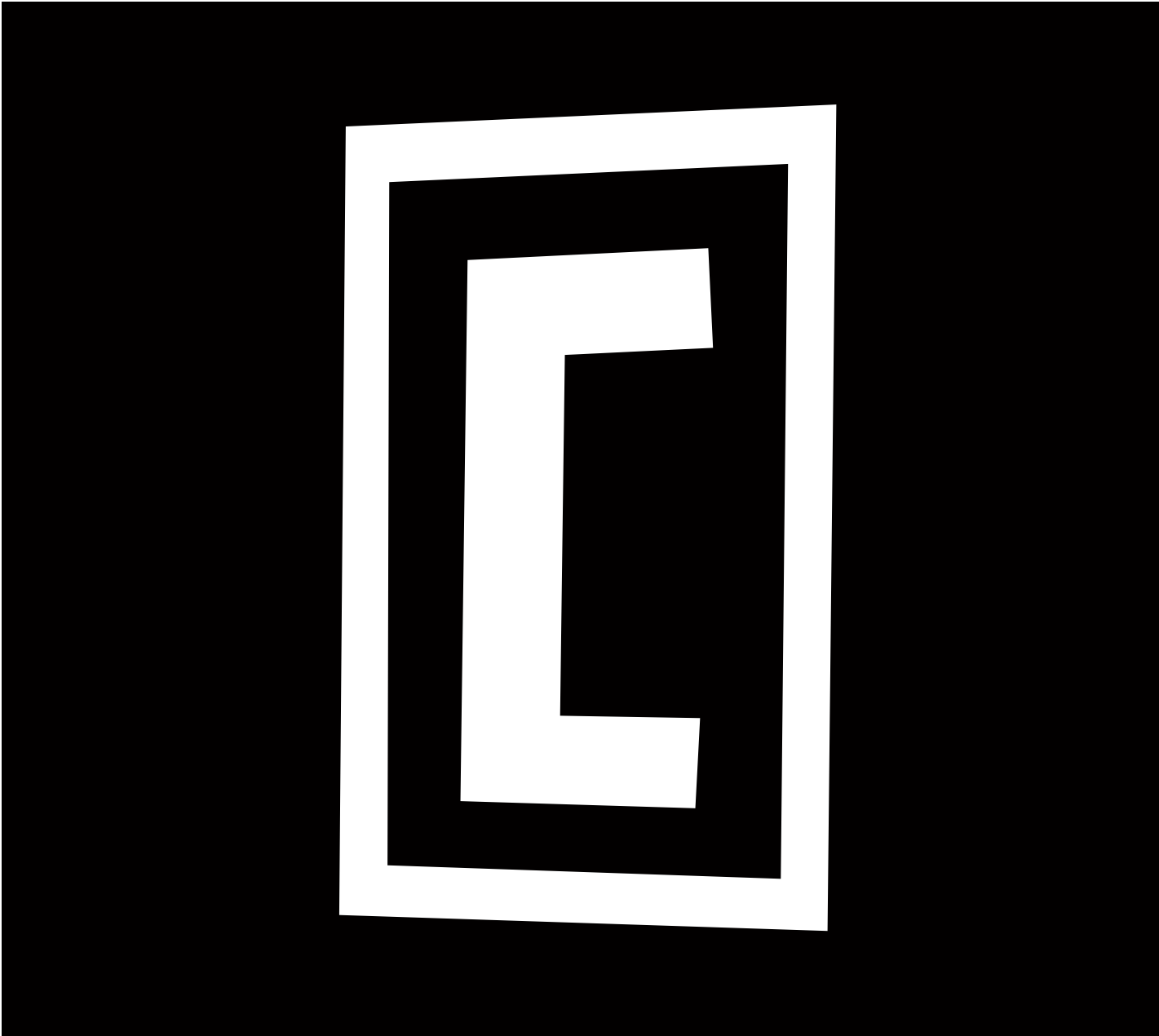
'We crammed a huge number of sets within the studios – two different forests, a graveyard, interiors and exteriors of the cottage, a bathroom and a crypt – with dancing and exploding lesbians on top,' he explains. 'We considered other UK studios, and costed out shooting in Bulgaria, but 3 Mills cut us a good deal on what was a limited budget.'

Amongst the current productions at 3 Mills is Twentieth Century Fox's production of Roald Dahl's *Fantastic Mr Fox*, directed by Wes Anderson. This stop-motion animated feature, slated for a November 2009 release, has a similar production model to Tim Burton's *Corpse Bride* for Warner Bros, which grossed almost \$120m, and which was also entirely based at 3 Mills.

Three stages have been cordoned-off into 30 individual units, each shooting different scenes on digital SLRs. Close by is a large workshop for set building and painting, and a studio where 20 skilled technicians work on puppets created by Mackinnon & Saunders. With the editorial and VFX departments also housed on-site, producer Allison Abbate has established a pipeline that outputs two minutes of animation every week.

'There's an amazing legacy of stop-motion talent here in the UK, and it made a lot of sense for us to come back to 3 Mills,' says Abbate, who also produced *Corpse Bride*. 'Although we shopped around, 3 Mills again proved the best choice. All-in-all we have a cost-effective business model, and our 150-strong production team are able to work in a really close-knit environment. 3 Mills is a gem, and I would not hesitate to bring other jobs here in the future.' ★









**LIZ BALES**, DIRECTOR GENERAL OF THE INDUSTRY TRUST,  
ON THE HUMAN RIGHT AT THE HEART OF OUR INDUSTRY

# COPYRIGHT

**T**HE ESTIMATED COST of film theft to the industry last year was £404 million and this affects you directly whether you are cast, crew, filmmaker or a distributor. So, before you settle into your exciting evening let me explain why copyright affects you and what you can do to help support it.

Copyright is an 'intellectual property' right that is automatically generated when a person or company creates a work to prevent other people from copying, adapting or distributing that work. For example, in a film, copyright exists in the soundtrack, the screenplay, the set designs used in the film and the film itself.

Ultimately, copyright is a human right, in fact it's Article 27 of the Declaration of Human Rights Act. As such, it's entirely democratic and we all benefit from its cover in equal measure; the act gives people the right to protect their moral interests as creators and to enable them to draw an income from their work.

By watching or buying legitimate copies of a film, people are safeguarding the future of the film industry and the opportunities it offers. Without receiving a fair return for its creativity, the industry won't have the money to invest in a diverse range of high quality productions and there will be a reduced number of films made. The millions of pounds that copyright theft funnels out of the business via knock-off DVD sales and unauthorised downloading, means the risk increases for investors and it becomes harder for them to support films where they'll fail to recoup their investment. So the smaller, often British, films get hit the hardest. It is legitimate purchase which keeps the wind in the sails of the industry and the 200,000 people working in film therefore rely on copyright to protect their interests.

The Industry Trust for IP Awareness was set up in 2004 to tackle copyright theft by building consumer education and awareness. For the last four years the Trust has been working to help combat copyright theft and secure the livelihoods of the people who work in film and TV in the UK.

With a third of Brits involved in some form of copyright theft, the audience the Trust targets is vast and varied, so The Trust has a number of programmes in place. Current focus is on promoting copyright and the positive

role it plays in safeguarding creative ideas. The Trust has just launched the 'Copyright Clinic' which aims to make the concept of Intellectual Property more relevant and accessible to the public, an important step in the fight to counter copyright theft. Research shows that one in eight consumers is confused about copyright theft. The Copyright Clinic features short video clips from young professional lawyers answering common questions about copyright – from how copyright arises to whether uploading is legal. See it for yourself at [www.copyrightaware.co.uk/copyrightclinic](http://www.copyrightaware.co.uk/copyrightclinic)

A key part of the Trust's work is educational, explaining to the general public why copyright is relevant. There's no-one better placed to put the anti-copyright theft argument across than the cast, crew and makers of films. To this end The Trust also hosts a Screening Room on our website at [www.copyrightaware.co.uk/screeningroom](http://www.copyrightaware.co.uk/screeningroom), where people from the industry talk about the blood, sweat and tears that go into making a film. You may have also read an interview with a crew member in your local paper where we showcase the work of the cast and crew.

The Trust also works to influence the influencers and help them gain a greater understanding of the important role of copyright in the film industry. Last week The Trust held a breakfast discussion on Intellectual Property for the media where the issues facing the film industry were discussed. Amongst the speakers was John Woodward from the UK Film Council who brought to life a key concern – that the current health of the industry is being overshadowed by the growing challenge of digital copyright theft.

Everyone here tonight from runners and script writers to actors and distributors can tackle copyright theft by being an ambassador for the film industry. If you'd like to get involved in The Trust's work or simply pledge your support, then drop us an email to [info@copyrightaware.co.uk](mailto:info@copyrightaware.co.uk) or call 020 7079 6230. The Trust welcomes any time you can spare from a few minutes to do a telephone interview on your experience of the industry and copyright to becoming a talking head on our website.

And finally, please don't underestimate the value of legitimate purchase in creating future opportunities for the industry. Every legitimate purchase makes a small contribution to combating copyright theft.

Enjoy your evening. ★



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# INCREDIBLY STRANGE

**T**HINK OF THE British Independent Film Awards and one thinks of bad-ass dirty funk. And providing the soundtrack for this evening is the Incredibly Strange Film Band, ten cats toggled to the bricks on a mission to funkify yo' ass.

INTERVIEW BY **JOE PEARSHOUSE**

Formed in 1993, a night with the IFSB is a funky stew of film soundtracks from the '60s and '70s. Lalo Schifrin, John Barry, Laurie Johnson, Herbie Hancock, Quincy Jones, Henry Mancini – man, those cats got their boots on: Enter The Dragon, Mission Impossible, Get Carter, Dirty Harry, Bullitt, Shaft – Ow!

Pat Coolhand McGarvey, vocals and guitar, explains that the band came about 'through a love of all things funky, sexy and silly in the world of movies and their soundtracks – that and a series of adverts in Loot.'

Being funky is a full-time job, but it doesn't always pay the bills. These brothers aint kept in green-backs playin' the bone or the hides, but when it's BIFA time, they're gonna be back making sure you won't be catchin' no cups: 'It's tough running a large band like this,' says the man with the wacca wacca, 'and the money never goes very far, but when the music is so bad-ass-tastic and downright dirty you just have to keep on grooving along.'

And this is the 5th year they've grooved the BIFAs:

'I've loved some of the speeches over the years – like Helen Mirren's, Mike Leigh's, that boy who won for This Is England [Thomas Turgoose] – and Jimmy Nesbitt is always good fun to hang out with throughout the day.'

And once they've frisked our whiskers, do they get to have a righteous frenzy?

'Sure, of course. Maybe a little too much. I still love playing the Awards though and hope 2008 won't be our last visit.'

And for the future?

'I hope we can keep things together and play together a few times a year still – now I live in Edinburgh it's harder to get time in the same room. I'm sure the wah wah and bongos will be calling sooner or later though.' ★



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# JERRY BOUTHIER

INTERVIEW BY JOE PEARSHOUSE

**K**EEPING BIFA ON its toes tonight is Jerry Bouthier, a man who has managed to carve himself a rather splendid niche deejaying for the fashion set, playing at parties for Jean Paul Gaultier, Givenchy, Cacharel and Sonia Rykiel among many many others.

'When I moved to London I was lucky to meet some fashion designers and develop a relationship working on their shows. I'm doing all the Vivienne Westwood shows and several younger designers like Jonathan Saunders, Peter Jensen and Roksanda Ilincic,' explains the Parisian.

'Putting together a fashion show soundtrack is like deejaying but the focus isn't simply on making people dance. It's a wider approach and collaborating with talented designers is always very exciting.'

'Do your ambitions stretch to soundtracking or scoring films?'

'I would love to... just like the fashion shows, compiling or scoring film-soundtracks is another way of capitalizing on your sensibility and extensive knowledge of music. I write and produce music with my partner Andrea Gorgerino (as JBAG). We like all kinds of music, from rock to classical, electronic to disco and whatever your music need is, we always have a solution for it. All these shades of sound are like colours, there's always one that's going to fit the mood.'

'And if you could work with anyone in the film world, alive or dead, who would you choose?'

'I saw 2001: A Space Odyssey as a child and it blew me away. That prophetic and futuristic take on life and the universe has had a big impact on

my personality and how I look at the world, so Stanley Kubrick of course. But also Alejandro Amenabar, Chris Nolan, Michel Gondry, Wes Anderson, Ridley Scott, Danny Boyle, Kevin Macdonald, Douglas Trumbull, David Cronenberg, John Boorman and tons of others really. I love cinema.'

In June 2006, Jerry began an 18 month residency at BoomBox, a club which earned comparisons to Studio 54, the New York discotheque known for its positive attitude to the admission of horses to its club nights.

'I'm not so sure if BoomBox and Studio 54 can be compared apart from the fact they both marked their time,' says Jerry.

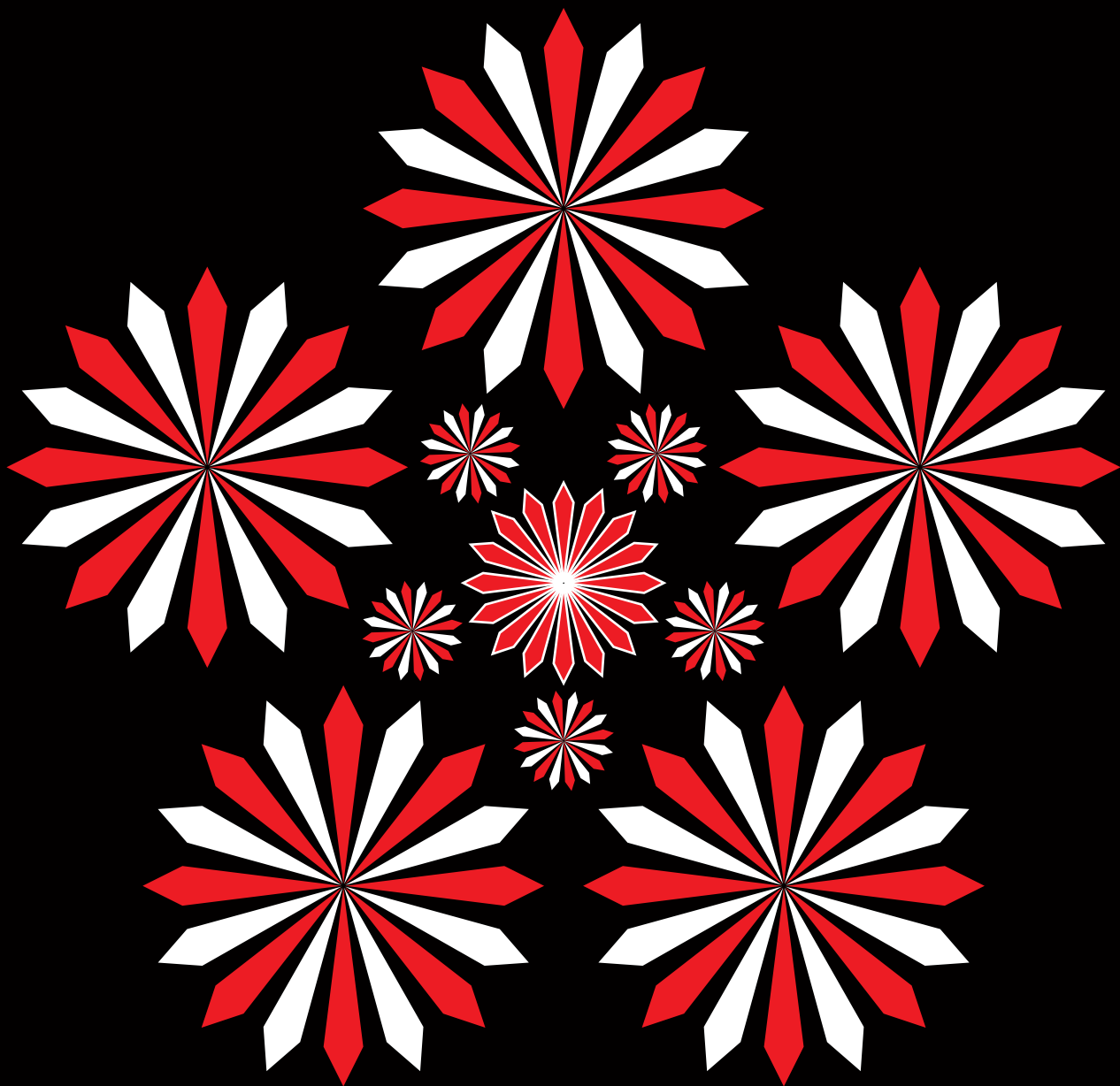
'BoomBox was basically about friendly penniless kids with creative skills who all knew each other and created a big family of individuals, usually pretty dressed-up and always ready to roll under the table.'

The penniless kids soon found their club being frequented by the not-so-penniless Kylie Minogue, Lindsey Lohan and Naomi Campbell, which in turn attracted a certain amount of media attention. Once your night is known by the Sunday Times, it's probably time to kill it. BoomBox had its last night on New Years Eve, 2007.

'So what are you doing now?'

'Finishing a remix for Adam Sky AKA Adamski, writing an original JBAG EP for French label extraordinaire Kitsuné and putting together a CD mix for Vivienne Westwood, which is obviously an incredible honour – if I headed to London in the first place, it's in many aspects because of her work and influence on British youth culture.' ★

For more about Jerry Bouthier, go to [myspace.com/jerrybouthier](http://myspace.com/jerrybouthier) or [www.ponystep.com](http://www.ponystep.com)



**‘If it wasn’t for independent  
filmmakers I’d probably never work’**

**Eva Birthistle**







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