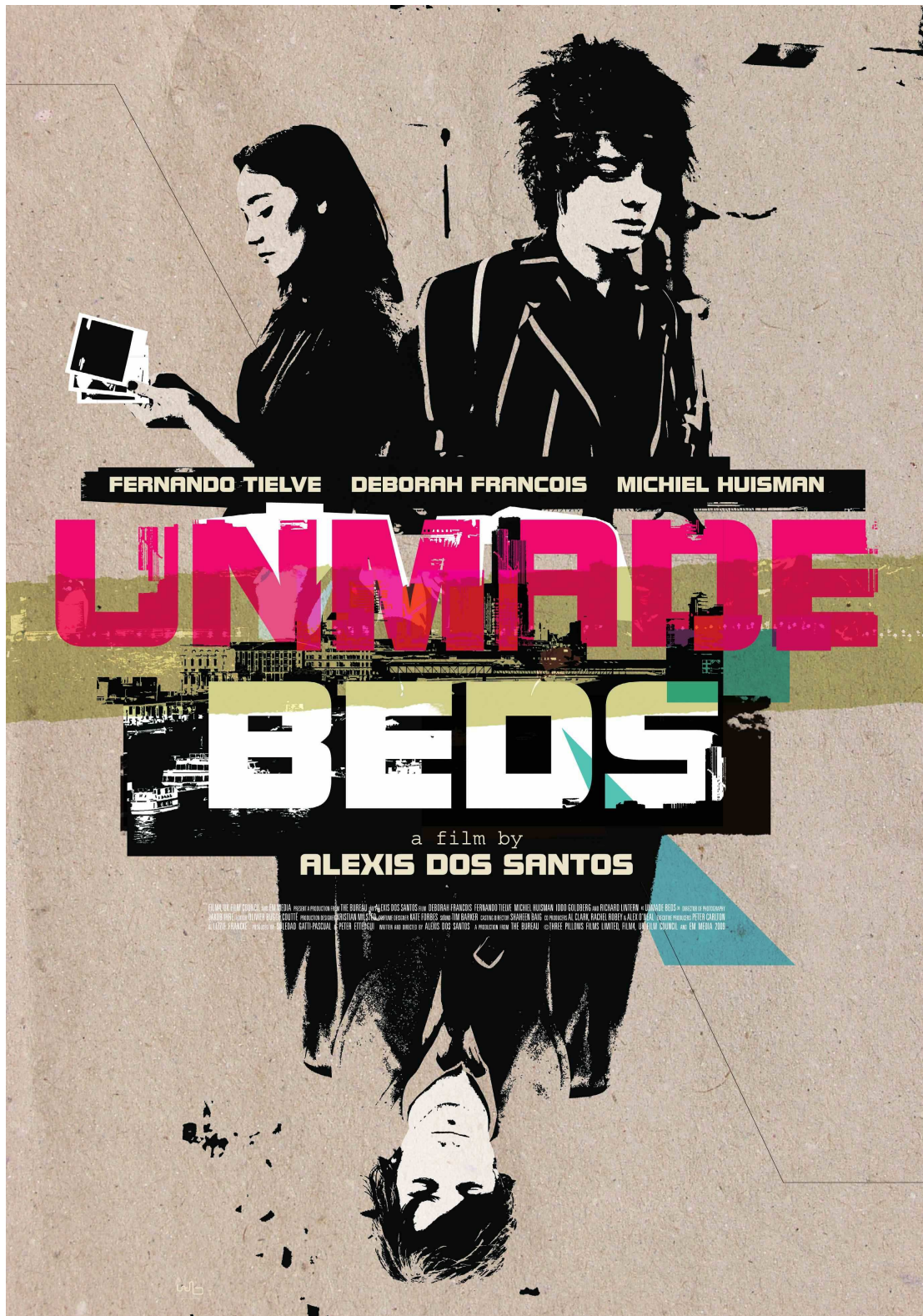


Persmap



Unmade Beds

Een film van Alexis Dos Santos

Groot Brittanië · 2009 · 35mm · color · 93 min. · Dolby Digital · 1:1.85

De Spaanse Axl is in Londen op zoek naar zijn vader en zijn verleden. De Belgische Vera probeert haar verleden juist zo snel mogelijk te vergeten om over haar liefdesverdriet heen te komen. Hun verhalen komen samen wanneer Axl en Vera in hetzelfde krakerspand in het hippe East End Londen komen wonen.

Wanneer Axl ontdekt dat zijn vader een makelaar is, doet hij zich voor als een student die op zoek is naar woonruimte. Maar hoe meer hij te weten komt over zijn vader, hoe moeilijker het wordt om hem te vertellen wie hij eigenlijk is. Tegelijkertijd is Vera aarzelend een romance begonnen met een charismatische vreemdeling. Om zichzelf te beschermen tegen verder liefdesverdriet staat ze er op haar vrijheid te behouden. Dit blijkt alleen niet zo'n goed idee wanneer ze merkt dat ze verliefd aan het worden is.

Nominatie *Grand Jury Prize* op Sundance Film Festival 2009
Openingsfilm Brussels Film Festival 2009

Release datum: 13 augustus 2009

Distributie: cinéart

Meer informatie:

Publiciteit & Marketing: cinéart

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Persrubriek inlog: cinéart / wachtwoord: film

CAST

Axl	Fernando Tielve
Vera	Déborah François
X Ray Man	Michiel Huisman
Mike	Iddo Goldberg
Anthony Hemmings	Richard Lintern

CREW

Producer	Soledad Gatti/Pascual Peter Ettedgui
Director	Alexis Dos Santos
Writer	Alexis Dos Santos
Director of Photography	Jakob Ihre
Production Designer	Kristian Milstead
Costume Designer	Kate Forbes

THE BANDS (AS THEMSELVES)

Plaster of Paris
Emily Joy 'Molly' Carroll
Lewis Jones
(We Are) Performance
Joe Stretch
Joe Cross
Laura Marsden
Billie Marsden
Mike Bennet
Connan Mockasin
Connan Tent Hosford
Lucy Hunter
James Milne

SYNOPSIS

Three Line Synopsis

Axl wants to find his long-lost father and rediscover his past. Vera just wants to forget hers as she tries to move on from heartbreak. Their stories come together in the melting-pot of 21st century London. Playful, sexy and romantic, UNMADE BEDS is the second film from acclaimed director Alexis Dos Santos.

Short Synopsis

Axl wants to find his long-lost father and rediscover his past. Vera just wants to forget hers and move on from recent heartbreak. Their stories interweave as they take up residence in a vibrant, sprawling squat in the melting-pot of London's hip East End.

Learning his father is a realtor, Axl pretends to be a student looking for an apartment. But the more he discovers about his father's new life, the more difficult it is for Axl to admit who he really is. Meanwhile, Vera embarks on a tentative romance with a charismatic stranger. To protect herself from further heartbreak, she insists on total anonymity – but becomes the victim of her own strategy when she finds herself falling in love. Playful, sexy and romantic, UNMADE BEDS is the second film from acclaimed director Alexis Dos Santos.

Long Synopsis

Have you ever felt close to a total stranger? Or a complete stranger to someone who should be closest to you? Axl, 20, has come to London to track down the father who abandoned him in childhood. When he discovers that his dad is a realtor with a new family, he poses as a student looking for an apartment. But as they view potential rentals, Axl finds himself increasingly trapped in the role he has created and unable to own up to the truth. Seeking escape from his dilemma, he plunges into London's hip East End club scene and begins to forge an alternative family in the anarchic, vibrant squat where he takes up residence.

Located in a sprawling industrial warehouse, the squat is also home to Vera. Whereas Axl wants to reclaim his identity, Vera is trying to lose hers after a painful heartbreak. So when she meets a charismatic stranger, she reveals nothing of herself as they embark on a sexy anonymous game. But their game is underscored by Vera's growing sense that she may have found her soul-mate. But how long can they keep the game going before she risks losing her "x-ray man"? And if she abandons the game, will the romance survive?

Although they share a home in the same building, Axl and Vera's paths interweave but never quite meet. By turns playful and mysterious, romantic and poignant, their stories echo and contrast until they ultimately collide. Set against the vibrant background of London's 21st century multi-cultural melting-pot, UNMADE BEDS is the second feature film for acclaimed director Alexis Dos Santos.

PRODUCTION STORY

UNMADE BEDS is the second feature from acclaimed writer/director Alexis Dos Santos, who brings his visionary Latin American New Wave sensibility to the film's cosmopolitan East London setting. This is a fresh, innovative independent film from the UK, celebrating London's multiculturalism, the sensitivity of its youth, and youth everywhere. It is contemporary, it is timeless, but above all it is relevant.

Having forged a close working relationship during his debut feature *Glue*, Alexis reunites with his producer Sol Gatti-Pascual in the making of UNMADE BEDS. Together they have recruited a team of old friends and fresh faces to create this highly original project. Their excellence, powerfully combined with an exciting young international cast ensures that UNMADE BEDS boasts a wealth of creative talent both behind and in front of the camera, as well as cutting edge music from UK based independent bands.

Scripting Process

Inspired by his own experiences as a young film student arriving in the capital for the first time, Alexis began drafting ideas for the characters of UNMADE BEDS based on people he was meeting and the London life he was living.

"Although I never lived in a squat myself, a lot of my friends did and I used to hang out with them there. Another squat, where I shot a couple of music videos, was a big industrial space full of artists which is closer to the one we see in the film. Really though I wanted to represent the way that when you are a foreigner in London, you form these close communities with others like you, in the middle of this big multicultural city."

Mind mapping their thoughts and lifestyles, these collected characters began to generate their own different concepts in his imagination, eventually developing into a script. Its central focus is on lead characters Axl and Vera, whose stories are juxtaposed as two different enactments of role-play. "These are two subjective experiences that cross each other, just like we do in real life", explains Alexis. It is a powerful crossing realized only in the film's final moments.

Though more developed than his skeleton 16 pages for *Glue*, Alexis has retained his trademark airiness in the script of UNMADE BEDS, leaving much to the chance of improvisation, and the reality of awkward silence and hesitant dialogue. "*Glue* and UNMADE BEDS are similar in the way that they work as a narrative that's objective, and later turns subjective, so making it both at the same time" explains Alexis on his scripts. "It's the way that you get in to the character's head, and then come out again. It's the way that you go into voice over, and then head space: it's a film language that conveys subjective experience, juxtaposed with something that feels more like a documentary, watching people and how they do things with their life."

Remaining true to his neorealist spirit has required courage and determination: but the result is a freshness that has come from a variety of inputs. Sol Gatti Pascual, producer at London-based production company The Bureau, was an NFTS contemporary of Alexis and came on board the project in 2001 when Alexis started writing the script. It was then put in to development by Peter Carlton at Film4. After Alexis finished shooting *Glue*, he threw himself back in to the writing process with producer Peter Ettegui also joining the project. The final draft emerged after Alexis was selected for the 2006 Cannes Cinéfondation.

"We had been touting the script around for a good couple of years" recounts producer Sol Gatti Pascual. "Once producer Peter Ettegui came on board, the sort of polish that he worked on with Alexis somehow answered a lot of the problems that we'd had. We took that script out to Cannes in 2007 and we were fully financed within a month."

A Unique Approach to Filmmaking

Shot in five weeks between London and Nottingham, and on a limited budget, UNMADE BEDS was a labor of love and dedication for this dynamic international team. Each person involved from the creatives to the

extras, and even the visiting bands and artists, gave an input into the end product.

Each has been quick to compliment Alexis on his broad aesthetic, his fluidity in spontaneity, and his openness to ideas and improvisation. “Of course Alexis wants acting from his actors, but he looks for a character that moves outside how he looks, how he moves, how he expresses himself, how he smiles – in his casting I feel Alexis looks for a person with identity, that has the basics so he can put in more good things”, muses Fernando Tielve (Axl).

This Alexis testifies to, and the brotherly bond they have formed as a result, is vital to the direction of the film. Throughout the shooting, all of the actors were given the chance to shoot a scene in several takes, using different dialogue each time as they saw fit, much of which came from their own feelings about the characters they were portraying. Such freedom is rare in the tight, financially-controlled world of filmmaking today. “Each take of a scene was so different. Normally when you do several takes there are only a few small changes, but Alexis doesn’t want that. He wants the scene to live, and to move”, confirms Déborah François (Vera). “This is a new way of working for me, and I really enjoy it, you feel like you are really giving something to the movie. Alexis is always really close to his characters, you can feel the soul and the texture of each character as he does.”

“What’s interesting is that some moments which have about three lines in the script, such as ‘these two walk into the hotel and through the corridors’ have become – because of the focus of how we shot, and the freedom that we gave to the actors – really strong scenes”. The scene that Alexis refers to is in fact Déborah’s favourite scene of the movie, precisely because “it turned into something so long and beautiful, so unexpectedly”. Alexis explains: “It’s little in between parts like that which end up meaning a lot, and that’s something you can’t see until it happens.

And then when you’re in the editing process, you find the balance again, and the shift in the weight of the story. You let things go instead of trying to control them.” UNMADE BEDS is really about people finding themselves, and how inside they have a burning feeling that they want to change life and do something about it” says Director of Photography Jakob Ihre. “They are also very passionate and strong people, and they want to push the limits of life”. Jakob’s observation is as true of the film’s subjects as it is of its creators. Alexis’ brave and inspirational direction style created an atmosphere on set that mirrored the atmosphere of the squat depicted in the film, with artists working from the soul, coming together and feeding off each other.

“The warehouse that we found for the squat I think would have been impossible to find in London. It’s a huge space, and it still has its old elements, it hasn’t been converted into fancy flats or offices and it still has its rawness, it’s naturally abandoned” explains Alexis, of his choice of location. “Any warehouse like that in London would have been converted a long time ago. Nottingham has the architecture and the right scale for what I’m trying to make here.”

Creating a Look

The combination of Alexis’ approach to filmmaking and the rhythm of his script, placed within London’s squat culture setting, have shaped a unique aesthetic for UNMADE BEDS that is simultaneously vibrant and tactile. As the director himself best describes it, it is a look that “makes you feel like you’re touching skin”.

From one angle, the characters of the story play with intimacy and distance in a way that is reflected through the camera. Small depth of field is set against a focus so shallow that people are constantly thrown into the frame, blending into each other. Director of Photography Jakob Ihre reflects, “The greatest and most exciting challenge was trying to capture the extremes of the intimate worlds of the characters, and the worlds outside, then merging those together.”

These worlds outside fluctuate in extremes also, from the abrasive exteriors of East London to the warm interiors of Mike’s bar and the squat itself, which needed to appear to be a vibrant, friendly place to live, as well as having to look realistic. The squat represents a subculture that is organic, raw, and free from branding, and finding that balance on set is no easy task. Inspired by Berlin’s most famous squat Tacheles, local artists were brought in to graffiti the walls and create the artwork for the set design. “We had to make it look like a creative place” says Production Designer Kristian Millstead, “not just a dive where young

people take drugs. And my own experience of squats is that they are happy places, and they are warm places”.

Costume

UNMADE BEDS young, multicultural cast has a huge influence on this overall look, and consistent with the rest of its creation, each had an input into their costume. “Dressing a very arty squat, you’ve got a very broad license within that setting” says Costume Designer Kate Forbes. “East London fashion is incredibly individualistic, so it means that you can actually pull from many different references – indie, goth, punk or nu-rave – it’s such a melting pot right now, which has meant there has been a lot of creative freedom.”

Soundtrack

UNMADE BEDS has a fantastic soundtrack including featured performances from the following up and coming bands:

(We Are) Performance

Hailing from Manchester UK, this electro pop four-piece are made up of two Joes (old school friends Joe Stretch and Joe Cross) and two sisters (Billie and Laura Marsen). They formed (We Are) Performance three years ago after meeting in Manchester. Having played the gig and party circuit all over the north and south of England, they are now signed to Too Much Information Records. Their second album is still being recorded and in the meantime the lead singer Joe Stretch published a novel entitled Friction.

“We’re so grateful to be playing on UNMADE BEDS because it seems like the director and his team are genuine fans of the band” says lead singer Joe Stretch. “They approached our management after coming to see us play a few times – in his words, he “became obsessed with us” actually! This has been a fantastic experience for all of us.” Another of their songs “Surrender” is part of the soundtrack.

Connan Mockasin

Ripping up stages with their unique take on electric blues, Connan Mockasin have been building quite a cult following on the UK underground circuit. The line-up of the Mockasins changes continually, but Connan Hosford remains as its visionary beacon (the band’s name is derived from his affection for quirky moccasins, which he makes himself out of sheepskin and old motorcycle tyres). But while they gather speed over here, the band in fact all hail from New Zealand, and their time in England is limited – though they spend a few months in the UK every year.

As another favourite of Alexis Dos Santos, the band’s role in the film is crucial. The characters in UNMADE BEDS shoot their music video in the squat, art directing and painting its backdrop – which turns into the fantastical party where Axl and Vera finally meet. Another of their songs “Hello View”, is part of the soundtrack.

Plaster of Paris

Boy-girl student duo Molly and Lewis met at Camberwell Art school in London, and encouraged by the success they had playing together at a few spontaneous openmic nights, formed the concept of Plaster of Paris. With nothing but an acoustic guitar, Molly’s sensational voice (inherited from her opera singer mother?) and their trademark gramophone horn – which they have labelled their ‘kazoomaphone’ – as instruments, they have managed to create their own unique sound. Plaster of Paris are as yet unsigned, but continue to gig regularly all around the country.

Michiel Huisman

Michiel plays the character of the 'X RAY MAN', who is a musician, but Michiel is also a musician himself. He is the lead singer of Dutch band Fontane, whose music has featured in the films *Costa!* (2001) and *Volle Maan* (2002). In *UNMADE BEDS* he performs a track which he wrote especially for the character of 'X Ray Man'. As well as songs from the above performers, the *UNMADE BEDS* soundtrack includes the following tracks: 'I'm Fine' and 'Underground' by Kimya Dawson, the folk anti-star recently discovered by a wider audience thanks to her role in the soundtrack of *Juno*.

'Don't Be Upset' by Jeffrey Lewis, the indie singer songwriter and comic books author from New York.

'My Life is Starting over again' by the heartbreaking low-fi genius of Daniel Johnston.

'We Are Not The Same' by the UK band Good Shoes 'Fuck Me' and 'Bobby Peru' by the Greek duo Mary and The Boy 'Cherry Blossoms' by Tindersticks, one of the most original and distinctive British acts of the '90s.

'Sara Perche Ti Amo' by I Ricchi e Poveri, an early 80s Italian Pop hit.

'Hot Money, Hot Ass!' by Black Moustache, a duo from New York.

'Swinget' by Tolga Quartet, a gipsy jazz band from Italy, with a Dutch front man.

Financing

"For me the differences are huge in the way that everything has been structured for *UNMADE BEDS*. With *Glue* everything has been totally unstructured, but a large part of that was for financial reasons. I went to Argentina with a little bit of money, and I just let the film happen there, with the elements that I found there. *UNMADE BEDS* is a film that I've been preparing for many years, but at the same time we're trying to keep it really small and as close as possible to the scale of *Glue*. It is a lot easier though because I have a hundred times more money!" says writer/director Alexis.

Produced by Soledad Gatti-Pascual (Noi Albinoi, *Joyeux Noel*) of The Bureau and Peter Ettegui (Onegin, *Kinky Boots*), *UNMADE BEDS* was developed with Film4 and is financed by Film4, the UK Film Council's New Cinema Fund and EM Media, with the assistance of Natixis Coficine. It is one of the first films on the debut slate from new UK sales company Protagonist Pictures.

Film4's Peter Carlton, who has been involved in the project from the very beginning, says: "Alexis stood out as a startling new cinematic voice when we started developing this project with him even before his first feature *Glue*. It's great to see this fresh and witty story of contemporary melting-pot London being brought to realization, with such a sparkling young international cast."

CAST BIOGS



Déborah François / Vera

Twenty year-old Belgian actress Déborah François received huge critical acclaim for her debut role of the teenage mother Sonia in Jean Pierre Dardenne's *L'Enfant*. The film won the Palme d'Or at the Cannes Film Festival 2005 and Deborah received the Joseph Plateau Award for Best Belgian Actress. Her next performance in *The Page Turner*, for which she was nominated for a César Award, established her as an

exciting up and coming talent. Recently Déborah has acted in *Les Fourmis Rouges* by Stephan Carpioux, *Les Femmes de l'Ombre* by Jean Salomé and *L'été Indien* by Alain Raoust. Audiences have seen her this year in the all women cast "Female Agents", alongside Sophie Marceau and Julie Depardieu and again in the new film by Remi Bezançon, *Le Premier Jour du Reste de Ma Vie*, for which she was awarded a Cesar for Best Female Newcomer. *UNMADE BEDS* is her first film in English.

“Vera is a difficult girl to explain, because she is very honest and direct, but she is also a player – she likes to play with other people, and with life. It was very important that there was a great chemistry between the way that I played Vera, and that Michiel played the X-Ray Man– and I felt that straight away, even in my audition with him.”

Fernando Tielve / Axl

Twenty-one year old Spanish-born Fernando Tielve first demonstrated his acting talent in the lead role of Carlos, the young boy in Guillermo del Toro’s *The Devil’s Backbone*. Since then he has appeared in Goya’s *Ghosts* playing Natalie Portman’s brother, *Imagining Argentina* with Antonio Banderas and was called back by Del Toro for a cameo in the Oscar nominated *Pan’s Labyrinth*.



“I’ve done two English language films before but they were made in Spain, so this is my first movie abroad, and my first movie in a lead role, the others were just small parts” says Fernando of his experience on *UNMADE BEDS*. “I love the character of Axl, he’s a gift. He’s very complex and he doesn’t speak too much – he has a really interior role, he expresses with his eyes, he’s like a storm inside with these big highs and lows that change in the moment. He’s very delicate, very strong but very fragile too, and he looks really fragile. I feel very close to him; I understand him.”

Michiel Huisman / X Ray Man



Twenty-eight year old Dutch actor Michiel Huisman has been acting on Dutch television since he was 14. His film roles include *Floris*, *Johan* and *Funny Dewdrop*. Michiel has recently completed filming on UK production *The Young Victoria*.

“I really liked *Glue*, so when Alexis asked me to come over for an audition I was completely thrilled, and when I first read the script I really liked the idea of these young people living together but also being alone, looking for love and looking for each other” says Michiel.

“It’s difficult in a sense that we’re not doing this in our own language, but that’s also what the film’s about, young people all struggling to express themselves within all these languages from everywhere around the world.”

Iddo Goldberg / Mike

Iddo Goldberg has been acting since his late teens, appearing in films such as *Run, Fat Boy, Run*, *L’Auberge Espagnole*, *Suzie Gold* and *I Could Never Be Your Woman*. His TV appearances include ‘*Secret Diary of a Call Girl*’, ‘*The Bill*’, ‘*Holby City*’, ‘*Little Britain*’, ‘*Skins*’ and ‘*Nathan Barley*’.

“I was attracted to the character of Mike because of the peace that he had to him; he is over a lot of the craziness and the questioning that comes with being young, but he is also lending a hand to someone and helping them through. I thought that in itself would be a challenge, and it drew me in. But the film is about that questioning in youth, and I think it will appeal to anyone who is a little bit of a dreamer, and to people

who enjoy adventure and letting go.”

Richard Lintern / Anthony

Richard Lintern has been acting on British television for over twenty years. He made his name in film with Jamil Dehlavi’s *Jinnah*, and has since appeared in *Cassandra’s Dream*, *The Bank Job* and *Syriana*.



“The script for *UNMADE BEDS* was one of the best that I’d read in a long time; really a fantastic piece of writing. Working with Alexis is very calm and very constructive; he’s a very gentle man, with a great understanding of how scripts work and how actors work, in the way that we have to bring what he brings to a role. And the film is full of humanity, and full of life. It will appeal to anyone with two arms and two legs.”

CREW BIOGS



Alexis Dos Santos / Writer and Director

Alexis Dos Santos made his name with his first film *Glue*, a tale of small town adolescents set in his native Argentina. It was showered with 15 awards at film festivals the world over, including the Young Jury Award at the Rotterdam International Film Festival, and was selected to open the New York New Film New Directors Festival in 2007. Alexis studied film in Buenos Aires and Barcelona before relocating to London in 1998, where he attended the National Film and Television School alongside such contemporaries as Joachim Trier, Sarah Gavron and Tom Shankland. Tutored by Stephen Frears, Alexis wrote and directed several short films including *Sand*, winner of Best Script Award, Bologna Film Festival and Special Mention of the Jury, Brest Film Festival. In 2006, he was selected for the Cannes Film Festival’s prestigious Cinéfondation in Paris, where he worked on the screenplay for *UNMADE BEDS*.

Soledad Gatti-Pascual / Producer

Sol is the co-founder of The Bureau and has co-produced a number of feature films including *Oscar*, BAFTA & Golden Globe Nominated *Joyeux Noel* and the multi award winning *NoiAlbinoi*. *UNMADE BEDS* is Sol’s second feature film as producer, after making her debut alongside Alexis on *Glue*. During the production of *Unmade Beds* she also executive produced Steven Shiel’s award winning *Mum & Dad*, and Eran Creevy’s *Shifty*, multi-nominated at the British Independent Film Awards 2008 and.

Peter Ettegui / Producer

Unmade Beds is Peter Ettegui’s second film as producer, preceded by *Kinky Boots* (2005) and *Vigo* (1998), for which he also wrote the script. His screenplay for *Onegin* (1999) won him a Golden Satellite Award.

Jakob Ihre / Director of Photography

Jakob Ihre was born in Sweden. As cinematographer his previous credits include Penny Woolcock's *Exodus*, Joachim Trier's *Reprise*, Michael Boganim's *Odessa Odessa* and Lee Donaldson's *The Virgin of Liverpool*.

Kristian Milstead / Production designer

Graduating with old friend Alexis from the National Film and Television School, Kristian has worked as production designer on several films before reuniting with him to make *Unmade Beds*.

Kate Forbes / Costume Designer

Kate Forbes has been working in costume for over fifteen years. She has worked on films such as *Vigo*, *Hackers*, *Stoned*, *Goodbye Cruel World*, and a number of TV productions.

COMPANY BIOGS

The Bureau

The Bureau is a London based production company harbouring producers Bertrand Faivre, Soledad Gatti-Pascual, Kate Ogborn, and Matthieu de Braconier. The Bureau's latest films include *Far North* directed by Asif Kapadia and starring Michelle Yeoh and Sean Bean, the multi award winning *Glue* directed by Alexis Dos Santos and the latest film by Oscar nominated director Rachid Bouchareb, *London River*, starring Brenda Blethyn.

Film4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. The company develops and co-finances film productions and is known for working with the most innovative talent in the UK, whether new or established. Film4's most recent releases include Sarah Gavron's *Brick Lane*, Anand Tucker's *And When Did You Last See Your Father?* David Mackenzie's *Hallam Foe* which won the Golden Hitchcock at the Dinard Film Festival and a Silver Bear in Berlin, Shane Meadows' *This is England* - winner of Best Independent Film and Most Promising Newcomer for Thomas Turgoose at the BIFAs, Julien Temple's *Joe Strummer: The Future is Unwritten*, Lenny Abrahamson's *Garage* which won the Prix Arts et Essai at Cannes' Directors Fortnight in May and Ken Loach's *It's a Free World* which won the Golden Osella for Best Screenplay at the Venice Film Festival this year.

Film4 films soon to arrive on British screens include Sharon Maguire's *Incendiaire*, Bob Weide's *How To Lose Friends and Alienate People*, Fabrice de Welz's *Vinyan*, Martin McDonagh's *In Bruges*, and Duane Hopkins' *Better Things*, as well as the new Mike Leigh film. Other films currently in production include Mark Tonderai's *Hush*, Alexis Dos Santos' *Unmade Beds*, Gerald McMorrow's *Franklyn* and Danny Boyle's *Slumdog Millionaire*.

Channel 4's involvement in British film dates back 25 years to its launch in 1982 when it established its own film commissioning department Film On Four, later rebranded FilmFour and now known as Film4. Film4 has built an enviable reputation for developing and financing the defining British films of the last quarter of a century – films like *My Beautiful Launderette*, *Trainspotting*, *Shallow Grave*, *East is East*, *Motorcycle Diaries*, *Touching the Void*, *Road to Guantanamo*, *This is England* and *The Last King of Scotland*.

The New Cinema Fund

The UK Film Council's New Cinema Fund encourages unique ideas, innovative approaches and new voices funding an eclectic mixture of films that connect with a range of audiences. The fund has an especially strong commitment to supporting work from the nations and regions and from black, Asian and other minority ethnic filmmakers. The fund also encourages digital technology in the production, distribution and exhibition of films. The New Cinema Fund has £15 million to invest over three years.

To date the New Cinema Fund has supported films including: Shane Meadows's *This is England* (Best Film, British Independent Film Awards); Ken Loach's *The Wind that Shakes the Barley* (Palme d'Or, Cannes Film Festival), Andrea Arnold's *Red Road* (Prix du Jury, Cannes Film Festival), Kevin Macdonald's *Touching the Void*, (Best British Film BAFTA), Peter Mullan's *The Magdalene Sisters* (Golden Lion Venice), Paul Greengrass's *Bloody Sunday* (Golden Bear Berlin), Jerry Rothwell's feature documentary *Deep Water*, Dan Reed's *Straightheads*, Paul Dibb's *Bullet Boy*, Adrian Shergold's *Pierrepont*, and Michael Caton-Jones's *Shooting Dogs*. Up and coming projects include Sarah Gavron's *Brick Lane*, Mark Tonderai's *Hush*, Kenny Glenaan's *Summer*, Noel Clarke's *Adulthood*, Gerard Johnson's *Tony*, Michael Winterbottom's *Genova*, Chris Waitt's feature documentary *A Complete History*, Peter Greenaway's *Nightwatching*, Dominic Murphy's *White Lightnin'*, Olly Blackburn's *Donkey Punch*, and Nicolas Roeg's *Puffball*.

The New Cinema Fund invests in an ambitious programme of shorts schemes including Cinema Extreme, the Completion Fund and Low Budget Digital Shorts (producing more than 120 films to date) to encourage directors, producers and creative talent to explore new storytelling methods in the short film genre. In partnership with Film4, EM Media, Screen Yorkshire and Optimum Releasing, the New Cinema Fund also funds the Warp X Low Budget Film Scheme offering filmmakers development support, production finance and theatrical distribution in the UK.

EM Media

EM Media is the Regional Screen Agency for England's East Midlands. From its Nottingham base the agency invests RIFE Lottery in film activity and European Regional Development Funds (ERDF) in the development, production, distribution, exhibition, prototyping and publishing of Film (long and short form), Television (corporate broadcast, internet TV), Games (for console, PC, hand held, mobile phone) and Interactive (internet, mobile phone and TV software).

EM Media is a partner in Warp X, the pioneering digital film studio established to revitalise low-budget British film-making, an initiative of UK Film Council, Film4, Screen Yorkshire, Optimum Releasing and EM Media. As well as *Unmade Beds*, EM Media has to date co-financed 17 feature films with ERDF finance. EM Media's slate of films in production, forthcoming and current releases include: *Summer* (Sixteen Films 2007), suspense thriller *Hush* (Warp X 2007), *Donkey Punch* (Warp X 2007), *Complete History* (Warp X 2007), horror *Mum and Dad* (2AM Films 2007), *Better Things* (Mascot Pictures 2008), *And When Did You Last See Your Father?* (Number 9 Films 2007), *Magicians* (Intermedia Films 2007), *Control* (NorthSee 2007), *This is England* (Warp Films 2007). Other feature investments include *Brothers of the Head* (Potboiler Productions 2006), *A Cock and Bull Story* (Revolution Films 2006), *Dead Man's Shoes* (Warp Films 2005), *One For the Road* (One for the Road Productions 2004), *Once Upon a Time in the Midlands* (Slate Films 2003) and *Anita and Me* (Starfield Productions 2002).

Protagonist Pictures

Established in 2008, London-based Protagonist Pictures is an international sales and finance company that handles all aspects of international rights on certain films generated by the individual partner companies, whilst also attracting producers with films made outside the production involvement of the three partners, allowing it to operate as a stand-alone entity.

Fully capitalised by its three partnership companies – Film4, Ingenious and Vertigo Films - Protagonist Pictures grew out of a vision shared by all three companies to increase their creative and financial

involvement in the distribution of their films. Protagonist provides a base from which to manage the international financing, sales and marketing of their films, and in so doing, protect the interests of talent, producers and financiers. Aside from Unmade Beds, its current slate includes Tom Shankland's The Day, Nicolas Winding Refn's Bronson, Debbie Isitt's Nativity, Samantha Morton's The Unloved, Eran Creevy's Shifty, Armando Iannucci's In The Loop, Simon Ellis' Dogging: A Love Story and Nick Love's The Firm. It also handles Film4's existing film library.

SONGS

"FUCK ME"

Written and Performed by Mary and the Boy
Courtesy of Mary Tsoni and Alexander Voulgaris

"BEAT A NEW HEART BEAT"

Written by Molly Carroll and Lewis Jones
Performed by Plaster of Paris
Recorded live on location

"SURRENDER"

Written by Cross, Marsden, Marsden, Stretch
Performed by (We Are) Performance
Published by Big Life Music
Courtesy of Too Much Information Records

"HELLO VIEW"

Written by Connan Tent Hosford
Performed by Connan Mockasin

"UNDERGROUND"

Written and Performed by Kimya Dawson
Courtesy of Candid Music Publishing Ltd and K Records

"CHERRY BLOSSOMS"

Written by Stuart Staples, Dickon Hinchliffe and David Boulter
Performed by Tindersticks
Used by Permission of Rough Trade
Courtesy of Island UK under license from Universal Music Operation Limited

"SHORT SHARP SHOCK"

Written by Cross, Marsden, Marsden, Stretch
Performed by (We Are) Performance
Published by Big Life Music
Recorded live on location

"WE ARE NOT THE SAME"

Written by V. Jones, D. Leach, R. Jones, R. Cox
Performed by Good Shoes
© Published by Kobalt Music Publishing Limited
Licensed courtesy of Brille Records Ltd

"SWINGET"

Written by Tolga During
Performed by Tolga Quartet

"SARÁ PERCHÉ TI AMO"

Written by Farina/Ghinazzi/Pace
Performed by I Ricchi e Poveri
Published by Universal Music Publishing Ltd.
(P)1981 SONY BMG Music Entertainment (Germany) GmbH
Licensed courtesy of SONY BMG Music Entertainment (UK) Limited

"DON'T BE UPSET"

Written and Performed by Jeffrey Lewis
Lighting Lewis ASCAP
Licensed Courtesy of Rough Trade Records Limited

"HOT MONKEY, HOT ASS!"

Written by Mike Skinner and Spencer Product
Performed by Black Moustache
Used by Permission of Lakeshore Records LLC

"AMOR A CONTAGOTAS"

Written and Performed by Natasha Braier
Guitar and Percussion by Cecilia Gimenez

"SNEAKY SNEAKY DOG FRIEND"

Written by Connan Tent Hosford
Performed by Connan Mockasin

"NEW SKIN"

Written and Performed by New Skin
Courtesy of Dimension Gate Music and Cleopatra Records

"BOBBY PERU"

Written and Performed by Mary and The Boy
Courtesy of Mary Tsoni and Alexander Voulgaris

"MY LIFE IS STARTING OVER AGAIN"

Written and Performed by Daniel Johnston
Used by Permission of IQ Music Limited and
Courtesy of Eternal Yip Eye Music

"HELLO"

Written and Performed by Michiel Huisman
Recorded live on location

"I'M FINE"

Written and Performed by Kimya Dawson
Courtesy of Candid Music Publishing Ltd and Kimya Dawson