

‘In this climate of movies made for teenagers, designed by committees and sold by corporations, thank God that BIFA is here to remind us that there are homegrown films, made for adults, that tell provocative, complex and haunting stories. Here to celebrate those voices, proudly independent and proudly British, that talk to us like nobody else in the world can’

Jason Isaacs





Clockwise from top left Menhaj Huda, Lynne Ramsay, Eddie Marsan, Frank Cottrell Boyce. **Opposite** Imelda Staunton by Rankin

**‘Independence is everything.
We need an independent cinema
for our national health’**

Bill Nighy





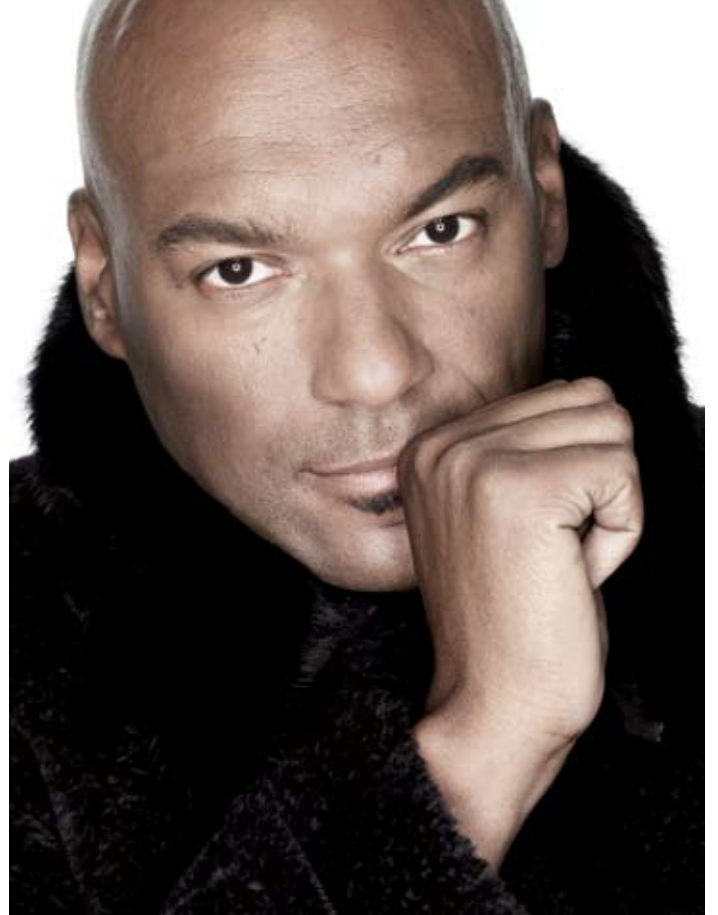




**‘Independent filmmaker?
No... terrifyingly dependent.
The joys of independent
filmmaking!’**

Terry Gilliam





Clockwise from top left: Asif Kapadia, Eva Birthistle, Colin Salmon, Hamish McAlpine. **Opposite** Helen McCrory by Rankin

**‘British Independent Film.
Three big words that look
good put together’**

Alan Rickman



**BIFA
DAZED&CONFUSED
SUPPORTING A DECADE
OF INDEPENDENT
BRITISH FILM**

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SAMANTHA MORTON
ANTON CORBIJN
JULIEN TEMPLE
RAY WINSTONE
ROBERT CARLYLE

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DAZED&CONFUSED



A stylized, high-contrast version of the Union Jack flag. The red and white stripes are thick and blocky, set against a dark grey background. The text is centered over the white cross.

WORKING TONIGHT

10

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THE INCREDIBLY STRANGE FILM BAND

INTERVIEW BY **NEIL MCQUILLIAN**

OUR KEYBOARD PLAYER, Jim Boyd, owns and runs an online sailing magazine called The Dailysail. He looks as cool as he sounds. Recently he said "Let's do the Mysterons". That's the Captain Scarlet alien theme song. Slightly spooky but ethereal. Quite beautiful! Dave Wallace, the Incredibly Strange Film Band's trombone player, is dropping these titbits in left, right and centre, and with every one the prospect of their appearance at tonight's Awards gets a little more exciting. And he's not finished yet. 'On congas and percussion we've got David Holmes. There's something about congas that says "You need me on this track" and without them, it's true, there's this gaping hole in the sound. David helps steer the band towards the funkier end of the spectrum and together with Jamie Fisher, our percussionist, adds a sparkle of excitement to the rhythms. Jamie is also an installer of plasma tellies! Right, what is this going to look like, never mind sound like?

With former members of Hot Chocolate, The Coal Porters and Bad Manners in their ranks the ISFB perform their own takes on music from cult film and TV, particularly from the '60s and '70s. 'We like to pay homage to the original creators and musicians [think Henry Mancini, Lalo Schifrin, Herbie Hancock, Quincy Jones, John Barry and Laurie Johnson] as a starting point and then, mostly inadvertently, we add our own ISFB sound and see where it takes us.' In the past it has taken them to the Jazz Café, the 100 Club and to a regular night at the Spitz.

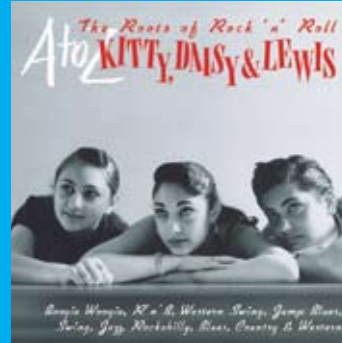
In addition to those already mentioned the band is made up of guitarist Jules Pais, Kevin Dunford on bass, drummer Marcus Casey, tenor saxophonist Nick Hodder, Gerry Atkins on trumpet, Sarah Tobias on saxophones and woodwind and vocalist Louise De New.

'This will be our fourth BIFAs. The band feels quite at home on this gig and we are really proud to be asked back. We're obviously not a full orchestra and so have to be more selective in the music we play. It's probably fair to say that most film music just doesn't fit the Film Band's ethos or line-up so it's a case of choosing what works and moreover what works for a live situation. I'd love to have a full orchestra to play with in the arrangements but then it wouldn't be us, so we'll leave that to the Philharmonic Pops and we'll do what they can't do.'

And with that, Dave Wallace returns to the land of conga drums and plasma tellies to ready himself and his merry band for tonight's spectacular. ★

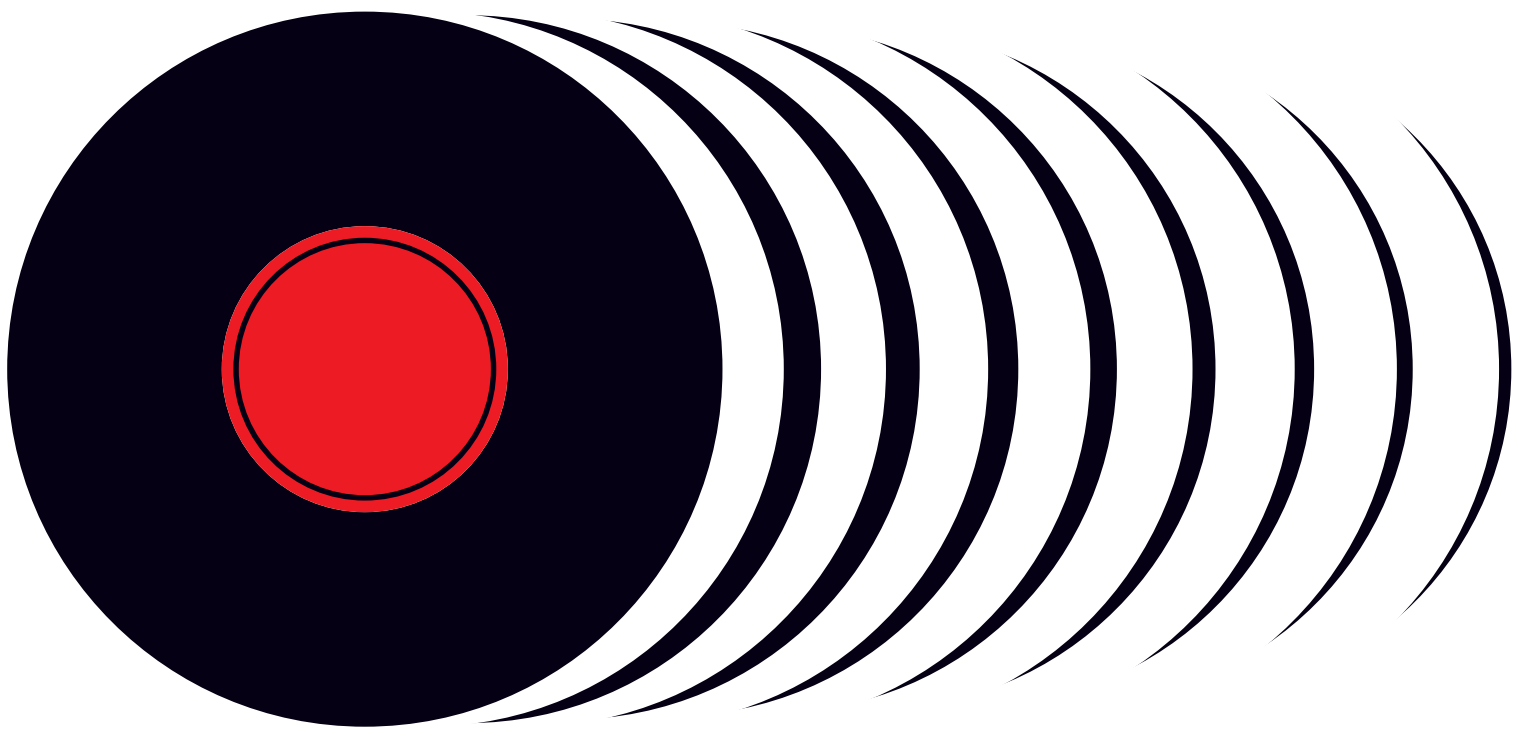
BBC Radio 1 DJ Rob da Bank is proud to be the official BIFA after-party DJ for the third year

Rob da Bank presents Sunday Best Recordings



For licensing and sync enquires contact: sarahbolshi@sundaybest.net Tel: +44 (0) 207379 3133
 All things Rob da Bank please contact Ben Turner (ben@graphitemedia.net)
sundaybest.net | bestival.net | myspace.com/robdabank





ROB DA BANK

TONIGHT'S DJ HAS a clear vision for the aftershow party. 'I fancy seeing Ben Kingsley in his Sexy Beast-style way coming across the dance floor when I drop something he doesn't like, and maybe attacking me. Or Shane Meadows: I imagine he'd be quite nifty if I play some reggae or Two Tone stuff.' From past experience (this will be his third year at the BIFAs) djing at the aftershow can be a little unnerving. 'Everyone always looks totally different than they do on the silver screen, don't they? Tiny most of the time. When you're looking out at the dance floor you're like, "Is that Judi Dench? No it can't be."' Mainly though, it is the prospect of an enthusiastic and receptive crowd that appeals: 'Being in a dark, sweaty club is cool, but what I love doing is djing for people who are up for a party.' So you'd better not let him down. Apart from you, Sir Ben. You do what you like.

This month Rob's Bestival won Best Medium-Sized Festival at the UK Festival Awards for the third year running. 'Yeah, the festival was magnificent, thirty thousand people, amazing weather. The record label's going well, the djing's going well, and I've got a new show on Radio One that started recently so I'm pretty happy with things. If you'd told me five years ago that I'd have a four hour stint on Radio One I'd have laughed in your face.'

Between his record label, djing, festival and radio show Rob da Bank has all the tools he needs for sharing his love of music with the public. But November has also seen him providing the sounds for theatre company Punch Drunk at the Battersea Arts Centre and for a Jamie Baker photography exhibition at the AOP Gallery. 'I'm such a multimedia type chap aren't I?! Punch Drunk put on these incredible interactive theatre productions. From the radio show to the festival I try and get people involved and so I love the idea of going to the theatre and being thrust into the middle of it.' So as well as music served up straight and unadorned he also combines it with other, visual, art forms. 'When I started Sunday Best twelve years ago we were one of the first clubs to put on visuals with the music. It was just when the whole VJ thing was starting. Apart from the radio, everything I do now has got a strong visual element, from the website to the flyers. I'd love to do some sort of film soundtrack.'

Is film a passion too, then? 'It is, yeah. Although I probably get to the cinema literally once or twice a year. The rest of the time I'm working my way through mailbags of CDs that people have sent me. But Control and Hallam Foe I really want to see.' As far as the British independent film scene in general is concerned, he feels you all have a lot to celebrate (and therefore no excuse for not dancing, tiny or not). 'From where I'm sitting the scene looks really strong. There's the whole Warp Films thing and stuff like that. There's a really good feeling. It's like the independent music scene in that you get this pride in being part of a very small thing, producing very high class work. It's flourishing.'

So get out there and dance. But keep your eyes peeled for a murderous knight. ★



INTERVIEW BY **NEIL MCQUILLIAN**

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LAURA MACDONALD ASKS HOW THE BIFAS MANAGE TO RETAIN THEIR INDEPENDENCE AMIDST TODAY'S HEADY CELEBRITY CULTURE



PRODUCING BIFA: YEAR TEN

AFTER TEN YEARS, THE BIFAs are still battling to promote and support the British film industry. Current directors Tessa Collinson and Johanna von Fischer talk openly of weighing up the necessary commercial success versus the integrity of the event. 'BIFA can't possibly be everything to all people – it is amazing how diverse the views can be about one film and one event. We have never tried to go for the quick publicity stunt but kept it about the films, filmmakers and actors, which can make the job harder but worth it.'

A decade ago, it took a maverick Canadian to identify the need for such an event. Elliot Grove, founder of Raindance Film Festival, enlisted producer Fred Hogge to create the first British Independent Film Awards. No one who attended those first Awards will ever forget how the great and the good roared their approval. Finally there was an awards night that captured the anarchy, diversity and drive of the British film industry. Gary Oldman, Tim Roth, Ken Loach and Peter Mullan were just a few of the names who stormed the stage and claimed that night as their own.

There are so many talented individuals who have won a BIFA over the years. Ray Winstone was presented with the very first Best Actor gong for his performance in Gary Oldman's *Nil by Mouth*, so it's fitting that this year he's being honoured with the Richard Harris Award for his outstanding contribution to British Film. Also tonight, the Variety Award is going to Daniel Craig who has received three nods from BIFA over the years, including a Best Actor win for *Some Voices* in 2000.

BIFA probably wouldn't exist without Annabel Hickox who in the first year offered a prize in the memory of her husband British director Douglas Hickox. The Douglas Hickox Award has consistently brought attention to debut directors of note. The very first award went to Shane Meadows, who last year walked off with Best Film for *This Is England*. Lynne Ramsay, Kevin Macdonald, Asif Kapadia and most recently Menhaj Huda (who joins this year's jury) are just some of the directors who have been honoured.

BIFA is particularly proud of its ability to highlight new talent. The Most Promising Newcomer Award boasts an array of previous winners that include Ben Whishaw, Jamie Bell, Ashley Walters and Emily Barclay. When asked about one of her favourite parts of the Awards, Tessa responds, 'I love that moment when a first-time nominee walks down the red carpet, probably at their first awards show, with all the cameras flashing and is acknowledged by everyone in the room'.

Johanna likens the evening to 'one huge family that loves each other and argues like crazy, but it doesn't stop the warmth winning through in the end'. She says 'Over the years there have been a lot of battles. A major one was moving the event from London's West End. When we chose to hold it in a nightclub and drop the black tie dress code, a lot of people predicted that no one would come. Thankfully they were wrong'.

The BIFA team welcome feedback and do not shy away from criticism. The advisory committee and a wealth of patrons play a major role in keeping the Awards in line with the ever-changing pulse of the industry.

BIFA has survived and prospered thanks to the hard graft of many people who have worked tirelessly and selflessly, often for little money behind the scenes. BIFA may be glitzy on the night, but when working with limited budgets, things have been known to go awry. Tessa adds 'Hopefully it reminds people that BIFA doesn't conform to a set formula and isn't restricted by red tape, which gives it that true indie flavour'.

To paraphrase director Kevin Macdonald, people need to see their own culture reflected back at them and being judged by your peers is the best way to be judged. Johanna adds, 'In the world today, it is impossible not to be confronted by other cultures and therefore it's vital for us to learn and understand our differences and similarities. Independent film is often where you find those truly independent voices'.

Tessa has worked on BIFA since its inception. She reflects, 'We have grown up, a little, and adapted but I hope we have maintained that slight edge and naughtiness that is BIFA! Long may it continue. ★

Jonathan Pryce; Lindsay Duncan; Alan Rickman & Saffron Burrows; Johanna von Fischer & Tessa Collinson; Ashley Walters



‘BIFA is the best advocate for independent film in the country. Everyone is involved for creative reasons. It’s not like the Oscars or BAFTAs, where the red carpet glitz creates more column inches than the cause itself. Independent filmmaking has become about making beautiful, compelling films at a lower cost – it was a real honour to be asked by BIFA to shoot the anniversary portraits’

Rankin

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