

THE JURY 2007

Hayley Atwell has recently worked on *Brideshead Revisited* (dir Julian Jarrold) and *The Duchess* (dir Saul Dibb). She will soon be seen in *Cassandra's Dream* (dir Woody Allen) and *How About You*. On TV, Hayley won critical acclaim for her performance in *The Line of Beauty*. Other TV work includes *Mansfield Park* and *Fear of Fanny*.

Kathy Burke has worked extensively in theatre, film and TV. She is best known for her work with Harry Enfield and on the sitcom *Gimme Gimme Gimme*. Her film work includes *Elizabeth* and *Nil by Mouth*. For the last six years she has focused on theatre directing which includes the plays *Born Bad* by Debbie Tucker Green and *The God of Hell* by Sam Shepard.

Jury chair **Simon Channing Williams** and Mike Leigh formed Thin Man Films in 1988, producing films including *Secrets & Lies*, *Topsy-Turvy* and *Vera Drake*. In 2000 he formed Potboiler Productions with Gail Egan. Their films include *Brothers of the Head* and *The Constant Gardener*. Simon and Mike Leigh have just completed *Happy Go-Lucky*.

Will Clarke launched Optimum Releasing in 1999. Their critically acclaimed independent and foreign language acquisitions have included *Amores Perros*, *Spirited Away*, *Pan's Labyrinth* and *This Is England*. A founding board member of Film London, Will is a regular speaker at the NFTS and was recently invited onto the BAFTA film committee.

For his role in *Red Road*, **Tony Curran** won two best actor awards – a Scottish BAFTA and a BIFA. Since then he has been back in the US working on *Shuttle* (dir Edward Anderson) and *The Heaven Project* (dir John Glenn). Other credits include *The Good German* and *Miami Vice*. Recently, Tony has been back on stage in *The Bacchae* with Alan Cumming.

Chiwetel Ejiofor continues to demonstrate his versatility as an actor with a wide range of projects. He balances his film and television commitments with theatre projects, and this month alone can be seen in two films (*Talk to Me* and *American Gangster*) and on stage (*Othello* at the Donmar).

Annie Griffin is a writer/director based in Scotland. For television she has created two series of *The Book Group* for Channel4. *Festival* was her first feature film, for which she won the BIFA Douglas Hickox Award in 2005. She is currently preparing a drama series for the BBC.

Sandra Hebron is the artistic director, BFI Film Festivals. She began her working life in academia and worked in film exhibition for over 15 years

before joining the BFI in 1997. She has made several short films, regularly writes and broadcasts about cinema, and is currently chair of Lux.

Mark Herbert is the joint MD of Warp Films. Mark has most recently produced *This Is England*, which scooped up various awards including Best Film at BIFA. Warp's first feature, produced by Mark, was *Dead Man's Shoes*, nominated for eight BIFAs.

Menhaj Huda's first short film *Jump Boy* launched his career in film and drama. After directing *Tube Tales*, he went on to direct TV dramas including *Queer As Folk*, *Murphy's Law* and *Blue Murder*. The BIFA-winning *Kidulthood* was his first feature.

Matthew Macfadyen has worked extensively in theatre, film and TV and has most recently filmed *Frost/Nixon* and *Incendary*. Other film credits include *Death at a Funeral*, *Pride & Prejudice* and *In My Father's Den*, for which he was nominated for a Best Actor BIFA in 2005.

Neil Marshall began making films at the age of 11 with his mum's super-8mm camera. Neil's debut feature was the critical and commercial success *Dog Soldiers*, swiftly followed by *The Descent* which won several awards including two BIFAs. Neil is currently in post-production on *Doomsday*.

Archie Panjabi made her film debut in *East is East* and went on to appear in the hugely successful *Bend It Like Beckham*. Roles followed in *Yasmin*, *Code 46*, the BIFA-winning *This Little Life* and *A Mighty Heart*. TV work has included *White Teeth* and *A Very Social Secretary*.

Academy Award nominee **Roger Pratt**'s feature credits include *Troy*, *Iris*, *Chocolat* and *The End of the Affair*. He collaborated with Terry Gilliam on *Brazil*, *The Fisher King*, and *Twelve Monkeys* and has also worked with Tim Burton on *Batman* and Mike Leigh on *High Hopes*.

A gifted multi-instrumentalist, composer, producer, DJ, and songwriter, **Nitin Sawhney** is regarded as one of the world's most innovative musical talents. He has released six studio albums, and has worked with artists as diverse as Paul McCartney, Cheb Mami, Sinéad O'Connor and Sting.

Peter Webber is best known for his feature debut *Girl With a Pearl Earring*. TV credits include *The Zebra Man*, *Men Only*, *The Stretford Wives* and *Six Feet Under*. Peter has also made many documentaries, including *An A to Z of Wagner*, *Apocalypse When* and *Fields of Gold*.

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The background of the entire image is a stylized, high-contrast version of the Union Jack flag. It features bold red, white, and dark grey/black geometric shapes that form the cross and saltire patterns.

NOMINATIONS

10



THE NOMINEES 2007

BEST BRITISH INDEPENDENT FILM

And When Did You Last See Your Father?

Control

Eastern Promises

Hallam Foe

Notes on a Scandal

BEST ACTRESS

SPONSORED BY M.A.C

Anne Hathaway [Becoming Jane]

Tannishtha Chatterjee [Brick Lane]

Sophia Myles [Hallam Foe]

Kierston Wareing [It's a Free World...]

Judi Dench [Notes on a Scandal]

BEST ACTOR

Jim Broadbent [And When Did You Last See Your Father?]

Sam Riley [Control]

Viggo Mortensen [Eastern Promises]

Jamie Bell [Hallam Foe]

Cillian Murphy [Sunshine]

BEST SUPPORTING ACTOR/ACTRESS

SPONSORED BY TISCALI

Colin Firth [And When Did You Last See Your Father?]

Samantha Morton [Control]

Toby Kebbell [Control]

Armin Mueller-Stahl [Eastern Promises]

Cate Blanchett [Notes on a Scandal]

MOST PROMISING NEWCOMER

SPONSORED BY DIESEL

Imogen Poots [28 Weeks Later]

Matthew Beard [And When Did You Last See Your Father?]

Sam Riley [Control]

Bradley Cole [Exhibit A]

Kierston Wareing [It's a Free World...]

BEST SCREENPLAY

SPONSORED BY BBC FILMS

David Nicholls [And When Did You Last See Your Father?]

Matt Greenhalgh [Control]

Steve Knight [Eastern Promises]

David Mackenzie & Ed Whitmore [Hallam Foe]

Patrick Marber [Notes on a Scandal]

BEST DIRECTOR

SPONSORED BY THE CREATIVE PARTNERSHIP

Anand Tucker [And When Did You Last See Your Father?]

Sarah Gavron [Brick Lane]

Anton Corbijn [Control]

David Cronenberg [Eastern Promises]

David Mackenzie [Hallam Foe]

BEST ACHIEVEMENT IN PRODUCTION

Black Gold

Control

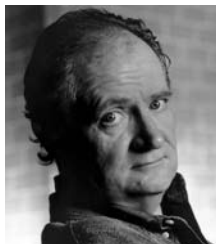
Exhibit A

Extraordinary Rendition

Garbage Warrior



BEST ACTRESS
 Tannishtha Chatterjee
 Judi Dench
 Anne Hathaway
 Sophia Myles
 Kierston Wareing



BEST ACTOR
 Jamie Bell
 Jim Broadbent
 Viggo Mortensen
 Cillian Murphy
 Sam Riley



BEST SUPPORTING ACTRESS / ACTOR
 Cate Blanchett
 Colin Firth
 Toby Kebbell
 Samantha Morton
 Armin Mueller-Stahl

BEST DOCUMENTARY

Black Gold
 Deep Water
 Garbage Warrior
 In the Shadow of the Moon
 Joe Strummer: The Future Is Unwritten

BEST BRITISH SHORT

SPONSORED BY CANON
 À Bout de Truffe – The Truffle Hunter
 Cherries
 Dog Altogether
 The Girls
 What Does Your Daddy Do?

BEST TECHNICAL ACHIEVEMENT

SPONSORED BY SKILLSET
 Enrique Chediak [28 Weeks Later – Cinematography]
 Trevor Waite [And When Did You Last See Your Father? – Editing]
 Martin Ruhe [Control – Cinematography]
 David Mackenzie & Colin Monie [Hallam Foe – Music]
 Mark Tildesley [Sunshine – Production Design]

THE DOUGLAS HICKOX AWARD [BEST DEBUT DIRECTOR]

SPONSORED BY PATHÉ
 Marc Francis & Nick Francis [Black Gold]
 Anton Corbijn [Control]
 Oliver Hodge [Garbage Warrior]
 David Schwimmer [Run, Fat Boy, Run]
 Steve Hudson [True North]

BEST FOREIGN INDEPENDENT FEATURE

Black Book [Zwartboek]
 La Vie en Rose
 The Lives of Others [Das Leben der Anderen]
 Once
 Tell No One [Ne le Dis à Personne]

THE RAINDANCE AWARD

Exhibit A
 The Inheritance
 Tovarisch, I Am Not Dead

THE RICHARD HARRIS AWARD

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Andrea Arnold



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NO COUNTRY FOR OLD MEN
MARGOT AT THE WEDDING
HOW SHE MOVE





Clockwise from top left Black Gold; Deep Water; Garbage Warrior; Joe Strummer: The Future Is Unwritten; In the Shadow of the Moon

TEXT BY **LAUREN HARRIS
& NOELLE SCHONEFELD**

BEST DOCUMENTARY 2007

BLACK GOLD [MARC FRANCIS & NICK FRANCIS]

This eye-opening exposé of the multi-billion dollar coffee industry traces one man's fight for a fair price. The film journeys to Ethiopia to follow the story of Tadesse Meskela who is a man on a mission to save his 74,000 struggling coffee farmers from bankruptcy. As his farmers strive to harvest some of the highest quality coffee beans on the international market, Tadesse travels the world in an attempt to find buyers willing to pay a fair price. Against the backdrop of Tadesse's journey to London and Seattle, the enormous power of the multinational players that dominate the world's coffee trade becomes apparent. New York commodity traders, the international coffee exchanges and the double dealings of trade ministers at the World Trade Organisation are some of the many challenges Tadesse faces in his quest for a long term solution for his farmers. Directors Marc and Nick Francis made the film to 'force us, as western consumers, to question some of our basic assumptions about our consumer lifestyle and its interaction with the rest of the world'.

DEEP WATER [JERRY ROTHWELL & LOUISE OSMOND]

When the Sunday Times launches a competition to be the first man to sail non-stop around the world, amateur yachtsman Donald Crowhurst signs up for the most daring nautical challenge ever undertaken. Deep Water is the stunning true story of this fateful voyage. Director Jerry Rothwell reflects: 'alone at sea for over six months, Donald makes a series of bad decisions, but he makes them in order to honour his obligations... It's a story about what happens when we are stripped of every reference point – the people we love, our society, our system of values'. Using Donald Crowhurst's original 16mm films and tape recordings to re-construct his extraordinary journey, Deep Water uncovers an incredible archive, much of which has not been seen for over 30 years. Sensitively chronicling the painful journey of Crowhurst's family as well as his lonely odyssey, the documentary is a poignant and affecting record of Donald Crowhurst's extraordinary journey.

GARBAGE WARRIOR [OLIVER HODGE]

Shot over three years in the USA, India and Mexico, Garbage Warrior tells the epic story of maverick architect Michael Reynolds, his crew of renegade house builders from New Mexico, and their fight to introduce radically different ways of living. A snapshot of contemporary geo-politics and an inspirational tale of triumph over bureaucracy, Garbage Warrior is

above all an intimate portrait of an extraordinary individual and his dream of changing the world. Director Oliver Hodge set out to make what he thought would be a 40-minute TV piece but realised that there was much more of a story to tell. 'I was inspired by Mike's apocalyptic view of the future, and by the urgent means by which he and his crew were preparing for it. Every bottle or tyre is an invaluable building material. He is one of few people I have met who has a realistic outlook on the true destiny of our modern civilization: a man who clearly sees that fast, radical social change is our only way out of a serious meltdown'.

IN THE SHADOW OF THE MOON [DAVID SINGTON]

Between 1968 and 1972, nine American spacecraft voyaged to the Moon, and twelve men walked upon its surface. The nine astronauts who are still alive today remain the only human beings to have stood on another world. In the Shadow of the Moon brings together for the first, and possibly the last, time crew members from every single Apollo mission which flew to the Moon, and allows them to tell their story in their own words. This riveting first-hand testimony is interwoven with visually stunning archive material, which has been re-mastered from the original NASA film footage – much of it never used before. The result is an intimate epic, which vividly communicates the daring and the danger, the pride and the passion of this extraordinary era. Director David Sington says 'Perhaps the most astonishing thing about this project is that this film had not already been made!'

JOE STRUMMER: THE FUTURE IS UNWRITTEN [JULIEN TEMPLE]

As the front man of the Clash from 1977 onwards, Joe Strummer changed people's lives forever. Four years after his death, his influence reaches out around the world more strongly than ever before. Drawing on both a shared punk history and the close personal friendship which developed over the last years of Joe's life, Julien Temple's film is a dramatic and very human exploration of Strummer – before, during and after the fierce spotlight of The Clash. The Future Is Unwritten tells the story of a life in the way it was lived. A ripped, raw, cut-up, hand-spliced patchwork of iconic images and found footage, newsclips, movies, TV ads and unseen home movies, all carry the powerful imprint of authenticity; the pure essence of a time and a place. To use the man's own words, this is 'spontaneous combustion' on screen, where ideas, clues and tributes spiral through the narrative like wildfire, combining to create an intimate memorial to a friend and an epic celebration of a global icon.

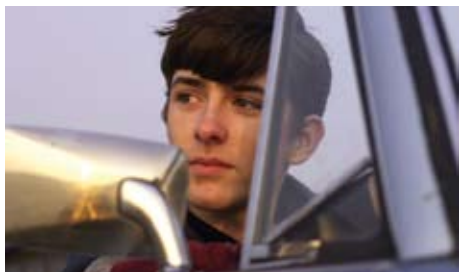
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Human after all



Clockwise from top left Matthew Beard in *And When Did You Last See Your Father*; Bradley Cole in *Exhibit A*; Imogen Poots in *28 Weeks Later*; Kierston Wareing in *It's a Free World*; Sam Riley in *Control*

TEXT BY **LAUREN HARRIS**
& **NOELLE SCHONEFELD**

MOST PROMISING NEWCOMER 2007

MATTHEW BEARD [AND WHEN DID YOU LAST SEE YOUR...]

Matthew Beard made his screen debut at age five and has had steady roles on TV and in the theatre ever since. His numerous TV credits have included the leading role in *An Angel for May* and young Tom in *Johnny and the Bomb*. His theatre credits include Shane in *Brassed Off*, Peter in *The Railway Children*, and Rodney in *Everyday Heroes*. Playing the young Blake Morrison in *And When Did You Last See Your Father* marks his feature film debut. On discovering Matthew for the role, casting director Priscilla John said, 'Matthew has got an old-fashioned feel to him. A northern, natural quality. He wasn't someone who's had highlights put in his hair and wears groovy gear and does that walk. He was gentle and innocent, and had a great stillness.' For director Anand Tucker, 'Seeing Matthew was one of those lightning-bolt moments. Matthew's brooding, hurt intensity was absolutely how I imagined Blake to be.'

BRADLEY COLE [EXHIBIT A]

As a kid growing up in Birmingham, Brad was constantly absconding from school to watch the Luckings trucks offloading the scenery at the Alexandra Theatre. Constantly on the move – for reasons that were rarely clear – he attended no fewer than nine different schools across the country from Wales to Darlington to Kidderminster to London – and with an assortment of 11 mixed siblings and stepbrothers and sisters life was often crowded but rarely dull. Brad was trained at Mountview Theatre School and his first feature film role comes after a career mainly focused in the theatre. Cole brings remarkable empathy to the role of a killer, with one review praising his 'brilliant study of a man slowly unravelling, which he plays in a restrained, down to earth fashion'. Cole's theatre credits include *Romeo and Juliet* and *Private Lives* for The New Vic, *Intimate Exchanges* at The Bloomsbury Theatre, *Crossing the Line* for the Orange Tree and *Funny Peculiar* at The Mermaid Theatre. TV credits include *Casualty*, *The Bill*, *London's Burning*, *Family Affairs* and *The Famous Five*.

IMOGEN POOTS [28 WEEKS LATER]

28 Weeks Later, the follow up to *28 Days Later*, picks up six months after the rage virus has annihilated mainland Britain. As the first wave of refugees return, a family is reunited – but one of them unwittingly carries a terrible secret. Imogen Poots plays Tammy, who must look after her little brother after the separation of their parents. 'We saw hundreds of girls before we met Imogen, but as soon as we saw her we were in no doubt there was

nobody better suited for the part,' says producer Andrew Macdonald. 'She was absolutely terrific in her audition and had in her that inner strength we were looking for. An inner strength to make the audience believe she could lead Andy to safety.' Imogen's previous work includes a minor role in *V for Vendetta*, an appearance on *Casualty* and she can soon be seen in BBC TV's *Miss Austin Regrets*. This is her first major feature film role.

SAM RILEY [CONTROL]

Sam Riley makes his film debut portraying Joy Division front man Ian Curtis in Anton Corbijn's *Control*. The film won the Directors' Fortnight Award at the Cannes Film Festival in 2007 and went on to earn Sam the Best Actor Award at the Edinburgh Film Festival. On casting Sam Riley director Anton Corbijn says 'it was like finding a needle in a haystack... It was not just the visual resemblance obviously, but there's something in Sam, in his person, that gave me the feeling that there was a very interesting person that is not actor-like. There was a freshness to him that was really deep down what I really was looking for. There's this movie *Kes* by Ken Loach that has this little boy playing the lead, and like Sam, he's from the north of England. The acting is so convincing that you think it's a documentary and I thought if he could get anywhere near that, where people look at the screen and think that it's real, I'd be very happy. I think Sam got very close to that for sure.' Sam can next be seen starring in Gerald McMorrow's *Franklyn*. He is front man and songwriter with the band 10,000 Things.

KIERSTON WAREING [IT'S A FREE WORLD...]

Just over a year ago, rumour has it that Kierston Wareing was ready to pack it all in. She qualified as a legal secretary and had started work as a solicitor's clerk in the High Court. This seemed the right move after spending years trying to scrape together a living through acting. Then the unexpected happened, she was discovered by Ken Loach and cast as Angie in *It's a Free World...* 'We must have seen Kierston about six or seven times and each time we'd try a little piece of improvisation. She came up trumps every time – she was always interesting, always fun and racy and surprising' says Loach. As a newcomer to feature films, Wareing appreciated Loach's directorial approach (he only allows his actors to see one part of the script at a time) which made it impossible for her to be overwhelmed by the size of the role. Originally from Leigh-on-Sea in Essex, Kierston trained at the Lee Strasberg Theatre and Film Institute and has been living back in the UK for the past seven years.



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CONTROL

Best British Independent Film
Best Actor (Sam Riley)
Best Supporting Actor/Actress (Samantha Morton)
Best Supporting Actor/Actress (Toby Kebbell)
Most Promising Newcomer (Sam Riley)
Best Screenplay (Matt Greenhalgh)
Best Director (Anton Corbijn)
Best Achievement in Production
The Douglas Hickox Award (Anton Corbijn)
Best Technical Achievement (Martin Ruhe)



AND WHEN DID YOU LAST SEE YOUR FATHER?

Best British Independent Film
Best Actor (Jim Broadbent)
Best Supporting Actor/Actress (Colin Firth)
Most Promising Newcomer (Matthew Beard)
Best Screenplay (David Nicholls)
Best Director (Anand Tucker)
Best Technical Achievement (Trevor Waite)



DOG ALTOGETHER

Best British Short Film

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Control, *And When Did You Last See Your Father?* and *Dog Altogether* were co-financed by EM Media, part-funded by the European Regional Development Fund.



BEST BRITISH SHORT 2007

TEXT BY SHOOTING PEOPLE'S **JAMES MULLIGHAN**

WHAT DOES YOUR DADDY DO? [MARTIN STITT]

Few issues in today's society arouse such universal condemnation, so many miles of media column inches, and quite the amount of vocalised horror and loathing as paedophilia. Writer/director Martin Stitt's *What Does Your Daddy Do* manages to shine a torch into a small, dark, overlooked corner of this most emotive of issues: what are the mental effects on the police who volunteer to go undercover to help bust child porn rings? Surely shocking, we'd all agree. Yet Stitt succeeds – and in elegant fashion – in essaying the topic in a dramatic and surprising manner.

Energetically shot and cut, and boasting a pitch perfect central performance from Jon Sidgwick as the policeman and, painfully, husband and father of two, this is far from a droll slice of faux documentary. It is, rather, nigh on a thriller, with a real twist in the tail. It's very much a ten minutes that provokes thoughtful middle distance staring; some wondering, not only at the dangerous content, but also at the deft way in which it has been handled.

Stitt is a South Londoner, who studied biology in Oxford before stints as a photo journalist in South East Asia and studies at the London Film School. He directed the 2003 featurette *Alone Together* based on the fringe play *Rules of Engagement*; has written a number of feature scripts; teaches in the Film and Television department of Mountview Academy of the Dramatic Arts; and, since August 2007, has been attending the Director Fellowship Programme at the American Film Institute in Los Angeles.

'The sheer mental strength and will power to enter the vile world of paedophiles goes beyond most people's safe and ordinary lives', Stitt comments about the film.

'I am fascinated with characters who have to deal with the emotional consequences of difficult choices, choices you and I may shy away from. The film only touches the surface of an extremely complex issue but I hope people will look at the work policemen and women do in a new light'

À BOUT DE TRUFFE – THE TRUFFLE HUNTER [TOM TAGHOLM]

What happens if – heaven forbid – your dreams were suddenly fulfilled? Fables since time immemorial have wrestled with this: from Aesop, through Shakespeare, right up to Stephen King's *Christine*, and the latter day horror fantasies of lottery winners ill-equipped to cope with new fortune. Philosophers, and theists and anti-theists alike routinely place yearning at the very heart of religion.

Less lofty, perhaps, are the desires of the film's hero, Jean. A seventh generation truffle hunter and, by his own admission, the family's worst to date, M Dubois' prospects aren't good. Beloved sidekick (and lover? Oh, dear) pig Corinne manages to snuffle a truffle weighing barely a gram, and the future seems bleak, especially when landlady and lawyer come a-calling, demanding 126 back rent payments. Despondent, craggy faced Jean is out on his ear unless there's a miracle. Which, of course, transpires. Cue lust, betrayal, greed and more: a whole host of *Monkey's Paw* tragedies.

Hugely garlanded – the film has picked up gongs in *Dances with Films*, *Los Angeles* and *Raindance*, and nominations at *Rome International*, *Angel Film Festival*, *TCM Classic Shorts*, *NYC Shorts Fest*, *Palm Springs International*, and *LA Shorts Fest* – director/producer Tom Tagholm's whimsical yarn wears his affection for Godard on its sleeve, but lightly; this is far from pastiche. He lets his spare, economical script – largely delivered in hangdog monotone voiceover – chase down much of the gaggery: 'Luckily my father told me: "Jean, always carry this knife with you, in case you decide to hang yourself and change your mind halfway through."

Sure, there are some lovely Gallic lingering pauses and between scene breaks; a French forest setting; the odd accordion in the soundtrack; title cards. But Tagholm stops short of attempting full blown *Delicatessen* surrealism, or even *Amélie* cuteness, when this subject matter must have tempted him. Rather he grounds his fable down further than you'd expect, creating a breezily original, verité-soaked fairy tale.



Above Dog Altogether **Opposite, clockwise from top left** What Does Your Daddy Do; Cherries; The Girls; À Bout de Truffe – The Truffle Hunter

DOG ALTOGETHER [PADDY CONSIDINE]

Dog Altogether is this category's most starry contender. Beloved firebrand actor Paddy Considine (Dead Man's Shoes, In America) writes and directs, and extracts a towering, mesmerising central performance from venerable Scottish actor/director Peter Mullan (Trainspotting, My Name Is Joe). All this from the mighty, punky northern stable of Warp Films. A-team stuff.

A peek at an official-all-things-Paddy website reveals that the title comes from an Irish expression that Considine's father Joseph used when things went 'really wrong'. Indeed, for our 'hero' (also named Joseph), it's hard for things to get much worse. He staggers out of the pub at the film's opening, one foot already on the top of a greasy spiral of self-generated misfortune and accident. We watch, aghast, as his life almost entirely deconstructs, and as he grasps feverishly for a single modicum of redemption.

In a quote from his website, Considine says the film was made 'out of necessity'. He continues, 'I'd contributed ideas and improvisations to other people's movies and decided it was time I established my own voice. I went through a period of resenting acting and I think it had a lot to do with not having control over the final presentation. I don't have a single director that I could name as an obvious influence, but Dog Altogether is definitely born out of the Ken Loach / Alan Clarke movies I watched as a kid. There's a frightening authenticity about their work. Gary Oldman's Nil by Mouth was hugely influential.'

The latter film is instantly evoked by the bleakly poetic urban landscapes; the high octane verisimilitude; the humanity struggling to emerge from the pain; and, most tellingly, the foul, febrile, hunted intensity of Mullan's performance, making you hunger for his Lear.

Director Shane Meadows, whose collaboration with Considine is as long as the actor's career itself, may be absent from the influencers list, but note this snippet of trivia from a recent visit to the website: Dog Altogether was the working title for what later became Dead Man's Shoes.

CHERRIES [TOM HARPER]

In the very near future a generation of British youth, disaffected by an alienating political process, and warped by a sugary, addictive diet of disposable culture, wakes up to find itself being told to fight wars about whose issues they are ignorant, and for what ends they understand little.

If not 2007's reality, this is nonetheless scarcely the stuff of deluded fantasy, and is the starting line for Tom Harper's *Cherries*, a portrayal of a classroom of 16-year-old inner-London boys who discover that the government has bypassed its usual Territorial Army reservist recruiting policies, and is compulsorily inducting them into a 'training programme', as Britain finds itself overstretched by its overseas commitments.

With a brief nod to *Goodbye Mr Chips*, with heavy emphasis on the 'goodbye', and spicy dollops of Orwell and Golding's *Lord of the Flies*, *Cherries* is sadly all too conceivable.

The film is from the team whose *Cubs* won last year's BIFA for Best British Short Film. They return promptly with a timely, reasoned, high budget and very polished film, boasting a very competent young actors' ensemble (largely drawn from Kings Cross's Young Actors Theatre) perhaps best aimed at that very audience: tomorrow's adults.

Tom Harper: 'With this script we are also focusing on a generation that has lost interest in the democratic voting process – and consequently could find themselves governed by people they didn't vote for, but who can still send our youth to fight a war they might not believe in. At its heart this story is a reminder that history has a habit of repeating itself and that we shouldn't forget the lessons it has taught us.'

The location was the Mossbourne Community Academy in Hackney, the borough's first such institution from the drawing board of The Richard Rogers Partnership. The clean, lean modern lines – with at once soothing yet menacing panels of gleaming kitchen green, and vocation-urging sloganeering – help place the story a few years hence, adding frisson to the film's notion of tomorrow being more or less already here.

THE GIRLS [SEBASTIAN GODWIN]

Team Godwin's dark little psycho fantasy *The Girls* is the most opaque film of the five in competition here. On the one hand overtly narrative driven, it yet contrives to raise more questions than it deigns to answer. It's an exercise in mood manipulation, revelling, it seems, in creating discomfort for its own sake, eschewing resolution, denouement and moral. It's a textured, layered puzzle.

Prima facie, proceedings are simple: it is late afternoon in the yard of a modest yet substantial, probably English country house. Two ten-ish sisters (convincingly and hauntingly portrayed by the real life Forbes-Pyroms, Zoe and Natacha) are amusing themselves, when their father returns home from work. He's reluctantly persuaded to play games with the two, who have already displayed a cruel side and darkness of intent, albeit not to him. Before he knows it, and as the gloaming sets in, it is not just the early evening light that has darkened. Daddy finds himself trussed up and nigh on tortured to the point of despair, when Mummy's arrival abruptly halts proceedings and, once more it seems, butter wouldn't melt in Lily and Chloe's mouths.

What, exactly, have the Godwins done here in their adaptation of the Northern Irish writer Joyce Cary's short story? Are we seeing an allegory on semi-abandoned, overly imaginative young girls? A little variation on the old theme of scratch the English gentility veneer to see the worms writhe (a symbol used in the film). Or perhaps a riff on the wantonness of under-supervised children? Is that, indeed, a whiff of nascent sexuality detectable in the pair's masochistic treatment of their existence's lone male figure? (Perhaps tellingly, *The Girls*, as well as adorning the programmes of the UK's top festivals Edinburgh, Raindance, London and Encounters, is about to screen as part of the Offensiva International Film Festival, Wrocław, Poland, this December.)

I fancy I can imagine the Godwins enjoying such critical prevarication.

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Eastern Promises

- Best British Independent Film
- Best Director | David Cronenberg
- Best Screenplay | Steve Knight
- Best Actor | Viggo Mortensen
- Best Supporting Actor | Armin Mueller-Stahl



Deep Water



- Best British Documentary

It's A Free World...

- Best Actress | Kierston Wareing
- Most Promising Newcomer | Kierston Wareing



PATHÉ!

FILM DIRECTOR **JOHN MAYBURY** CONTEMPLATES HOW THE INFLUENCE OF THIS MASTER OF BRITISH PERVERSITY HAS SHAPED HIS OWN CAREER



Douglas Hickox and Beryl Reid on the set of *Entertaining Mr Sloane* (1970)

A PERFECT PERVERSION: THE FILMS OF DOUGLAS HICKOX

AS A CHILD, MY main cinematic experience came from the television. With two dysfunctional parents, one lost to the pub, the other to the bingo hall, and a hoard of older siblings out living their lives, I was left to my own devices with my little sister, to journey into worlds flickering in black and white.

From the barrage of imagery that crowded my head, two particular films still resonate in my adult mind. The first, a bizarre comic horror, known as *Theatre of Blood* (1973), wherein a bitter and exasperated actor and his psychotic daughter, played respectively by Vincent Price and Diana Rigg, seek revenge on numerous theatre critics who have trashed the thespian's work. Through a series of fabulous revenges, each critic in turn is murdered in a style befitting their particular grotesqueries. With each sick gesture, the comedy mounts in the blackest of possible humours. Price's knowing camp and Rigg's theatrical self-indulgence conspire to make this a helter-skelter of perfect British perversity. Douglas Hickox's artful pastiche of every theatrical cliché piles the laughs on a theatre world deservingly drenched in its own pomposity.

But this filmic experience pales into insignificance when we approach my true favourite of this undervalued master's oeuvre. In a bravura flood of twisted sophistication and delicious perversity, Hickox's adaptation of Joe Orton's *Entertaining Mr Sloane* (1970) pre-empted the grotesques of Fassbinder and Fellini who would later populate my personal pantheon of heroes. The film's perverse surrealism, unusual in the prosaic kitchen sink realism of the period, is a wonder to behold.

Orton's text provides Hickox with the licence to examine Beryl Reid's flimsily clad body and puckered lip-sticked mouth with all the relish of an anatomist gliding over the landscape of her flesh. The cinematography

takes us on a macro journey of her undulating curves as she and her homosexual brother Ed (Harry Andrews), devour the taut young flesh of Sloane (Peter McEnery). The wasteland settings of junkyards, cemeteries and the claustrophobic Gothic interior of their home, provided the filmmaker with opportunities to delve deep into the dark and ugly psyche of another 'Swinging' London.

I recently screened the film in my outdoor cinema in Tuscany for a number of Italian friends who were unaware of the piece. Its sickly colour and vulgar stylings astonished our little audience. The laughter provoked by Orton's brilliant text, was offset by the wonderful cinematic visual language of Hickox's devising. I suddenly realised while watching the film, that, along with *Performance* (Donald Cammell and Nicolas Roeg, 1970) this extraordinary work had subliminally served as a blueprint for many of the techniques that I was to employ in my 1998 feature film *Love Is the Devil* (Study for a Portrait of Francis Bacon). Grim macro close-ups and sickly perverted colour-scapes, which I had thought were my own original concepts jumped off the screen. The fusion of black comedy and flawless dramatic performances by Beryl Reid and co are etched in my own cast of grotesques that form the core of Bacon's Colony Room crowd.

There are other delights in Hickox's body of work, but these two films deserve serious re-examination for their genteel perversity and elegant distortion of so-called British values. The fact that Hickox also had the good grace to produce, along with his first wife Anne Coates, my brilliant film editor, Emma Hickox, only makes me like the man even more. I wish it were possible to take the late director for a drink in the Colony and share some laughs over their famously cheap champagne. Thankfully, his legacy as a filmmaker lives on in the award given in his name to first time directors – a luxury sadly denied to me. ★

A B C

A IS FOR AN ALPHA MALE'S ALFA ROMEO
B IS FOR BOTH BEAUTY AND BEAST
C IS FOR CRAVATE DE NOTAIRE



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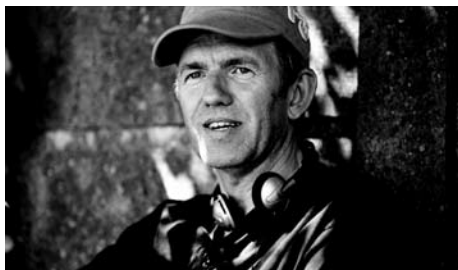
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Clockwise from top left Anton Corbijn; Marc and Nick Francis; Oliver Hodge; David Schwimmer; Steve Hudson

TEXT BY **LAUREN HARRIS**
& **NOELLE SCHONEFELD**

THE DOUGLAS HICKOX AWARD 2007

ANTON CORBIJN [CONTROL]

Anton Corbijn is widely regarded as one of the most influential photographers in the music world. Some of his most famous photographs feature the likes of Frank Sinatra, Joni Mitchell and Bono as well as film icons Clint Eastwood and Robert De Niro. His work also features on around 100 album covers, as well as in museums, galleries and numerous books. In the 1980s, Corbijn began working with film and video and subsequently has directed approximately 80 music videos. In 2005 Corbijn started work on *Control*, about the life and death of Ian Curtis of Joy Division, based on the book *Touching from a Distance*, by Ian's wife Deborah. He says 'Control is a personal film. It is not a music film, at least not in my eyes. I have come full-circle in a way and finished this part of my life now; the part which is dominated by the desires and emotions I had in my teenage years. Joy Division and Ian Curtis were very relevant in that period of my life and when I realised that fully, I knew I had to make this film.'

MARC FRANCIS & NICK FRANCIS [BLACK GOLD]

After making a series of short documentaries dealing with contemporary social issues, Marc and Nick Francis co-directed and produced their debut feature documentary *Black Gold* which premiered at the Sundance Film Festival to critical acclaim. The brothers state: 'Our hope was to make a film that forced us, as western consumers, to question some of our basic assumptions about our consumer lifestyle and its interaction with the rest of the world'. In *Black Gold*, they strove for a film which was observational – allowing the viewer the opportunity to draw their own conclusions about what they are seeing. From the Sundance Film Festival to Hotdocs in Toronto, to New York, New Zealand and Australia – *Black Gold* has been selling out theatres in every festival it has played at.

OLIVER HODGE [GARBAGE WARRIOR]

Oliver Hodge studied industrial design at the prestigious Central St Martin's School of Art in London and from there moved into design for the film industry. He has worked on twenty major feature films heading props departments and supervising special effects projects. This involved him working closely with directors like George Lucas, Tim Burton and Danny Boyle. Oliver brought all the considerable skills and experience he gained working on feature films to bear on the mammoth six years it took to shoot *Garbage Warrior*. His past experience also gave him the inspiration for his directorial debut. 'I became increasingly aware of the negative impact that

the high budget feature film industry has on the environment, and I wanted to find an area of filmmaking that was ultimately more productive'. Oliver aims to offer real solutions on a local, human scale to inspire others to change their behaviour, and to feel, as an individual, that they are capable of changing the world.

STEVE HUDSON [TRUE NORTH]

Steve Hudson began writing, acting, and directing whilst studying at Cambridge University. After drama school in London, Steve worked as both an actor and director around the world and studied for a year under the Polish director Jerzy Grotowski, the founder of the famous Laboratory Theatre. Hudson settled in Germany in 1996 where he got his first experience in film and television. In 2004, Steve's short film, *Goodbye* premiered at the Venice Film Festival where it won the UIP Prize for Best European Short Film. *Goodbye* went on to win over a dozen awards. *True North* is Hudson's first feature film which tackles the subject of illegal immigration from a new angle: 'There have been some interesting films told from the immigrants' point of view' Hudson acknowledges 'but what I was interested in were the people smugglers. At the time, government ministers were raging against them – they needed someone to blame for illegal immigration and the smugglers fit the bill. On the face of it though, people smuggling is a victimless crime. It just didn't seem enough to say that all people smugglers were evil monsters and leave it at that.'

DAVID SCHWIMMER [RUN, FAT BOY, RUN]

David Schwimmer is best known for his starring role on *Friends*. In addition to his television success, Schwimmer has worked extensively on film and on the stage. As a director, Schwimmer has helmed numerous episodes of *Friends*, *Joey* and *The Tracy Morgan Show*. Schwimmer has acted in and directed numerous productions with Lookingglass, the theatre company he co-founded in Chicago. He most recently adapted and directed Studs Terkel's book *Race: How Blacks and Whites Think and Feel About the American Obsession* for the company's new theatre. *Run, Fat Boy, Run* producer Robert Jones says: 'David has a great instinct for actors and a great instinct for comedy. But, equally, his visual sense and connection to the more technical aspects of filmmaking are very much in evidence. He gives equal attention and weight to all the departments; he's well prepared but also very capable of thinking on his feet to manoeuvre out of problematic situations. Plus, he's great fun to work with.'

Scottish Screen congratulates all the talented people involved in the making of the following BIFA nominated films:

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Ray Winstone

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