

ORANGE BRITISH ACADEMY FILM AWARDS IN 2011



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Orange
BRITISH ACADEMY
FILM AWARDS

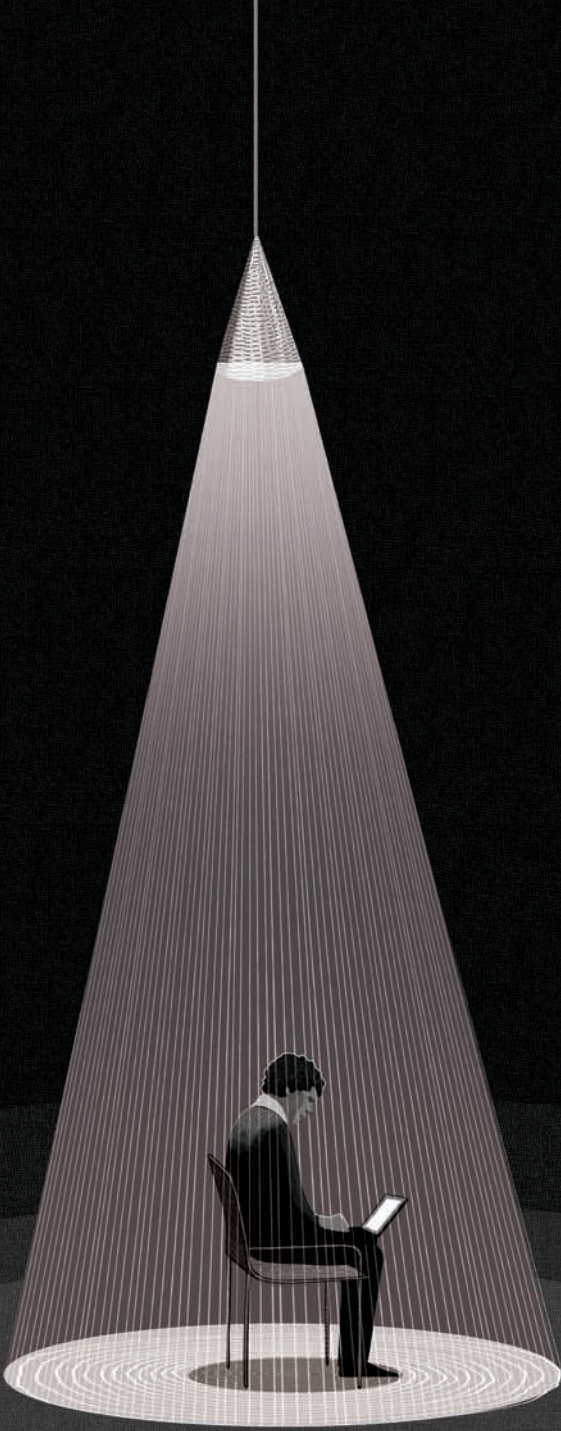


orange

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Julia Roberts

Smoky eyes. Hypnotic volume.

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Lancôme, N°1 in luxury mascaras*.

Discover the **depth of intense new shades** inspired by black pearls. In **four hypnotic harmonies** for a new smoky eye look.

HYPNÔSE
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INTERACTIVE

.....
Get up-to-the-minute Film Awards
content online, including red carpet
and backstage interviews, by
scanning the Magic Square below
with your smartphone.

.....
You may need to download a
QR code reader to your
phone; we recommend i-nigma.



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A thrilling example of how video game culture
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A moving insight into a monarch's struggle
to overcome a debilitating handicap.
Words by Quentin Falk
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that deals in themes as old as time.
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The Academy's Film Awards are an invaluable benchmark of excellence in film today. The Awards highlight, reward and celebrate that excellence. Every nominated film and individual offers inspiration to aspiring filmmakers. The wealth of British talent behind so many of the films nominated for Awards tonight reflects the continuing achievements of our own industry; it is so encouraging to see how British work continues to inspire others, both at home and abroad.

There are two Awards tonight that are in the gift of the Academy: the Fellowship and the Award for Outstanding British Contribution to Cinema. The recipients of these two Awards are exceptional. I am delighted that the Fellowship – the very highest honour the Academy bestows – is awarded to Sir Christopher Lee, whose career spans eight decades and whose immense body of work has enthralled many generations of audiences. His contribution to film is indisputable. The Harry Potter films have made an outstanding contribution to cinema and have grasped the imaginations of film-goers around the world. As we await the final instalment, this is the perfect time to celebrate and recognise all that they have achieved.

It has been a wonderful year for the Academy, growing in profile and reach not only through its Awards but also through the hundreds of events that it has hosted in the United Kingdom and the United States of America.

I offer my heartfelt congratulations and thanks to all the nominees, and I wish you a very enjoyable evening.

HRH PRINCE WILLIAM OF WALES
President of the Academy

WELCOME

—BAFTA Chairman's Message

Tonight's nominated films perfectly illustrate why we are drawn to the power and technique of storytelling, and why cinemagoers around the world continue to seek the thrill of the big screen experience. They have dazzled us with their ambition, moved us with their intimacy, challenged us with their drama and entertained us with their banter.

In addition to the films we are celebrating tonight, we're also honouring the outstanding British contribution to cinema made by the *Harry Potter* film series over the past ten years. We've watched young acting talent hold their own alongside an ensemble of respected veterans whilst behind the scenes, hundreds of technicians have honed their craft to help produce a box office smash that's captivated cinemagoers of all ages around the globe.

We also honour the magnificent Sir Christopher Lee who becomes an Academy Fellow tonight, joining the likes of Lord Olivier, Steven Spielberg and Dame Maggie Smith. An actor of genuine screen presence, Lee's willingness to embrace a range of genres across nearly 200 films has earned him cult icon status with film fans and due reverence among the industry. You will all have your favourites: mine is *The Wicker Man*.



Photo: Kim Wiksson

May I offer my heartfelt thanks to our title sponsor Orange, whose unwavering support over the last 14 years has helped this event grow into one of the most important dates in the global film calendar. The response to this year's Orange Wednesdays Rising Star Award has been phenomenal, with film lovers seizing the opportunity to have a voice at this event.

Tonight's event would not be possible without a fantastic group of people who work tirelessly with commitment and passion to make tonight such a special occasion, in particular Deputy Chairman David Parfitt, the BAFTA Film Committee led by Finola Dwyer and her deputy Nik Powell, Moya Maxwell and all the staff at the Royal Opera House, Jonathan Ross for hosting this evening, Katherine Allen and all at Whizz Kid Entertainment for producing tonight's programme and of course the BBC for their continuing support. My thanks also go to Kate Lee, and all the team at Freud Communications and of course all the BAFTA staff led by Amanda Berry and Kevin Price and particularly Clare Brown, Deena Wallace and the Awards team. My heartfelt thanks to them and to all our Awards partners for their ongoing support.

BAFTA is a charity and we rely on generous donations from corporate partners, trusts, foundations and individuals. Everything we raise is spent on fulfilling our charitable aims through a year-round programme of public events and initiatives in the UK and US, through which we hope to inspire the next generation of film, television and video games creatives. Go to bafta.org for more information on what we do and how you can support us.

Sincere congratulations to all the nominees here tonight whose work represents the finest filmmaking of the past year.

I wish you all a wonderful evening.

TIM CORRIE
Chairman of the Academy

And the award for best day of the week goes to...

Over 25 million friends have enjoyed a free trip to the cinema thanks to Orange Wednesdays.



Orange proudly supports
the British Academy Film Awards (and Wednesdays)

orange™

WELCOME

—Sponsor's Message

It gives us great pride to partner with BAFTA for a 14th year and we are thrilled to present the Orange British Academy Film Awards as the focal point to the Orange film calendar. The Film Awards remain the most respected and credible film event in the UK and recognise the very best of international cinematic talent. BAFTA gives us the opportunity to celebrate a year of excellent performances – on both sides of the camera – which have left us captivated by shared moments of emotion, enjoyment and excitement.

We believe film is better shared, and Orange Wednesdays continues to ensure our customers can enjoy film together by offering them 2 for 1 cinema tickets every Wednesday. That's why this year we have engaged Orange Wednesdays customers and brought them closer to the Film Awards by changing the Orange Rising Star Award, the only award voted for by the public, which has helped launch the careers of talented actors from James McAvoy in 2006 to Kristen Stewart in 2010, to the Orange Wednesdays Rising Star Award. The newly titled Award gave Orange Wednesdays customers the opportunity to pick the nominees through the Orange Wednesdays Film Club on Facebook before voting was opened to the public, who are voting for a winner. Orange Wednesdays customers have also been able to win tickets to the Awards this evening, and attend exclusive previews and screenings of BAFTA associated films.



We must give special thanks to this year's Orange Wednesdays Rising Star Award jury for their time, knowledge and commitment in selecting the longlist of eight rising stars: Finola Dwyer (Jury Chair), Lucy Bevan, Robbie Collin, Ben Drew, Tom Ford, Charles Gant, Jamie Graham, Larushka Ivan-Zadeh, Geoff Lloyd, Hannah Marriott, Natascha McElhone, Mike Newell, Peter Sarsgaard, Laura Symons, and of course not forgetting the Orange Wednesdays customers for choosing our shortlist of five nominees and the public for casting their final votes.

Outside of the cinema we are continually providing access to film through technological developments. Our services include a continually improved film site on orange.co.uk and on mobile, and our newly launched Orange Wednesdays app gives Orange customers easy access to our 2 for 1 cinema tickets and in-depth guides to film anytime, anywhere.

As the most vibrant and glamorous of partnerships, the Orange British Academy Film Awards provides support and recognition to the British film industry. We hope that through a shared passion for film we will bring people together and continue to applaud new talent and broaden accessibility.

Have a wonderful evening.

TOM ALEXANDER
CEO, Orange

MOMENTUM PICTURES THANKS THE BRITISH ACADEMY
OF FILM AND TELEVISION ARTS AND PROUDLY
CONGRATULATES OUR NOMINEES

THE KING'S
SPEECH

THE
FIGHTER

the GIRL with the
DRAGON
TATTOO

another
year

ORANGE WEDNESDAYS RISING STAR AWARD
GEMMA ARTERTON



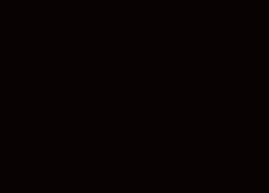
momentum
PICTURES ALLIANCE

An Alliance Films Company

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NOMINATIONS

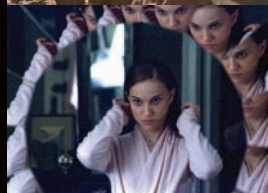
Adapted Screenplay



Best Film



Cinematography



NOMINATIONS

ADAPTED SCREENPLAY

- 127 HOURS—*Danny Boyle, Simon Beaufoy*
 THE GIRL WITH THE DRAGON TATTOO—*Rasmus Heisterberg, Nikolaj Arcel*
 THE SOCIAL NETWORK—*Aaron Sorkin*
 TOY STORY 3—*Michael Arndt*
 TRUE GRIT—*Joel Coen, Ethan Coen*

ANIMATED FILM

- DESPICABLE ME—*Chris Renaud, Pierre Coffin*
 HOW TO TRAIN YOUR DRAGON—*Chris Sanders, Dean DeBlois*
 TOY STORY 3—*Lee Unkrich*

BEST FILM

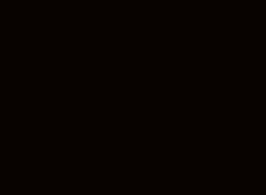
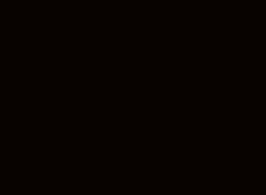
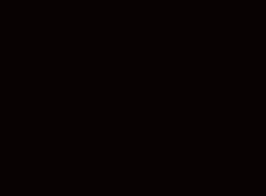
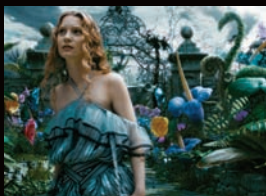
- BLACK SWAN—*Mike Medavoy, Brian Oliver, Scott Franklin*
 INCEPTION—*Emma Thomas, Christopher Nolan*
 THE KING'S SPEECH—*Iain Canning, Emile Sherman, Gareth Unwin*
 THE SOCIAL NETWORK—*Scott Rudin, Dana Brunetti, Michael De Luca, Cean Chaffin*
 TRUE GRIT—*Scott Rudin, Ethan Coen, Joel Coen*

CINEMATOGRAPHY

- 127 HOURS—*Anthony Dod Mantle, Enrique Chediak*
 BLACK SWAN—*Matthew Libatique*
 INCEPTION—*Wally Pfister*
 THE KING'S SPEECH—*Danny Cohen*
 TRUE GRIT—*Roger Deakins*

NOMINATIONS

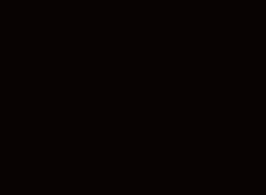
Costume Design



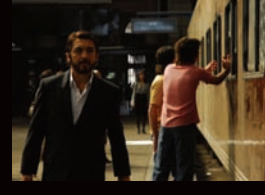
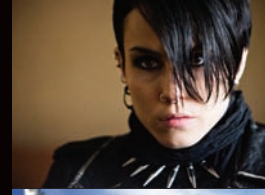
Director



Editing



Film Not In The English Language



NOMINATIONS

COSTUME DESIGN

- ALICE IN WONDERLAND—*Colleen Atwood*
- BLACK SWAN—*Amy Westcott*
- THE KING'S SPEECH—*Jenny Beavan*
- MADE IN DAGENHAM—*Louise Stjernsward*
- TRUE GRIT—*Mary Zophres*

DIRECTOR

- 127 HOURS—*Danny Boyle*
- BLACK SWAN—*Darren Aronofsky*
- INCEPTION—*Christopher Nolan*
- THE KING'S SPEECH—*Tom Hooper*
- THE SOCIAL NETWORK—*David Fincher*

EDITING

- 127 HOURS—*Jon Harris*
- BLACK SWAN—*Andrew Weisblum*
- INCEPTION—*Lee Smith*
- THE KING'S SPEECH—*Tariq Anwar*
- THE SOCIAL NETWORK—*Angus Wall, Kirk Baxter*

FILM NOT IN THE ENGLISH LANGUAGE

- BIUTIFUL—*Alejandro González Iñárritu, Jon Kilik, Fernando Boeira*
- THE GIRL WITH THE DRAGON TATTOO—*Søren Steermose, Niels Arden Oplev*
- I AM LOVE—*Luca Guadagnino, Francesco Melzi D'Eril, Marco Morabito, Massimiliano Violante*
- OF GODS AND MEN—*Xavier Beauvois, Pascal Caucheteux, Etienne Comar*
- THE SECRET IN THEIR EYES—*Mariela Besuievsky, Juan José Campanella*



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UK & IRELAND

THANKS THE
BRITISH ACADEMY OF FILM AND TELEVISION ARTS
AND PROUDLY CONGRATULATES THE
ORANGE BRITISH ACADEMY FILM AWARDS NOMINEES

Disney · PIXAR

**TOY
STORY
3**

LEE UNKRICH
ANIMATED FILM

MICHAEL ARNDT
ADAPTED SCREENPLAY

GUIDO QUARONI, MICHAEL FONG
AND DAVID RYU
SPECIAL VISUAL EFFECTS

**ALICE
IN
WONDERLAND**

DANNY ELFMAN
ORIGINAL MUSIC

ROBERT STROMBERG,
KAREN O'HARA
PRODUCTION DESIGN

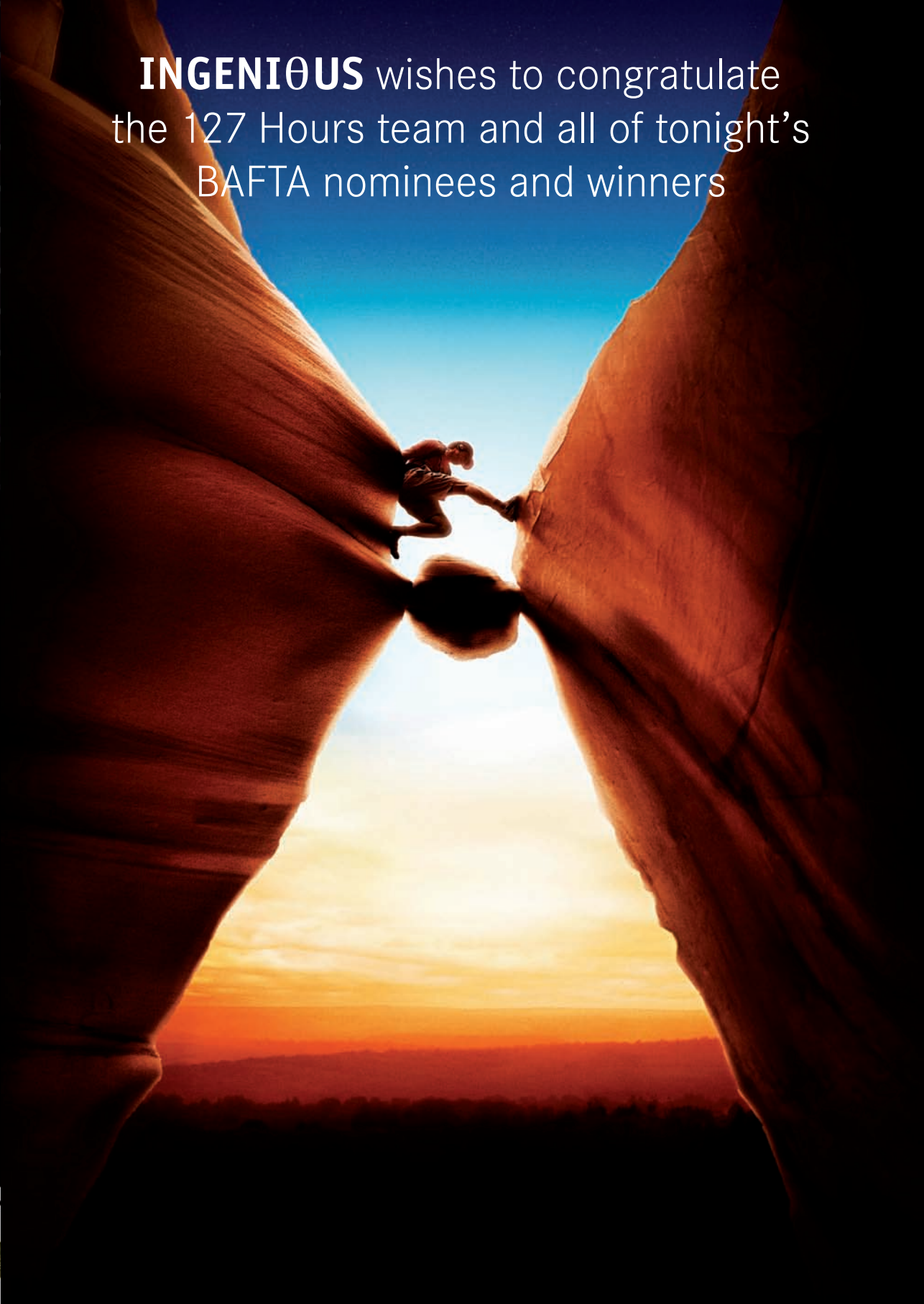
COLLEEN ATWOOD
COSTUME DESIGN

KEN RALSTON, DAVID SCHAUB,
SEAN PHILLIPS, CAREY VILLEGAS
SPECIAL VISUAL EFFECTS

VALLI O'REILLY, PAUL GOOCH
MAKE UP AND HAIR

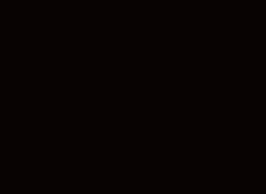
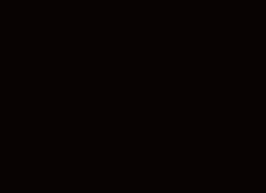
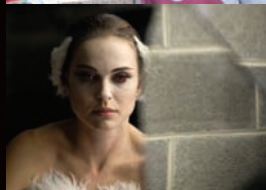


INGENIØUS wishes to congratulate
the 127 Hours team and all of tonight's
BAFTA nominees and winners

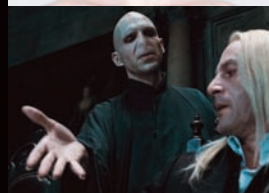
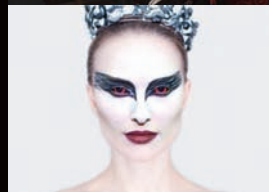


NOMINATIONS

Leading Actress



Make Up & Hair



Original Music



Leading Actor



NOMINATIONS

LEADING ACTOR

- JAVIER BARDEM—*Biutiful*
- JEFF BRIDGES—*True Grit*
- JESSE EISENBERG—*The Social Network*
- COLIN FIRTH—*The King's Speech*
- JAMES FRANCO—*127 Hours*

LEADING ACTRESS

- ANNETTE BENING—*The Kids Are All Right*
- JULIANNE MOORE—*The Kids Are All Right*
- NATALIE PORTMAN—*Black Swan*
- NOOMI RAPACE—*The Girl With The Dragon Tattoo*
- HAILEE STEINFELD—*True Grit*

MAKE UP & HAIR

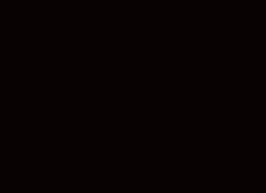
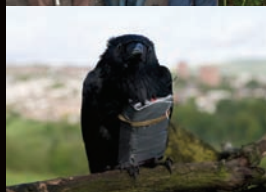
- ALICE IN WONDERLAND—*Valli O'Reilly, Paul Gooch*
- BLACK SWAN—*Judy Chin, Geordie Sheffer*
- HARRY POTTER AND THE DEATHLY HALLOWS PART 1—*Amanda Knight, Lisa Tomblin, Nick Dudman*
- THE KING'S SPEECH—*Frances Hannon*
- MADE IN DAGENHAM—*Lizzie Yianni Georgiou*

ORIGINAL MUSIC

- 127 HOURS—*AR Rahman*
- ALICE IN WONDERLAND—*Danny Elfman*
- HOW TO TRAIN YOUR DRAGON—*John Powell*
- INCEPTION—*Hans Zimmer*
- THE KING'S SPEECH—*Alexandre Desplat*

NOMINATIONS

Outstanding British Film



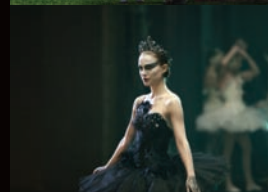
Original Screenplay



Outstanding Debut
By A British Writer, Director
Or Producer



Production Design



NOMINATIONS

ORIGINAL SCREENPLAY

- BLACK SWAN—Mark Heyman, Andrés Heinz, John McLaughlin
- THE FIGHTER—Scott Silver, Paul Tamasy, Eric Johnson
- INCEPTION—Christopher Nolan
- THE KIDS ARE ALL RIGHT—Lisa Cholodenko, Stuart Blumberg
- THE KING'S SPEECH—David Seidler

OUTSTANDING BRITISH FILM

- 127 HOURS—Danny Boyle, Simon Beaufoy, Christian Colson, John Smithson
- ANOTHER YEAR—Mike Leigh, Georgina Lowe
- FOUR LIONS—Chris Morris, Jesse Armstrong, Sam Bain, Mark Herbert, Derrin Schlesinger
- THE KING'S SPEECH—Tom Hooper, David Seidler, Iain Canning, Emile Sherman, Gareth Unwin
- MADE IN DAGENHAM—Nigel Cole, William Ivory, Elizabeth Karlsen, Stephen Woolley

OUTSTANDING DEBUT BY A BRITISH WRITER,
DIRECTOR OR PRODUCER

- THE ARBOR—Clio Barnard (Director), Tracy O'Riordan (Producer)
- EXIT THROUGH THE GIFT SHOP—Banksy (Director), Jaimie D'Cruz (Producer)
- FOUR LIONS—Chris Morris (Director/Writer)
- MONSTERS—Gareth Edwards (Director/Writer)
- SKELETONS—Nick Whitfield (Director/Writer)

PRODUCTION DESIGN

- ALICE IN WONDERLAND—Robert Stromberg, Karen O'Hara
- BLACK SWAN—Thérèse DePrez, Tora Peterson
- INCEPTION—Guy Hendrix Dyas, Larry Dias, Doug Mowat
- THE KING'S SPEECH—Eve Stewart, Judy Farr
- TRUE GRIT—Jess Gonchor, Nancy Haigh

Universal Pictures

would like to thank the
British Academy of Film and Television Arts
and proudly congratulate our nominees.

THE KIDS ARE ALL RIGHT

ORIGINAL SCREENPLAY

Lisa Cholodenko
Stuart Blumberg

LEADING ACTRESS

Annette Bening
Julianne Moore

SUPPORTING ACTOR

Mark Ruffalo

DESPICABLE ME

ANIMATED FILM

Chris Renaud and Pierre Coffin



FOCUS
FEATURES



ILLUMINATION
ENTERTAINMENT



GOOD LUCK TO ALL OUR NOMINEES TONIGHT

127 HOURS - Danny Boyle, Simon Beaufoy, Christian Colson, John Smithson, James Franco, A R Rahman, Anthony Dod Mantle, Enrique Chediak, Jan Harris, Glenn Freemantle, Ian Tapp, Richard Pryke, Steven C Laneri, Douglas Cameron. **ANOTHER YEAR** - Mike Leigh, Georgina Lowe, Lesley Manville. **FOUR LIONS** - Chris Morris, Jesse Armstrong, Sam Bain, Mark Herbert, Derrin Schlesinger. **ORANGE WEDNESDAYS RISING STAR AWARD** - Andrew Garfield, Aaron Johnson.

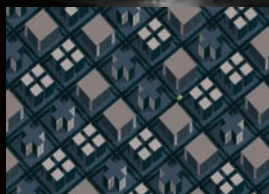


NOMINATIONS

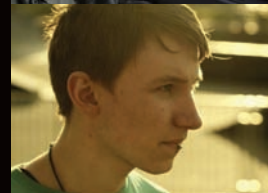
Short Animation



Short Film



Sound



Special Visual Effects



NOMINATIONS

SHORT ANIMATION

THE EAGLEMAN STAG—*Michael Please*

MATTER FISHER—*David Prosser*

THURSDAY—*Matthias Hoegg*

SHORT FILM

CONNECT—*Samuel Abrahams, Beau Gordon*

LIN—*Piers Thompson, Simon Hessel*

RITE—*Michael Pearce, Ross McKenzie, Paul Welsh*

TURNING—*Karni Arieli, Saul Freed, Alison Sterling, Kat Armour-Brown*

UNTIL THE RIVER RUNS RED—*Paul Wright, Posa Kondeatis*

SOUND

127 HOURS—*Glenn Freemantle, Ian Tapp, Richard Pryke, Steven C Laneri, Douglas Cameron*

BLACK SWAN—*Ken Ishii, Craig Henighan, Dominick Tavella*

INCEPTION—*Richard King, Lora Hirschberg, Gary A Rizzo, Ed Novick*

THE KING'S SPEECH—*John Midgley, Lee Walpole, Paul Hamblin, Martin Jensen*

TRUE GRIT—*Skip Lievsay, Craig Berkey, Greg Orloff, Peter F Kurland, Douglas Axtell*

SPECIAL VISUAL EFFECTS

ALICE IN WONDERLAND—*Ken Ralston, David Schaub, Sean Phillips, Carey Villegas*

BLACK SWAN—*Dan Schrecker*

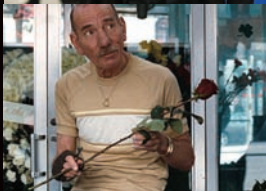
HARRY POTTER AND THE DEATHLY HALLOWS PART 1—*Tim Burke, John Richardson, Nicolas Aithadi, Christian Manz*

INCEPTION—*Chris Corbould, Paul Franklin, Andrew Lockley, Peter Bebb*

TOY STORY 3—*Guido Quaroni, Michael Fong, David Ryu*

NOMINATIONS

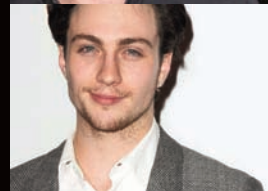
Supporting Actor



Supporting Actress



The Orange Wednesdays
Rising Star Award



NOMINATIONS

SUPPORTING ACTOR

- CHRISTIAN BALE—*The Fighter*
- ANDREW GARFIELD—*The Social Network*
- PETE POSTLETHWAITE—*The Town*
- MARK RUFFALO—*The Kids Are All Right*
- GEOFFREY RUSH—*The King's Speech*

SUPPORTING ACTRESS

- AMY ADAMS—*The Fighter*
- HELENA BONHAM CARTER—*The King's Speech*
- BARBARA HERSHEY—*Black Swan*
- LESLEY MANVILLE—*Another Year*
- MIRANDA RICHARDSON—*Made In Dagenham*

THE ORANGE WEDNESDAYS
RISING STAR AWARD

(voted for by the public)

- GEMMA ARTERTON
- ANDREW GARFIELD
- TOM HARDY
- AARON JOHNSON
- EMMA STONE

Nominations are correct at the time of going to print

Congratulations to all
UK Film Council
 supported films and
 talent nominated for the
**Orange British Academy
 Film Awards 2011**

The King's Speech

- Best Film (Iain Canning, Emile Sherman, Gareth Unwin)
- Outstanding British Film (Tom Hooper, David Seidler, Iain Canning, Emile Sherman, Gareth Unwin)
- Director (Tom Hooper)
- Original Screenplay (David Seidler)
- Leading Actor (Colin Firth)
- Supporting Actor (Geoffrey Rush)
- Supporting Actress (Helena Bonham Carter)
- Original Music (Alexandre Desplat)
- Cinematography (Danny Cohen)
- Editing (Tariq Anwar)
- Production Design (Eve Stewart, Judy Farr)
- Costume Design (Jenny Beavan)
- Sound (John Midgley, Lee Walpole, Paul Hamblin, Martin Jenson)
- Make-up and Hair (Frances Hannon)

Made in Dagenham

- Outstanding British Film (Nigel Cole, William Ivory, Elizabeth Karlsen, Stephen Woolley)
- Supporting Actress (Miranda Richardson)
- Costume Design (Louise Stjernsward)
- Make up and Hair (Lizzie Yianni Georgiou)

Another Year

- Outstanding British Film (Mike Leigh, Georgina Lowe)
- Supporting Actress (Lesley Manville)

The Arbor

- Outstanding Debut by a British Writer, Director or Producer (Clio Barnard, Tracy O'Riordan)

Rite

- Short Film (Michael Pearce, Ross McKenzie, Paul Welsh)



Gemma Arterton and **Aaron Johnson**, the stars of *Tamara Drewe* and *Nowhere Boy*, are nominated for the Orange Wednesdays Rising Star award.

Congratulations to the films that have received UK Film Council Prints and Advertising, and Digital Innovation funding

Another Year

(Outstanding British Film, Supporting Actress)

Monsters

(Outstanding Debut by a British Writer, Director or Producer)

The Girl with the Dragon Tattoo

(Adapted Screenplay, Film not in the English Language, Leading Actress)

Biutiful

(Film not in the English Language)

I Am Love

(Film not in the English Language)



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 Orange British Academy Film Awards nominations in 2011

Best Film
 BLACK SWAN
 SCOTT FRANKLIN
 BRIAN OLIVER
 INCEPTION
 CHRISTOPHER NOLAN
 EMMA THOMAS
 THE SOCIAL NETWORK
 DANA BRUNETTI
 MICHAEL DE LUCA

Outstanding British Film
 FOUR LIONS
 JESSE ARMSTRONG*
 SAM BAIN*

Director
 DARREN ARONOFSKY
 BLACK SWAN
 CHRISTOPHER NOLAN
 INCEPTION

Original Screenplay
 MARK HEYMAN
 BLACK SWAN
 SCOTT SILVER
 THE FIGHTER
 CHRISTOPHER NOLAN
 INCEPTION

Original Music
 A.R. RAHMAN
 127 HOURS

Film Not In The English Language
 BIUTIFUL
 ALEJANDRO GONZÁLEZ IÑÁRRITU
 THE SECRET IN THEIR EYES
 JUAN JOSÉ CAMPANELLA

Leading Actor
 JEFF BRIDGES
 TRUE GRIT
 COLIN FIRTH*
 THE KING'S SPEECH
 JAMES FRANCO
 127 HOURS

Leading Actress
 ANNETTE BENING
 THE KIDS ARE ALL RIGHT
 JULIANNE MOORE
 THE KIDS ARE ALL RIGHT
 NATALIE PORTMAN
 BLACK SWAN

Supporting Actor
 ANDREW GARFIELD**
 THE SOCIAL NETWORK
 GEOFFREY RUSH***
 THE KING'S SPEECH

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 ANDREW GARFIELD
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AND WINNERS

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JURIES

Outstanding British Film

Chair—Finola Dwyer
Angela Allen MBE
Jane Barclay
Rosa Bosch
Jeremy Brock
Lisa Bryer
John Crowley
Charles Gant
Dominique Green
Christopher Hampton
Pippa Harris
Justin Johnson
John Madden
David Morrissey
Barney Pilling
Nik Powell
Sir Sydney Samuelson

Jury members correct at time
of going to press.

Outstanding Debut by a British Writer, Director or Producer

Chair—Simon Relph
Jane Goldman
Sandra Hebron
Debra Hayward
Asif Kapadia
Ann Scott
Joe Utichi
Lesley Walker
Enda Walsh
Stephen Woolley
Joe Wright

Short Animation

Chair—Justin Johnson
Philip Bacon
Tony Collingwood
Andrew Daffy
Margot Grimwood
Emma Lazenby
Maria Manton
Sue Rowe
Jez Stewart

Short Film

Chair—Pippa Harris
Farah Abushwaha
Hugh Bonneville
Laurence Boyce
Simon Chinn
James Dean
Amelia Granger
Joanna Hogg
Julian Jarrold
John Mathieson
David Nicholls

Nominees for the Short Film
and Short Animation categories
are determined by the juries,
with the winners decided by the
film-voting membership.

All other nominees and
winners are determined by the
film-voting membership.

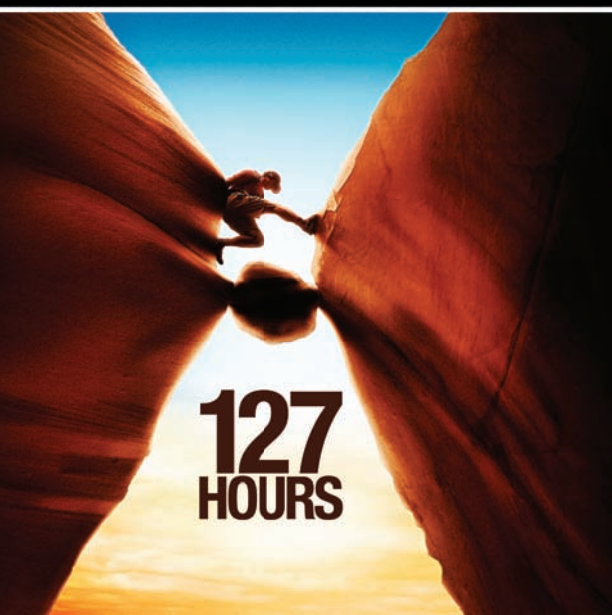
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Best Film Mike Medavoy, Brian Oliver, Scott Franklin
 Director Darren Aronofsky
 Original Screenplay Mark Heyman, Andrés Heinz,
John McLaughlin
 Leading Actress Natalie Portman
 Supporting Actress Barbara Hershey
 Cinematography Matthew Libatique ASC
 Editing Andrew Weisblum A.C.E.
 Production Design Thérèse DePrez, Tora Peterson
 Costume Design Amy Westcott
 Sound Ken Ishii, Craig Henighan, Dominick Tavella
 Special Visual Effects Dan Schrecker
 Make-up & Film Judy Chin, Geordie Sheffer

BLACK SWAN



127
HOURS

Outstanding British Film Danny Boyle, Simon Beaufoy,
Christian Colson, John Smithson
 Director Danny Boyle
 Adapted Screenplay Danny Boyle, Simon Beaufoy
 Leading Actor James Franco
 Original Music A.R. Rahman
 Cinematography Anthony Dod Mantle, B.S.C., D.F.F.,
Enrique Chediak
 Editing Jon Harris
 Sound Glenn Freemantle, Ian Tapp,
Richard Pryke, Steven C. Laneri,
Douglas Cameron

BEST FILM NOMINEE—BLACK SWAN WORDS—CRAIG BLOOMFIELD

Perfection and release, both psychological and emotional, go hand in hand in *Black Swan*, a gloriously heady hybrid of ballet drama and psychological horror.

“Perfection is not only about control – it’s also about letting go,” so Vincent Cassel’s salacious ballet instructor Thomas persuades Natalie Portman’s fragile Swan Queen-in-training, Nina Sayers, during rehearsals for his new take on *Swan Lake*. Nina’s White Swan is exquisite, we’re told, but if she is to play its forbidding flipside, the Black Swan, a dark liberation is required.

In this skin-prickling melodrama seeing is disbelieving: there are numerous sinister glitches flickering in the folds of *Black Swan*’s reality. Nina’s world is unstable yet intoxicating. We are elegantly ushered down some despairing corridors alongside Portman, as she searches for her evil avian id; the ominous tension ratcheted up with each desperate pirouette. The camera closely follows Nina’s every step, circling and scrutinising her countenance from every angle.

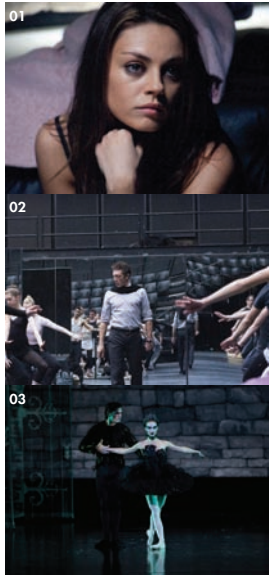
Aronofsky and Portman first discussed making *Black Swan* back in 2000, when it began as a script about actors and doubles called ‘The Understudy’. Over ten years – and through Aronofsky’s curiosity with the ballet world – it morphed into the uncommonly accomplished film that’s bewitched both critics and audiences and received BAFTA nominations in 12 categories.

The film delivers a certified star turn from Portman. Her Nina is the cinematic cygnet of a sisterhood of celluloid sufferers. She ups the performance trauma of Moira Shearer in *The Red Shoes* (1948) and Jessica Harper in *Suspiria* (1977) – channelling Catherine Deneuve in *Repulsion* (1965) along the way – to disturbing new heights, and drags her own grab bag of internalised demons onto the stage. With the perplexity of an anxious ingénue, Portman reconfigures those damaged demoiselles’ plights of fancy in a darker direction through her immersive performance.

Hemming Portman in on all sides are three raven-haired women: matriarch Barbara Hershey embellishes stage-mother suffocation with a gleeful streak; Winona Ryder, as usurped, fading star Beth, embraces unhinged oblivion; and Mila Kunis sears as the antagonistic ink spot blemishing Nina’s virtuous existence – and setting her free?

Black Swan is all-encompassing cinema. With bold, hysterical verve it wholly showcases each filmmaking component operating in glorious (dis)harmony with one another. Cinematographer Matthew Libatique lights onstage and off with equal lurid intensity, populating both with mysteriously fluttering shadows; long-time Aronofsky collaborator Clint Mansell’s score jackknives Tchaikovsky with corrosive bursts of discordant instrumentation; and Andrew Weisblum’s nimble editing fractures our already fluctuating perspective with abrupt, jarring jump-cuts that hinder any escape from the claustrophobic confines of Nina’s slowly eroding mind.

Black Swan inspires endless fascination. It’s an intimate, feathered fever dream about the transformative heights of performance imperfection staged with intensely beautiful menace. Cinema has recently yielded many wondrous gems – but has anything looked, sounded or felt quite as terrifyingly twisted as this? Fearless filmmaking that reignites the vogue for magnificent visual excess comes along all too rarely nowadays. *Black Swan* deserves its perfect stage finale. But watch closely, for there’s indeed something strange waiting in the wings.



01

The Rival

“Dancers have a perception of perfection that I don’t think actors necessarily do,” observes Kunis, who plays Nina’s rival Lily.

02

The Instructor

French actor Vincent Cassel, who plays the forthright Thomas, studied ballet for six years as a teenager.

03

The Transformation

Director Aronofsky has described the film as ‘a were-swan movie’ and cited Roman Polanski’s *Repulsion* (1965) and David Cronenberg’s *The Fly* (1986) among its influences.

Twentieth Century Fox

A skin-prickling melodrama in which seeing is disbelieving





Warner Bros. Pictures
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THE ORANGE BRITISH ACADEMY FILM AWARDS IN 2011

INCEPTION

BEST FILM

Produced by
EMMA THOMAS
CHRISTOPHER NOLAN

Director
CHRISTOPHER NOLAN

Original Screenplay
CHRISTOPHER NOLAN

Original Music
HANS ZIMMER

Cinematography
WALLY PFISTER A.S.C

Editing
LEE SMITH A.C.E

Production Design
GUY HENDRIX DYAS, LARRY DIAS,
DOUG MOWAT

Sound
RICHARD KING, LORA HIRSCHBERG,
GARY A RIZZO,
ED NOVICK

Special Visual Effects
CHRIS CORBOULD, PAUL FRANKLIN,
ANDREW LOCKLEY,
PETER BEBB

HARRY POTTER AND THE DEATHLY HALLOWS - PART 1

Special Visual Effects
TIM BURKE, JOHN RICHARDSON, NICOLAS AIT'HADI, CHRISTIAN MANZ

Make Up & Hair
AMANDA KNIGHT, LISA TOMBLIN, NICK DUDMAN

THE TOWN

Best Supporting Actor
PETE POSTLETHWAITE



BEST FILM NOMINEE—INCEPTION WORDS—JAMIE RUSSELL



A bold metaphor for the shared dreaming that is cinema itself

“They say we only use a fraction of our brain’s full potential,” explains Cobb (Leonardo DiCaprio), the smart-suited, safe-cracker of the cerebral cortex in *Inception*. Most multiplex audiences know all about such squandered potential. Each and every summer our brains are numbed to the pleasures of thinking by Hollywood blockbusters that possess all the mental stimulation of a flat-lining EEG.

Thank heavens, then, for *Inception*, a smart sci-fi blockbuster that isn’t just content to ask audiences to engage their brains but attempts to blow their minds too. Armed with a \$160m budget – and the goodwill of Warner Bros. after making \$1.5b on *Batman Begins* (2005) and *The Dark Knight* (2008) – British writer-director Christopher Nolan takes us on a surreal journey into the near-future. It’s a world in which corporate spies invade their targets’ dreams to extract sensitive information from their subconscious.

It’s a trip, in every sense, a high-tech blend of mind-boggling special effects that capture the altered reality of dreams. Wally Pfister’s cinematography and Double Negative’s visual effects work (both BAFTA-nominated) let us watch in awe as, in one unforgettable sequence, a Parisian neighbourhood folds over on itself. The result is an optical illusion that would make M.C. Escher’s head implode.

“Everything we did in a production sense was trying to retain a tactile sense of reality to the world of the dreams, so they felt like possible worlds even as impossible things were happening,” Nolan explains. “That posed challenges for all the departments in terms of things like a freight train barreling down the street smashing cars. We wanted to do this for real so it would feel possible for the audience and we wouldn’t have an obviously surreal quality to things.”

Hollywood blockbusters are no stranger to the allure of spectacle, but few have ever managed to use it in a movie as spectacularly odd as *Inception*. Nolan crafts a mysterious world, riddled with a deep sense of the uncanny that draws on literary sources like Jorge Luis Borges, Philip K. Dick and, more recently, William Gibson.

Witness the scene where Joseph Gordon-Levitt escorts a floating pile of sleeping bodies through a gravity-free hotel corridor. Or consider the Mombasa apothecary shop with its opium den basement where addicted dreamers lie hooked up to IV lines like motionless marionettes, twitching as they enjoy unseen adventures in REM sleep.

Could *Inception* be a bold and beautiful metaphor for the shared dreaming that is cinema itself? Undoubtedly. Yet it’s also giddily ambitious in its vertigo-inducing narrative structure, much like the director’s earlier films, amnesiac thriller *Memento* (2000) and period stage magician drama *The Prestige* (2006). In *Inception*, realities are constructed one on top of the next like so many video game levels.

For the teenagers and 20-somethings of Generation Xbox, well-versed in virtual worlds and digital Second Lives, it’s a thrilling example of how video game culture is changing cinematic storytelling. Can you imagine what it would be like if every summer blockbuster had even a fraction of *Inception*’s daring virtuosity? Dream on...



01

Mind Your Head

To create the stunning ‘folding Paris’ scene, the effects team spent two weeks documenting the location to create a complete photo-realistic model.

02

Another Level

Cinematographer Wally Pfister used distinct colour palettes for each of the dream layers to enable the audience to easily distinguish between them.

03

Team Work

This is Michael Caine’s fourth collaboration with director Christopher Nolan. “He reminds me of Hitchcock,” says Caine, “the way that everything is about creating the best moments of suspense.”

Warner Bros.



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BEST FILM NOMINEE—THE KING'S SPEECH WORDS—QUENTIN FALK

The irresistible lure of Royal politics and pageantry behind closed doors

From *The Private Life Of Henry VIII* (1933) to *The Queen* (2006), the combination of Royal politics and pageantry, together with glimpses of a rarified world behind closed doors, have often proved irresistible.

Bullied by his father, teased by his older brother, stuttering George VI only arrived on the throne by default when Edward VIII suddenly abdicated in 1936. However, bookended with a toe-curling scene at the Wembley Empire Exhibition in 1925 and a triumphant radio broadcast to nation and empire on the outbreak of war in 1939, *The King's Speech*, which has snared no fewer than 14 nominations, offers an unusual and moving insight about a man who overcame a debilitating handicap to become one of history's best-loved monarchs.

As a child suffering from a profound stammer, veteran British screenwriter David Seidler heard some of the king's subsequent speeches during and after the war and was inspired to think that if George VI could cope with such an impediment, so could he.

He began researching his role model while at university, and discovered the name of 'Lionel Logue', before encountering one of the pioneer speech therapist's sons much later, who told him he had some of his late father's papers.

In 2005, three years after The Queen Mother died aged 101, Seidler finally wrote *The King's Speech* as a stage play before Geoffrey Rush – who'd play Logue – and director Tom Hooper made it clear they saw it as a film.

As if this wasn't all serendipitous enough, Colin Firth, who'd twice before played characters with a serious stammer, signed on as tongue-tied Prince Bertie, Duke of York, later George VI.

Resuming his collaboration with Hooper, for whom he had shot *Longford* (2006) and *John Adams* (2008), cinematographer Danny Cohen said the director's brief was "to make it as natural and believable as possible." Locations ranging from Lancaster House and Ely Cathedral to football stadia in Leeds and Bradford were craftily re-dressed to provide authenticity.

The production then had the good fortune to discover that Logue had a grandson living in London who still had Logue's papers, all unpublished and never seen by any historians of the period. They included a diary detailing his working relationship with the King, even the King's medical report card. Immediately the script was rewritten to include gems of information from the diaries.

If the scenes between Bertie and Logue provide a colourful addition to better-known tales of unlikely Royal relationships, then also at the film's core is a touching examination of the enduring love story between Bertie and Elizabeth (Helena Bonham-Carter).

Says Firth: "There's a picture of him in full regalia in Canberra, Australia about to speak, sometime in the 1920s, and you can see the rictus of terror, not just in his face but in his entire posture, staring at the ground as if he is staring into the abyss. She is next to him and everything about her seems to be saying, "it'll be okay, I believe in you, you'll be fine."



01

Practice Makes Imperfect

"If you train yourself to interfere with your rhythm of speech, something in your brain remembers that and follows it – it sometimes comes [back] to haunt you," says Firth.

02

Going Back

"Everyone tends to remember the Queen Mother in her latter years. It never occurs to them that she had a youth," says Bonham-Carter.

03

"You still stammered on the 'w'."

This line, and the King's response ("Well, I had to throw in a few so they knew it was me") are direct quotes from Logue's diaries.

Momentum



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the social network

Scott Rudin, Dana Brunetti, Michael De Luca, Céan Chaffin

Best Film

David Fincher
Director

Aaron Sorkin
Adapted Screenplay

Jesse Eisenberg
Leading Actor

Andrew Garfield
Supporting Actor

Angus Wall A.C.E., Kirk Baxter
Editing

**MADE IN
DAGENHAM**

Nigel Cole, William Ivory, Elizabeth Karlsen, Stephen Woolley

Outstanding British Film

Miranda Richardson
Supporting Actress

Louise Stjernsward
Costume Design

Lizzie Yianni Georgiou
Make Up and Hair



Mike Leigh, Georgina Lowe

Outstanding British Film

Lesley Manville
Supporting Actress

OF GODS AND MEN

**Xavier Beauvois,
Pascal Caucheteux,
Etienne Comar**

Film Not in the English Language

**THE
SECRET
IN THEIR
EYES**

**Mariela Besuievsky,
Juan José Campanella**

Film Not in the English Language



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BEST FILM NOMINEE—THE SOCIAL NETWORK WORDS—NEW PIERCE

Facebook is the sauce,
people the steak



01

The Winklevii

Arnie Hammer, who plays the Winklevoss twins, acted alongside a body double; his face was digitally grafted onto the double during post-production.

02

Speaking in Sorkin

"You just don't get in the way of it. Like Shakespeare, Chekov or any of the great playwrights; I consider him in that bracket," says Andrew Garfield of writer Aaron Sorkin.

03

Entrepreneurs

Justin Timberlake features as Napster founder, Sean Parker, who became the first president of Facebook.

Click 'Like'. Make a 'Friend'. Collect acquaintances, share in trends. 'What's on your mind?' Well... betrayal, ambition, responsibility, loss, (re)invention, creation.

There's been a lot of discussion about *The Social Network* as a generational snapshot, defining the click n' crash community of a new digital world. But the roots of this story are ancient. It could feature characters building Cathedrals, inventing the airplane, or... directing music videos. The blue and white iconography and household recognition might have pushed this film to the pop cultural forefront, but what's kept it there is more substantial. Facebook is the sauce, people the steak.

At time of writing, 105,521 'like' the film on its Community Page on the revolutionary website. There is no 'dislike' button. If there was, the company's CEO, Mark Zuckerberg, might have clicked it. "I started Facebook to improve the world and make it a more transparent place," he has said. "This movie portrays me as someone who built Facebook so I could meet girls." He's wrong. *The Social Network* is about relationships but not about romance. If there's a love at its heart, it's of a man for his creation.

David Fincher no doubt relates: to making something and making it just so. Relentless in achieving what he aims for on screen, he drilled the actors over and over, ensuring they nailed the sumptuous dialogue, casting them with the notion of finding "the quality you couldn't beat out of them with a tire iron."

Andrew Garfield is an essential support to the story, by giving it heart. "He'd just done *Never Let Me Go* (2010) and Mark Romanek raved about him," says Fincher, who also watched Garfield's work in *Boy A* (2007). He was drawn to his warmth – that essential quality, necessary to ground "the emotional story, of the betrayal."

Though a 21st century phenomenon is the backdrop, *The Social Network* deals in themes as old as time. Signing on to adapt 'The Accidental Billionaires' while only three pages through Ben Mezrich's book proposal, screenwriter Aaron Sorkin recognised the potential. "If you'll forgive the pretention," he says, "If you gave the character – the character – of Mark Zuckerberg a clubbed foot and a hunchback, you would find him very similar to Richard III."

The writer calls Zuckerberg "an anti-hero who becomes a tragic hero." Part of the brilliance of Jesse Eisenberg's performance is to relay the price of success, segueing from uncertain teen to tenacious billionaire, with an acerbic wit forming a carapace around his real feelings – even as his creation allows people to vent, from solitary rooms, their emotions at the world.

As Zuckerberg's ex-girlfriend (Rooney Mara) says, "The internet isn't written in pencil, Mark. It's written in ink." As the late, great Paddy Chayefsky knew, the craving for connection is readily exploited in any media. Once it was TV, now it's the internet: the link remains ourselves. The medium has changed, but people have not. Everyone on this social Network is mad as hell and not going to take it any... 'More?'

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BEST FILM

Scott Rudin, Ethan Coen,
Joel Coen

LEADING ACTOR

Jeff Bridges

CINEMATOGRAPHY

Roger Deakins

COSTUME DESIGN

Mary Zophres

ADAPTED SCREENPLAY

Joel Coen, Ethan Coen

LEADING ACTRESS

Hailee Steinfeld

PRODUCTION DESIGN

Jess Gonchor, Nancy Haigh

SOUND

Skip Lievsay, Craig Berkey, Greg Orloff,
Peter F Kurland, Douglas Axtell



OUTSTANDING BRITISH FILM

Nigel Cole, William Ivory,
Elizabeth Karlsen, Stephen Woolley

SUPPORTING ACTRESS

Miranda Richardson

COSTUME DESIGN

Louise Stjernsward

MAKE UP & HAIR

Lizzie Yianni Georgiou



ANIMATED FILM

Chris Sanders, Dean DeBlois

ORIGINAL MUSIC

John Powell



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BEST FILM NOMINEE—TRUE GRIT WORDS—SIOBHAN SYNNOT

A world where Baroque syntax meets deadpan austerity.



In the Coen brothers' Old West, rattlesnakes lurk, US marshals are as gruff as grizzly bears, and everyone foregoes the modern verbal convenience known as the contraction. It's a world where Baroque syntax meets deadpan Calvinist austerity, and where 14-year-old Mattie (Hailee Steinfeld) enlists a one-eyed, authentically-unhygienic windbag called Rooster Cogburn (Jeff Bridges) to avenge the murder of her father.

True Grit is one of the Coen brothers' least irreverent movies, despite Mattie eagerly trying to secure Rooster's services at the start of the picture whilst he's occupying a rustic outhouse. The reason she's so set on Cogburn, is that she believes that he possesses rare 'true grit.' Of course, as the film reveals, no-one possesses that quality more than Mattie herself.

Leading Actress nominee Hailee Steinfeld shines in the role, whether bargaining down a horse trader, or rebuffing the possibility of a kiss or a spanking from Matt Damon's overconfident Texas Ranger ("One would be as unpleasant as the other," she shrugs). She may not have much experience of rifles, but in verbal shootouts she despatches challengers with Gatling gun rapidity.

Cast only a few weeks before filming, it is Steinfeld's implacable demeanour that drives both the manhunt and this intensely watchable Western. "The whole screenplay is centred around her," says her co-star Jeff Bridges. "I was worried at first about Hailee because this is her first movie, but by the end of the first day of filming, I just said, 'Oh god, did we luck out with her!'"

This *True Grit* is more of an adaptation of Charles Portis' novel than it is a remake of Henry Hathaway's 1969 version: Jeff Bridges even wears his patch on the opposite eye to John Wayne. (Ethan Coen jokes that they toyed with switching it from eye to eye during different takes). More Dude than Duke, Leading Actor nominee Bridges has created his own distinctive, ornery Cogburn. His laidback bounty-hunter is rarely ruffled by the frontier eccentrics he meets, even when they are under a bear skin or at the end of a hangman's rope, and he rolls euphonious insults such as 'Texas brush-popper' around his mouth like a wad of chewing tobacco.

True Grit was written, directed and edited (under their stage name Roderick Jaynes) by Joel and Ethan Coen and, as always with the brothers, the craftsmanship of the film is inspired and exact. Roger Deakins' cinematography takes full advantage of every breathtaking vista, contrasting crisp landscapes with the film's tone of rough-hewn dishevelment.

Jess Gonchor and Nancy Haighs' meticulous production design draws from a serene sepia palette, while Mary Zophres' textured costumes give everyone a shaggy mien. Of course the exception is Matt Damon's soft-sueded peacock LaBoeuf, whose jangling spurs are woven into the *True Grit* sound design created by Skip Lievsay, Craig Berkey, Greg Orloff, Peter F Kurland and Douglas Axtell.

They have crafted an emotional epic with – yes – grit. Only a Texas brush-popper could fail to enjoy it.

01

02

03

01

Texas Ranger

Matt Damon drew on his experience of working with Tommy Lee Jones to play LaBoeuf but makes the distinction that LaBoeuf is in fact "a total jackass."

02

Dusty Trails

The film was shot in the Santa Fe, New Mexico area, as well as in Granger and Austin, Texas.

03

Young Gun

At 14, Hailee Steinfeld is the youngest actor to be BAFTA-nominated for a leading role performance.

Panorama



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SIR CHRISTOPHER LEE CBE

Academy Fellowship

—WORDS BY QUENTIN FALK



From King of Hammer Horror to iconic roles in recent sci-fi and fantasy blockbusters, Sir Christopher Lee CBE has been a star of the big screen since the 1950s. Now on the cusp of 90, he becomes the Academy's newest Fellow.

It speaks volumes for his enduring skill and sheer tenacity that Christopher Lee, at 88, still remains very much in demand for key big screen roles.



01
The Private Life Of Sherlock Holmes (1970)

Lee played Sherlock's older, and wiser, brother Mycroft in Billy Wilder's adaptation.

02
Dracula (1958)

This was Lee's first performance as the legendary Transylvanian vampire, and for many is the definitive portrayal.

Opposite
The Wicker Man (1977)

Lee gave a mesmerising performance as Lord Summerisle in the horror classic.

The Lord Of The Rings: The Fellowship Of The Ring (2001)

"I always dreamed that it would be made and I always dreamed I'd be in it. Sometimes dreams do come true."

In a movie career lasting for more than 60 years, Lee – officially 'Sir Christopher' following the Queen's Birthday Honours in 2009 – has been called up by many of the great contemporary filmmakers, from Steven Spielberg and Tim Burton to George Lucas and Peter Jackson.

And now, to Lee's undiluted delight, Martin Scorsese finally summoned him for his latest project, *Hugo Cabret* (2011), a lavish family film with its story set firmly in the roots of cinema, shot on sumptuous UK studio sets in 3D. In a short role – not, he avers, "small", adding, "there are no small parts, only small actors" – he plays a venerable antiquarian bookseller whose stall is situated in one of Paris' great rail stations.

"I have to say," purrs Lee in between puffs on an expensive-looking cigar, "that I didn't really feel my career was complete until now. Actually I told him that. I didn't say it just to flatter him; I meant it. I think he was a little embarrassed." It's perhaps typical of Lee that, when reflecting on his role, he prefers to talk about the two young actors (13-year-olds Asa Butterfield and Chloe Moretz) who share the scene with him. "They are both extraordinary. I thought it was going to be a case of 'never work with children'. In fact, they treated me just as I am, another actor playing another part."

You suspect that Scorsese, a great student of British cinema, would have been more than a little tickled by this declaration from a distinguished actor who first became a star in the mid-50s playing Frankenstein's creature, then the title role of *Dracula* (1958) in a pair of high-class Hammer Horrors.

In danger of being irrevocably typecast after many more excursions into the horror genre – he prefers the word "fantasy" – Lee began to escape the long shadow of the Count's cape, shooting in almost every filmmaking corner of the world.

He's starred as, among others, Mycroft Holmes in Billy Wilder's sophisticated comedy, *The Private Life Of Sherlock Holmes* (1970), sinister Lord Summerisle in cult classic *The Wicker Man* (1973), the elegantly eponymous Bond baddie Scaramanga in *The Man With The Golden Gun* (1974), a Nazi U-boat captain in Spielberg's big-budget farce *1941* (1979), and as *Jinnah* (1998), the founder of Pakistan – "the most important part I ever played."

.....
"It's a great honour, especially as it's voted for by your peers."

—On being awarded the Academy Fellowship

Opening image: *The Man Who Could Cheat Death* (1959)—All images: Rex Features

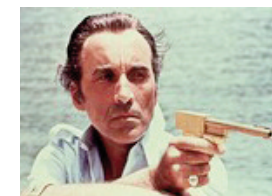




Then, and not far short of his 80th birthday, came a pair of roles which gave Lee authentic worldwide recognition – as Count Dooku in the *Star Wars* prequels, and Saruman the White in the *Lord Of The Rings* trilogy. All in all, Lee has appeared on the big and small screen in over 300 productions, including nearly 200 films.

BAFTA-winning filmmaker Peter Duffell, who directed him in *The House That Dripped Blood* (1971) and *The Far Pavilions* (1984), noted in his just published memoirs: “Christopher Lee is an extraordinary man. He’s full of what you might think of as Baron Munchausen stories about himself – but they all turn out to be true.”

Lee’s latter-day journey to Middle-Earth gave him especial pleasure because he had not only long-loved, and endlessly re-read, Tolkien’s books but had also on one occasion even met the author. Mind you, there was, he admits, some frustration too because he had, in his own words, “dreamed of being Gandalf,” from a time long before CGI finally offered the possibility of doing justice to such an epic.



The Man With The Golden Gun (1974)
Lee played the titular assassin Francisco Scaramanga opposite Roger Moore’s 007.

“When the time finally came, and Peter [Jackson] offered me Saruman, I obviously took it because it’s still a great role; and, of course, Ian [McKellen] was marvellous. I suppose I am the dark side of Gandalf,” he consoles himself.

There is perhaps even greater frustration afforded by his current lack of mobility which together with a bad back has meant effectively the end to his greatest relaxation, golf, a sport in which he genuinely excelled – a passion, incidentally, not shared by Gitte, his wife of almost 50 years. He once wrote, amusingly but probably truthfully: ‘Acting has been good to me. It has taken me to play golf all over the world.’

Now, painfully bowed below his original 6ft 5ins although, happily, still possessed of his trademark basso profundo voice, he looks ahead instead, revelling in his Scorsese assignment and, especially, in the award of BAFTA’s prestigious Fellowship.

“I’m amazed by it,” he says, “it’s a great honour, especially as it’s voted for by your peers; a committee, of course, but I don’t know who they are or why they chose me.”

Lee, or perhaps more likely his publishers, titled his first autobiography ‘Tall, Dark And Gruesome’. An updated edition some years on went for the more enigmatic ‘Lord Of Misrule’.

When it really comes to summing up his career, Lee rather likes a description given to him by the French press, “as a man who had played many malevolent heroes.”

.....
“I didn’t feel my career was complete until now. I told him that. I think he was a little embarrassed.”
— On working with Martin Scorsese last year
.....



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FELLOWS

—of the Academy

1971	Alfred Hitchcock	1993	Colin Young CBE
1972	Freddie Young OBE	1994	Michael Grade CBE
1973	Grace Wyndham Goldie	1995	Billy Wilder
1974	David Lean	1996	Jeanne Moreau
1975	Jacques Cousteau	1996	Ronald Neame CBE
1976	Sir Charles Chaplin	1996	John Schlesinger CBE
1976	Lord Olivier	1996	Dame Maggie Smith
1977	Sir Denis Forman	1997	Woody Allen
1978	Fred Zinnemann	1997	Steven Bochco
1979	Lord Grade	1997	Julie Christie
1979	Sir Huw Wheldon	1997	Oswald Morris OBE
1980	David Attenborough CBE	1997	Harold Pinter CBE
1980	John Huston	1997	David Rose
1981	Abel Gance	1998	Sean Connery
1981	Michael Powell	1998	Bill Cotton CBE
1981	Emeric Pressburger	1999	Eric Morecambe & Ernie Wise
1982	Andrzej Wajda	1999	Elizabeth Taylor
1983	Sir Richard Attenborough CBE	2000	Michael Caine
1984	Sir Hugh Greene	2000	Stanley Kubrick (Posthumous)
1984	Sam Spiegel	2000	Peter Bazalgette
1985	Jeremy Isaacs	2001	Albert Finney
1986	Steven Spielberg	2001	John Thaw
1987	Federico Fellini	2001	Dame Judi Dench
1988	Ingmar Bergman	2002	Warren Beatty
1989	Sir Alec Guinness CH, CBE	2002	Merchant Ivory Productions
1990	Paul Fox	2002	Andrew Davies
1991	Louis Malle	2002	Sir John Mills
1992	Sir John Gielgud	2003	Saul Zaentz
1992	David Plowright	2003	David Jason
1993	Sydney Samuelson CBE	2004	John Boorman
		2004	Roger Graef
		2005	John Barry OBE
		2005	Sir David Frost OBE
		2006	Lord Puttnam CBE
		2006	Ken Loach
		2007	Anne V. Coates OBE
		2007	Richard Curtis CBE
		2007	Will Wright
		2008	Sir Anthony Hopkins CBE
		2008	Bruce Forsyth CBE
		2009	Terry Gilliam
		2009	Nolan Bushnell
		2009	Dawn French & Jennifer Saunders
		2010	Vanessa Redgrave CBE
		2010	Shigeru Miyamoto
		2010	Lord Bragg

*Names and honours correct
at time of presentation.*



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for their extraordinary contribution to the British Film Industry
through the Harry Potter Film Franchise



THE HARRY POTTER FILMS

Outstanding British Contribution to Cinema

—WORDS BY ANWAR BRETT





01
Harry Potter And The Philosopher's Stone (2001)
The first film introduced us to Harry and co. when Daniel Radcliffe was just 12.

02
Harry Potter And The Chamber Of Secrets (2002)
The second film took the series into darker territory as its cast (and audience) got older.

Opposite
Harry Potter And The Prisoner Of Azkaban (2004)
UK locations including Alnwick Castle and Gloucester Cathedral have been used to create Hogwarts.

Harry Potter And The Goblet Of Fire (2005)
Michael Gambon as Hogwarts headmaster, Dumbledore.

comedic, less narrative driven film – and was I think one of the funniest. And the first part of the seventh is a road movie with a more naturalistic style of filmmaking, a little grittier, a little edgier, and more hand held as the three of them go on the road.”

As the *Harry Potter* series draws to a spectacular close a decade after it began, it's clear there has never been anything quite like it. The young stars of the films have grown up before the eyes of cinema audiences who have been drawn to their every adventure.

Of course there have been movie franchises that chimed with the popular mood, but not quite in so compressed a time frame, the seeds sown by a publishing phenomenon and translated seamlessly into box office success that has delighted existing fans while winning over legions of new ones.

The effect of these films has been to celebrate British technical achievement, marshalling an army of craftspeople and technicians behind the cameras, along with a Who's Who of domestic acting talent before them, to tell these well-loved stories written by J.K. Rowling.

Yet while Rowling is the author responsible for the literary creation, David Heyman is the producer who first spotted its cinematic potential. “This whole adventure is marked by many incredible people and events,” explains Josh Berger, President and Managing Director of Warner Bros Entertainment UK, “but David is the constant.”

Keeping the author involved at every stage and overseeing each hugely complex production, one of Heyman's great talents has been in selecting directors capable of overseeing each stage of the story, from callow innocence to teenage confusion and the darker, more mature themes of the later movies.

“With Chris Columbus directing the first two they were slightly more American in spirit, I suppose,” says Heyman. “The first one had a sense of wonder, it was the first time we had entered this world, but by the second the magic was a little more familiar and the story was more of a thriller.

“The third saw the introduction of Alfonso Cuarón and a very different approach to adapting the novels. As the books were getting larger, Alfonso realised that we had to capture the *spirit* of it as opposed to being literally so faithful. He also made the films a little more contemporary in spirit. Then in came Mike Newell, our first British director. I was a little nervous when he said he wanted to make a Bollywood film of the fourth Potter but he was right, that was ultimately what he did, he made a big, all-singing, all-dancing entertainment.

“And with the fifth we saw the arrival of David Yates, and as this world became more political we wanted someone who could communicate that in an entertaining way. I think that really energised an incredibly tight film. The sixth was a more

.....
“To be able to make films on this scale in this country with almost entirely British talent has been a real gift.”
 —David Heyman, Producer

Warner Bros.



In every instalment of the *Harry Potter* series, British visual effects houses have been challenged with bringing to life the fantastic creatures and breathtaking adventures for the cinema screen, developing new techniques along the way as they created a little magic of their own for audiences around the world.

“I think the visual effects houses have improved over the films,” says Heyman. “We’ve hopefully become better at what we’re doing, and they are most certainly better at what they’re doing. So I think that’s sort of a tangible impact on the industry of Potter.”

“I think these films prove what the industry here is capable of,” adds Josh Berger. “In the field of visual effects, *Harry Potter* is one of the greatest things that’s ever happened. It’s really made Britain a world leader in that area.”

All the more remarkable, perhaps, that this success has been generated outside of the traditional Pinewood-Shepperton nexus. But by situating themselves in the former Rolls Royce factory at Leavesden the unit not only set themselves up for a neat metaphor, but gave themselves the luxury of a permanent home, the security of a few standing sets – such as the Great Hall and Dumbledore’s study – and a degree of autonomy born of the greater distance out of the M25 hub.

All of which would mean nothing if the films themselves did not pass muster, winning critical plaudits and breaking box office records along the way. It seems a remarkably straightforward journey



01

02

03

.....
01
Harry Potter And The Order Of The Phoenix (2007)

“I felt that I got to play the character rather than the situation,” says Gary Oldman of returning as Sirius Black in the fifth film.

.....
02
Harry Potter And The Half Blood Prince (2009)

Alan Rickman and Dame Maggie Smith head up a strong British cast, which also includes Jim Broadbent, Julie Walters and Timothy Spall.

.....
03
Harry Potter And The Deathly Hallows Part 1 (2010)

The last book in the series has been split into two films; the final installment is due to be released in July 2011.

too, barring the death of the original Dumbledore Richard Harris, but that too underlines the shrewd choices made by Heyman and his team at the outset.

And as each consecutive film speaks to great technical accomplishment at every level, these successes have built a hard earned confidence, their unmistakable quality burnished into every frame. This is a compliment Heyman graciously accepts, but feels it is symptomatic of what the British film industry can achieve if it is allowed.

“It’s a reminder of the quality of talent that runs so deep in this country,” he explains. “I think that is something that we’re seeing more and more, we have a wonderful independent sector in the UK and that needs to be cultivated because it’s from there that all the people that have worked on the *Potter* films have come. We all feel incredibly lucky to have been a part of it. To have that independence, to be able to make films on this scale in this country with almost entirely British talent has been a real gift.”

.....
“These films prove what the industry here is capable of.”
—Josh Berger, President and MD of Warner Bros. Entertainment UK
.....

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A celebration of British directing talent in the past year.
—PHOTOGRAPHIC ESSAY BY PHIL FISK

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Rowan Joffé (Brighton Rock) on Clapham Common. Danny Boyle (127 Hours) in the Aston Webb Room at the Royal Institute of British Architects.





Tom Hooper (*The King's Speech*) at *The Soho Hotel*. **Edgar Wright** (*Scott Pilgrim Vs The World*) in *The American Bar at The Savoy*.

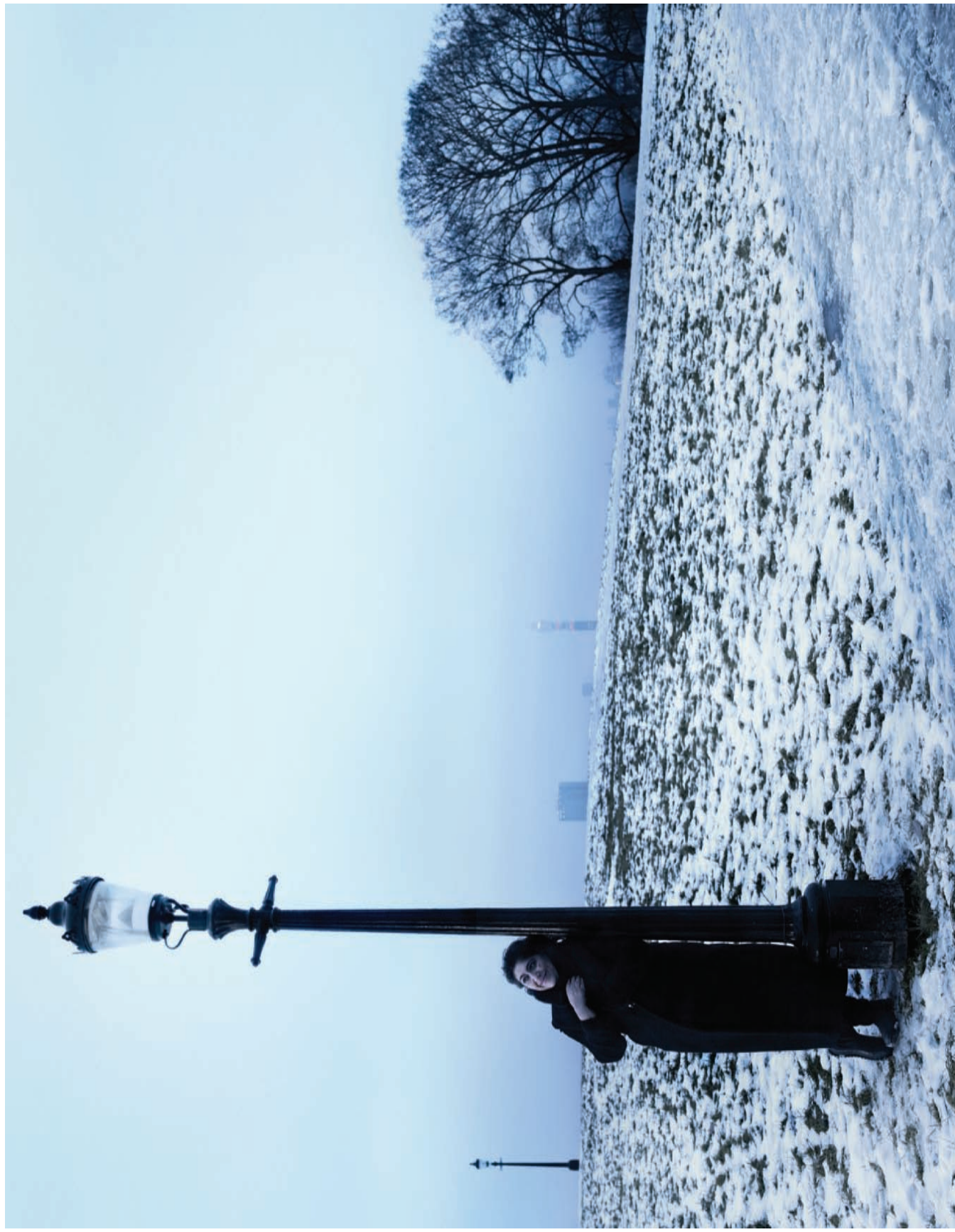


Banksy (*Exit Through The Gift Shop*) at St James' Park.





Nigel Cole (*Made In Dagenham*) on Brighton Beach. **Gurinder Chadha** (*It's A Wonderful Afterlife*) at Primrose Hill.





Michael Winterbottom (*The Killer Inside Me*) near *Revolution* Films in Clerkenwell. **Susanna White** (*Nanny, McPhee And The Big Bang*) on the roof terrace at Working Title.



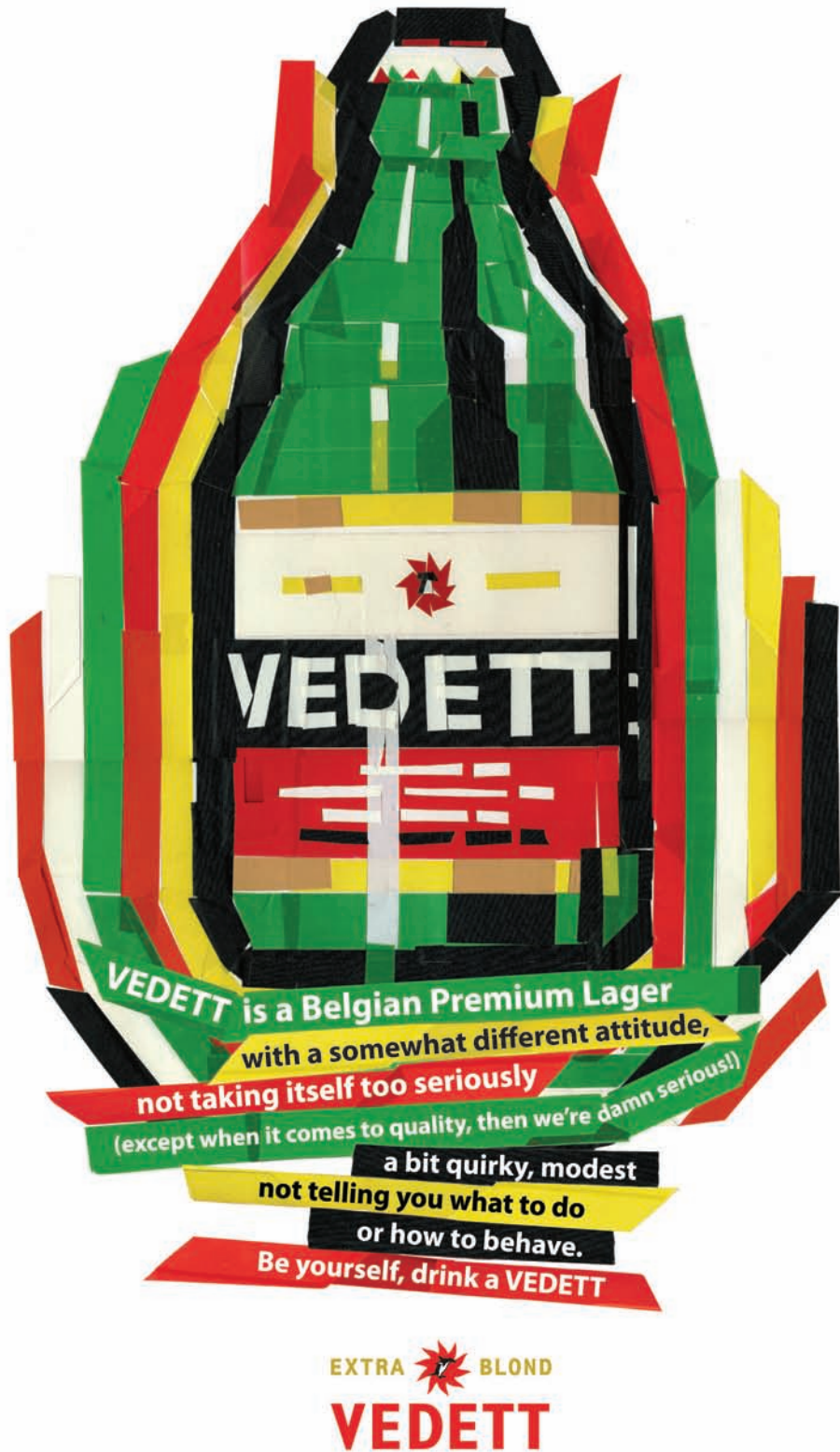


David Yates (*Harry Potter And The Deathly Hallows Part 1*) at Clarendon House, Berkshire. Debs Gardner-Paterson (*Africa United*) at The Gate Cinema, Notting Hill.





Clio Barnard (*The Arbor*) at the Estuary in Seasalter, near Whitstable.



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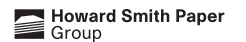
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We celebrate with you another year of innovation, creativity and excellence on the silver screen.

Enjoy your evening.

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Chief Executive
Royal Opera House

IN MEMORIAM

The following pages honour the esteemed contribution to the film industry made by those committed and passionate individuals who've sadly passed away in the last 12 months. To learn about their many achievements, visit bafta.org/inmemoryof.

Dede Allen

Editor
03 December 1923
—17 April 2010

Corey Allen

Director/Writer/Producer/Actor
29 June 1934
—27 June 2010

Alexander Anderson

Cartoonist
05 September 1920
—22 October 2010

Fred Atkins

Poster Artist
05 February 1928
—28 October 2010

Cécile Aubry

Actress/Writer/Director
03 August 1928
—19 July 2010

Val Avery

Actor
14 July 1924
—12 December 2009

Dame Beryl Bainbridge

Writer
21 November 1932
—02 July 2010

Roy Baird

Producer
03 September 1933
—26 April 2010

John Barry OBE

Composer
03 November 1933
—30 January 2011

Martin Benson

Actor
10 August 1918
—28 February 2010

Luis García Berlanga

Writer/Director
12 June 1921
—13 November 2010

Barbara Billingsley

Actress
22 December 1915
—16 October 2010

Jack Birkett

Actor/Dancer/Singer
11 June 1934
—10 May 2010

Jerry Bock

Composer
23 November 1928
—03 November 2010

Tom Bosley

Actor
01 October 1927
—19 October 2010

Robert F Boyle

Art Director
10 October 1909
—01 August 2010

Grace Bradley

Actress
21 September 1913
—21 September 2010

Geoffrey Burgon

Composer
15 July 1941
—21 September 2010

Jackie Burroughs

Actress
02 February 1939
—22 September 2010

Ahna Capril

Actress
06 July 1944
—19 August 2010

Suso Cecchi D'Amico

Writer
21 July 1914
—31 July 2010

Claude Chabrol

Director
24 June 1930
—12 September 2010

Ronni Chasen

Publicist
17 October 1946
—16 November 2010

Maury Chaykin

Actor
27 July 1949
—27 July 2010

Jill Clayburgh

Actress
30 April 1944
—05 November 2010

Guido Coen

Producer
30 March 1915
—18 October 2010

Alain Corneau

Director
07 August 1943
—30 August 2010

Bruno Crémier

Actor
06 October 1929
—07 August 2010

Graham Crowden

Actor
30 November 1922
—19 October 2010

Robert Culp

Actor
16 August 1930
—24 March 2010

IN MEMORIAM

Tony Curtis
Actor
02 December 1914
—29 December 2010
03 June 2010
—29 September 2010

Elzbieta Czyzewska
Actor
14 May 1938
—17 June 2010

Evelyn Dall
Actress/Singer
08 January 1918
—10 March 2010

Bernard Davies
Actor/Author
19 November 1923
—21 September 2010

Dino De Laurentiis
Producer
08 August 1919
—11 October 2010

Clive Donner
Director
21 January 1926
—07 September 2010

Rani Dubé
Producer/Filmmaker/Actress
21 October 1937
—18 April 2010

Doris Eaton Travis
Actress/Dancer
14 March 1904
—11 May 2010

Blake Edwards
Director
26 July 1922
—15 December 2010

Bernd Eichinger
Producer
11 April 1949
—24 January 2011

Bill Erwin
Actor
02 December 1914
—29 December 2010

David Fanshawe
Composer
19 April 1942
—05 July 2010

Bekim Fehmiu
Actor
01 June 1936
—15 June 2010

Eddie Fisher
Actor/Singer
10 August 1928
—22 September 2010

Marshall Flaum
Filmmaker
13 September 1925
—01 October 2010

Geoffrey Foot
Editor
19 May 1915
—09 September 2010

Eddie Fowlie
Property Master/Special
Effects Artist
08 August 1921
—22 January 2011

William A Fraker
Cinematographer/Director/
Producer
29 September 1923
—31 May 2010

Anne Francis
Actress
16 September 1930
—02 January 2011

Anne Froelich
Writer
08 December 1913
—26 January 2010

James Gammon
Actor
20 April 1940
—16 July 2010

Jimmy Gardner
Actor
24 August 1924
—03 May 2010

Les Gibbard
Cartoonist
26 October 1945
—10 October 2010

Art Gilmore
Voice Actor
18 March 1912
—26 September 2010

Bernard Giraudeau
Actor
18 June 1947
—17 July 2010

Harold Gould
Actor
01 December 1923
—11 September 2010

Martin Grace
Actor/Stunt performer
and co-ordinator
12 September 1942
—27 January 2010

Pamela Green
Actress
28 March 1929
—07 May 2010

Pierre Guffroy
Art Director
22 April 1926
—27 September 2010

Michael Hagopian
Documentary filmmaker
20 October 1913
—10 December 2010

Corey Haim
Actor
23 December 1971
—10 March 2010

Peter J Hall
Costume Designer
22 January 1926
—27 May 2010

June Havoc
Actress
08 November 1912
—28 March 2010

Jill Haworth
Actress
15 August 1945
—03 January 2011

Philippe Hellmann
Film Distributor
02 August 1942
—12 November 2010

George Hickenlooper
Director
25 May 1963
—29 October 2010

Simon Holland
Production Designer
27 September 1940
—13 November 2010

Dennis Hopper
Actor
17 May 1936
—29 May 2010

Lena Horne
Actress/Singer
30 June 1917
—09 May 2010

Joyce Howard
Actress/Executive/Writer
28 February 1922
—23 November 2010

Alan Hume
Cinematographer
16 October 1924
—13 July 2010

Geoffrey Hutchings
Actor
08 June 1939
—01 July 2010

Frank Jarvis
Actor
13 May 1941
—15 September 2010

Lamont Johnson
Director
30 September 1922
—24 October 2010

Elliott Kastner
Producer
07 January 1930
—30 June 2010

Kihachiro Kawamoto
Stop-motion Animator
11 January 1925
—23 August 2010

Gerard Kelly
Actor
27 May 1959
—28 October 2010

Irvin Kershner
Director/Actor
29 April 2010
—29 November 2010

Cammie King
Actress
05 August 1934
—01 September 2010

Satoshi Kon
Animation Director
12 October 1963
—24 August 2010

Sotigui Kouyate
Actor
19 July 1936
—17 April 2010

Eiji Kusuhara
Actor
02 January 1947
—23 April 2010

Mick Lally
Actor
10 November 1945
—31 August 2010

Jacques Le Glou
Producer
18 May 1940
—09 December 2010

Abbey Lincoln
Actress/Singer
06 August 1930
—14 August 2010

Bill Littlejohn
Animator
27 January 1914
—17 September 2010

William Lubtchansky
Cinematographer
26 October 1937
—04 April 2010

James MacArthur
Actor
08 December 1937
—28 October 2010

Simon MacCorkindale
Actor
12 February 1952
—14 October 2010

Tom Mankiewicz
Writer/Director/Producer
01 June 1942
—31 July 2010

Roderick Mann
Showbusiness Journalist
10 December 1922
—17 September 2010

John Louis Mansi
Actor
08 November 1926
—06 August 2010

Joe Mantell
Actor
21 December 1915
—29 September 2010

Carol Marsh
Actress
10 May 1926
—06 March 2010

Noel Marshall
Director/Producer/Agent
18 April 1931
—30 June 2010

Kevin McCarthy
Actor
15 February 1914
—11 September 2010

Grant McCune
Special Effects Designer
27 March 1943
—27 December 2010

Vonetta McGee
Actor
14 January 1945
—09 July 2010

Sally Menke
Editor
17 December 1953
—27 September 2010

Merata Mita
Filmmaker
19 June 1942
—31 May 2010

James Mitchell
Actor/Dancer
29 February 1920
—22 January 2010

Mario Monicelli
Director
16 May 1915
—29 November 2010

Simon Monjack
Writer
05 August 1970
—23 May 2010

Vladimir Motyl
Director
26 June 1927
—21 February 2010

Tiberio Murgia
Actor
05 February 1929
—20 August 2010

Patricia Neal
Actress
20 January 1926
—08 August 2010

Ronald Neame CBE
Producer/Director/
Cinematographer
23 April 1911
—16 June 2010

Leslie Nielsen
Actor/Comedian
11 February 1926
—28 November 2010

Bill Norton
Writer
24 September 1925
—01 October 2010

Vince O’Brien
Actor
c1919
—19 June 2010

Marie Osborne
Actress
05 November 1911
—11 November 2010

Fess Parker
Actor
16 August 1924
—18 March 2010

Robert Paynter
Cinematographer
12 March 1928
—20 October 2010

Arthur Penn
Director
27 September 1922
—28 September 2010

IN MEMORIAM

George Pickow

Filmmaker/Photographer
11 February 1922
—10 December 2010

Ingrid Pitt

Actress/Writer
21 November 1937
—23 November 2010

Pete Postlethwaite OBE

Actor
16 February 1946
—02 January 2011

Dorothy Provine

Actress
20 January 1935
—25 April 2010

Meinhardt Raabe

Actor
02 September 1915
—10 April 2010

Irving Ravetch

Writer/Producer
14 November 1920
—19 September 2010

Geoffrey Reeve

Producer/Director
28 October 1932
—03 January 2010

Dan Resin

Actor
22 February 1931
—30 July 2010

Steven Reuther

Producer
c1951
—05 June 2010

Joan Rhodes

Actress/Entertainer
13 April 1921
—30 May 2010

Marika Rivera

Dancer/Actress
13 November 1919
—14 January 2010

Jane Royle

Make-up Artist
20 October 1932
—13 December 2010

Sandro

Singer/Actor
19 August 1945
—04 January 2010

Joseph W Sarno

Director/Writer
15 March 1921
—26 April 2010

Furio Scarpelli

Writer
16 December 1916
—28 April 2010

Bruno Schleinstein

Actor/Musician
02 June 1932
—11 August 2010

Christoph Schlingensief

Director
24 October 1960
—21 August 2010

Werner Schroeter

Director
07 April 1945
—12 April 2010

Miriam Seegar

Actress
01 September 1907
—02 January 2011

Glenn Shadix

Actor
15 April 1952
—07 September 2010

Johnny Sheffield

Actor
11 April 1931
—15 October 2010

Alan Sillitoe

Writer
04 March 1928
—25 April 2010

Shirley Silvey

Animator
5 December 1927
—17 July 2010

Richard Stapley

Actor
20 June 1923
—05 March 2010

Joseph Stein

Writer
30 May 1912
—24 October 2010

Yvonne Stevens

Actress
31 July 1905
—27 May 2010

Joseph Strick

Director/Producer/Writer
06 July 1923
—02 June 2010

Gloria Stuart

Actress
04 July 1910
—26 September 2010

Hideko Takemine

Actress
27 March 1924
—28 December 2010

Igor Talankin

Director/Writer
03 October 1927
—24 October 2010

Laurent Terzieff

Actor
27 June 1935
—02 July 2010

Ursula Thiess

Actor
15 May 1924
—19 June 2010

Wendy Toye

Dancer/Choreographer/Director
01 May 1917
—27 February 2010

Raimondo Vianello

Actor/Comic
07 May 1922
—15 April 2010

Andreas Voutsinas

Actor
22 August 1932
—08 June 2010

Roy Ward Baker

Director
19 December 1916
—05 October 2010

Tam White

Actor/Singer
12 July 1942
—21 June 2010

Georges Wilson

Actor
16 October 1921
—03 February 2010

Sir Norman Wisdom OBE

Actor
04 February 1915
—04 October 2010

David L Wolper

Producer
11 January 1928
—10 August 2010

Ean Wood

Editor/Writer
04 September 1937
—27 October 2010

Ilene Woods

Singer/Actress
05 May 1929
—01 July 2010

Peter Yates

Director/Producer
24 July 1928
—09 January 2011

Susannah York

Actress
09 January 1939
—15 January 2011

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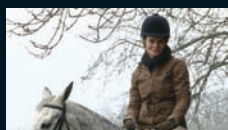
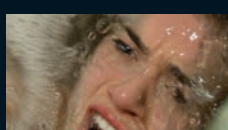
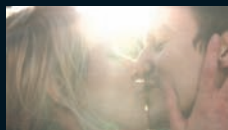
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Kate Lee
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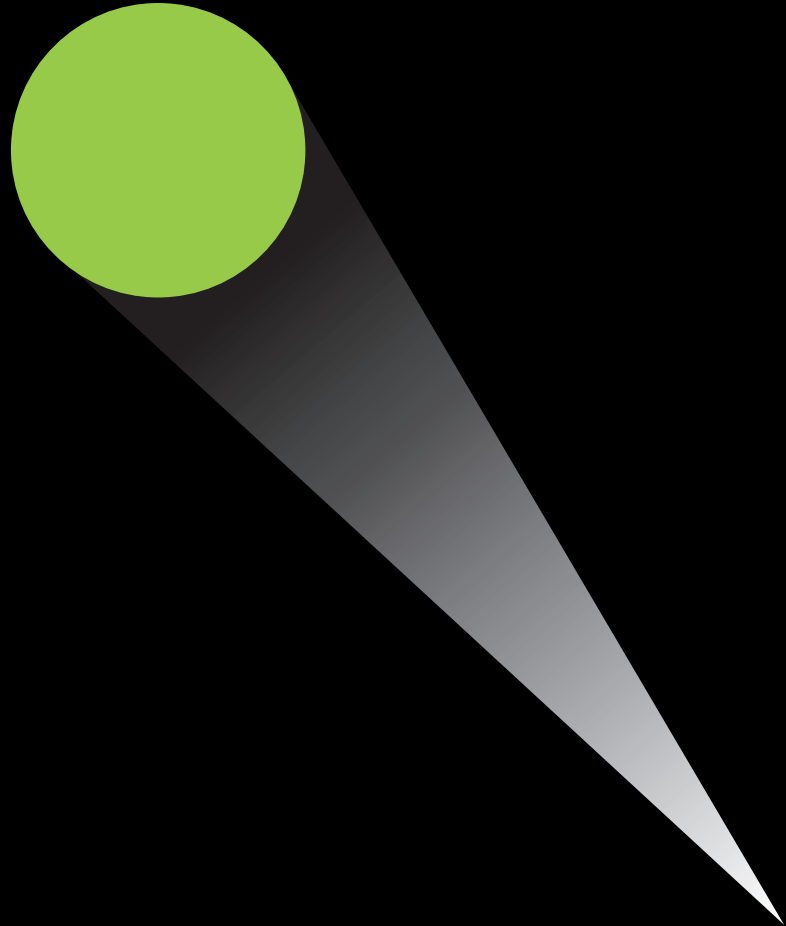
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Contributors

Craig Bloomfield

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Quentin Falk

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Picture Editor

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Design & Art Direction

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Art Directors

David Hitner

& Guy Marshall

Designer

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Producer

Katherine Doubleday

Location Location Photography

Phil Fisk

Telephone

+44 (0)7813 150616

phil@philfisk.com

www.philfisk.com

Location Location Filming

Director

Nick Walters

Camera Operators

Thomas Stark Holland

Darren Lovell

Cover Illustrations

Adam Simpson

c/o Heart

Telephone

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Team

Telephone

+44 (0)113 272 4800

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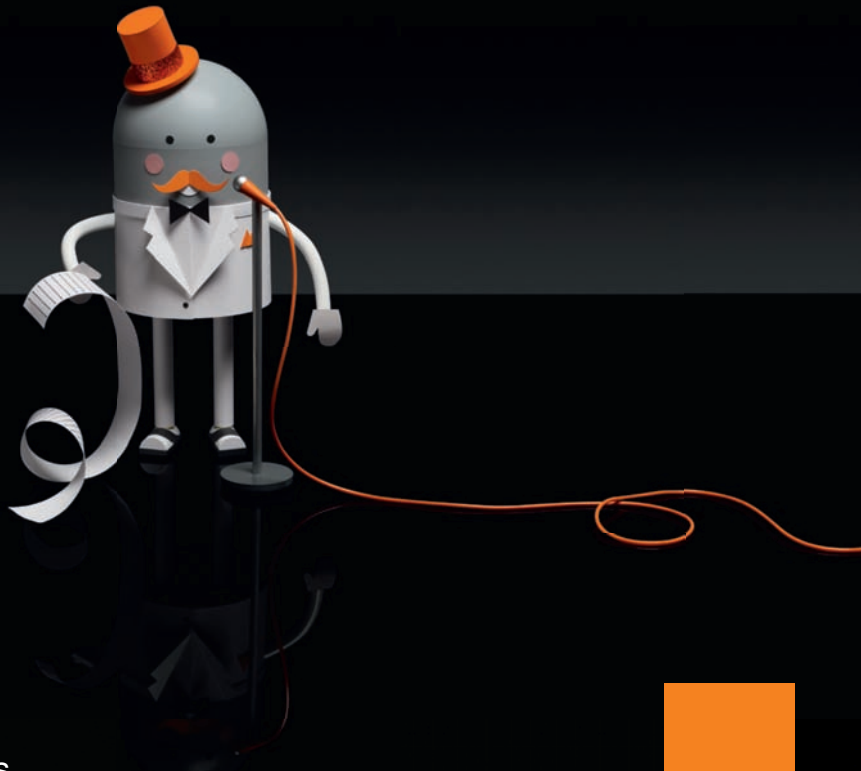
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