

**THE MOËT
BRITISH INDEPENDENT
FILM AWARDS**

2010



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Publisher

British Independent Film Awards

THE MOËT BRITISH INDEPENDENT FILM AWARDS

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Welcome to the 13th edition of the Moët British Independent Film Awards, or what has become known to us as Lucky 13.

In the midst of recession and with the imminent closure of one of our major supporters, the UK Film Council, on the cards, this has certainly been a year of uncertainty and change. But change is not always a bad thing, it can give space for real innovation and bring new blood to the fore. When successes are hard won, the celebration of them is that much more significant and satisfying. Just looking at our list of nominees you will have to agree, these are exciting times.

It is due to the tireless viewing by our members of nearly 200 films that we are able to present these nominations. And a special thanks to the independent jury of 2010 for the winners announced tonight.

For our ability to continue celebrating these achievements, a big shout to all our supporters and, in particular, our new title sponsor Moët & Chandon, without whom we certainly wouldn't have riverside seats at Old Billingsgate – that's for sure.

The best thanks we can all give to everyone who has helped get this show on the road is to celebrate like we have never celebrated before. So sit back, relax and raise a glass of Moët to another great year of British filmmaking talent and to many future years of independent glory.

Johanna von Fischer & Tessa Collinson

Sunday 5 December 2010

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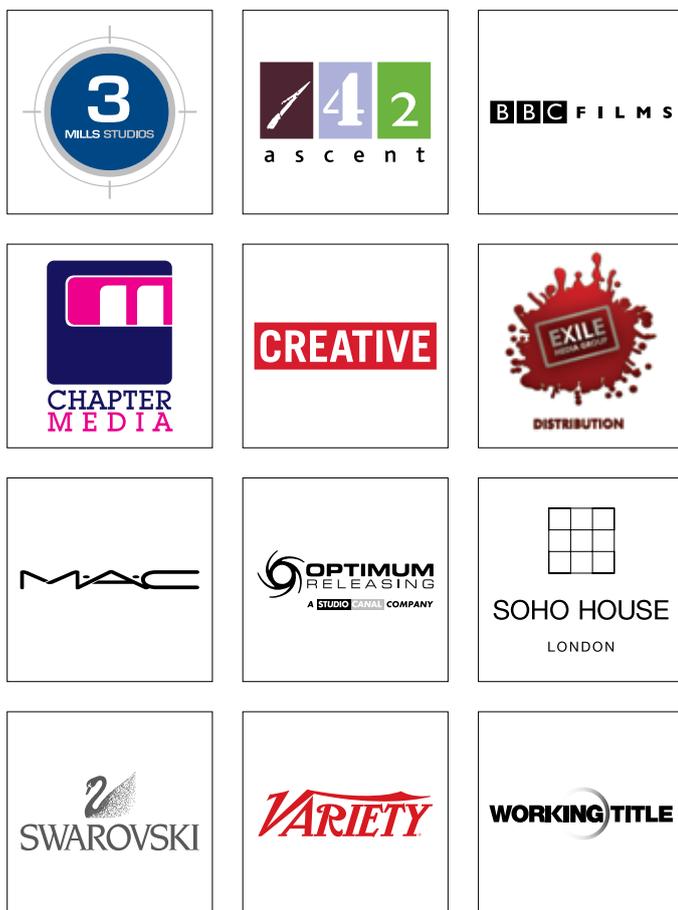
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Scarlett Johansson



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Africa United

Best Debut Director
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Another Year

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Best Actress: Ruth Sheen
Best Actor: Jim Broadbent
Best Supporting Actress:
Lesley Manville

The Arbor

Best Debut Director
(The Douglas Hickox Award):
Clio Barnard
Best Documentary
Best Actress: Manjinder Virk
Most Promising Newcomer:
Manjinder Virk
Best Achievement
in Production
Best Technical Achievement

Baby

Best British Short

Brighton Rock

Best Debut Director
(The Douglas Hickox Award):
Rowan Joffe
Best Actress:
Andrea Riseborough
Most Promising Newcomer:
Andrea Riseborough
Best Technical Achievement

The King's Speech

Best Film
Best Director: Tom Hooper
Best Screenplay: David Seidler
Best Actor: Colin Firth
Best Supporting Actress:
Helena Bonham Carter
Best Supporting Actor:
Guy Pearce, Geoffrey Rush
Best Technical Achievement

Made in Dagenham

Best Screenplay: William Ivory
Best Actress: Sally Hawkins
Best Supporting Actress:
Rosamund Pike
Best Supporting Actor:
Bob Hoskins

Neds

Most Promising Newcomer:
Conor McCarron

Sis

Best British Short

Son of Babylon

Raindance Award

Streetdance 3D

Best Achievement
in Production

Tamara Drewe

Best Supporting Actress:
Tamsin Greig

...and nominated films
that received UK Film
Council funding for
their UK release

A Prophet

Best Foreign Film

I Am Love

Best Foreign Film

WORKING TONIGHT

**THE MOËT
BRITISH INDEPENDENT
FILM AWARDS**

10



THE MOE
SH INDEPENDENT
FILM AWARDS



JAMES NESBITT



JOE PEARSHOUSE FINDS OUR WHAT OUR INDOMITABLE HOST HAS BEEN UP TO OVER THE PAST YEAR

IT HAS BEEN a busy year for James Nesbitt. He has been employed in a succession of on-screen roles, for television and film, and he scooped a Best Actor nomination at the Broadcasting Press Guild Awards in recognition of his work in *Occupation* and *Five Minutes of Heaven*.

Two of his films have been hitting the big festivals: *Outcast*, in which he plays a psychic killer; and *The Way*, directed by Emilio Estevez. He even became Chancellor of the University of Ulster. Things don't let up in 2011, which sees his life taken over by a potentially career-changing film, in his biggest-budget movie yet.

On top of that, of course, he has returned to emcee the British Independent Film Awards, entertaining us with his barbed take on the past year in film. No doubt we'll be exposed to his singing and dancing, too.

He's currently in Leeds filming *Monroe*, a new television series about a neurosurgeon written by Peter Bowker. Unlike most medical dramas in the UK, it's centred on an individual, and Bowker has spoken of his intention to replicate the intensity of the hugely-successful US series *House*. As protagonist Gabriel Monroe,

the pressure will be on Nesbitt, but for now he's just enjoying it. What makes things easier, he says, is that 'good writing makes work a happy place'.

Lucky for him then that last March he found himself in Belgrade, filming a modern-day version of *Coriolanus*, the directorial debut of Ralph Fiennes, who won the Best Actor award at the very first BIFA ceremony Nesbitt compered.

Fiennes brought together an impressive cast and crew to the production, including Gerard Butler, Vanessa Redgrave, Brian Cox, Oscar-nominated cinematographer Barry Ackroyd and, of course, our own James Nesbitt.

'I was a bit daunted by the idea of doing Shakespeare, which I haven't done since drama school really,' he says. 'But it was exciting. Ralph was wonderful and it was a really good cast. I loved it.' There are already high expectations for the film, with reports of a number of outstanding performances.

As for the future, Nesbitt has recently been confirmed as playing Bofur in *The Hobbit*, which is finally set to start shooting in New Zealand in February. 'Yeah, well I just sent my tape off and ended



Above James Nesbitt, BIFA 2009, photograph by David Miller

up meeting with Peter Jackson,' he says. 'I never thought I'd be playing a dwarf at the age of 45.' With the film coming out in two parts, which are being shot back-to-back, it's quite a commitment, but one that is likely to pay off. 'I'm going over to New Zealand at the beginning of January for more or less a year. I'm extremely excited about it, it's something different. Career-wise, it's an extraordinary opportunity. I'm gobsmacked. You know, I've been working so much I haven't really taken it on board.'

And what of the dedicated army of Hobbit fans? There's a silence. 'Weelllll... it's not really a world I inhabit. It has been brought to my attention that there are a lot of Hobbit geeks out there who take a

very keen interest in these things. There are a lot of websites taking a fair bit of interest. I really don't know what to expect.'

If he's so busy, why does he do BIFA? Not for the money – when asked about the biggest change he's witnessed from his first BIFAs in 2005 and this, his sixth, he immediately replies, 'Well, I don't get paid any more!' Press him further and he'll admit to a loyalty to the BIFAs as one of the biggest and best nights in British film. The unique atmosphere at the Awards also appeals. 'It's a magnificent celebration of talent. It's not about egos, everyone's there to genuinely celebrate the achievements of their peers. I think the British film industry

is doing very well but sometimes it can seem that it's all bad news, with the cuts and whatever. It's fantastic to have a night like this where everyone can have some fun but also prove just how healthy the British film industry is.

'It's great to see familiar faces there each year, some of the finest and most talented people in the industry. And there's always tremendous new talent coming along, rubbing shoulders with the regulars.'

Do you enjoy the night?

'Well, I do, but I get nervous. My writing partner and I are at the venue all day working on the script, and you never know how it's going to go down. It's such a great night though, especially as it's not televised

and people can let their hair down. You can guarantee that at least one of the winners will be so drunk that they don't make any sense when they pick up their award.'

Once the Awards are over, do you hang around for the after-party or do you go, 'Right, that's my bit done, I'm off?'

'Usually I'll stick around. A lot of my friends will be there so it's nice to relax with them. This year, unfortunately, I'm going to have to leave pretty much straight away because I'm filming the next day.'

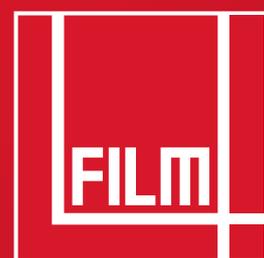
So once the Awards are done, thank him while you can, for you may not see him on these shores for some time. ★

'It's great to see familiar faces there each year, some of the finest and most talented people in the industry. And there's always tremendous new talent coming along'



GOOD LUCK TO ALL OUR 17 NOMINEES TONIGHT AND THANKS TO EVERYONE INVOLVED

With films as diverse and original as Mark Romanek's **NEVER LET ME GO**, Peter Mullan's **NEDS**, Chris Morris's **FOUR LIONS**, Mike Leigh's **ANOTHER YEAR** and Daniel Mulloy's **BABY**, Film4 is proud to support such exceptional UK talent.



INCREDIBLE + STRANGE



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

THE INCREDIBLY STRANGE Film Band – nine cats playing a bad-ass dirty, funkified, jazz take on film soundtracks from the '60s and '70s – return to the BIFAs for their seventh year in a row. 'We like to pay homage to the original creators and musicians [think Harry Mancini, Lalo Schifrin, Herbie Hancock, John Barry and Laurie Johnson] as a starting point and then we add our own ISFB sound and see where it takes us,' says Dave Wallace, the ISFB's trombone player. This year it's taken them to Glastonbury and The Big Chill festival, and in past years to The Jazz Café and the 100 Club. Does guitarist and band leader Pat McGarvey have any incredible and strange stories from the last seven years? 'Two years ago I popped outside for a quick ciggie break with the percussionist. Outside I found Dave the trombonist deep in conversation with a very polite Eva Green. He extolled on the architectural merits of London bridges for quite some time, and assured us later she was very interested in his opinion.'

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

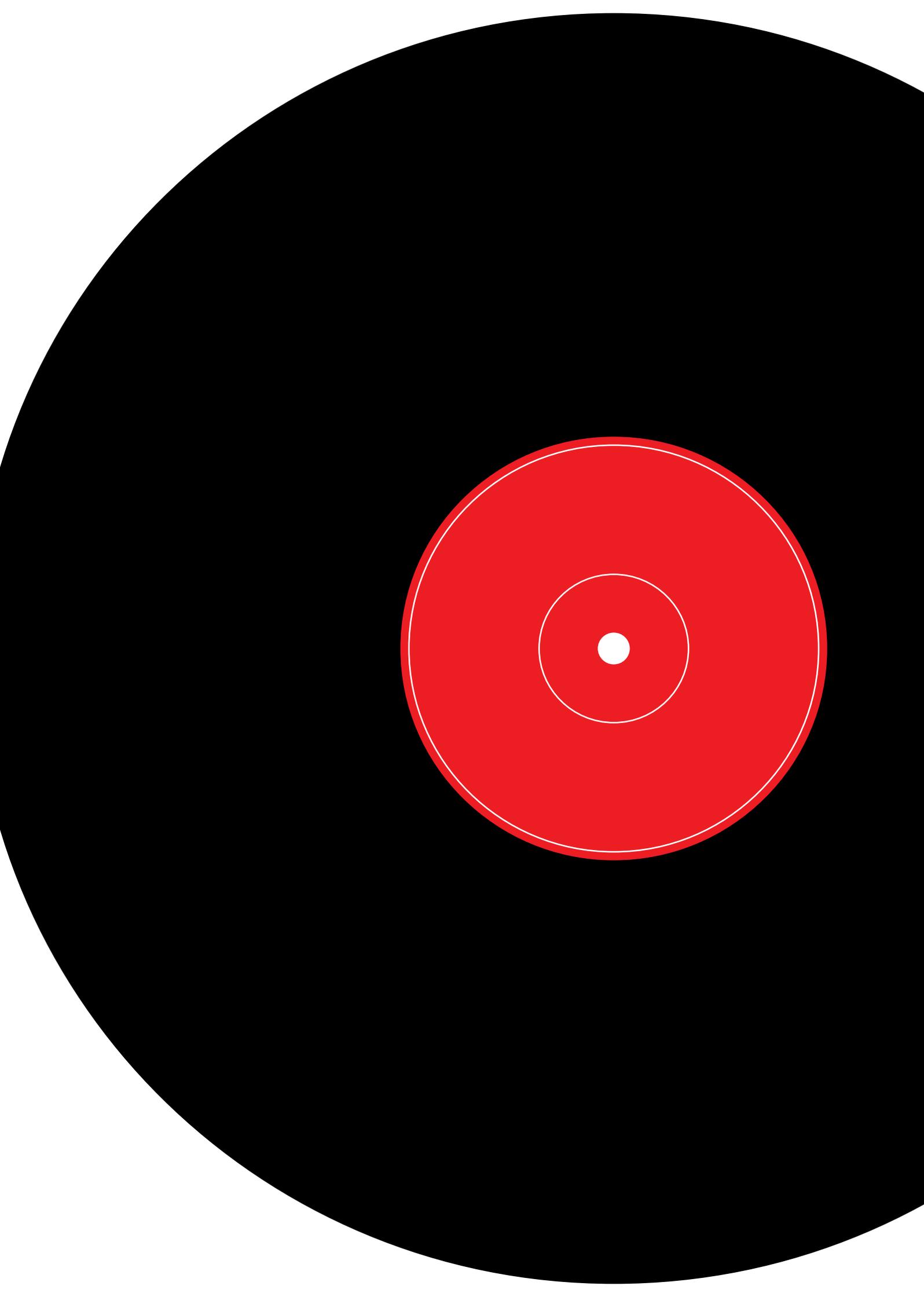
Then, of course, there are the moments they get just right. Pat and his band were gagging for the opportunity to showcase their version of Get Carter for Michael Caine last year. Unfortunately he was seated so close to the stage, they only managed to get a couple of unrecognisable notes in before he gave his acceptance speech for the Variety Award.

And for tonight's music? Pat keeps schtum on what he and his band have up their sleeve. But you can enjoy three of their members doodling away on the bongos, double bass and trombone as you sip your drinks prior to the ceremony, and catch the rest of the band taking a welcome break on the dancefloor at the afterparty. ★





THE BRITISH
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ROB DA BANK



THE RADIO 1 DJ, FOUNDER OF ISLE
OF WIGHT FESTIVAL BESTIVAL, CO-FOUNDER
OF RECORD LABEL SUNDAY BEST AND FATHER
OF THREE TALKS TO **RUTH FOWLER**

ROB DA BANK is renowned for being one of the hardest-working guys in the British music industry. With Rob returning to the BIFAs for the 4th time, I asked him how he became involved in the awards. 'I don't know, to be honest,' he admits, grinning. 'It's always fascinating for me as I don't know anything about films and I don't know the people. I love seeing how another world works, especially because it's independent – that's what I do with my festival and my record label. I turn up just before the Awards start, and they kindly steer me towards a table with several bottles of wine on it. I have a few drinks with Jimmy [Nesbitt] and suddenly it's 3am and I'm getting a cab ride home.'

Music and film may be different worlds, but there's a growing understanding and reciprocity between artists which Rob has found first-hand through his friendship with director Andrea Arnold, which has led to her giving talks on film-making at Bestival. Rob also re-scored King Kong for the BBC several years ago, turning the original movie into a silent film and adding a modern soundtrack to it. Watching films is, he admits, 'more about the soundtrack and the sonic dimension for me'. In other words, Rob Da Bank hears the world, and film people see it. Which is why it's interesting that his next project for Sunday Best is an electronica album by David Lynch.

'My partner Ben heard the record out in Ibiza at a music conference, sent it to me, and I immediately loved it. David Lynch is a total legend and since we've been working with him, we can see the huge effect he has on people as a film director – and also as a talented producer and musician who's down with the 21st century vibe. We went to meet him in Paris, and there was David Lynch puffing away on American Spirits having an espresso in the Parisian sunlight. We had a bit of a chinwag about music and art and Paris and girls, and a bunch of tourists came up and asked would I take their picture with David Lynch. The record honestly sounds like something a 20-year-old electronic producer might have made – but with very sinister and Lynchean undertones.'

And what music gets the BIFA crowd dancing? 'I try not to get too cheesy. I avoid resorting to the usual stuff – you know, Madonna, Michael Jackson – and throw in things that people may not know. Having said that, I've always got Sister Sledge in the bag just in case the dancefloor doesn't fill up. That's always my nightmare. Popping my head up from the decks and seeing an empty dancefloor. Fortunately we usually have Keira Knightley here, and she's always the first one out there, kicking it.' ★



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'There are not many awards and institutions whose sole goal is to exalt independence. That is a word which has been butchered and used for marketability so much in the last twenty years, and more so when Tarantino proved "independence" could be profitable with his pulpy reservoir of dogs and fiction'

Thomas Ikimi

Director, Raindance Award-nominee Legacy

RAINDANCE PRESENTS



THE RAINDANCE AWARD HAS BEEN PRESENTED AT BIFA SINCE 2004. **JAMES WRIGHT** TALKS TO OUR FOUNDER ELLIOT GROVE, PAST WINNERS AND THIS YEAR'S NOMINEES ABOUT ITS SIGNIFICANCE

HAVING BEEN SET up some 12 years ago, the British Independent Film Awards have gone from strength to strength with every passing year. In its short history, BIFA has successfully, year in, year out, shined a light on some of the very best in British independent cinema, often acting as a reliable beacon for other awards ceremonies to follow suit.

Before BIFA, independent cinema in the UK was struggling to achieve the profile it merited. 'It was in mid-1998 that I realised there was no formal way for new British filmmakers to be recognised,' explains Elliot Grove, founder of BIFA and the Raindance Film Festival. 'So we somehow managed to launch the Awards in just a few weeks, to the amazement of pretty much everyone, especially some of the formal UK quangos and NGOs,' recalls a clearly proud Grove. 'It was over the course of the first few years that we've really honed and refined the definition of what the words "independent film" should mean, and we've tried to make the BIFAs as inclusive as possible in all the years it has run.'

Twelve years after Grove launched the Awards, most would now agree that the BIFAs are crucial to the landscape of British filmmaking. As Ashley Horner, director of 2010 Raindance Award-nominee Brilliantlove, explains, 'It's so difficult to get to the core of independent British cinema. More and more over the last few years, the waters have been muddied by a shared ►



Previous spread Elliot Grove. Or is it Jean-Luc Godard? You decide **Above, clockwise from left** Legacy, Ruaridh Webster directs *The Barn*, Brilliantlove

language with Hollywood and that's why it's made it even more important to check the pulse of independent cinema in the UK at least once a year. We can applaud some of those small victories that have been keenly fought and won, and BIFA allows us to do this.'

'Raindance and of course BIFA, was founded on the concept of shedding light on the British filmmakers and actors who would be overlooked by traditional awards,' explains Thomas Ikimi, director of Raindance Award-nominee *Legacy*. 'I'm a guy that never got a look-in for many years when I was trying to get standard film bodies in the UK to give me a chance, so you could say I'm an example of someone that could have quite easily flown under the radar in England. Thanks to BIFA, that's not the case. Raindance and BIFA's continued presence and popularity are testament to their sheer necessity.'

Amid the many accolades that BIFA bestows every year, there is one category that has proudly stood out ever since its 2004 introduction: the Raindance Award. 'As BIFA grew and succeeded, we soon noticed that we ran the danger of being overtaken by the films

and film companies that had the largest marketing budget,' explains Grove. 'So we set up the Raindance Award for the sole purpose of celebrating those films, which were made against all the odds, with no industry support and often by a first-time director who demonstrated visionary energy and artistic integrity. When it comes to selecting films for the award, Raindance really boils down to the "extreme". By that, I mean extreme storytelling, extreme topics and extreme filmmaking techniques. Any film that combines even two of these qualities is likely to be extremely entertaining and thus a more than worthy candidate for a British Independent Film Award. From that point it's up to the jury.'

'We set up the Raindance Award for the sole purpose of celebrating those films which were made against all the odds'

One such winner was director Ruaridh Webster, who took home the very first Raindance Award in 2004 for *The Barn*. 'Most of my experience with awards is that people selecting films for anything are cowardly and unimaginative, but the minute your film garners any kind of award other people tend to sit up and take notice of it. Ultimately, it meant that other festivals had the courage to programme the film, and nearly all those who worked on *The Barn* have continued to work in the industry at a higher capacity than they did before. For example, the first assistant director Alex Rendell, who had never worked in that capacity before, is now a busy first AD in high-calibre TV drama.'

'For so many years, people saw the BIFAs as a stepping stone to the BAFTAs,' adds *The Barn*'s producer Steffan Boje. 'But the Awards have grown and grown incredibly since then, and I believe that in thinking outside of the box they've established themselves as a key organisation which will consistently support emerging British talent. It's also interesting that *The Barn* didn't fit into any particular genre, just like so many films that are nominated. In today's market

that's unusual, because it is almost a pre-requisite to fit in for any project to get off the ground – but thankfully BIFA and the Raindance Award are challenging all that.'

'I think what we need to remember is that British filmmakers are tremendously skilled storytellers, directors and producers,' explains an impassioned Grove. 'Without wanting to sound like a flag-waving nationalist, I genuinely believe that the films we make in Britain are as good as, if not better than, those from anywhere else, and I think that if BIFA, Raindance and the Raindance Award can bring one more person to the cinema or one more DVD to a shelf in Europe or the Americas, then all the effort and sweat of the team will have been worthwhile.' ★

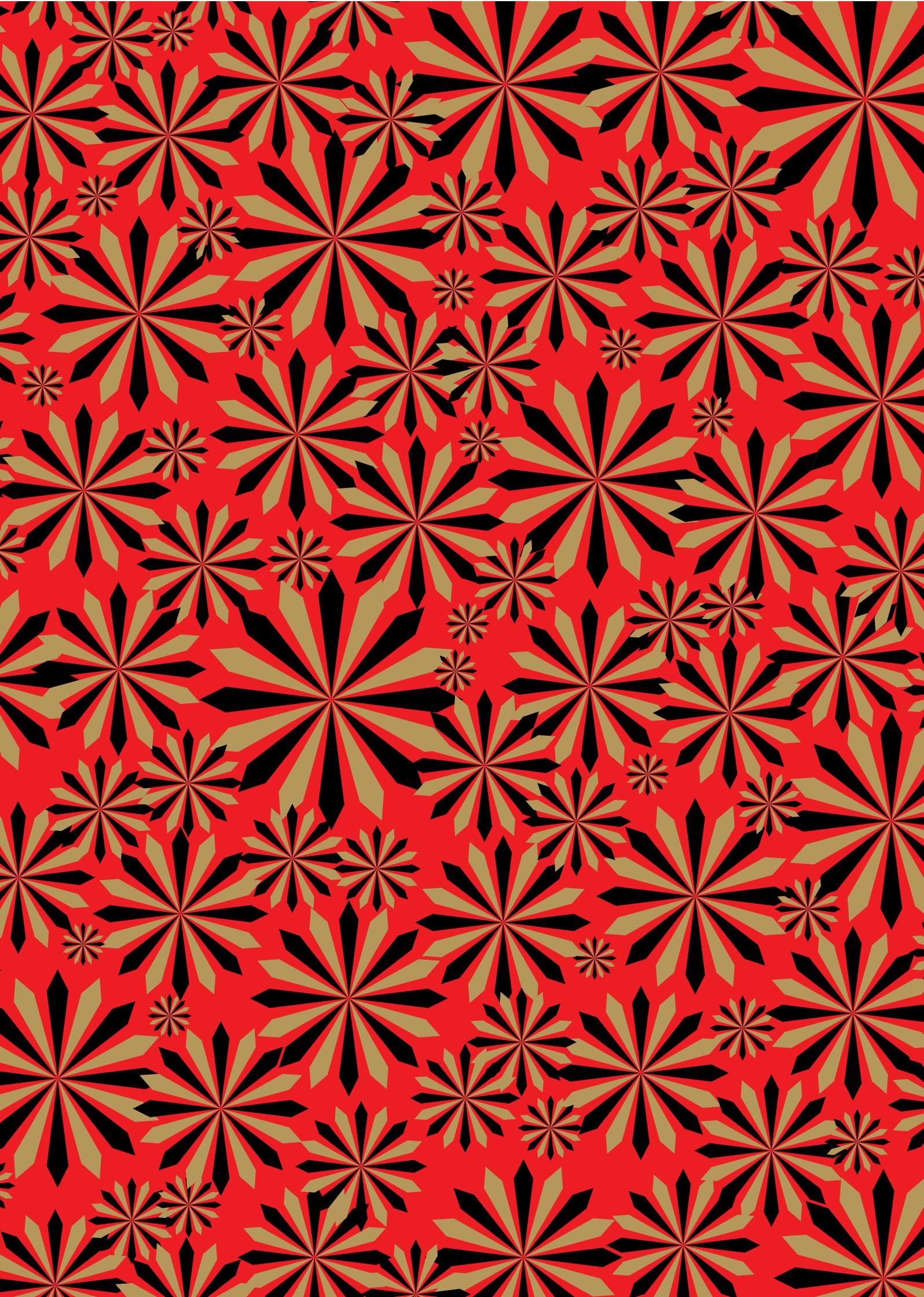


Collage by Gee Vaucher

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



www.raindance.org



THE PRODUCERS



RUTH FOWLER ASKS THE BIFA PRODUCERS, TESSA & JOHANNA, WHAT IT TAKES TO GET THE SHOW ON THE ROAD

PRODUCERS TESSA COLLINSON and Johanna von Fischer understand perfectly the obstacles facing independent filmmakers – they've run BIFA through periods of stability and periods of uncertainty. 'Like most of the arts in the UK right now, we don't have security. We don't have guaranteed funding every year,' explains Johanna. Tessa adds: 'A huge amount of our time at the start of the year is securing sponsorship and sourcing financing. Until our financing is secure, we don't know if we're going to have an intimate party for the few or a full-blown event – and in that sense BIFA is very similar to an independent film. We have the script and the talent – but it's the finance that determines the scale of our production.'

In 2002, BIFA deliberately departed from a hotel setting and black tie event, and went straight to 'noodles in a box at Pacha' and its first ever after-show party – a beautifully shambolic, chaotic night that became what *Time Out* termed 'one of the best parties of 2002'. It's this unique, quirky style that marks BIFA out from the vast array of choreographed and rehearsed, televised awards ceremonies. 'I don't think people realise that we have one day to pull everything together at the venue, and no time to rehearse,' laughs Johanna.

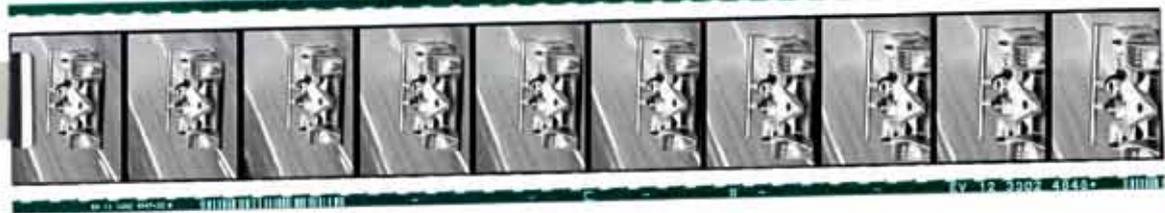
As actress Rosamund Pike so aptly put it, the BIFAs are 'complete mayhem... rock and roll. The BIFAs are great because it's everybody supporting their friends, and everybody supporting people they genuinely admire.'

BIFA and its pre-selection committee of 70 people come up with the nominations after watching – this year – nearly 200 films. Once the nominations are in, a completely independent jury of 16 professionals representing all aspects of the film industry are hand-picked. The jury members watch the nominated films, and cast their votes in a secret ballot. The jury, like the audience and even host James Nesbitt, won't know who the winners are until

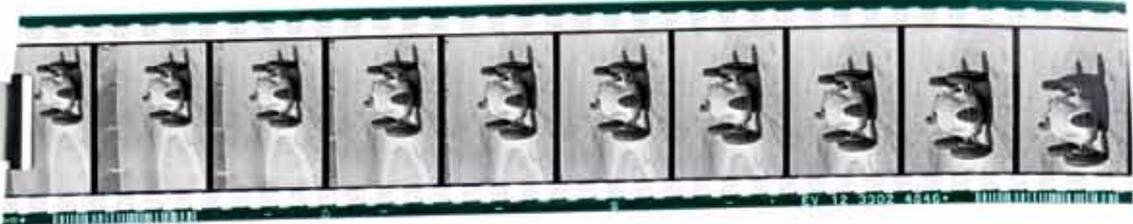
the night. It's the pre-selection and jury process which both Tessa and Johanna find fascinating. 'One person might passionately advocate a film that another passionately dismisses,' says Tessa. Often the jury can include past winners and nominees, or even those who have questioned the BIFA process. 'If they come on board as a jury member, it can open their eyes to how we work and give an understanding how very different these views can be,' says Johanna.

At a time when so many women hold hugely influential positions in a traditionally male-dominated industry, it seems fitting that BIFA too is led by the complementary team of Johanna and Tessa. 'On the night, our roles are very defined, and this reflects our different characters. Tessa's front of house, PR, talent, hospitality. I oversee the stage, the look, the clips, the films,' explains Johanna. 'It's kind of like a marriage of opposites in many ways,' smiles Tessa. And this diversity certainly finds an echo in the broad range of films represented every year. From *The Arbor's* beautifully crafted social realism to *Kick-Ass's* glossier zeal, British film is definitely not 'one thing', and it's BIFA's mission to raise awareness of the diversity of talent that the British independent film industry produces.

With the closure of the UK Film Council announced for 2012, the need for events that highlight British film internationally has become even more important. Yet Johanna sees the current struggles emerging from the tough economic climate and reduced funding for the arts as possibly raising the quality of future film-making. 'Independent filmmakers have an extra need and hunger to tell their stories. Yes, it's far more difficult. It's incredibly challenging. But the energy, drive and passion of filmmakers to surmount these obstacles means that the work that gets produced is often of even greater quality,' Tessa agrees: 'The industry's been here before and it's survived. It's tough out there for everyone right now, but just look at some of our "smaller" films this year – the storytelling within them is inspiring and the performances, across all films, astounding.' ★



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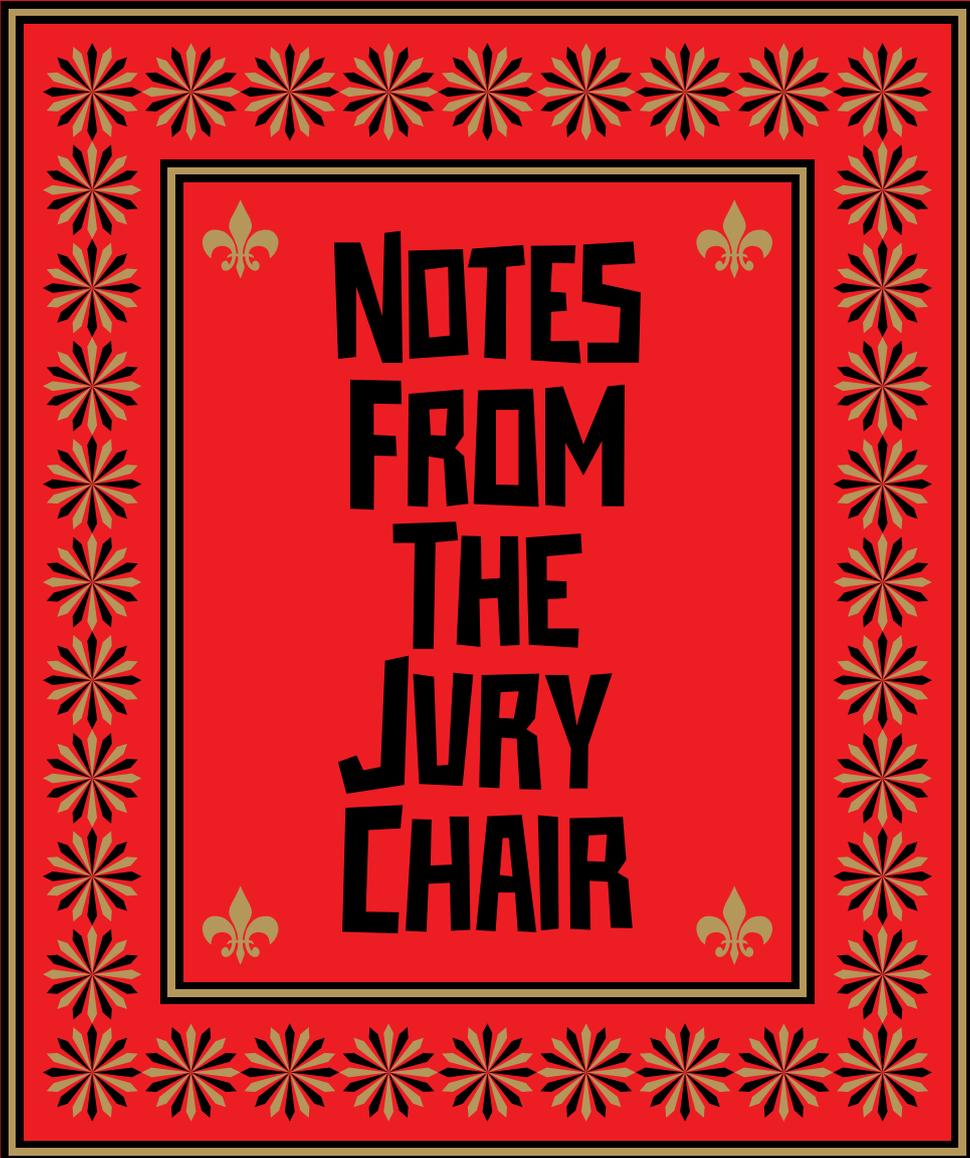
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NOMINATIONS

**THE MOËT
BRITISH INDEPENDENT
FILM AWARDS**

2010



A large, ornate border composed of repeating floral motifs surrounds the central text. The motifs are stylized, multi-petaled flowers in a light beige color. The text is centered within this border.

NOTES FROM THE JURY CHAIR

DUNCAN KENWORTHY DELIBERATES
ON WHAT IT MEANS TO BE INDEPENDENT AND
WHY IT SHOULD BE CELEBRATED



NOBODY HERE TONIGHT needs convincing of the importance of independent British film. It's why we all went into film in the first place. But where does this independence lie, exactly? Is it in the particular quality of the films themselves, the way a production is dreamed up or structured, the origin or scale of the finance, or the cursed personalities of the filmmakers? Or is independent just another way of saying good?

As someone who's been involved with – and ground down by – the need to help educate politicians and civil servants who can approve or (as it turns out) junk our film structures at will, I accept the good sense of attracting to Britain inward investment from dependent organisations. Thank God for the English language, for our island's geographical and spiritual location between America and Europe, and for our native skills and craftsmanship that can be harnessed to the production of another country's movies. And praise the Lord for those companies of whatever nationality that want to hitch our storytelling abilities to their genre ambitions and international distribution networks.

These 'dependent' activities burnish our facilities and employ our crews. They train our filmmakers, make movie stars of our actors, disseminate our culture and heritage to the world, and from time to time, let's admit it, make terrific films. You might say they're an essential part of the ecosystem of the creative economy.

But if 'dependent' films are the lungs of our industry, independent film is its beating heart, arterially connected to the word new: new talent, new actors, new techniques, new perspectives, new technologies, new realities. And free: free to make one's own way, tell one's own story in whatever way one chooses, subject to the taste of no one but the audience. As Anthony Minghella wrote here six years ago, 'the independent voice sings cinema's most beautiful and mysterious songs' – songs that in the 21st century we simply cannot live without.

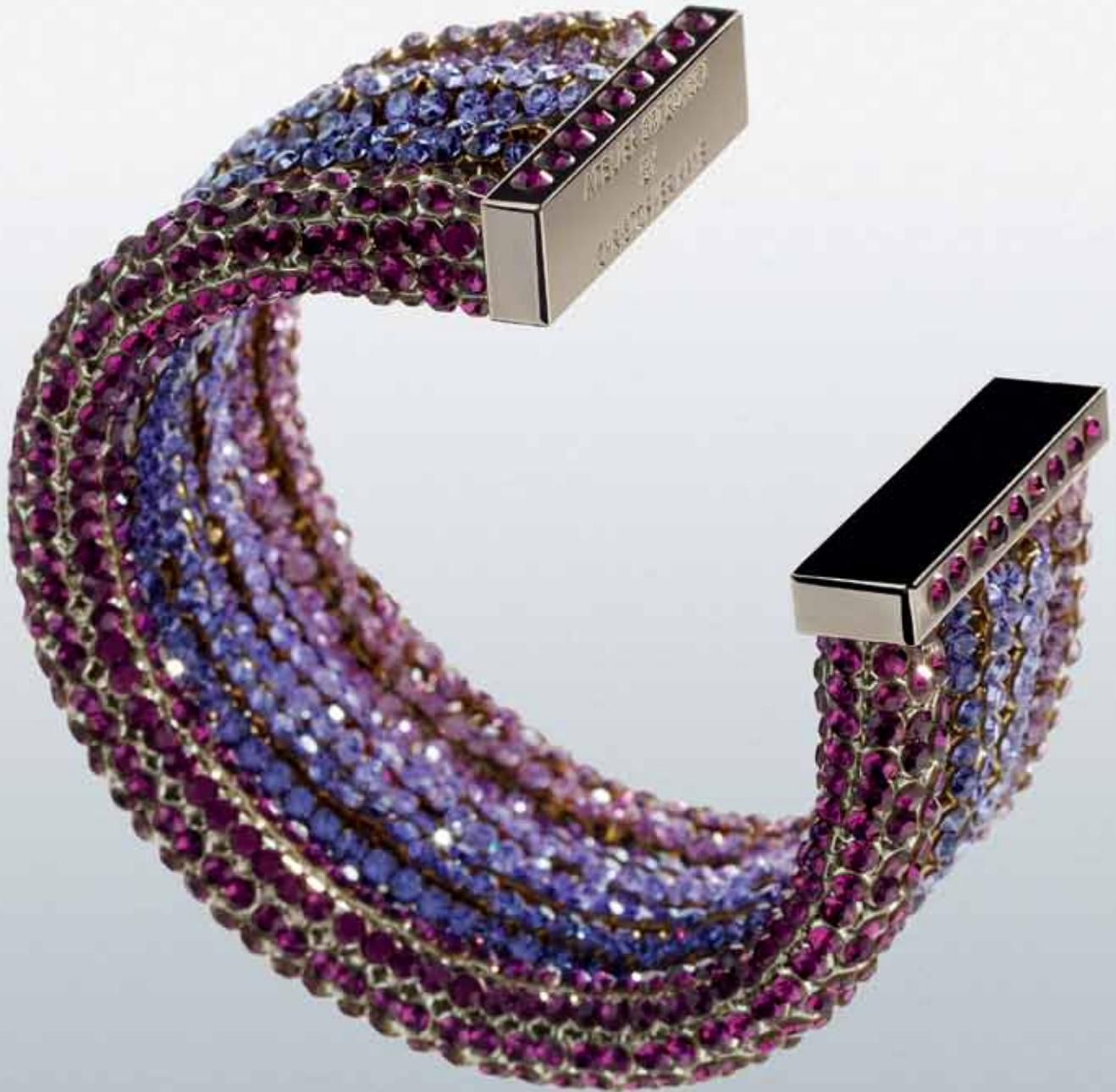
It's no accident, of course, that an art form whose very basis is the collision of images and scenes should find frequent expression in violence of one sort or another. But collision can be sensual as well as brutal – and, to my ear, restraint can set up its own contrary and mesmerizing hum. Whatever your preference, these are exciting voices.

Independent doesn't mean disconnected from reality, though, and at some point during production even the budget of an independent film will clear its throat, forcing us to make difficult choices. Indeed, allied to the independent vision there's almost always a dogged and practical determination to bring it to the screen come what may. I've just completed a film that I set out to make 12 years ago, and I've no doubt that the satisfaction of seeing it, to my mind, so completely achieved at last, will be one of the key pleasures of my career.

I'm delighted to have been asked to chair this year's BIFA jury, because I know first-hand the transformational power of celebration. The BIFAs shine a very bright spotlight, and tonight's nominees and winners – all of whom have no doubt gone through Hell to deliver their independent and original vision – fully deserve their moment of brilliance. ★



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THE JURY 2010

Former pop drummer and self-taught filmmaker **Franny Armstrong** has directed three feature documentaries – *The Age of Stupid* (2008), *McLibel* (2005) and *Drowned Out* (2003) – which have together been seen by 60 million people on TV, cinema, internet and DVD worldwide. Through her company, Spanner Films, Franny pioneered the crowd-funding finance model, which allows filmmakers to raise reasonable-size budgets whilst retaining ownership of their films – *Age of Stupid* is the most successful known example, raising £900,000+ from more than 300 investors.

Mags Arnold's critically acclaimed debut editorial *My Little Eye* shot entirely on Sony DV-Cam was also the first studio picture in the UK to be cut on Final Cut Pro. The film has become a horror classic and Mags has continued to collaborate with director Marc Evans on *Trauma*, starring Colin Firth and Mena Suvari; *Snow Cake*, starring Alan Rickman, Sigourney Weaver and Carrie Anne Moss; and most recently on the feature-length documentary *In Prison My Whole Life*. The Trip is the second time that Mags has cut for Michael Winterbottom, having previously worked with him on *The Killer Inside Me* which was released earlier this year.

Clare Binns, named as one of *Variety's* '25 people driving the London entertainment scene', became head of contract programming department for City Screen in 2003. Clare brought with her the former Zoo Cinemas, where she had been managing director. She is currently programming 12 cinemas including the Ritzy in Brixton, the Electric on Portobello Road, the Gate in Notting Hill, the Everyman Hampstead and Belsize Park, the Screen on Baker St and the Screen on the Green. Winner of the WFTV Award for Contribution to the Medium in 2009, Clare is also on the board of Film London and a member of both the Industry Liaison Committee for the London Film Festival and the Learning and Events Committee for BAFTA.

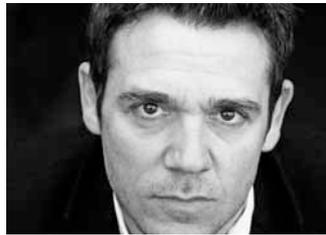
Finola Dwyer is an Oscar and BAFTA-nominated producer whose credits include award-winning features *An Education*, *Backbeat* and *Tsunami: The Aftermath*. Finola made her theatre producing debut with *Elling* and is currently producing Broadway production starring Brendan Fraser and Denis O'Hare. Finola's current production *Quartet* is written by Oscar-winning screenwriter Ronald Harwood, and is also the directorial debut of double Oscar-winner Dustin Hoffman. Future productions include *A Long Way Down*, based on Nick Hornby's novel, and a Nick Hornby adaptation of *Brooklyn*, based on Colm Toibin's novel. As well as chairing the BAFTA Film Committee, Finola, alongside Amanda Posey, spearheads an innovative new screenwriters' initiative – *The Story Works*.

Matthew Goode recently completed filming *Burning Man*, a romantic comedy due for release next year in which he plays the lead character. This year Matthew has also starred in two hit films – most recently the critically acclaimed *Cemetery Junction*, as well as taking the lead in Anand Tucker's *Leap Year*. Last year Matthew starred alongside Julianne Moore and Colin Firth in Tom Ford's multi-award winning *A Single Man* as well as multi-layered comic-book adaptation *Watchmen*. Matthew is well known for his performance as lead character Charles Ryder in *Brideshead Revisited*, and for his role in *The Lookout*, opposite Joseph Gordon Levitt, Jeff Daniels and Isla Fisher. Other film credits include *Imagine Me and You*, the Golden Globe-nominated *Match Point*, *Copying Beethoven*, *Chasing Liberty*, *Confessions of an Ugly Stepsister* and his first major film role in *South*.

Matt Greenhalgh started in television writing episodes for *Clocking Off* and *Cold Feet* and his own drama series *Burn It*. His first screenplay, *Control*, directed by Anton Corbijn was nominated for both a BAFTA and a BIFA, as was his last movie *Nowhere Boy* directed by Sam Taylor Wood. He is currently working on an HBO Movie project with director Kevin Macdonald, as well as a Film4 and Revolution project with Michael Winterbottom.

Andy Harries has produced a huge range of dramas, comedies and films for ITV1 and other broadcasters, winning awards from the Emmys and Golden Globes to BAFTA and the RTS and receiving an Academy Award nomination as producer of *The Queen*. The film also garnered several BIFA nominations. His other work includes *The Mrs Merton Show*; *The Royle Family*; *Cold Feet*; *Wallander*; *Married, Single, Other*; *The Forsyte Saga*; *Dr Zhivago*; *The Deal*; *Henry VIII*; *Wall of Silence*; *Life Begins*; *Dirty Filthy Love*; *Vincent*; *The Street* and *The Damned United*. In 2007 Andy was awarded the BAFTA for outstanding contribution to the industry.

Gemma Jones was born in London to a family of actors, and attended the Royal Academy of Dramatic Art. As well as many notable stage roles at the Donmar Warehouse, SoHo theatre, the National and in the West End, her extensive TV credits include the BBC's *Spooks*, *Fall of Eagles* and *The Duchess of Duke Street*. Gemma played Mrs Dashwood alongside Kate Winslet, Alan Rickman and Emma Thompson in Academy Award-winning period drama *Sense and Sensibility*. Other roles of note include Lady Queensbury in *Wilde*, Grace Winslow in *The Winslow Boy*, Pam Jones in *Bridget Jones's Diary* and Poppy Pomfrey in *Harry Potter and the Chamber of Secrets*. ▶



This year's Jury Chair, **Duncan Kenworthy**, got a First in English at Cambridge, then began his career at Sesame Street in New York, worked for Jim Henson for ten years, and was one of the creators of *Fraggle Rock*. In film he produced *Four Weddings and a Funeral* (1994), *Lawn Dogs* (1997), *Notting Hill* (1999), *The Parole Officer* (2000) and *Love Actually* (2003), as well as Kevin Macdonald's forthcoming Roman epic adventure *The Eagle* (2011), starring Channing Tatum and Jamie Bell.

Hannah McGill is a critic and writer whose outlets include *The Scotsman*, *The Observer*, *Sight and Sound* and *The Review Show*. She was artistic director of the Edinburgh International Film Festival from 2006 to 2010. She is also a published writer of short fiction and drama, and has lectured in film journalism at the University of Glasgow. In 2008 she was named in *Variety's* Women's Impact Report as one of 50 female 'movers and shakers' in worldwide arts and entertainment and in 2009 she was awarded the Women in Film and TV UK's New Talent Award. She has served on juries for the Seville, Sarajevo, Adelaide, Morelia and CPH:DOX film festivals.

David Mackenzie is a founder and director of Glasgow-based Sigma Films. He first became noticed as a talent to watch with his debut feature, experimental psych-road movie *The Last Great Wilderness*, which premiered at the 2002 Edinburgh Film Festival. He followed with award-winning thriller *Young Adam*, starring Ewan McGregor, Emily Mortimer and Tilda Swinton. Then came *Asylum* with Ian McKellen and the late Natasha Richardson; and *Hallam Foe*, starring Jamie Bell. David's most recent work, the US feature, *Spread*, starring Ashton Kutcher, premiered at the 2009 Sundance Film Festival ahead of a global release later that year. David currently has two films in post-production: the music festival-set comedy, *You Instead*, and *Perfect Sense*, starring Ewan McGregor and Eva Green. Both films are due for release in 2011.

James Marsh's documentary *Man on Wire* has won 26 awards worldwide, including the Oscar for Best Documentary, a BAFTA for Best British Film, an Independent Spirit and BIFA award for Best Documentary plus Jury and Audience prizes at Sundance. Marsh's first dramatic feature *The King* was selected for entry at the 2005 Cannes film festival. His previous film *Wisconsin Death Trip* premiered at the Venice film festival and won many awards, including a BAFTA and RTS award for Best Documentary. His most recent dramatic film *Red Riding 1980* was broadcast on Channel 4 in 2009. It formed part of a trilogy of films that were later released theatrically in the USA to considerable critical acclaim.

Sean Pertwee trained at The Bristol Old Vic Theatre School. On graduating, he joined the RSC, appearing in many productions most notably Deborah Warner's *Titus Andronicus*. His film credits include *Four*, *Dog Soldiers*, *Event Horizon*, *The 51st State*, *Dangerous Parking*, *I.D.*, *Love Honour and Obey*, and *Blue Juice*. He has worked regularly in television: including *Cold Feet*, *Luther*, *Ancient Rome*, *Macbeth*, HBO's *Deadly Voyage*, *Cadfael*, *Clarissa*, *The Changeling* and *Chancer*. Sean has just completed shooting *Camelot* and is currently co-producing and starring in the forthcoming *Shy Shell*.

Jamie Sives trained at The Drama Centre, London, and since leaving in 1998 has appeared in films such as *Wilbur Wants to Kill Himself*, *Clash of the Titans*, *Valhalla Rising*, *Hallam Foe*, *On a Clear Day, It's a Wonderful Afterlife*, *Frozen*, *Get Him to the Greek*, *Love and Other Disasters*, *Last Chance Harvey* and *Mean Machine*. He has recently finished work on Lone Scherfig's *One Day* with Anne Hathaway. As well as being nominated for Most Promising Newcomer at the 2003 BIFAs, Jamie won best actor awards at the Valladolid, Festroia and Jean Carmet film festivals. He was chosen to be the British 'Shooting Star' at the 2003 Berlin Film Festival. At the moment he is busy filming a new series for HBO entitled *Game of Thrones*.

Jason Solomons is chairman of the London Film Critics' Circle. He is a writer and critic for *The Observer*, the paper which has housed his *Trailer Trash* column for over 10 years. Jason presents the award-winning *Film Weekly* podcast and also hosts the internet interview series *In the Director's Chair*, both on *guardian.co.uk*. He has weekly radio slots on BBC London and BBC 6 Music, as well as being a regular face on television channels such as *Film Four* and *BBC News*. Jason DJs funk and jazz nights in north London pubs. He and wife Tessa are expecting their second baby boy on New Year's Eve.

Gary Williamson graduated from Slade School of Fine Art, and began set designing in theatres before moving into television at the BBC. Theatre credits include Dennis Potter's *Lipstick on Your Collar* (RTS award), as well as Potter's *Karaoke*, and *Secret Friends*, the only feature which Dennis directed. Film and commercial work includes *Wah Wah* (dir Richard E Grant), *Twice Upon a Time* (dir Antoine de Caunes), *Double Zero* (dir Gerard Pires), *The Escort* (dir Michel Blanc) and *Bunny and the Bull* (dir Paul King) where he was nominated for BIFA's Best Technical Achievement in 2009. In his TV portfolio are *Albert's Memorial* and *Alibi* (dir David Richards) and *She's Been Away* (RTS award) directed by Sir Peter Hall. Gary has worked with Anthony Minghella, Danny Boyle, David Bailey, Ian Emes, recently designing for *Submarine* (Richard Ayode). ★

I don't care who you are.
When you sit down to write
the first page of your
screenplay, in your head,
you're also writing your
acceptance speech.

Nora Ephron

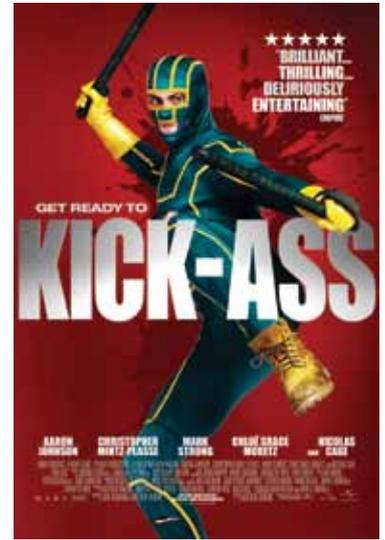
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THE NOMINEES 2010

BEST BRITISH INDEPENDENT FILM

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- Four Lions
- Kick-Ass
- The King's Speech
- Monsters
- Never Let Me Go

BEST DIRECTOR

SPONSORED BY THE CREATIVE PARTNERSHIP

- Mike Leigh – Another Year
- Matthew Vaughn – Kick-Ass
- Tom Hooper – The King's Speech
- Gareth Edwards – Monsters
- Mark Romanek – Never Let Me Go

THE DOUGLAS HICKOX AWARD [BEST DEBUT DIRECTOR]

SPONSORED BY 3 MILLS STUDIOS

- Clio Barnard – The Arbor
- Gareth Edwards – Monsters
- Rowan Joffe – Brighton Rock
- Chris Morris – Four Lions
- Debs Gardner-Paterson – Africa United

BEST SCREENPLAY

SPONSORED BY BBC FILMS

- Four Lions – Jesse Armstrong, Sam Bain & Christopher Morris
- Kick-Ass – Jane Goldman & Matthew Vaughn
- The King's Speech – David Seidler
- Made in Dagenham – William Ivory
- Never Let Me Go – Alex Garland

BEST ACTRESS

SPONSORED BY M.A.C

- Sally Hawkins – Made in Dagenham
- Carey Mulligan – Never Let Me Go
- Andrea Riseborough – Brighton Rock
- Ruth Sheen – Another Year
- Manjinder Virk – The Arbor

BEST ACTOR

- Riz Ahmed – Four Lions
- Jim Broadbent – Another Year
- Colin Firth – The King's Speech
- Aidan Gillen – Treacle Junior
- Scot McNairy – Monsters

BEST SUPPORTING ACTRESS

- Helena Bonham Carter – The King's Speech
- Tamsin Greig – Tamara Drewe
- Keira Knightley – Never Let Me Go
- Lesley Manville – Another Year
- Rosamund Pike – Made in Dagenham

BEST SUPPORTING ACTOR

- Andrew Garfield – Never Let Me Go
- Bob Hoskins – Made in Dagenham
- Kayvan Novak – Four Lions
- Guy Pearce – The King's Speech
- Geoffrey Rush – The King's Speech



BEST ACTRESS
Sally Hawkins
Carey Mulligan
Andrea Riseborough
Ruth Sheen
Manjinder Virk



BEST ACTOR
Riz Ahmed
Jim Broadbent
Colin Firth
Aidan Gillen
Scoot McNairy



BEST SUPPORTING ACTRESS
Helena Bonham Carter
Tamsin Greig
Keira Knightley
Lesley Manville
Rosamund Pike



BEST SUPPORTING ACTOR
Andrew Garfield
Bob Hoskins
Kayvan Novak
Guy Pearce
Geoffrey Rush

MOST PROMISING NEWCOMER

SPONSORED BY OPTIMUM RELEASING
Joanne Froggatt – In Our Name
Tom Hughes – Cemetery Junction
Conor McCarron – Neds
Andrea Riseborough – Brighton Rock
Manjinder Virk – The Arbor

BEST DOCUMENTARY

The Arbor
Enemies of the People
Exit Through the Gift Shop
Fire in Babylon
Waste Land

BEST ACHIEVEMENT IN PRODUCTION

SPONSORED BY ASCENT MEDIA
The Arbor
In Our Name
Monsters
Skeletons
Streetdance 3D

BEST TECHNICAL ACHIEVEMENT

SPONSORED BY CHAPTER MEDIA
The Arbor – Tim Barker [Sound]
Brighton Rock – John Mathieson [Cinematography]
The Illusionist – Sylvain Chomet [Animation]
The King's Speech – Eve Stewart [Production Design]
Monsters – Gareth Edwards [Visual Effects]

THE RAINDANCE AWARD

SPONSORED BY EXILE MEDIA
Brilliantlove
Jackboots on Whitehall
Legacy
Son of Babylon
Treachle Junior

BEST BRITISH SHORT

Baby
Photograph of Jesus
The Road Home
Sign Language
Sis

BEST FOREIGN FILM

Dogtooth
I Am Love
A Prophet
The Secret in Their Eyes
Winter's Bone

THE RICHARD HARRIS AWARD

SPONSORED BY WORKING TITLE
Helena Bonham Carter

THE VARIETY AWARD

Liam Neeson

THE SPECIAL JURY PRIZE

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MOST PROMISING NEWCOMER 2010

MANJINDER VIRK [THE ARBOR]

Manjinder was born in Coventry. Her theatre work includes *Free Outgoing* (Royal Court) and her one-woman show, *Autobiography of a Face* (Lyric Hammersmith). Film and television work includes *Skins* (C4), *Ghost Squad* (C4), Jack Rosenthal's *Ready When You Are Mr McGill* (Working Title), Smita Bhide's *The Blue Tower* (winner of Best Film at Raindance Film Festival 2008), Neil Biswas' *Bradford Riots* (C4) which was nominated for Best Drama at the South Bank Show Awards in 2007, and the lead in Peter Kosminsky's *Britz*, for which she received huge critical acclaim. It is Manjinder's stunning work in *The Arbor*, about British playwright Andrea Dunbar, for which she has received a Most Promising Newcomer BIFA nomination. Manjinder was pregnant while she was working on the film and says she used her pregnancy to add another emotional layer to her performance as Lorraine Dunbar, Andrea Dunbar's daughter. Perfecting the techniques of lip-synching used in the film was another artistic challenge. 'I put her on my ipod,' Manjinder says. 'Listening to her constantly, every day, but not to the point that you learnt too much. You have to find an emotional layer and trust that it will be there in your performance.'

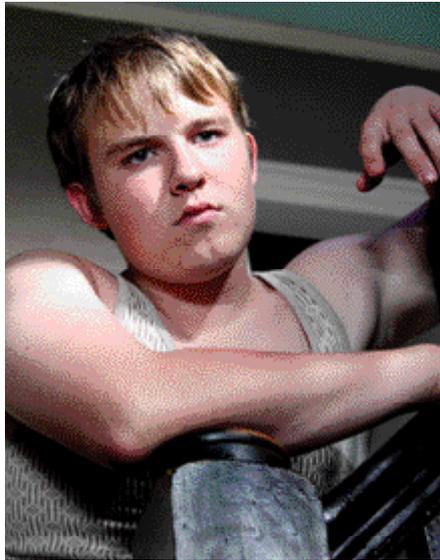
ANDREA RISEBOROUGH [BRIGHTON ROCK]

Andrea Riseborough's extensive and varied TV, film and theatre credits are testimony to the young actress' talented mutability, her ability to transform from Margaret Thatcher to a young, naive, intense Rose in *Brighton Rock*. 'Riseborough moves effortlessly and rivetingly from gawky passivity through obsessive infatuation and half-conscious self-deception to dogmatic self-belief, violent obduracy,

suicidal devotion and detached resignation,' said *The Guardian* of the performance that earned Andrea her Newcomer nomination. Andrea recently appeared in feature films *Made in Dagenham*, *Never Let Me Go* and in 2011 will star in *WE*. Her other film work includes Sam Taylor Wood's *Love You More*, *Mad, Sad & Bad*, *Happy-Go-Lucky*, *Magicians* and *Venus*. Nominated for a BAFTA for her portrayal of Margaret Thatcher in the BBC's *Margaret Thatcher: The Long Walk to Finchley*, Andrea was also the recipient of the Broadcasting Press Guild and RTS Television Award for her performance in *Finchley* and Channel 4's *The Devil's Whore*. Andrea's theatre credits include *Ivanov* (Donmar) for which she was nominated for an Ian Charleson Award, *A Couple of Poor Polish Speaking Romanians* (Soho Theatre), *The Pain and the Itch* (Royal Court), *Citizenship/Burn/Chatroom* (National Theatre). Andrea won the Ian Charleson Award for her performance as Isabella in the Peter Hall production *Measure for Measure* and as the title character in *Miss Julie*. In 2010 Andrea won the Theatre World Award for Outstanding Off-Broadway Debut Performance for her role in *The Pride*.

TOM HUGHES [CEMETERY JUNCTION]

Selected as one of Screen International's Stars of Tomorrow 2009, Tom is fast becoming one of Britain's hottest young actors. Having only graduated from RADA in July 2008, he managed to shoot regular lead characters in two TV series, *Trinity* and *Casualty* 1909, prior to landing his roles in *Sex & Drugs & Rock & Roll* and Ricky Gervais and Stephen Merchant's debut feature *Cemetery Junction*. His portrayal of cool, charismatic Bruce led to his BIFA nomination for Most Promising Newcomer this year. Hughes recalls being on set



From left Manjinder Virk, Andrea Riseborough, Tom Hughes, Joanne Froggatt, Conor McCarron

TEXT BY **RUTH FOWLER**

with Gervais, famous for his improvisational skills, who plays the father of Bruce's friend Freddie (Christian Cooke). 'He comes out of the pub, where I am sitting with another character, and says one line. Each time he came out he would say something different and we would just corpse. After about 15 takes, we had to get a grip!' To complement an exceptional year on screen, Tom made his professional theatre debut at the Young Vic for Luc Bondy in *Sweet Nothings*. He has just completed filming a lead role in *Silk*, a new six-part drama by award-winning writer Peter Moffat for the BBC.

JOANNE FROGGATT [IN OUR NAME]

Joanne has most recently been seen on our screens in the hit ITV period drama *Downton Abbey* from Oscar-winning scriptwriter Julian Fellowes. This month, Joanne makes her film debut in topical independent movie *In Our Name*, directed by Brian Welsh. Joanne plays lead character Suzy, a soldier returned from the Iraq war, struggling to reintegrate into her former civilian life. She says of the role: 'It's a really powerful film. The character I play is suffering from post-traumatic stress. It charts the breakdown of her relationship with her husband – who's also in the army – and her child.' The film recently premiered at the London Film Festival, and Joanne's role has already garnered her much recognition including a BIFA nomination for Most Promising Newcomer. Joanne also has a firm grounding in theatre and has appeared on stage in a number of acclaimed productions. She played Sister Rosa in *All About My Mother* at the Old Vic, Honey in *Who's Afraid of Virginia Wolf* (Royal Exchange), *Be My Baby* (Soho Theatre) and *Mrs Farley* in *Playhouse Creatures* at the West Yorkshire Playhouse. In 2004 Joanne was nominated

for a Royal Television Society Award for Best Actress for her title role in the ITV film *Danielle Cable: Eye Witness*. Joanne also played the lead character Maureen in *See No Evil – The Moors Murders*, a chilling story of child killers Ian Brady and Myra Hindley, which won a BAFTA for Best Drama Serial in 2007 as well as a South Bank Award for Best TV Drama and Royal Television Society Award for Best Drama.

CONOR MCCARRON [NEDS]

Conor McCarron grew up in the Pollock area of Glasgow, spending most of his days playing football with his friends and never imagining that one day he'd play the lead in a movie. In April 2009 his mother spotted an advert for an open casting in the paper, and after much persuasion Conor went along with his brother. He could not believe it when he was chosen out of 450 children, and cast as 14-year-old John in Peter Mullan's *Neds* – 'a stunning, brutal portrait of a bright youth's descent into gang crime,' according to Variety's Robert Koehler. Set in working-class Glasgow during the early 1970s, *Neds* is an acronym for Non-Educated Delinquents. Michael Rechtshaffen writes in the *Hollywood Reporter* that: 'it's a classification that ruddy-cheeked John McGill (Conor McCarron) would at first seem determined to circumvent. But he ultimately and systematically succumbs to the inevitable as deeply seated resentment and rage are allowed to fester unheeded by those bleak surroundings. Credit McCarron for making every step of that dramatic transformation disturbingly but sympathetically credible, as his fellow young castmates play their roles with similar conviction.' The experience of playing John McGill has been life-changing for Conor McCarron. ★



BEST BRITISH SHORT 2010

TEXT BY **BEN WILLIAMS**

SIS [DEBORAH HAYWOOD]

Coaxing realistic performances from very young child actors may be one thing, but asking them to do so amid themes of paedophilia, teenage pregnancy and mob rule is something altogether more challenging. Director Deborah Haywood had a solution: 'stickers,' she says, 'and rides around set on crew members' toes.'

Innocence and misunderstanding collide in *Sis*, the third short film from Derbyshire-born writer-director Deborah Haywood. Laura is a young girl obsessed with having a baby. When she overhears that a paedophile is living on her road, and that such men 'like kids', Laura and her friend decide to go and ask him to give them a baby – as well as some sweets. When no one answers, the two girls crawl into his home through a catflap to see if he's inside. The harassed inhabitant of the house is horrified by the intrusion, and has little strength left to explain to Lauren's rescuers that he did nothing wrong.

Considering its serious subject matter, Haywood conducts her story with a lightness that is both a relief and a delight. At turns cute, shocking and funny, *Sis* is many things: a meditation on the persecution of suspected paedophiles; a comment on the issue of teen pregnancy; and an inky black comedy about two little girls who want to show a man their gymnastics in exchange for some sweets. Perhaps this mix is due to the film's inspiration – Haywood's own experiences growing up. 'At age six, I was obsessed with dressing-up,' she says. 'I once set off down the road in my mother's make-up and shoes.' It's this eye for unlikely comedy that results in a deceptively complex and rewarding film.

THE ROAD HOME [RAHUL GANDOTRA]

Whichever way you look at it, Rahul Gandotra's *The Road Home* is an extraordinary short. It's a 35mm student film shot entirely on location in the foothills of the Himalayas. It has a multinational cast speaking three languages, and the principal actor is a child. It confronts issues of race, heritage, and identity but is neither condescending towards nor weighed down by them. Its nomination for a BIFA follows a 2010 Student Oscar nod. It's also magically moving and, frankly, surprisingly entertaining.

The film follows Pico, a wealthy English boy of Indian heritage, who escapes from a remote boarding school intent on flying home

to England. Pico's anger and determination stem from the bullying he receives from fellow students, who resent his insistence on being British despite his Indian looks. Pico enlists the help of a local taxi driver, who is surprised at his inability to speak Hindi and his support for the English cricket team. En route they encounter a westerner totally in love with the mountains and local cuisine. She insists that Pico is lucky to be from India, a suggestion that angers him further. Eventually returned to the school by the taxi driver, Pico is mistaken for a local Indian boy by two English tourists in what becomes the film's most moving scene.

'The story is essentially semi-autobiographical,' says Gandotra, who was born in Belfast, spent some of his childhood in England before moving to the film's location, the real-life Woodstock boarding school. 'I suffered the same mislabelling and anger as Pico, who tries again and again to convince people that he is who he feels he is, but they simply don't believe him.' Gandotra says the film is a tragedy: that Pico will have to accept how the world will view him in spite of how he sees himself. But it's also hopeful. We're left hoping Pico may one day accept his rich and relevant Indian heritage, and therein lies the film's deepest pleasure.

PHOTOGRAPH OF JESUS [LAURIE HILL]

Laurie Hill's response to an invitation from Getty Images to make a film with photos from its archive must have given them some alarm. The proposal had been simple: make a short film using any of the millions of images in Getty's archives. Hill's response was not. Deploying a cast of hundreds of cut-out figures, Hill took over its historic Hulton Archive, shooting stop-motion animations after-hours to create his dazzling film.

Photograph of Jesus brings to life the bizarre and occasionally impossible requests for images received by the archive. Set to the deadpan testimony of one of its long-suffering archivists, Hill realises the stories using assets from the archive, animating photographed figures as they peel themselves from their frames and tiptoe from shelf to shelf. As the narrator continues, the archive fills with the living chaos of the photo miniatures: a tiny Jack the Ripper evades the police, a dogfight sweeps down the aisles, and Hitler cheats death to take part in the 1948 Olympics.



Clockwise from far left *The Road Home*, *Photograph of Jesus*, *Baby*, *Sign Language*, *Sis*

Hill had wanted to make a 'collage film' of found material for some time, and the Getty proposition seemed like a perfect way of achieving that goal in a truly original way. 'I spent a couple of days at their archive and was completely seduced by the building,' Hill says. 'There seemed to be a great film waiting in there.' But it wasn't until he began to talk to archivist Matthew Butson, who became the film's narrator, that he realised he was on to something more: 'I couldn't quite believe what I was hearing. His stories provided the perfect marriage of form and content.'

But it's Hill's skill and determination as a director that is the main wonder here. The sense of mischief he creates, melding the fruit of his stop-motion labours with computer-generated animation and a catchy score, is irresistible.

BABY [DANIEL MULLOY]

Who would you sit next to on the bus: the quietly beautiful woman, hands on her lap, minding her own business, or the staring, restless black youth considering you from his seat? We all know the answer, and it's these perceptions of danger and safety at which *Baby* takes its aim.

Daniel Mulloy's latest short film is a tense, fascinating study of a chance encounter by two social opposites in modern London. We awake with Sara, who swallows a dose of pills as her disgruntled mother shovels her out of bed. Later, while waiting for a bus, she intervenes in a pickpocketing and is threatened with a knife. It's a scene that attracts the attention of a member of the gang, who follows Sara on to the bus. What follows is a stifling, halting exchange as Sara's fear beats into an intense attraction to the boy and, with few words, they walk back to her house together. As Sara hides charts and hundreds of tablets, Mulloy reveals her to be HIV-positive, and suitably unsure whether she should allow herself the pleasure of her new companion. As she and Damon embrace, a moral fog descends. It shrouds any easy answers, making an appropriate response to the film's initial question much harder to define.

Producer Ohna Falby, reteaming with Mulloy after their acclaimed *Dad* (2006) and *Son* (2007), explains: 'The film explores the emotional repercussions that someone such as Sara might have experienced: the dramatic change from carefree young woman to victim, and

almost in the same moment becoming herself a threat. I love that the characters in this film are very human, because humans are complex and also flawed.' No one in Mulloy's film is as they seem, and, according to Falby, crafting this message involved a lot of development – more so than any of Daniel's other films to date. And it shows. The distilled intensity of *Baby* is remarkable.

SIGN LANGUAGE [OSCAR SHARP]

Oscar Sharp's film is apparently the most profitable short ever made. 'It's not the point, of course, but I did the maths recently and worked out it made back about 17,000% of its budget,' he says. Produced for a mere £236 and shot over one cold London afternoon, *Sign Language* went on to win £10,000 from one short film competition, plus a further £30,000 of future funding from the UK Film Council and Virgin Media.

Sign Language is about Ben, a man from a long line of 'static outdoor information technicians' – better known as the guys who hold enormous 'Golf Sale' signs on Oxford Street. Through Ben's spirited and enthusiastic explanation, we learn that he's recently secured a promotion. But Ben loves his job, and his last day seems to have passed without any recognition from his fellow friends with signs.

Though Sharp's film is fresh and engaging, it's most notable for its kind portrayal of the men and women who flyer and hold signs on our high streets. Ben is articulate, caring and devoted to his craft in a way that may have appeared sarcastic were it not handled so well by Sharp and writer Stephen Follows. 'We knew silly humour wouldn't work,' says Sharp. 'It all had to feel true. You have to know Ben is either beautifully deluded, or completely real.'

Sign Language is the only short among this year's nominations to have been produced directly for a short film competition – in this case one run by recruitment agency Reed under the theme of 'the wonderful workplace'. While some filmmakers may be adverse to the idea of creating work to order, Sharp is more realistic: 'It's an important part of what's happening to short film funding. It has left me with a budget for my next film.' Indeed, thanks to its nomination *Sign Language* represents the thousands of unseen shorts made for such competitions every year. As Ben rightfully points out in the film: 'I'm here to point out less obvious things.' ★



Clockwise from left *The Arbor*, *Enemies of the People*, *Exit Through the Gift Shop*, *Fire in Babylon*, *Waste Land*

TEXT BY **OLI HARBOTTLE**

BEST BRITISH DOCUMENTARY 2010

THE ARBOR [CLIO BARNARD]

One of the most talked-about films of the year, and a multiple nominee this evening with six nominations, *The Arbor* bravely pushes the boundaries of the documentary genre, made none more clear in its nomination for lead character Manjinder Virk in the Best Actress category. The latest in a successful string of artists-turned-filmmakers, Clio Barnard tells the tragic story of Bradford playwright Andrea Dunbar and her daughter Lorraine using a combination of archive footage, extracts of Dunbar's eponymous play being acted out on her former childhood estate, and most strikingly, a cast of actors to lip-sync the recorded interviews with Dunbar's family and friends. A deeply sad story, Barnard's masterful techniques allow the necessarily delicate treatment of the subject matter to be filled with compassion, creating a film that lingers long in the memory.

ENEMIES OF THE PEOPLE [ROB LEMKIN & THET SAMBATH]

A huge success on the international festival circuit, *Enemies of the People* is a collaborative effort between British film-maker Rob Lemkin and Cambodian investigative journalist Thet Sambath. Sambath's father and older brother were among the two million slaughtered by the Khmer Rouge in the Killing Fields of the late 1970s, and the film offers unprecedented access from top to bottom of this brutal regime in a film shot over a decade. Extraordinary moments include a former foot-soldier describing his method of execution to the ideological leader of the party, Nuon Chea ('Brother No. 2'), breaking his 30-year silence to give testimony never before heard or seen. Ultimately the tale of Sambath's persistent search for the truth, this is one of the most powerful pieces of documentary film-making of recent times.

EXIT THROUGH THE GIFT SHOP [BANKSY]

Another of this year's nominations to challenge the strict boundaries of the documentary genre, *Exit Through the Gift Shop* is a highly entertaining and engaging sideways look at street artist and agent provocateur Banksy, and the increasingly prominent world of street art. At the centre of the story is the apparent friendship between

Banksy and a French fan, Thierry Guetta, who after several years of documenting the world of street art in Los Angeles, assembled his footage into a film. At this point, Banksy claims to have persuaded Guetta not to continue but to be the subject of his own film, and then in turn to be an artist himself. Wonderfully chaotic, with it never quite clear whether the joke is on Guetta or the audience, the film offers a highly enjoyable insight into this underground movement. It will be interesting to see if Banksy is in the audience this evening...

FIRE IN BABYLON [STEVAN RILEY]

Perhaps the most traditional documentary of this year's nominations, *Fire in Babylon* is a stylishly directed look at the West Indian cricket team of the 1970s and 1980s, still considered one of the greatest teams ever. Transforming themselves from a failing side to win the inaugural World Series of 1975 under the leadership of Clive Lloyd, the film shows how the team emerged against a backdrop of racial unrest from England to South Africa, and how it was not only the game of cricket that changed dramatically, but also the whole question of black equality. With excellent archive footage set to a soundtrack of the finest reggae and calypso, *Fire in Babylon* is an inspirational account of how sporting triumph can transcend into something much more significant.

WASTE LAND [LUCY WALKER]

Lucy Walker, previously nominated in this category for *Blindsight* (2006), is currently one of the most talked-about filmmakers emerging from the UK, with two high-profile films scheduled for release next year, *Countdown to Zero* and this year's nomination *Waste Land*. The film follows internationally-recognised artist Vik Muniz and his recent project, which saw him return to his homeland of Brazil to create art in collaboration with garbage pickers at Rio de Janeiro's Jardim Gramacho, the world's largest rubbish dump. With Walker offering us an intimate look at the dignified determination of the workers to make the most of their lives, the audience cannot fail to be inspired by the majesty of Muniz's large-scale resulting works, and the transformative power of art and creativity on an epic scale. ★

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THE DOUGLAS HICKOX AWARD 2010

DEBS GARDNER-PATERSON [AFRICA UNITED]

Debs Gardner-Paterson was born in Taiwan, raised in Yorkshire, the Far East and India, and is eligible for a Rwandan passport. This beautifully hybrid, itinerant upbringing has given the first-time director a chameleon-like ability to articulate the journey of four children who walk across Africa to attend the World Cup with sympathy, humour and unerring attention to detail. Her talent for discovering and portraying intimate narratives, often ignored by the larger picture of history, was first seen in the award-winning short *We Are All Rwandans*, co-written with Ayuub Kasasa Mago. This snared the attention of producers Mark Blaney and Jackie Sheppard, and led to their collaboration with Debs on *Africa United* – dubbed ‘a children’s movie with real life issues’. Debs is starting to make her mark in the film world with a unique blend of entertainment that refuses to gloss over the stark realities of the 21st century, and yet stoutly rebukes didacticism. *Africa United* has proven to be a hilarious, moving take on the road-movie genre, for children and adults alike.

CLIO BARNARD [THE ARBOR]

Transcending genre and defying categorisation, Clio Barnard’s *The Arbor* is a truly unique work, exploring the life of Bradford playwright Andrea Dunbar and the effects upon her family of a tragic legacy: Andrea’s success, her words, her life, and her untimely death. As an artist concerned with the relationship between fictional film language and documentary, Clio made her return to the Buttershaw Estate and interviewed Andrea’s remaining family members in a film that enquires what has changed, as well as reflecting on the previous representations of Andrea and the estate on stage and screen. In portraying what she discovered, Clio was drawn to the techniques of verbatim theatre – actors speaking the words of real life interviewees – and applied them to her work, using the recorded words of Andrea’s family, lip-synched by actors. This has resulted in a remarkably intimate film that is neither documentary, nor reconstruction, but

something in between: elusive, haunting and unforgettable. *The Arbor* is Clio Barnard’s debut feature and emerged following a commission by the Jerwood Artangel Open. Clio is an artist filmmaker whose work has been shown in cinemas, international film festivals and galleries including Tate Modern, Tate Britain and MoMA, New York.

ROWAN JOFFE [BRIGHTON ROCK]

Screenwriter Rowan Joffe’s debut feature *Brighton Rock* embraces the classic elements of film noir and the British gangster film to tell the story of Pinkie (Sam Riley), a desperate youth who is hell-bent on clawing his way up through the ranks of organised crime. ‘My perhaps-insane idea,’ says Rowan, ‘was to avoid remaking the movie and instead to adapt the book.’ In doing so, Rowan’s *Brighton Rock* – visually stunning, menacing, insecure and fearful – has become truly his own interpretation. Set in 1964 during the youth-quake where young men dressed in sharp suits and rode Italian scooters, Rowan’s movie raises a challenging flick-knife to the old pre-war order and ushers in an era of modernity where youth is everything. Rowan’s credits include the screenplays for Anton Corbijn’s new George Clooney thriller *The American*, Pawel Pawlikowski’s award-winning *Last Resort* and Juan Carlos Fresnadillo’s *28 Weeks Later*. He also wrote and directed the multi-award-winning single drama *Secret Life* for Channel 4, and directed Channel 4’s *The Shooting of Thomas Hurndall*, which won Best Director and Best Actor at the 2009 BAFTA TV Awards.

CHRIS MORRIS [FOUR LIONS]

Where’s the joke in terror? Actually, as *Four Lions* demonstrates, it’s staring you right in the face. At training camps young jihadists argue about honey, shoot each other’s feet off, chase snakes and get thrown out for smoking. When 9/11 hijacker Mohamed Atta was teased for pissing too loudly, he blamed the Jews for making thin bathroom doors. A minute into his martyrdom video, a would-be bomber grinds



Clockwise from far left Debs Gardner-Paterson, Clio Barnard, Rowan Joffe, Chris Morris, Gareth Edwards

TEXT BY **RUTH FOWLER**

to a halt and asks the cameraman, 'What was the question again?' Terrorist mastermind Khalid Sheikh Mohamed spends two hours looking for a costume that won't make him look fat on camera. Chris Morris' *Four Lions* is a funny, thrilling comedy that illuminates modern jihadism through the prism of farce. It understands jihadists as human beings, and it understands human beings as innately ridiculous. In the words of the director, 'Terrorism is about ideology, but it's also about berks.' Chris Morris has been a creative and inspiring force across TV and radio for 20 years. As a broadcaster, writer, satirist, producer and performer, he has entertained and challenged audiences with audacious groundbreaking comedy.

GARETH EDWARDS [MONSTERS]

Gareth Edwards, like so many filmmakers in the 21st century, looked at the competition, the chances of getting funding, studio backing, permission, post-production facilities, even just an opportunity – and decided that he had to take the initiative. While on holiday in the Maldives, Gareth spotted some fishermen struggling with whatever was on the end of the line. 'I sat watching the other fishermen laughing and taking the mickey out of the poor guy struggling with this net, and thought it would be brilliant if a giant tentacle was attached. I thought if only I had my camera, I could just shoot it there and then. There's so much production value in exotic locations where you don't have any complications; you can shoot what happens and then manipulate the story to fit once you get back to the computer.' He came up with a plan to shoot a film using everyday situations and locations, and build a story around these, using his CGI expertise as a BAFTA award-winning animator to turn it into a movie. The result is Gareth's remarkable feature debut, *Monsters*. A love story, a road movie and a horror film, created with a four-person crew, a two-man cast, a lot of improvisation, very little planning, next to no budget and Gareth's own laptop, *Monsters* marks a revolution in film-making which can only be described as inspirational. ★



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DOUGLAS HICKOX

THE BRITISH INDEPENDENT Film Awards is proud to offer an award in honour of Douglas Hickox, one of Britain's leading directors throughout the 1970s. Douglas Hickox (1929–1988) got his start directing commercials for the distinguished Illustra Films during the 1960s, before branching out and making his first major picture in 1970. Over the next ten years, he developed a reputation for the wit and style of his direction, and for his taut action sequences. His film work includes *Les Bicyclettes de Belsize* (1968) *Entertaining Mr Sloane* (1969) *Brannigan* (1975) and *Zulu Dawn* (1979), while his TV credits include *The Dirty Dozen* and *The Hound of the Baskervilles*. However, Hickox is probably best known for directing the 1973 cult favourite *Theatre of Blood*, a Grand Guignol classic in which Vincent Price plays an ingeniously vengeful Shakespearean ham out for revenge against the smug critics who panned him and destroyed his career.

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

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

DOUGLAS HICKOX: FILMOGRAPHY AS DIRECTOR

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

TEXT BY RUTH FOWLER



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HELENA BONHAM CARTER



JOE UTICHI INVESTIGATES THE EVER-CHANGING FACE OF ONE OF BRITAIN'S MOST SPIRITED ACTRESSES AND DISCOVERS WHAT MAKES HER A NATURAL CHOICE FOR THE RICHARD HARRIS AWARD

HELENA BONHAM CARTER has made six films with partner Tim Burton. He's cast her as an ape, a witch, a corpse bride, a psychopathic baker and a crazed queen with an oversized cranium. 'I can never rely on Tim to make me pretty,' she once deadpanned.

It wasn't quite this way to begin with. Her break came in 1985, when Bonham Carter was just 19, with the Merchant Ivory classic *A Room with a View*. For the longest time, she was the quintessential English rose, working with Merchant Ivory a further three times and starring in big-screen adaptations of EM Forster novels and Shakespeare plays.

Even as her career began, acting was 'an escape'. Her father Raymond had a stroke when she was 13, which left him paralysed and in a wheelchair. Acting provided an outlet, a way of reinventing herself. 'I was just determined to have self-sufficiency.'

While her friends went off to university, she found her break and was encouraged by her father to grasp the opportunity. 'I remember him saying, "You've got a break, and that's something you can't manufacture – you've got to go with it and see where it takes you."'

It took her to those corseted costume dramas, which for the longest time defined Bonham Carter in the press. Her family connection to Prime Minister HH Asquith made it easy. 'You're always going to have an encapsulating headline – for me, first it was "posh great-granddaughter of PM", which I'd been oblivious to.'

Before long she seemed to tire of the label, but she says the roles never lost their lustre. 'I was never fed up with those period parts. They're good roles for women: leads. I think the press got tired of me in them. The dresses may have been the same, but the characters were very different.'

A Henry James project, *The Wings of the Dove*, would nab Bonham Carter an Oscar nomination and put her on Hollywood's radar. She parlayed that success into a role in David Fincher's *Fight Club*, bringing the twisted Marla Singer to life and forever burying the corset-queen label that defined her earlier career. It was as radical an about-turn as would have been possible.

'It was Brad's [Pitt] idea for me to be in it,' she said. 'In the six weeks when you're up for an Oscar, there's a little window where you're offered everything. Seventh week, when you haven't got it, ►





Previous spread Helena Bonham Carter (by Lorenzo Agius) **Above, clockwise from top left** Fight Club (© 1999 Twentieth Century Fox Film Corporation and Monarchy Enterprises), Room with a View, Sixty Six, Harry Potter and the Deathly Hallows: Part 1

you're fucked. Forget it. I was offered so many nice parts, and I went for Fight Club.'

When Fight Club first played, it was given a rather cool reception. Bonham Carter brought her mum to the film's Venice Film Festival première, where the crowd loudly booed. 'David was so depressed by the reaction,' she revealed. 'But he was cheered by mum saying, "Don't worry, it's going to be a cult film."'

That prediction proved true, and her role in Fight Club opened a new chapter in her career that would lead to the odd character roles she's played in Burton's movies and beyond.

Younger audiences will mostly know her as another psychopathic witch, Bellatrix Lestrange, in the blockbusting Harry Potter franchise. 'It's like a rest home for British Equity,' she laughed. 'And we're all lying around and chatting. It really is 90 per cent waiting. You can't look to huge job satisfaction, but it's nice to be a part of it. And it's fun to be a witch.'

These are the roles Bonham Carter seems to be most comfortable with. The new label attached to her relationship with Burton in the press is that of a 'kooky couple', but as the actress tells it, acting is her real outlet for slightly odd creative endeavours. 'It's taken way too seriously,' she said. 'It's all just dress-up and make-believe. It's transforming – getting as far away from yourself as possible. That's what makes me feel liberated.'

Now, her roles reflect that penchant for experimentation. She's blended the crazy worlds of Burton and Harry Potter with mature and considered turns in films like Conversations with Other Women, Sixty Six and The King's Speech.

'It's taken way too seriously. It's all just dress-up and make-believe. It's transforming – getting as far away from yourself as possible. That's what makes me feel liberated'

In the latter, she plays the young Queen Elizabeth, the future Queen Mother. 'The Queen Mum is pretty hard because everyone has a fixed idea about her,' she revealed. 'I met a lot of people who knew her. Hugo Vickers [the Queen Mother's biographer], in particular, was very useful. I distilled what I learnt from them.'

The film is the tale of King George VI's ascension to the throne and his struggle to overcome a stammer. Bonham Carter plays alongside Colin Firth as the King and Geoffrey Rush as Lionel Logue, the Antipodean speech therapist who worked with him.

In addition to receiving this evening's Richard Harris Award, Bonham Carter is nominated for Best Supporting Actress for her turn in the film. It looks to be the first of many nods to come for her performance, as the Oscar season warms up. 'It's sort of like a rollercoaster,' she said of the road to the Oscars for *The Wings of the Dove* in 1997. 'Everyone is so excited for you, and of course you are too, but you can't be excited perpetually. That's something I've learnt.'

Her passion for self-deprecation does little to undermine the power of her work, and while she may have been uncomfortable in her own skin in the past she seems more confident than ever. 'It took me ages to grow into being a woman, into being happy with [my body],' she said. 'When I was young, I believed in being androgynous; you can't flaunt it, you can't use it. The whole thing was just something to be embarrassed about. Now I feel fine about shapes and things. It's nice to have curves. To be a woman.'

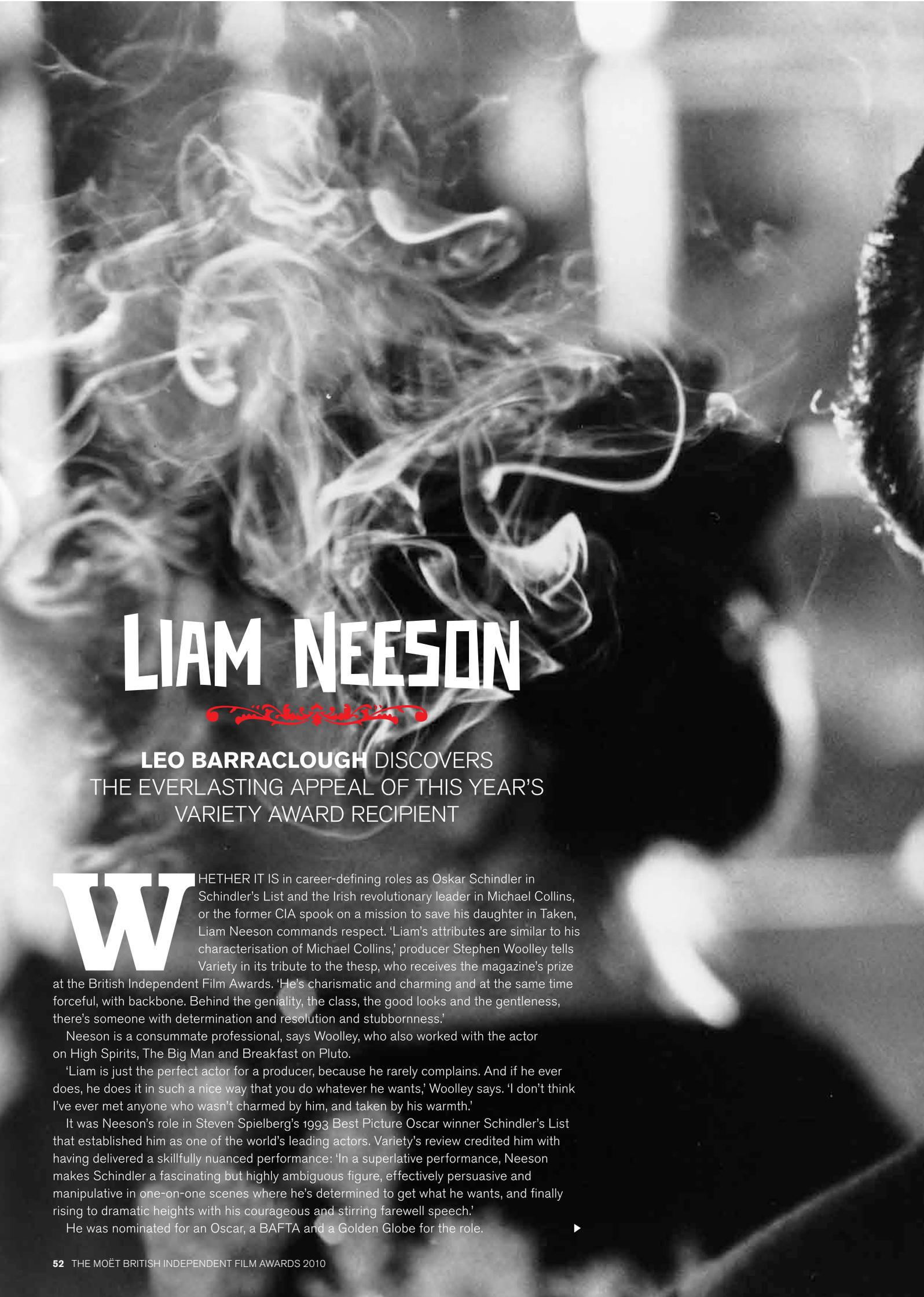
But she still struggles to watch anything she's in. 'Johnny [Depp] doesn't watch anything he's in [either],' she laughed. 'That's slightly comforting. You think, "If Johnny Depp can't watch himself..."' ★



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LIAM NEESON



LEO BARRACLOUGH DISCOVERS
THE EVERLASTING APPEAL OF THIS YEAR'S
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WHETHER IT IS in career-defining roles as Oskar Schindler in *Schindler's List* and the Irish revolutionary leader in *Michael Collins*, or the former CIA spook on a mission to save his daughter in *Taken*, Liam Neeson commands respect. 'Liam's attributes are similar to his characterisation of Michael Collins,' producer Stephen Woolley tells *Variety* in its tribute to the thesp, who receives the magazine's prize at the British Independent Film Awards. 'He's charismatic and charming and at the same time forceful, with backbone. Behind the geniality, the class, the good looks and the gentleness, there's someone with determination and resolution and stubbornness.'

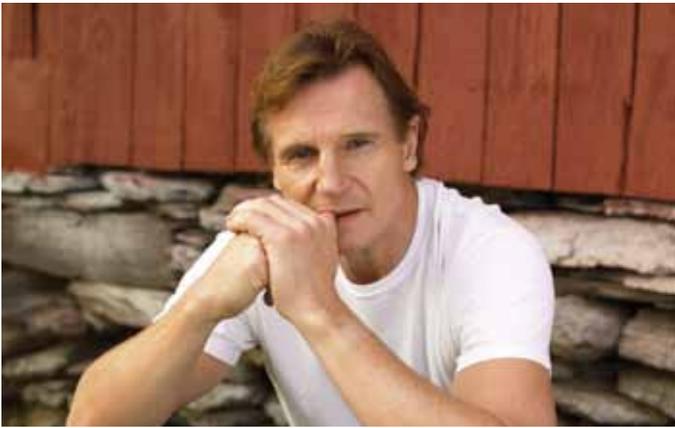
Neeson is a consummate professional, says Woolley, who also worked with the actor on *High Spirits*, *The Big Man* and *Breakfast on Pluto*.

'Liam is just the perfect actor for a producer, because he rarely complains. And if he ever does, he does it in such a nice way that you do whatever he wants,' Woolley says. 'I don't think I've ever met anyone who wasn't charmed by him, and taken by his warmth.'

It was Neeson's role in Steven Spielberg's 1993 Best Picture Oscar winner *Schindler's List* that established him as one of the world's leading actors. *Variety's* review credited him with having delivered a skillfully nuanced performance: 'In a superlative performance, Neeson makes Schindler a fascinating but highly ambiguous figure, effectively persuasive and manipulative in one-on-one scenes where he's determined to get what he wants, and finally rising to dramatic heights with his courageous and stirring farewell speech.'

He was nominated for an Oscar, a BAFTA and a Golden Globe for the role. ▶





Previous spread Schindler's List (courtesy of NBC Universal) **Above, clockwise from top left** Liam Neeson (Mandarin Oriental Hotel shot by Mary McCartney), Gangs of New York (courtesy of Entertainment Film Distributors), Taken (© 2008 Europacorp – M6 Films – Grive Productions), Kingdom of Heaven (© 2010 Twentieth Century Fox Home Entertainment LLC)

Neil Jordan's 1996 picture *Michael Collins* brought Neeson further critical praise, as well as the best actor prize at Venice and another Globe nomination. *Variety's* review highlighted the actor's role in the film: 'Neeson is a compulsive dynamo as Collins, with the actor seizing his part with a passion and boldness utterly in keeping with the character's approach to life and his cause.'

Neeson is one of a select breed of European actors who have sustained both a high-profile Hollywood career while also earning praise from the critics for roles in arthouse films.

He has appeared in more than 50 features since his movie debut in John Boorman's *Excalibur* in 1981. These have included major roles in Hollywood blockbusters such as the Jedi knight Qui-Gon Jinn in *Star Wars: Episode I – The Phantom Menace*, Captain Mikhail Polenin in *K-19: The Widowmaker*, 'Priest' Vallon in *Gangs of New York*, Godfrey de Ibelin in *Kingdom of Heaven*, Henri Ducard in *Batman Begins*, Zeus in *Clash of the Titans* and, most recently, Colonel Hannibal Smith in *The A-Team*.

In Pierre Morel's 2008 action thriller *Taken*, Neeson proved he could drive a fast-paced genre movie. In the picture, he played a 'one-man rescue squad, a master of every skill, a laser-eyed, sharpshooting, pursuit-driving, pocket-picking, impersonating, knife-fighting, torturing, karate-fighting killing machine,' in the words of *Chicago Sun-Times'* critic Roger Ebert, who didn't have much time for the film itself, but said it proved that 'Liam Neeson can bring undeserved credibility to most roles just by playing them.' The Luc Besson-produced movie grossed \$145 million in the U.S. and another \$78 million in international markets.

'The audience will forgive him anything. He comes with a calm, unaffected ease, combined with an effortless precision'

Neeson has also played challenging roles in UK and Irish productions, such as the bare-knuckle boxer in *The Big Man*, the recently bereaved widower in *Love Actually*, a priest in *Breakfast on Pluto* and a UVF murderer in *Five Minutes of Heaven*.

Speaking to *Variety*, Oliver Hirschbiegel, the director of *Five Minutes of Heaven*, was keen to pay his own tribute to the actor's star qualities: 'He's just a wonderful person, an exceptional, outstanding artist. He has a quality only a few have, which is that the audience will forgive him anything. He comes with a calm, unaffected ease, combined with an effortless precision, which I only saw before in Robert Mitchum.'

Despite the death of his wife Natasha Richardson last year, Neeson has continued to work on a broad range of projects, including the lead in Jaume Collet-Serra's thriller *The Unknown*, and cameos in Hollywood blockbusters *The Hangover Part II* and *Battleship*. Upcoming projects include starring roles in two Hollywood action pics, Joe Carnahan's *The Grey* and Ji-woon Kim's *The Last Stand*, and the lead in Brad Silberling's *An Ordinary Man*, a low-budget drama about a fugitive war criminal in the former Yugoslavia. He's also set to reprise the role of Zeus in *Clash of the Titans 2*.

Eoin O'Callaghan, the producer of *Five Minutes of Heaven*, who acted alongside Neeson at Belfast's Lyric Theatre at the start of his career, sums up much of what has been said of Neeson. 'Liam is a bloke of extraordinary integrity. He's got a great solidity about himself,' he tells *Variety*. 'It's no coincidence that he gets those roles where the camera lingers on the face of a man with a lot going on behind the eyes... He's a big man in every sense of the word.' ★

VARIETY

JOINS

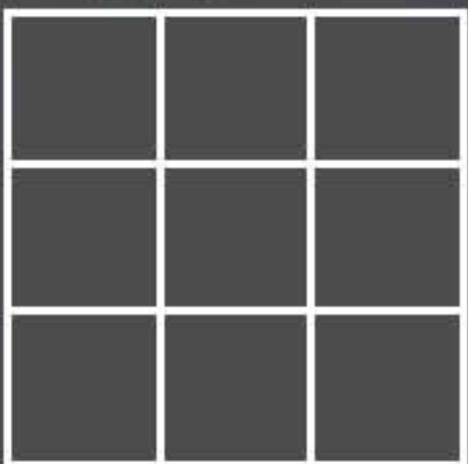
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LIAM NEESON'S CHARITY: THE DOWN'S SYNDROME ASSOCIATION

AS PART OF the honour of receiving the Variety Award, Liam Neeson has chosen to shine a light on the work of the Down's Syndrome Association (DSA). Liam has been a patron of the association since 1995 and as the proud uncle to a young man with Down's syndrome knows first hand the valuable help and support that we provide.

The DSA started 40 years ago in 1970 as a local support group for families who had a child with Down's syndrome. Now in 2010 we are a national organisation with over 20,000 members. We continue to provide support, advice and information to people with Down's syndrome, their families and carers, and the professionals who work with them. The Down's Syndrome Association has become the recognised voice on all aspects of living with Down's syndrome, working to improve knowledge and understanding of the condition amongst all our audiences including the general public, government services and a wide range of other interested groups.

Around one in every 1,000 babies born in the UK will have Down's syndrome. There are about 60,000 people in the UK with the condition and because of improvements and better access to medical treatment it is a growing population. Down's syndrome is caused by the presence of an extra chromosome in every single cell of the body. It occurs by chance at conception and affects all races, religions and social classes. Down's syndrome is not a disease, it is a genetic condition.

People with Down's syndrome all have a degree of learning difficulty. In the past it was believed that there were many things that people with Down's syndrome could not do, when in fact they had

never been given the opportunity to try. Today these opportunities have never been greater with everyone with Down's syndrome having access to effective medical treatment and education. Many people with Down's syndrome will leave home, form loving relationships, gain employment and lead independent and active lives with differing levels of support. The quality of life, longevity and role in the community for people with Down's syndrome has been transformed as education, support and opportunities have improved. But, our work must continue to ensure that all people with Down's syndrome are given the opportunity to partake fully in all aspects of community life.

The Down's Syndrome Association relies almost entirely on voluntary donations. We currently receive no statutory or lottery funding, and our voluntary income mostly originates from our members and supporters, who have stood beside us during the rough financial times. Although the DSA had to shrink its overall workforce in relation to the economic climate, this has not affected our enthusiasm to answer every phone call and enquiry from every new and existing parent in relation to their children with Down's syndrome. We have even been able to introduce new resources and services, with DSAActive programme (football for people with Down's syndrome) being an example. 2011 will pose a host of new challenges for us, but the biggest one as we still ride the crest of a double dip recession will be to generate income. ★

If you would like to know how to help us with our fundraising efforts next year, please contact Paul Zanon on **0845 230 0372** or email **paul.zanon@downs-syndrome.org.uk** or to find out more about the our work please visit **www.downs-syndrome.org.uk**



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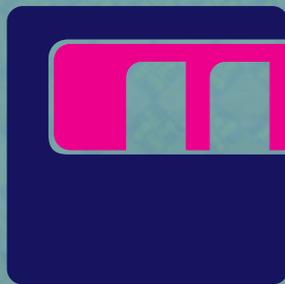
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BACK PAGES

**THE MOËT
BRITISH INDEPENDENT
FILM AWARDS**

10





STATE OF THE NATION



TIME OUT FILM EDITOR **DAVE CALHOUN**
LOOKS BACK OVER AN INDUSTRIOUS YEAR
OF HOMEGROWN INDIE FILMMAKING

ARE WE FIDDLING while Rome burns tonight? By the time you read this, we may know more about the future of public film funding in this country than we have at any point during the four months since the announcement of the abolition of the UK Film Council in July. But details or no details, one thing's for sure: there are storm clouds on the horizon for British independent film.

Since the announcement that the UK Film Council will close in 2012, reactions and counter-reactions have been widespread, some measured, some hysterical. Some commentators say a shake-up of how and why we spend public money on British film is an opportunity for change and improvement. Others argue that the government's promised ring-fencing of Lottery cash for film production avoids the question of what will happen to the numerous other activities supported by the UKFC, such as aid for distributors and support for education and training schemes. These are issues close to the hearts, minds and wallets of many in the room at this year's BIFAs.

The UK Film Council's production arm supported several of tonight's nominees: one out of five (*The King's Speech*) of those

contending for the Best Independent Film award; two out of five (Mike Leigh for *Another Year*, Tom Hooper for *The King's Speech*) of those up for Best Director; three out of five (Debs Gardner-Paterson for *Africa United*, Clio Barnard for *The Arbor*, Rowan Joffe for *Brighton Rock*) of those nominated for Best Debut Director; and two out of five (David Seidler for *The King's Speech*, William Ivory for *Made in Dagenham*) of the films vying for the Best Screenplay prize.

Luckily, though, the nominees also demonstrate that independent British film emerges from various quarters. We have intelligent broadcasters in the form of the BBC and Channel Four, who also backed several of the nominees tonight, and individual entrepreneurial and creative spirits such as those behind the likes of such low-budget, maverick works as *Monsters*, *Treacle Jr* and *In Our Name*. Public funding is only one of the many pieces in the complex jigsaw that makes up independent British film.

Thankfully, awards are about looking back, not forward, and if we briefly avert our gaze from what's ahead, there's no denying it's been a positive and industrious year for homegrown indie film. Many of our more established and globally known filmmakers – Mike Leigh, Ken Loach, Michael Winterbottom, Stephen Frears – have unleashed ►





Previous spread Made in Dagenham Above, clockwise from top left Monsters, The King's Speech, Africa United, Brighton Rock

new stories on the world in the past six months. Others – Tom Hooper, Peter Mullan, Nigel Cole – have returned to prove their earlier promise. While new names – Gareth Edwards, Clio Barnard, Rowan Joffe, Chris Morris – have made an immediate mark with their debut features as directors.

I'm not going to grab the nearest cliché and say it's been a vintage year. Frankly, I'd say it's been a good-to-average 12 months in terms of originality and quality in British independent film. But I find it hard to remember a more diverse set of BIFA nominations in terms of genres and filmmaking styles. Look across some of the nominees tonight and you see that boundaries are being blurred so that an exact definition of British cinema remains precisely as it should: impossible. The nominees include contemporary and historical tales; drama and sci-fi; original stories and literary adaptations; a rural comedy and an urban tragedy. Two films deal with the domestic fallout from Iraq. One is set in a fictional Mexico overrun with alien life forms. There's even a dance movie in 3D. Nobody could accuse British cinema of being stuck in one groove.

We should be encouraged by this variety. It's a great base for the future. A film such as *The Arbor* is impossible to categorise: it draws from the traditions of social realism and biopics but also utterly upends them, playing with both drama and documentary forms and nodding to both television and theatre too. A film such as *Exit Through the Gift Shop* is wonderfully playful and tricky. And more classical films such as *Another Year* from Mike Leigh and *Neds* from Peter Mullan, are inspiring not just because of their ideas and quality but because they put the spotlight on successful writer-directors who refuse to compromise an inch by budging from their unique, personal visions.

So, as an industry health check, this year's BIFA nominations are encouraging. Awards are about new films and talent, but at a time

when production is as tough as ever, we should also remember that a healthy independent film culture is not just about new films. It's also about everything going on around them. We're lucky, for example, that we have a thriving festival scene in the UK. The London Film Festival just celebrated another record year and a programme of unrivalled quality and character with national and international relevance; the Sheffield International Documentary Festival grows in reputation and stature each year; and the Edinburgh International Film Festival continues to be a hit with audiences in Scotland.

It can be frustrating when British film-goers are relatively unwilling to embrace more challenging film, especially work in a foreign language, but we should celebrate the hundreds of small film festivals and seasons that play in cinemas across the country all year and those film-goers who support them. Past work is coming to DVD and Blu-ray all the time; the internet is developing a new audience for film; and new film-related blogs and websites are popping up the whole time to complement more traditional media both on and offline. There are reasons to be cheerful.

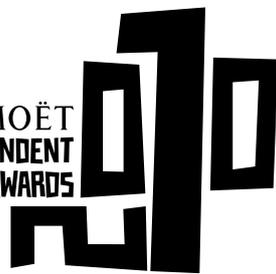
Let's look ahead again for a moment.

We can also take cheer from the fact that others of our leading filmmakers have films in the pipeline. Lynne Ramsay has shot *We Need to Talk About Kevin*, her first film since *Morvern Callar*. Andrea Arnold has shot *Wuthering Heights*. Paddy Considine has made the move to directing features with *Tyrannosaur*.

Pawel Pawlikowski has a new film in the can and both Steve McQueen and Terence Davies are about to get behind the camera again. Perhaps we'll see some, or even all, of these names back here at the BIFAs in 2011 when, no doubt, we'll have new problems to overcome and new successes to celebrate. Until then – wrap up warm, stay positive and be imaginative.★

'Public funding is only one of the many pieces in the complex jigsaw that makes up independent British film'

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BIG + FUNNY



JAMES MOTTRAM DISCOVERS HOW SOME
OF OUR COMEDIC STARS OF THE SMALL SCREEN
ARE FINDING THEIR FEET AT THE CINEMA
– AND IT'S ABOUT BLOODY TIME

A FUNNY THING happened on the way to last year's BIFAs. British comedians finally proved themselves capable of delivering on the big screen. The culprit? The wonderful *In the Loop*, a feature-length take on the BBC's scabrous political satire *The Thick of It*. And who could argue with the cinematic debut for foul-mouthed spin-doctor Malcolm Tucker snagging a BIFA for Best Screenplay (for Jesse Armstrong, Tony Roche and director Armando Iannucci)?

While nominations then followed in the same category at the BAFTAs and the Oscars, it marked a triumphant moment for British comedy – and British independent film. In America, such a transition is nothing new – with legendary television show *Saturday Night Live* frequently feeding a conveyor belt of comics into Hollywood. But while Dan Aykroyd, Chevy Chase and John Belushi all went from SNL into film in the late 1970s, what was our equivalent? Daft spin-off 'sitcom films' like 1977's *Are You Being Served: The Movie* – what critic Matthew Coniam calls 'the bastard children of British film'.

The 1980s fared little better. Remember Cannon & Ball's Will Hay remake *The Boys in Blue*? No, neither do I. Or take Mel Smith. After failing to make his television double-act with Griff Rhys Jones work in cinemas, when they wrote and starred in 1984's *Morons From Outer Space*, he subsequently found much greater success directing comedy films with others in them – notably *The Tall Guy* and *Bean*, both starring Rowan Atkinson. And it's this desire for creative control that has led our current crop of comedians to greater cinematic success. That and the realisation that often – though not always – they need to reinvent themselves and their work for the cinema. ▶







Previous spread Four Lions **Above, clockwise from top left** Submarine, In the Loop, Four Lions, Cemetery Junction

A swift glance at this year's BIFA shortlist proves that *In the Loop* was no one-off. Iannucci's former collaborator on BBC news satire *The Day Today*, Chris Morris leads the way, his debut film *Four Lions* claiming five nominations, including a second Best Screenplay nod for Armstrong, alongside his cohorts Sam Bain (Armstrong's writing partner on flat-share sitcom *Peep Show*) and Morris. Unlike *In the Loop*, which extended the formula of *The Thick of It* to feature-length proportions, Morris and co took a different approach with this near-the-knuckle lampooning of a Muslim group of suicide bombers.

Of course, Morris is no stranger to flirting with taboo subjects, given the outrage his Channel 4 show *Brass Eye* caused, in particular its 'paedophilia' episode, getting the likes of Phil Collins to embrace the fictitious anti-paedophilia charity 'Nonce Sense'. Yet as tempting as it must have been for Morris to deliver a *Brass Eye* episode on the War on Terror, *Four Lions* took an alternative path. Not unlike Monty Python's *Life of Brian* and their medieval outing *Quest for the Holy Grail*, which eschewed regurgitating old characters from the BBC shows, you won't find Morris' *Brass Eye* reporter Ted Maul on show here.

Rather, Morris harks back to an earlier tradition in British comedy – in particular drawing from Ealing caper film *The Ladykillers*, in its depiction of just how hapless suicide bombers can be. As obvious as it sounds, Morris set out to make a work for the cinema, not television. As he put it, 'It wouldn't be like a sitcom, a kind of dwelling with some people who are trapped in an existential fault.' There's a plot, with characters you're willing to invest in who find themselves on a journey that reaches an emotional conclusion. Sounds simple, but so often in the past British comedy films have failed to deliver on this fundamental point.

'While Dan Aykroyd, Chevy Chase and John Belushi all went from SNL into film in the late 1970s, what was our equivalent? Daft spin-off sitcom films like 1977's *Are You Being Served: The Movie*'

A further glance at the nominees sees Tom Hughes up for Most Promising Newcomer for *Cemetery Junction*. Written and directed by Ricky Gervais and Stephen Merchant, co-creators of *The Office* and *Extras*, curiously it brings us back to 1970s Britain for a story about three lads growing up in suburbia – but as Gervais noted, he had no intention of echoing the 'sitcom films' of the time. 'We glorified it like America glorified America. Like *Saturday Night Fever* glorified working in a paint shop and dancing at the weekends. We purposely went, "We're going to find some cool Brits that are like James Dean and John Travolta. We're going to do *Rebel Without a Cause* mixed with *Saturday Night* and *Sunday Morning*."

If *Cemetery Junction* and *Four Lions* are united in their cinematic ambitions, they're not alone. Coming to a cinema near you in 2011 is Richard Ayoade's

Submarine. Best known for his appearances in *The Mighty Boosh* and as the über-geek Moss in *The IT Crowd*, Ayoade's film – adapted from Joe Dunthorne's novel – is a delightful coming-of-age story about a cerebral teenager who tries to patch up his parents' marriage. Since its successful debut in Toronto, the film's been chalked alongside Wes Anderson's *Rushmore* and Noah Baumbach's *The Squid and the Whale* – lofty comparisons it more than stands up to.

Delivered with panache and gusto, *Submarine* is a whole new breed of British comedy film with its references to *The Graduate* and the work of the French New Wave. Yet like the BIFA nominees this year, what is most heartening is that *Submarine* – for all its references to cinema – has retained its British eccentricities rather than simply trying to ape Hollywood. While there are mooted big screen outings for E4 sixth-form sitcom *The Inbetweeners* and Steve Coogan's chat-show legend Alan Partridge, one can only hope their creators take note. After all, comedy films are a serious business. ★



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BIFA AND GLOBAL COOL JOIN FORCES TO HARNESS THE POWER OF THE SCREEN TO PROMOTE GREENER LIVING

THIS YEAR THE British Independent Film Awards is delighted to announce a partnership with green lifestyle charity Global Cool. Over the coming year we will be working together to develop an initiative that will deliver essential advice and information to filmmakers on how they can harness the powerful influence of their films to inspire their audience to take positive steps towards a greener lifestyle.

In 2009, the UK Film Council reported that UK cinema attendance had reached a 7-year high, with 173.5 million box office admissions. We want to leverage the potential of that reach and empower filmmakers with the knowledge and insight that can make a real difference in helping to create a more environmentally friendly society.

This doesn't mean developing films that specifically focus on the climate and sustainability agenda, but a more subtle approach that introduces green behaviours seamlessly within the narrative of the picture; for example by showing people riding bikes or simply recycling at relevant points within the film. Reference points such as these help to normalise pro-environmental behaviour in a non-preachy way, making the action more socially acceptable to the viewing public.

US television shows such as *10 Things I Hate About You* and *Desperate Housewives* are great examples of this type of approach. With the women of *Wisteria Lane* regularly using shopping bags that carry the recycling logo, and the lead character in *10 Things*, Kat Stratford, running her car on vegetable oil. We are keen to see

how we can translate this approach to the UK film industry, to create a positive environmental impact that has the potential to go above and beyond solely reducing the carbon footprint of the production itself. Not that this isn't important, of course, but imagine the positive effects of influencing the millions of people that pass through the UK box office every year towards greener living. The potential to lower the 75 per cent of emissions that individuals can influence through their everyday activity is massive.

Jointly, Global Cool and BIFA want to furnish film-makers with the necessary tools and insight to make these highly impactful decisions, and through the power of the screen, showcase the simple actions that individuals can take to live a greener lifestyle.

Global Cool has been pioneering innovative climate change campaigning since its launch in 2007. Its mission is to create aspirational and desirable green lifestyle options, which inspire the public to think differently about low-carbon living. To achieve this, Global Cool works with the entertainment, fashion and media industries, as well as a host of screen and music talent, to show people how to live a greener life without compromising the things they enjoy most.

Look out for our activity over the coming year and if you are interested in being a part of this, please do get in touch. Together we can make a difference. ★

For more information please visit www.globalcool.org

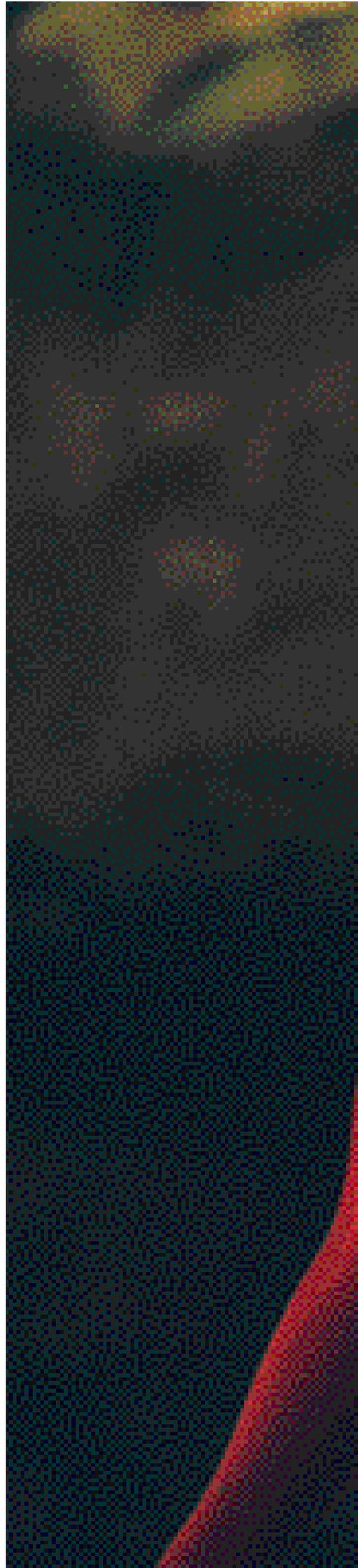
COVER STAR



JULIA THUM TALKS TO HAIR AND MAKE-UP ARTIST JACQUELINE FOWLER ABOUT 15 YEARS OF WORKING IN INDEPENDENT FILM

JACQUELINE FOWLER HAS worked on more BIFA-nominated films than any other hair and make-up artist in the industry with credits such as *The Descent*, *Hallam Foe*, *Sex & Drugs & Rock & Roll* and *Hunger* to her name. During her 15 years in the business, Jacqueline has seen a lot of changes and so she is used to constantly updating and adapting her techniques and materials to keep up. 'I certainly never get bored!' she tells us. 'I used to love the beautiful, grainy finish we got shooting on 16, and the forgiveness and mystery of sepia and black and white. Nowadays everything needs to be crystal clear and every detail shows up. It's an impatient world, and the new ways of shooting are without doubt faster and more convenient, but they make what we do in hair and make-up far more of a challenge.'

For Jacqueline, the script is her bible, and gives her the image very early on in the process. 'Then I create the character in my head,' she says. 'It can be hard to make it a reality, particularly with the demands of HD and frequently minimal budgets. A lot of make-up artists pull back on creativity and let a dream image give way to practicality, but I tend not to, I just want to get the art level out there.' ►







Previous spread The Descent **Above, clockwise from top left** Hunger, Sex & Drugs & Rock & Roll, Hallam Foe, The Descent

Jacqueline is helped in her quest to meet the challenges of high definition and low budgets by MAC, a company to which she is indebted in many ways. 'MAC is a wonderful range and I am so grateful to them,' she tells us. 'Make-up is very expensive – if you go into a shop with £1,000 to spend, believe you me, the bag you come out with will be pretty small. And some of the films I work on have really limited budgets for my stuff, so a brand like MAC can make all the difference. If we're shooting in HD all of the pigments, powders and products have to be changed and we need to renew all our kit from scratch around the stock

'The new ways of shooting are without doubt faster and more convenient, but they make what we do in hair and make-up far more of a challenge'

being used to shoot. This can be really expensive, and MAC have just been great.' She adds, 'And, the quality of their make-up is superb. It actually does what it says on the tin; it gives good coverage, is hard-wearing and is brilliant on male and female skins. It really is a lovely brand to have in the kit.'

Jacqueline feels sympathy for the actors with the new high-tech, unforgiving formats. 'Every vein, every hair, every spot – you'll see it all in HD,' she says. 'I certainly wouldn't want to be in their shoes.' For her, the bond with the actors is very important and she tries to pick her make-up artists to suit the actors cast. 'A lot of people have Clint Eastwood syndrome and they always use the same team. I like to shake things up and use different people. That way we all stretch ourselves and there is more potential for creative output.'

Jacqueline is obviously inspired by and respects the work of other hair and make-up artists, and her conversation is littered with references to the brilliance and hard work of her peers. 'I watch a lot of films,' she tells us, 'and I really appreciate good make-up. I often have to see films twice, once because I can't get beyond

my fascination with the hair and make-up, and once to actually enjoy the film!'

With 15 years' experience under her belt, we asked what Jacqueline would say to somebody who was considering joining the business. 'It's a lifestyle and needs total commitment. A great industry for

anybody who enjoys good fun and lots and lots of hard work. A strong and magical career.'

We couldn't have put it better ourselves.

The MAC Artist Relations Department actively liaises with the industry and provides ongoing support to make-up artists such as Jacqueline, working in British film. MAC is a proud sponsor of BIFA for the fifth year. ★

For more information about MAC visit www.maccosmetics.co.uk and for further information about artist relations, please contact Christina Aristodemou (caristodemou@mac-cosmetics.co.uk), Jo Scicluna (jscicluna@mac-cosmetics.co.uk) or Frances Rickard (frickard@mac-cosmetics.co.uk)

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