

DAZED & CONFUSED'S **ROD STANLEY** ASKS RAY WINSTONE, THE CHARISMATIC HARDNUT OF BRITISH CINEMA, TO REFLECT ON THE PAST DECADE OF BRITISH INDEPENDENT FILM



Ray Winstone in *The Proposition*, photograph courtesy of Tartan Films

## RICHARD HARRIS AWARD: RAY WINSTONE

**U**NDoubtedly THE BIG DADDY at BIFA this year is Ray Winstone, an actor who over the last decade has become as synonymous with British culture as roast beef, football and darts. At the inaugural Awards in 1998, Ray bagged himself the Best Actor award for his powerful and career-making performance as an alcoholic wife-beater in Gary Oldman's harrowing drama *Nil by Mouth*, a role that led to iconic parts in *Sexy Beast*, *Cold Mountain* and *The Proposition*.

**You've been a key figure in British cinema over the years – how has your role in it changed over time?**

I don't know if I've really played that much of a key role. I've just been lucky enough to pick the right films to do – especially films like *Sexy Beast* and *Nil by Mouth* or *The War Zone*. They were great acting parts. What you really want as an actor is to be doing that kind of a film, and the best acting parts are often in independent films.

**Has British independent cinema changed over the last decade?**

I'm not really sure what it stands for, independent. I suppose it stands for 'not a studio movie' but... I've seen a lot of scripts that started off as independent, before they got taken in by a studio, and had a lot more money pumped into them. The names change, the story changes and nine times out of ten it's not the film that it set out to be.

**Can you compare your experiences on a small British production like *Last Orders* to, say, *Indiana Jones 4*?**

They're not too different. The main thing that's different about doing independent films is that it's quick, you're not sitting around. When you're doing a big movie like *King Arthur*, you could be sitting around while they're setting up 14 to 20 cameras. You get more time on your hands, and that's not necessarily a good thing. The other thing that I like about independent films – other than that the scripts are usually better – is that often you're

working with first-time directors, which I really like. They break the rules because they don't know the rules in the first place. I like the pace; I like it to be fast so you don't lose your concentration all the time.

**What did it mean to win Best Actor in 1998 for *Nil by Mouth*?**

It meant everything. I was in a film that I thought was brilliantly written and directed by Gary Oldman, one of the best directors I've ever worked with. I was allowed to perform. I guess you can win awards for things that you don't necessarily believe you deserve to win, but I did with that. I really thought that was one hell of a film. It was a piece of work that Gary Oldman needed to go and do, and I was good in it.

**What do you think British cinema can currently show the world?**

I don't think it should set out to show the world anything. I always think films are international. What I mean by that is that I think we're really good at making films about us, but then again a film like *Sexy Beast* was never made for any particular market, which to me is why the film was good.

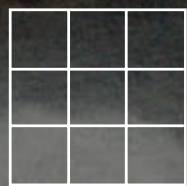
I think when we set out to make films for the American market, we fall short because we're making something we don't know about. The Americans are good at making American films. We're good at making our kind of films. The French are great at making their films. And although I say film is international, I think we just need to go and make our films.

**Do you ever tire of British cinema's enduring fascination with gangsters and organised crime?**

If the scripts are good, great! That's it. It's part of our culture.

**What are you looking forward to next year?**

44 Inch Chest written by Louis and David, who wrote *Sexy Beast*. They've been trying to get it off the ground for five years and that to me is incredibly sad after the success of *Sexy Beast*. But hopefully we will get that done this year. The Minute Men is another American independent by two new writers, hopefully it will stay independent and they'll be directing it as well. So, I'm looking forward to doing some acting. Or trying to, anyway. ★



SOHO HOUSE

wishes every success  
to the  
British Independent Film Awards  
on their 10th Anniversary



## FIVE YEARS SINCE THE RICHARD HARRIS AWARD FOR OUTSTANDING CONTRIBUTION TO BRITISH FILM BY AN ACTOR WAS FIRST PRESENTED AT BIFA **DAMIAN, JARED AND JAMIE HARRIS** SHARE MEMORIES OF THEIR FATHER



Cornwell, The Field and with Elizabeth, Jared, Damian and Jamie. Photographs courtesy of the Harris family archive

## RICHARD HARRIS: AN INDEPENDENT SPIRIT

**I**F RICHARD WERE WITH us tonight one thing is for damn sure: there is no way Dumbledore would be coming out of the closet. And that is said with all due respect to David Heyman, the producer of Harry Potter, and Richard's godson, who five years ago presented us with the very first Richard Harris Award. We received the award that night in a state of shock.

Richard had left us only days earlier after expecting to be there in person on the night to contest the Best Actor Award for his performance in *My Kingdom*. When that became impossible, BIFA approached us with the suggestion of an award in his name to be presented each year to an actor who best represented the independent spirit of cinema, something that they felt Richard had done over the course of his career. We loved the idea and so, after being introduced by the host Johnny Vaughan, we (Jamie, Jared, Damian and Ella) marched onto the stage to accept the award and proceeded to bawl our eyes out. It was a memorable night for us, Richard would have loved it, because the BIFAs are definitely his kind of awards show. They serve alcohol.

Dad said in an interview that acting was his avocation, living life was his vocation. And above all else I'd say Dad was passionate about his life. He was a fighter. He loved the underdog. He enjoyed the odds being stacked against him. He loved a good story.

One evening in LA we were chatting with a mutual friend – Ash Baron Cohen – trying to figure out how we met. He said 'through your dad' we said 'Oh yeah, that's right through Dad. Wait how did you and Dad meet?'

Here's the story:

'I was a young, aspiring British filmmaker, depressed one day, working on a short film and lacking inspiration. So I decided to head to the Sunset Marquis Hotel in West Hollywood and try and steal a swim under the guise of being a European actor and pretend to whoever asked that I was staying there.

'As I walked as confidently as I could towards the pool I glimpsed from the corner of my eye an unmistakable regal figure: like spotting a polar bear on a snow cap it was undeniable. Richard Harris with his shock white mane of hair was reclining on his balcony in one of the cabanas. He was wearing his bathrobe and I knew he had just been nominated for his mercurial role in *The Field*. A mad idea formed in my head.

"Richard Harris' suite please," I said in my most grown up voice. A pause, and then the bellowing legendary accent:

"Who the fuck is this?"

"You don't know me. My name is Ash Baron Cohen – a young British filmmaker and I was wondering if I could have five minutes of your time.

"Tomorrow. Breakfast. 7am." He hung up. The man didn't waste words.

'Next morning I was there and there he was waiting at his table, holding court as everyone who knows him will attest, like only he and Peter O'Toole can. He welcomed me and started talking as if we had been old friends, chatting about women and football for about half an hour when suddenly he stopped me in mid-sentence and asked:

"What the fuck d'you want, exactly?"



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## Faintheart

"Thank you to Skillset for funding the Wardrobe Assistant Training Scheme, and to Angels for the most amazing training and work placements."

**Wardrobe Assistant, Faintheart: Tommy Blunkell**

"It is fantastic to see Skillset supporting such a high calibre of training, Tommy has proved an invaluable addition to the team."

**Producer, Faintheart: Allan Niblo**



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The industry told us there is a shortage of Wardrobe Assistants in the UK. Skillset is doing something about it. We are funding Angels the Costumiers to run the Freelance Wardrobe Assistant training scheme.

Tommy Blunkell, one of the graduates from the Freelance Wardrobe Assistant scheme, is now working on the MySpace My Movie Mashup film, Faintheart.

'I explained I was shooting a short and would he play a cameo. God, the balls of it. He was probably going to head-butt me right there.

"But I'm shooting Unforgiven with Clint – how can I?"

"No – of course – I just thought..."

'He cut me off. "You've got balls. I like that. Tell you what – you write me out a scene. If I like it I'll do it. No questions asked. No payment needed. Won't even tell my agent. Now go."

'I went home, inhaled a large bottle of whiskey and started writing. But about what? I decided to take a risk. I had nothing to lose. I wrote a scene of a man walking out of the ocean, from being completely submerged and up to the camera, delivering a speech on the origin of the word cunt. How it used to be a respectable word in Olde English and now was one of the most hardcore insults in common speech. He'd probably shout it at me.

'Next morning I headed over to his cabana.

"Well?"

'I handed him the pages.

"What the hell is this?" he demanded.

"The scene."

"But you hand-wrote it. No one hand-writes in Hollywood. Jesus."

"I don't have a typewriter."

'He picked up the phone. "Typewriter. My suite. Immediately – and a roll of toilet paper."

'I looked at him. "Why the toilet paper?" I asked.

"It might be shit."

'I typed it out. He snatched it and devoured it with hungry eyes.'

"Brilliant. We're doing it tomorrow. Pick me up at six. You better be ready. Oh wait." He picked up the phone and dialled. "Hello? Yes will you tell Mr Eastwood that Mr Harris has food poisoning and won't be able to make it tomorrow." It wasn't a question.

'I went home excited. Hurriedly made phone calls and got the typical response: "Sure. Right, you have Richard Harris in your student short."

'I assembled my eight-man film crew and we found a house on Malibu with its own private beach for free. "If you have Richard Harris you can have my beach for the day. Hey I'll even let him cuddle my wife if he signs her shirt after" the owner says. He looks serious.

'I show up at six and pick him up in my '64 Cadillac trying to be cool. No, I was cool, I had Richard Harris walk off Clint's movie to do mine. We drove. We talked about his punching Brando and football and women. We arrived at the beach house. Excitement and disbelief from my fellow student crew members who had thought I was bluffing.

'We walked onto the sand and gazed at the water. It looked very cold. Richard draws me close, whispers in my ear:

"Ash, I don't want to embarrass you and I know the scene, which I like a lot, calls for me to start off with my head under the surface of the water. But I assume you don't have insurance and you probably haven't had a stuntman check out the ocean bed to make sure there are no potholes. If I was to get injured, then, well Clint would know that I didn't have food poisoning. I know it would be better to begin underwater cinematically, but can we just start it off on the beach?"

'I looked at him for a moment and then started walking towards the surf and strode in fully clothed 'till the water was over my head and then walked back over to him.

"The sea-bed seems clear. No potholes." He looked at me, winked, and said no other director had done such a thing when he'd complained before. He proceeded to walk in and then deliver a phenomenal, word-perfect performance. Afterwards he took the whole crew and myself out for dinner. I think I loved him as much as my girlfriend.

'Night time. We walked back into the Sunset Marquis hotel. Richard in his old-fashioned bathing suit and me in my still somewhat wet clothes. We went into his cabana where he picked up the phone.

"Clint? It's me. I didn't have food poisoning. I was with some independent filmmakers, having the best time of my life, running around with lights,

held my own boom. You could learn a thing or two from them... Okay, be that way then." He hung up and looked at me and smiled.

"Seriously, I had a great time today." He had had a great time. He had given me my start. I thanked him. He stopped me, took out his wallet and fished out 300 dollars and pushed it into my hand. I shook my head "No".

"Buy yourself some new clothes. Go on. I don't take no for an answer."

'I walked towards the front door of the hotel and stopped at the concierge and put the 300 dollars in an envelope.

"Give this to Mr Harris and tell him thanks."

'I smiled. Thanks to him I walked out of there a few inches taller. And probably longer too.'

Ash went on to make Bang, Pups, Little Warriors, and This Girl's Life all to critical acclaim. He currently has four films in development.

We have wonderful memories of Dad and wonderful stories, some still to hear. We miss all those idiosyncrasies; his deep guttural laugh, his spontaneous dark eruptions. All those things you took for granted or did your best to avoid. Whilst clearing through the many boxes of personal effects and memories he had stored in Nassau we came upon some wonderful discoveries. One being a poem he had written later on in his life and we thought we would include it in this programme:

Do not Regret;  
There is no testing Place  
for such a Regrettable.

in passing,  
As all things must  
we passed on a tiny portion  
of ourselves to each other

In Time, passing  
As all things must  
A smile  
A nod  
A finger wave  
A glance  
~~There is a laugh~~

Will Regret the <sup>forgetting</sup> forgetting pain of it all

In passing,  
As in the past

As all things must  
we will with eyes,  
hidden from view  
glance backwards into space  
and  
face

our ~~the~~ whispering ghosts (of yesterday)  
laughing at each other  
mocking in jest  
testing  
at that little infinite <sup>foolishness of it all</sup> ~~reminiscent of it all~~

in passing,  
As in the past  
we become the past  
As all things must.





**‘When Daniel first walked through the door, I remember thinking that I couldn’t understand why he wasn’t a movie star. He seemed like a reincarnation of Steve McQueen. He’s a fabulous actor, but at the moment there aren’t many of those around who are also real men’**

**Matthew Vaughn**



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## VARIETY'S **ADAM DAWTREY** ON ONE OF BRITAIN'S MOST RECOGNISED YET ENIGMATIC ACTORS – 2000'S BIFA BEST ACTOR WINNER DANIEL CRAIG



Daniel Craig in *Love Is the Devil*. Source: BFI

## THE VARIETY AWARD: DANIEL CRAIG

**W**ITH HINDSIGHT, IT SEEMS incredible that anyone thought Daniel Craig was too blond, too short or, most bizarrely of all, insufficiently masculine to play James Bond. When producers Barbara Broccoli and Michael J Wilson decided to take the suave secret agent back to his origins and rough him up a bit, they turned to an actor whose charisma and intensity had won him admirers and awards in edgy indie films, but who was still only vaguely familiar to mainstream audiences.

As the fansites and the British tabloids howled in disbelief, Craig's challenge was to bring depth to a character of iconic shallowness – guns, girls, fast cars – without ruining Bond's primal appeal.

If a BAFTA nomination, unanimous critical acclaim and nearly \$600 million at the global box office aren't enough evidence that he pulled it off, his freshly-minted deal to play 007 four more times for a reported \$60 million is irrefutable proof.

No-one was less surprised than Matthew Vaughn, who directed Craig in the 2004 Sony thriller *Layer Cake*, the nearest the actor had come to a conventional leading role prior to *Casino Royale*.

'When Daniel first walked through the door, I remember thinking that I couldn't understand why he wasn't a movie star,' Vaughn says. 'He seemed like a reincarnation of Steve McQueen. He's a fabulous actor, but at the moment there aren't many of those around who are also real men.'

Yet unlike his predecessor Pierce Brosnan, who always seemed destined to play 007, Craig took a circuitous route to Bond.

He broke into the public consciousness in the epic 1996 BBC drama series *Our Friends in the North*. Of the brilliant trio of actors who played the show's central male characters from their optimistic youth in the 1960s to uncertain middle-age in the 1990s – Craig, Christopher Eccleston and Mark Strong – he seemed the least likely to play the clean-cut hero.

In the years prior to becoming the world's most famous licensed assassin, he indulged in sado-masochistic sex games with Derek Jacobi in *Love Is the Devil*, wandered naked and schizophrenic down London's Goldhawk Road in *Some Voices*, took the 70-year-old Anne Reid from behind in *The Mother*, snogged Rhys Ifans in *Enduring Love*, peddled cocaine in *Layer Cake* and played a vicious killer infatuated with Truman Capote in *Infamous*.

Lara Croft: *Tomb Raider* in 2001 proved an unhappy false start in studio movies, but his effective supporting roles as Paul Newman's psychopathic son in *Road to Perdition* and as a South African member of the Mossad hit squad in *Munich* started to build his reputation in Hollywood.

Craig isn't exactly a chameleon – he has too much presence for that. But he has managed to escape all attempts to pigeonhole him – as a working-class hunk, a Nazi bully, a rough diamond – by his versatility, the boldness of his taste and his work ethic. Since he was picked up by his British agent Sally Long-Innes straight from the Guildhall drama school, he has racked up nearly 50 screen credits in a 16-year career and still found time for some significant stage work.

'Rather than just being able to play strongman roles, his versatility allows his vulnerability to come through, which enables him to play across a wide spectrum,' says Ileen Maisel, exec producer of his upcoming New Line blockbuster *The Golden Compass*. Maisel's late partner, the legendary casting agent Mary Selway, was one of the first to spot Craig's potential.

Craig never plays it safe. He has painstakingly built a career on taking risks, putting his body on the line, exposing the weakness beneath the tough exterior. And Bond was the riskiest choice of all. It's a role where success or failure could have been equally destructive to his hard-won credibility. He was never likely to fall into obscurity like George Lazenby, but even the successful Bonds have struggled to escape the shadow of the icon they have created. ★

**BPS AD**



## DANIEL CRAIG'S CHARITIES

'THE TIRELESS, UNASSUMING, and above all brave work that the RNLI volunteers undertake every day makes me proud and honoured to be associated with them. Please help them do their job, support your local lifeboat' Daniel Craig has chosen to support the **Royal National Lifeboat Institution** – the charity that has saved over 137,000 lives since 1824 – not just because of this achievement, but because the volunteer ethos is as strong now as it was then. Almost 95 per cent of the 4,900 lifeboat crew members are volunteers. Coming from all walks of life, they are prepared to exchange leisure, comfort and sleep for cold, wet, fatigue and sometimes danger. They make sure the coasts of the UK and Ireland are safer by operating over 230 RNLI lifeboat stations in coastal communities.

Daniel saw the 'unassuming and brave' volunteers up close in July this year when he went to sea with the RNLI crew in Ramsgate. The volunteers were impressed by Daniel's knowledge and interest in the work of the charity and said his handling of the 32 knot Atlantic 75 inshore lifeboat was 'certainly impressive'. The actor also took the helm of the station's Trent class all-weather lifeboat during the visit to get a real feel of what the volunteers are up against when out at sea.

Lifeboat crews spend many hours of their own time training, and because of their willingness a high proportion of charitable funds can be spent on lifeboats, equipment and training. This ensures RNLI volunteer lifeboat crews can do their job in the safest way possible.

The RNLI's running costs are around £335,000 per day and the lifesaving charity owes a debt of gratitude to over 30,000 volunteer fundraisers, from all over Britain and Ireland, who help to raise the money needed for the RNLI to go on saving lives at sea.

Anyone can help. RNLI SOS Day, the charity's national fundraising event, takes place on Friday 25 January 2008. For further details please visit [www.rnli.org.uk/SOS](http://www.rnli.org.uk/SOS)

THIS YEAR **BARNARDO'S** saw its biggest rebrand in years with the launch of the Believe in Children campaign.

The message captures the spirit of the charity throughout the ages, from Dr Thomas Barnardo himself, who famously displayed the sign 'no destitute boy or girl ever refused admission', to Daniel Craig today, who provided the voice behind the charity's radio adverts, appealing to people to keep giving 'problem' children a chance.

His support touched the hearts of listeners around the country and helped to raise the profile of Barnardo's greatly.

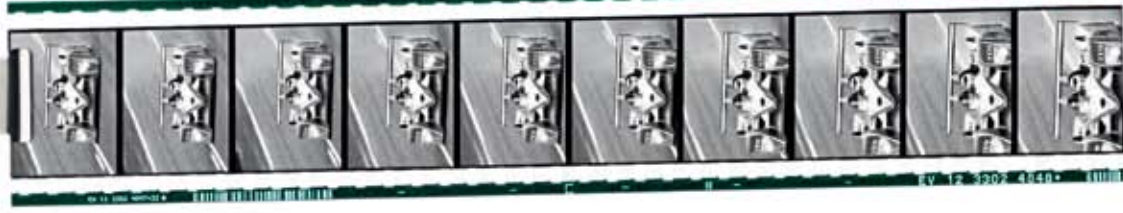
Barnardo's works with approximately 115,000 children, young people and their families in over 394 specialised projects in communities across the UK. This includes work with children affected by today's most urgent issues: poverty, homelessness, disability, bereavement and abuse.

Barnardo's CEO Martin Narey said 'We are not naïve. Some children's behaviour is unacceptable and it has to be challenged. But we must not use that as an excuse to write off a generation. Barnardo's experience is that children, often given up on by parents, families, friends and schools, have the capacity, the potential and, however deeply hidden, the ambition to succeed in life. But all too often they have been convinced that they are worthless. Believing in children is not a soft option – it can be a long term and difficult challenge. But the alternative is to dismiss an underclass of children who have nothing to lose and who face nothing more than permanent unemployment, non-achievement and almost inevitably a life of crime. Do you believe in children, or will you, too, dismiss them as feral jobs?'

For more information about Barnardo's visit [www.barnardos.org.uk](http://www.barnardos.org.uk)

The Variety Award not only celebrates the talent of Daniel Craig but benefits these two charities which he holds dear.





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The background is a stylized, high-contrast version of the Union Jack flag. It features large, bold shapes in red, white, and dark grey/black, creating a geometric and abstract representation of the flag's pattern.

# **RANKIN EXHIBITION**

**10**

Clockwise from top left Dominic Cooper, Lara Belmont, Mark Strong, Phil Davis. **Opposite** Andrew Eaton and Michael Winterbottom by Rankin











**‘The BIFAs help raise the profile of micro-budget cinema alongside their expensive cousins. I’ve been on the jury, won an Award, and presented the event, so feel very much part of the family. I know how much hard work with very little money goes into making this happen each year, but it’s worth it, and we all appreciate the end result. The most important thing BIFA should always remember is what independent means, otherwise it becomes just another backslapping occasion for people who see cinema as a hobby not a passion’**

**Richard Jobson**



**‘The British Independent Film Awards are truly independent’**

**Helen Mirren**











Clockwise from top left: Andrea Arnold, Timothy Spall, Archie Panjabi, Tony Curran. **Opposite** Chiwetel Ejiofor by Rankin



**‘Huge budget or low budget,  
what’s important is that it’s  
a good story and I want to  
be part of telling that story’**

**Ewan McGregor**



Clockwise from top left Adrian Lester, Natalie Press, Jason Isaacs and Rosamund Pike by Rankin

