

T H I R D S T A R

You don't know how much you're carrying until it starts to weigh you down.

Directed by Hattie Dalton

Written by Vaughan Sivell. Produced by Kelly Broad & Vaughan Sivell

Starring Tom Burke, Benedict Cumberbatch, JJ Feild, Adam Robertson.

Shot on 16mm, September/October 2009 on location in Pembrokeshire.

Run time 92mins.

Certificate TBC

Short Synopsis

Four best friends, all at the end of their twenties, set off on an ill-advised camping trip to West Wales. With no other skills for the outdoor life, except making tea, the journey will test their strength, their friendship, and their belief in what makes life worth living.

Long Synopsis

James wants to make the most of this life – what’s left of it. He invites his three closest friends to join him on a road trip to his favourite place in the world. Like many an impulsive group holiday, however, the undertaking proves fraught with practical difficulties, surreal encounters and emotionally ravaging revelations. For his best friend Miles, the trip means wrestling with the gloomy reality that the ones he loves tend to die. For Davy it’s about being there and holding the effort together – while for Bill it’s about running away from the mistakes he’s made and the comfortable trap that is his life. Each step of the journey is one step further from the past and to a brave new world where they learn what it means to live.

From BAFTA winning, first time feature director Hattie Dalton, “Third Star” is a poignant but still screamingly funny paean to making the most of life – while you still can.

With a vibrant, witty and insightful script by Vaughan Sivell, and a quartet of excellent lead performances from the UK’s finest young actors, this is a moving, pertinent and unpredictable film, and a fantastic showcase of new and promising British film talent.

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Film Agency for Wales, Matador Pictures and BBC Wales, and Western Edge Pictures in association with Memory Box Films presents, “Third Star,” starring Tom Burke (Cheri, The Kid, Telstar), BAFTA nominated Benedict Cumberbatch (Atonement, Four Lions), JJ Feild (Centurion, Telstar) and newcomer Adam Robertson.

The film is produced by Vaughan Sivell and Kelly Broad. The screenplay is by Vaughan Sivell. Margaret Matheson, Nigel Thomas, Pauline Burt, Kate Crowther, Charlotte Walls, Paul Higgins are the executive producers.

Behind the scenes, Hattie Dalton teamed up with new collaborators, including director of photography Carlos Catalan, production designer Richard Campling, editor Peter Christelis, costume designer Marianne Agertoft and hair and make-up designer Jo Evans. The music is by Stephen Hilton and sound design by BAFTA and Emmy winning team at Boom, Graham Headicar and Martin Jensen.

Filming on “Third Star” was accomplished entirely on location in Pembrokeshire in West Wales.

“Third Star” is represented internationally by Independent Film Sales.

THIRD STAR is the story about real life modern day heroism. Writer/Producer, Vaughan Sivell was inspired to write it after researching stories about troops in the Middle East.

He says he realised there was a fundamental difference between these stories and the stories of the First and Second World Wars, where for the most part the heroic deeds were carried out by conscripted men. No matter how amazing the actions in our present conflicts the truth is that these men are professionals who have chosen to be there “meanwhile the rest of us wander around moaning because our iphones haven’t synced with our laptops properly.” He was compelled to find a story about ordinary guys who have the choices that may make them heroes forced upon them, as they were for their grandfathers or great grandfathers in the trenches of Europe and beyond.

For director Hattie Dalton, the script was one of those stories which immediately took hold. “Over the past few years I’ve been sent a lot of scripts but none have resonated quite like Third Star. The content and style suits my sensibility in terms of the types of stories I want to tell and why. As a film takes a few years to make – from developing the script, raising money, gathering cast and crew – to actually delivering the film it needs to connect strongly with me, to have a strong theme as well as be entertaining, and ideally to be funny. A tall order but the script written by Vaughan Sivell had the rare mix of all these qualities. It’s sharp, witty and poignant. Filmmaking is collaborative by nature so it was important to know he and I could work together to realise the best version of the film possible and our initial script meetings gave me confidence we could go the long haul required. During the script development we remained true to the brilliant original material, whilst being continually open to new possibilities that appeared during the fluid process. “

The other aspect of the story which Vaughan Sivell wanted to write was a buddy comedy about contemporary, real, British young men, who weren’t drug dealers, or football hooligans. “It seemed that unless Richard Curtis wrote it any young men in movies had to be dressed in period costume or planning a heist.” Having grown up on the West Wales coast where the film is shot, he also had a massive desire to return there to work and capture the amazing scenery and atmosphere of the surroundings,

while avoiding the clichés of many Welsh films – or as he puts it “How Green Was My Car Theft”.

Alongside this he also noticed that we are living in a time where two other themes of what would become THIRD STAR are prevalent in all our daily lives: how we choose to live and how we choose to die.

“We all tend to feel as though we are meant to be living a dream existence, doing something that is ‘our calling’ rather than just a job. This widespread idea assumes we should all know exactly what it is we are ‘meant’ to be doing. As we live longer the age at which we can acceptably decide to settle down gets later as is reflected in the film. “Many of us are at the end of our twenties when we start to face that we may not be living as we thought we would or think we should”.

For actor Tom Burke, who plays Davy, it was the dialogue, the twists and turns which compelled him to come on board. For actor JJ Feild who plays Miles, it was this sense of impending crisis which held a deep connection. “I read the script several years ago and immediately found a deep connection to it. Rarely do we read scripts that have such an honest emotional response. I was drawn to the humanity of the characters and the piece. It's quintessentially British and extremely topical. While the landscape, characters and language are so British it is a universal theme and after literally laughing and crying out loud on the first read there was no question I wanted to be a part of it and I felt it could be a huge success.” Benedict Cumberbatch, who plays James, said it was the mix of humour and pathos that drew him in. “The script had a unique perspective on a very powerful story and fantastic well drawn characters full of humour and pathos.”

This time in the lives of the four friends in THIRD STAR coincides of course with the terrible truth that one among them will not live far beyond this point due to his terminal illness. His frustration at this drives him to force his best friends to confront it. But this is no chick flick. Like true Brits they meet his character analysis with honest rebuke. “It's not our fault you've got cancer.” Having known each other so long it is plain that while everything he says about the way we live may be true, his cancer doesn't necessarily give him the right to say it.

“This walk has been like a trip with a sick white Oprah... and you would hate you right now.” Miles

Eventually of course all of them have to confront the truths about who they are and about James’ fate. That leads to the second theme concerning James’ right to die in the way he wishes. This freedom is one of the most contentious and complicated issues of our time, and one that has even greater poignancy here, in the case of one who is so young and so articulate.

This content made writing the film, and shooting it, a difficult tightrope walk tonally. And that is its greatest success. All aspects of the film from the script and direction to the performances of the boys make sure it is never sentimental and never too cruel.

For Hattie Dalton, the humour in the story was the key. “The short films I had written and directed previously were labours of love and profitable in the sense that they made it clear I wanted to tell big stories using humour to access the audience. They also gave me the chance to develop the necessary skills and stamina that’s required in directing. I knew myself well enough to know that I would need to become virtually obsessed with the film to do it justice, so it had to be a script worthy of that amount of energy. Once I became surrounded by the amazing cast and crew, I became increasingly confident we could pull off a great film despite the constraints of a limited budget and schedule.”

“In the past when I’ve worked on features as an assistant or assembly editor I would see entire, often fantastic, scenes not make it into the final film because they only worked in isolation and didn’t serve the film as a whole. It’s difficult to avoid getting attached to how scenes worked in the script or even on the day of the shoot but I think my background in editing helped the agonising process of being ruthless with our material for the greater good.”

Vaughan Sivell looked for those special, natural moments in the material. “I knew all along if I wrote the truth about guys I know, and put them in this awful situation, you couldn’t fail to love them despite their natural flaws.”

Each character is drawn with very natural gifts and failings. For JJ Feild this gave Miles a special identity. Miles is a man who unapologetically sits in his own identity. Like all the characters, his identity is challenged through the story and he has to re-evaluate his own perception of himself through the eyes of his greatest friendships. He can be an arse, rude, brash, thoughtless and thoroughly un PC but he has a huge heart underneath and truly does want the best of every situation even if that means ruffling a few feathers. He demands the truth but can appear to be a walking contradiction at times. It's impossible to say whether I'm like Miles. Like any part I play there are aspects of his character I find easier than others. I hope there are some similarities and I certainly hope there are tons of differences.

Benedict Cumberbatch had the difficult task of playing a character suffering from rhabdomyosarcoma. "I had experienced the emotional side of that journey – the idea of a man wanting to settle his account. A man I was very close to, Roger Poulet, was able to communicate to me in a way that would have been too raw for his family, wanted to talk objectively about things that would be so subjective with family – and it was very powerful to watch a man basically ensure he would be understood when he left us. James is trying to say goodbye. Roger wanted to leave a mark on people who were impacted by his life, and to know that his life amounted to something. For the physical side of the character, in pre-production I talked a lot with an absolutely fantastic man who has since become a friend. He suffers from rhabdomyosarcoma, which so cruelly usually affects the young, and he could tell me where the pain would be and how it would affect a walk and what an effort that would take, and the progressive decline."

Along the way the boys meet different archetypal characters who challenge or question their journey. Vaughan Sivell was keen to make sure the story remained cemented in reality, but with a definite otherworldliness that can exist when one is so far from the madding crowd, and which might suggest that the trip is a kind of Odyssey for James and the boys.

Vaughan Sivell wanted to use that landscape to support not only the boy's journey – but also the smaller roles.

“Essentially the cameos from the Angel boy, the Ticket Seller and the Beachcomber make you feel that while each is totally possible and based in truth, the boys could easily have left their real lives behind, suspended in a strange in-between state that James’ imminent death has taken them to. That border country between this life and the next that our heroes agree to escort their friend through creates a really magical atmosphere for a film that is at its heart, just a story about four lads camping in Wales.”

This sense of the journey really attracted Hattie. “I loved that this film was a “walking road movie” which is a unusual take on the road movie genre. Like “Stand By Me”, having the boys walk their journey meant they were on an adventure, all together, naturally in the present moment with whatever the landscape provided. The isolation was an important aspect in this film. The audience really needs to feel they’re in a bit of a bubble with the boys – voyeurs to the precious journey of these four close friends. Aside from the Pembrokeshire Coast being some of the most astoundingly beautiful and cinematic landscapes available to shoot in, its beauty also felt to me to be a poignant reflection of the shared past of the four characters. Its extreme beauty; the harshness of the ancient, craggy coast line; the unpredictable weather of South Wales – all aspects of the characters and the life journey they were embarking on.”

“THIRD STAR is a small film about big ideas.”

ABOUT THE PRODUCTION

“I think you underestimate the difficulties of this adventure” - Chloe

The many challenges of a low-budget independent film are not always about the size and scale of each challenge – it’s about the sheer variety of them.

The production geared up mostly in temporary rooms and desks in and around Soho, interviewing cast & crew in borrowed boardrooms and conducting read through’s on the hop.

It soon became evident that a scaled down approach to the production was going to be necessary – with a core of hard working and ambitious crew who could and would do everything they could to capture the film.

Hattie Dalton’s choice for Third Star was always to shoot on film.

“With the Pembrokeshire Coast as the available palette it seemed to me the obvious choice to shoot on film. Budget restraints meant shooting on 35mm wasn’t an option but I felt Super 16mm was preferable over any of the digital options available to us. Shooting on film meant we were relatively light on our feet in terms of equipment but could still make the most of the landscape and incredible ever-changing skies that were being continuously presented to us. Perhaps I’m a little old fashioned but I can’t get past the texture and warmth of film and its ability to capture depth and highlights. The Director of Photography, Carlos Catalan, did an amazing job keeping on top of the challenges of an almost entirely exterior shoot, constantly needing to cater for the changing weather and light conditions, often needing to change stock mid scenes. Shooting in the Autumn meant we were able to capture some incredibly dramatic skies but it posed rather a challenge as we were constantly racing against the clock as the days grew shorter and shorter.

For the cast, filming was a story in itself. JJ Field remembers the long sunny days. “Filming was a story in itself. A right of passage and synergy of it’s own. A truly collaborative effort and a very special time. One of those memorable summers that I will

happily look back on with pride. We had one wet day in the while shoot and the rest was gloriously sunny. I had never been to that part of Wales and the beauty was astounding. The variation round every bend was breathtaking and the landscape is certainly the fifth friend in the piece. An integral character.”

Tom Burke felt the same admiration for his surrounds. “The landscapes take you out of yourself, out of your nerves. There is something you get from filming outdoors that you never get in a studio. It’s called a cold. No it’s not that - you have this panorama around you and not some flea bitten soundproofing. It’s much easier to lose yourself in the world.

Hattie Dalton focused on the timeless beauty of the script to influence all aspects of the production.

“I wanted to keep the style of the film timeless too. Specifically in wardrobe and production design, I wanted the boys to be in a world that represented their characters truthfully but with classic, neutral appeal. With that in mind we sought the clothes and props that were a mixture of retro and modern with a universal appeal. Rich colours and texture are always important to my visual sensibility. The visual style of the film needs to support the story rather than dominate in my opinion. For example, I love the warmth and “heart” of low-fi vinyl over digital, sharp but often flat and soul-less music. I guess it’s the same in my approach to both visual and aural representations of a film. Of course every story is different but this story called for this “timeless” approach.”

Importantly the cast took to this approach readily and created characters which were timeless. Tom Burke appreciated the focus which Hattie sustained. “I think it was great that we had a female director and that we had one with Hattie’s strength. She challenged our ideas about male friendship and held the space. That is something a Director needs to do amid the hubbub of a set - hold the space. And Vaughn was an extraordinary presence on set. He absolutely knew where the line was between writer and producer and that never blurred.”

It was an unforgettable experience for Benedict Cumberbatch – working with first

time writer, producers and director was an experience. "Working with Hattie was so lovely - she is just somebody who is amazingly adept at giving you confidence and focus and clarity in the harshest moments of exhaustion. She is very able to eke out performance and quietly get on with things. A very, very passionate woman. And...working with Vaughan, the writer and producer, I have never seen someone work harder from beginning to end. We all worked hard - but that man, he was just permanently enthusing, driving the whole thing, and to be able to do that as well as be able to write is quite a talent. He's got a drive and a talent that will take him really far. He knows how to keep things together and at the same time get things going as well. He was remarkably unprecious as a writer, and under those constraints you have to work quickly."

For JJ Feild, the process was pressured but ultimately rewarding. "It was wonderful working with Hattie on her first feature. I had seen her Bafta winning shorts and was so excited to work with a new director with such talent. She has a great vision for what she wants and an unending energy. I'm extremely proud to have worked with her. She has great gentleness and scale at the same time."

"Having Vaughan on set was extremely useful. He understood that we were under great pressure with both the scale and time. He juggled the hats of both producer and writer in the perfect way to adapt to the changing situations and get the story told as perfectly as possible."

Living and working together for the duration of the shoot was a tough and special time for 'the boys'. Adam Robertson who plays Bill said though he had not worked with any of them before, they all go on brilliantly. "It was such a relief because a common concern before making the film was finding four lads who you could really believe were lifelong friends and I think we achieved that. We swam in the sea most days, and lived together and ate together and ripped the complete Mickey out of each other. It was great."

Filming in the open water was another challenge for the cast. Tom Burke recalls it was freezing. "It was freezing in the sea. Ridiculously cold. I felt incredibly worthy. Worthy and very impatient - by turns". For seasoned surfer, Adam Robertson, the hardship of filming in open water was bearable. "The water was lukewarm I'd say. It was

a bit chilly after treading water for a long time, but it was all part of the journey and we made it fun. The wardrobe team were awesome and always on hand with dry towels and water bottles. They were a dream.” Benedict Cumberbatch says maintain focus was key. “Working in the open water is extraordinary and. really really hard - it’s so physically cold that it distracts you from what you’re trying to achieve. I swam throughout the shoot to try to acclimatize so it wasn’t so hard. But it was hard to focus, and the tank work we pretty incredible too.”

The sound and music design of the film was something which from the very beginning was about creating a distinct, special feeling.

“The music too needed to reflect the boys which is why the composer, Stephen Hilton, and I worked along the lines of it being almost a western – the four young men harking back to the days of being cowboys on an adventure. It had to be playful, warm and not too sentimental. The writing itself is never mawkish so the music too had to steer well clear of that. We didn’t want to manipulate the audience by telling them how to feel but instead wanted to support the strengths of the scenes themselves.”

“Sound design too was very important. It’s always been one of my most favourite parts of the filmmaking process. I was lucky enough to have a team headed by Graham Headicar and Martin Jensen who understood exactly what I wanted having worked together on my short films in the past. The subtleties and nuance are almost always in the sound design in my opinion. It was a fantastic chapter in the collaborative process and decisions like stripping to almost bare, the moment when all the boys go in for the final swim, was an exciting part of using sound, or lack of, to enhance the earth-shattering moments of the story.”

The off-line edit and sound post-production of the film took place back in London. After a grueling shoot, bringing the film back to London and setting up a suite in a borrowed room in Denmark Street was a relief but also a huge challenge.

“My background in editing has always made me feel most at ease in the cutting room. I was fortunate enough to spend the long, arduous time with Peter Christelis, whose sense of pace and rhythm is remarkable to the say the least. It’s one thing

knowing how to start a scene but sometimes it's hard to know when to leave a scene. It takes a lot of discipline. I've always known that the edit is really forming the final draft of the script so there's a need to avoid being precious about previous ideas of how the story should be. After such an intense stretch of attempting to control every aspect of the prep and shooting stage it's liberating to embark on a process of letting go. Throwing up all the raw material in the air and experimenting with different ways of letting it fall. I loved being in this collaborative bubble. It felt more like play than work, aside from the pressing deadlines, and even though it was sometimes painful to lose some of the great material we shot, it always felt liberating to stand back and be mindful of the whole, whilst still scrutinising all the detail of the necessary parts. "

After such a long period of focusing on all the problems and trying to solve them, it's now time to try and really stand back and see what's there. To enjoy what's been achieved by us all.

ABOUT THE CAST

"I'd rather not be alone now mate" - James

TOM BURKE (Davy) enjoyed notable roles in films including *The Libertine*, *I Want Candy*, *Telstar*, *Cheri* and *The Kid* before being cast in the role of Davy. The film marks his second collaboration with fellow cast member JJ Feild, following their roles in *Telstar*. His stage credits include *Creditors*, directed by Alan Rickman, *Macbeth* at The Almeida and *Romeo & Juliet* at The Globe.

The Surrey-born actor began his career on London stages in the 1990s, after studying at RADA.

"I loved playing Davy. I really enjoyed playing someone who, though conflicted and frustrated and at times irritating is basically a good and brave soul." – Tom Burke.

BENEDICT CUMBERBATCH (James) has been honoured for his work on both the stage and the screen, including BAFTA nominations for his much-lauded role of Stephen Hawking, and more recently in the BBC drama *Small Island*.

His stage roles have garnered wide acclaim including *Rhinoceros* and *The Arsonists* at the Royal Court and *Hedda Gabler* at the Almeida and West End, for which he was Olivier nominated.

Cumberbatch appeared in the Oscar winning *Atonement*, *The Other Boleyn Girl* and in Charles Darwin biopic *Creation*, *Starter for Ten*, *Amazing Grace* and Chris Morris's satire *Four Lions*. He is about to film *War Horse* for Steven Spielberg.

He starred in *To the Ends of the Earth* for BBC for which he won Best Actor Monte Carlo Television Festival – Golden Nymph Award, led the visionary thriller *The Last Enemy* for BBC1 and the played the lead role opposite Tom Hardy in *Stuart: A Life Backwards* for BBC/HBO. He heads up a much-anticipated modern day Sherlock Holmes in the title role for the BBC, to be screened later this year.

Currently, he can be seen his National Theatre debut in Terrence Rattigan's After the Dance and the soon to be released film The Whistleblower starring Rachel Weisz.

"I'm a bit like James. He's a sensitive old soul, quite a romantic, quite old fashioned, but I also think he has an emotional naivety, and even though in very raw state someone whose underestimates his friends and is continually surprised by them, that's always something that comes back to me in my life. His need to have closure, everyone needs to empathise with that, and feel that those nearest to you have a full understanding of how you feel about them. Then there are other aspects I wish I was like. He's terribly loyal and he shines very brightly. " Benedict Cumberbatch

JJ FEILD (Miles) takes to the screen as Miles in a role he was born to play. His broad range of work has taken him from jumping off submarines in K19: The Widowmaker opposite Harrison Ford and Liam Neeson, to an avant garde trilogy the Tulse Luper Suitcases with director Peter Greenaway, to costume dramas and adaptations of Philip Pullman novels The Ruby in the Smoke and the Shadow in the North. More recently JJ has had standout performances in Neil Marshall's Roman thriller Centurion, and the classic Joe Meek story, Telstar.

His outstanding performance in The Pride at the Royal Court garnered the attention of casting director Celestia Fox who had 'known JJ all his life'. Producer Vaughan Sivell had also seen JJ's career develop and knew instinctively that he would make a perfect Miles, and after meeting with the director, Hattie Dalton, the die was cast.

"I worked with Benedict on 'To The Ends Of The Earth' and more recently Tom on 'Telstar'. It's a small business in the UK and it's always a delight to see similar friends and faces on set. We were an incredible tight cast and crew." JJ Feild

ADAM ROBERTSON (Bill) first met writer/producer Vaughan Sivell on the set of Taggart as young actors fresh out of drama school. Edinburgh born, Robertson graduated from the Drama Centre London and appeared in Much Ado About Nothing for

the Royal Lyceum, The Killing Floor for the ETC Theatre and the award winning Among Unbroken Hearts.

On the small screen Adam has appeared in Back Up for the BBCs and the crime thriller Wire in the Blood for ITV.

Adam is also an associate producer on Third Star after a long collaboration with fellow filmmaker Vaughan Sivell. He began producing for the stage with the acclaimed production of Auction of Promises for the ETC Theatre in London. His work on film includes short film festival favourites Beggars Belief and Three.

Combining his producing interests with his acting, Adam has just been selected as an Edinburgh International Film Festival trailblazer.

“Bill is the ultimate surf bum. Made for the great outdoors, but all too often confined to the dutiful indoors! I am like him in many ways, but I think he is me about five years ago.” – Adam Robertson.

HUGH BONNEVILLE (Beachcomber) first worked with Hattie Dalton in her award winning short One of Those Days. Hugh played a bumbling clerk working in the DSS equivalent of a Judgement Day processing centre with such wit that Hattie knew he would make a perfect, bumbling, an very slightly odd Beachcomber. Hugh Bonneville heads a cast of quirky, otherworldly support characters whom the boys meet on their journey. The Beachcomber is a tragic-comic character which Hugh plays with great unknowing charm. BAFTA nominated for his role in Iris with Kate Winslet, he also won audiences with his portrayal of loyal friend Bernie in Notting Hill with Julia Roberts and Hugh Grant, and independent British films Scene of a Sexual Nature and French Film. He will soon appear in John Landis black comedy Burke and Hare.

KARL JOHNSON (The Ticket Seller) was a popular choice for the role of the not so slightly odd, make-up wearing ticket seller. His roles in British films such as Hot Fuzz and The Illusionist and his highly regarded television (Lark Rise to Candleford and Rome) and stage work showed the breadth of his performances, and convinced Hattie he could bring something altogether new and intriguing to this important support character.

EROS VLAHOS (Angel Boy) is the only child in the film and stepped up to the main cast with courageous conviction. His assured performance belied his years – although his work on Nanny McPhee and the Big Bang and Skellig shone through. Despite his age Eros has performed live comedy for many years, being the youngest ever comedian to have his own show, Eros Vlahos: Problem Child, at the Edinburgh Fringe Festival.

ABOUT THE FILMMAKERS

"I love how you've subtly brought it back round to you dying. I'd forgotten." - Miles

HATTIE DALTON (Director) is an award-winning filmmaker. *Third Star* is her debut feature film, and follows her BAFTA winning short from 2005, *The Banker*, starring Michael Sheen. The film was an international success and gained recognition in more than 50 film festivals worldwide. She further developed her craft as an assistant editor on films such as Matthew Vaughan's *Layer Cake*, Damien O'Donnell's *Heartlands* and Stephen Woolley's directorial debut *Stoned*. She was selected to work alongside Sir Richard Eyre on the Academy Award nominated *Notes on a Scandal*, as part of a mentor scheme.

In 2008 she directed short film *One of Those Days* for BBC Films, written by Mark Burton (*Wallace and Gromit*). It screened at festivals around the world and won best short film at Sitges Film Festival 2009.

She is currently developing a comedy feature called *Little Red Car*, written by Neal Purvis and Robert Wade (*Casino Royale*, *Quantam of Solace*) and an Australian comedy drama, *Lamington*, which is in development with Screen Australia.

Hattie first began working with producer Kelly Broad in 2004, making her name with micro shorts *Sick*, *Internal Turmoil of the Plastic Kind* which charmed festival audiences around the world for their irreverence.

VAUGHAN SIVELL (Producer/Writer) decided at very young age what career he wanted to pursue and as a teenager began working as a screen actor.

He then trained in classical theatre and theatre practice – the business of running theatres –before returning to London to continue his acting career. He also started writing professionally as a comedy writer for television and radio.

In 2001 he began working as a screenwriter developing several BBC dramas and has had numerous commissions with the major broadcasters and independent production companies since. Throughout this time he took other work on film, television

and commercials sets, learning how each department worked because he knew that he wanted to produce.

By 2007 he was devoting all his time to writing and producing and in 2007 he formed Western Edge Pictures with Adam Robertson. The screenplay for Third Star, then known as Barafundle Bay, was highly regarded in the industry and made the Brit List of 2008.

Western Edge Pictures also has a varied slate of films in development to be made independently and in co-production, and through their WEP Weekenders scheme they are working with the hot young talent to create innovative drama for the stage and screen in boutique studio environment. With this in mind they also started Western Edge Plays to work hand in hand with the film company. Their first play *Eigengrau*, directed by Polly Findlay was produced at The Bush Theatre in March 2010. The sell out show was invited to the Brits Off Broadway Festival in New York. More cross over pieces are to follow whether that involves the material itself or the members of the creative team.

Always prolific Vaughan is currently finishing the scripts of the follow up to Third Star; *Catapult Hill* and an adaptation of Alexandre Dumas' *The Corsican Brothers*.

KELLY BROAD (Producer) has worked alongside director Hattie Dalton since 2004 and oversees all aspects of the films produced through their small film company, Memory Box Films. As a producer, Kelly Broad has earned a BAFTA® for *The Banker*, starring Michael Sheen, and has worked through Hattie Dalton's prolific early work as a short film director.

She began her career in journalism and publicity before moving to London to produce a series of short films by teenagers.

Her first film as a producer and writer was *Wolf*, directed by commercials director Ben Bannister.

Since then she has produced (and in some instances co-written) Memory Box Films' award-winning work, and overseen their rollout to film festivals around the world. This library of shorts now includes a BBC Films funded short *One of Those Days*, written by Mark Burton (*Madagascar*, *Wallace & Gromit*).

She has produced short films set in the UK, across Europe and Pakistan with a number of up and coming directors.

Together with Hattie Dalton she is developing feature films in both Australia and the UK.

MARGARET MATHESON (Executive Producer) is known as one of Britain's most successful and respected producers. She took on the role of executive producer on Third Star, then Barafundle Bay, and was able to help steer the project into production. Margaret began her producing career with the feature film It Shouldn't Happen To A Vet in 1975 . Next came BBC's Play For Today where her productions included Abigail's Party and Alan Clarke's banned Scum. In 1980 she became Controller Of Drama for Central Television where she was responsible for many successful series including Auf Wiedersehen Pet as well as producing Muck and Brass and the David Leland quartet including Made In Britain. In 1984 she was a founding director of Zenith Productions and was responsible for Sid And Nancy, The Hit, Personal Services, Prick Up Your Ears, Wish You Were Here and The Dead amongst others. She went on to be Chief Executive of Island World where she was responsible for Ernest Dickerson's Juice and Richard Loncraine's Wide Eyed and Legless. She then produced the BBC 1 drama series, Cardiac Arrest in 1993/4 through Island World. In 1995 she was Executive Producer of the BBC's Screen One strand and started her own production company, Bard Entertainments. Bard's productions include Marleen Gorris's Antonia's Line (Best Foreign Language Oscar), Kasi Lemmons' Eve's Bayou, Elaine Proctor's Kin, Alex Cox's Revengers Tragedy, American Cousins written by Sergio Casci and directed by Don Coutts, Duncan Roy's AKA, Mark James and Phil O' Shea's Vampire Diary, Gideon Koppel's 'sleep furiously' and Skin, directed by Anthony Fabian and starring Sophie Okonedo, Sam Neill and Alice Krige.

NIGEL THOMAS (Executive Producer) and **CHARLOTTE WALLS** (Executive Producer) / Matador Pictures. Established in 1999, Matador Pictures has become one of the UK's leading independent feature film production companies with a distinguished track record of distinctive productions earning both commercial and critical success. 2007 saw the creation of the Cinema companies, a film financing initiative in

collaboration with boutique finance house Regent Capital. Films it has produced, co-produced or co-financed have achieved over 120 major awards, nominations and festival selections. Theatrical releases in 2010 include *Heartless* starring Jim Sturgess, Noel Clarke and Timothy Spall; Jonathan Lynn's *Wild Target* starring Bill Nighy, Emily Blunt, Rupert Everett and Rupert Grint; the Hawaii-set romantic epic starring Q'orianka Kilcher, Princess Kaiulani; and *Dread* starring Jackson Rathbone and based on the short story by Clive Barker. Films currently in production include *Age of Heroes*, an epic WW2 action adventure with Sean Bean and Danny Dyer; British comedian Ben Miller's directorial debut, *Huge*; and *Jackboots on Whitehall*, a satirical wartime live-action animation voiced by Ewan McGregor, Rosamund Pike, Dominic West, Richard E Grant and Tom Wilkinson.

PAULINE BURT (Executive Producer), has headed up regional backer Film Agency for Wales since its inception in 2006. Having previously worked in commercial film financing for risk managers Mansfield Associates, whose clients included banks and various private funds.

Pauline has been involved in the financing of numerous features around the world across a wide range of budget and genre. Credits include Mike Barker's *A Good Woman* starring Scarlett Johansson and Helen Hunt, Kevin Spacey's *Beyond the Sea*, Michael Winterbottom's *24 Hour Party People* and *A Cock and Bull Story*, Gaby Dellal's Sundance opener, *On A Clear Day*, Chris Smith's *Creep*, Peter Cattaneo's *Opal Dream*, John Duigan's *Head in the Clouds* starring Charlize Theron and Penelope Cruz; and more recently, Richard Ayoade's *Submarine*, Gabriel Range's *Little Matador* and *I Am Slave*, Gideon Koppel's *Sleep Furiously*, and the multi-award winning *Mugabe and the White African*.

KATE CROWTHER (Executive Producer) oversaw the physical production for Film Agency for Wales. Executive Producer Kate Crowther has worked at the Film Agency for Wales for 18 months, during which time she worked on a number of films, with both new and emerging talent and some of the UK's leading producers. Prior to her work with FAW, Kate served as a Producer, both at the BBC and as a freelancer. During this time her producer credits includes the award-winning short film *DAWN* and BBC

Wales' flagship drama BELONGING. **PAUL HIGGINS** (Executive Producer) was able to put together a post production deal with post production outfit Dragon DI.

CARLOS CATALAN (Director of Photography) earned his stripes at the National Film and Television School before embarking on a series of ambitious shorts and promos. One of his earlier feature films, *Bajo las Estrellas* won the Goya for Best Cinematography, while *Mal Dia Para Pescar* was selected for Semaine Internationale de la Critiques at Cannes. He also served as the cinematographer on the lavish French film *The Burial* which won best film at the London Independent Film Festival, as well as *Luck By Chance* and Paul Andrew Williams's claustrophobic thriller *Cherry Tree Lane*,

RICHARD CAMPLING (Production Designer) has drawn on his vast experience production design heavy films to come up with an elegant and unique look for *Third Star*. With a background in psychological horrors including *Reverb* and *The Bunker*, and the outrageous *Mister Lonely* by award winning director Harmony Korine, Richard focused on the essential elements to make the boy's journey work on the screen.

PETER CHRISTELIS (Editor), has worked with acclaimed British directors Michael Winterbottom (*In This World*, *Code 46*, *A Cock and Bull Story*, *A Might Heart*) and Nick Broomfield (*His Big White Self*, *Ghosts*) for many years and has more recently embarked on projects with new filmmakers. He began working with Winterbottom on early TV *Cracker* and then *Butterfly Kiss*. During this long collaboration he has continued to work with other directors, including Gerald McMorrow's London Film Festival hit *Franklyn* and more recently Mat Whitecross' Ian Dury Biopic *Sex&Drugs&Rock&Roll*

MARIANNE AGERTOFT (Costume Designer) has worked with Hattie Dalton on the BAFTA winning *The Banker*, dressing Michael Sheen as a creepy cute sperm bank attendant. The feature films she has designed include *Brothers of the Head*, period drama *Villa Des Roses* starring Julie Delphy, *The Cottage* and *Cherry Tree Lane* for director Paul Andrew Williams, *The Infidel* for director Josh Appignanesi and most recently she designed the costumes for the drama *Late Bloomers* starring Isabella Rossellini and William Hurt.

STEPHEN HILTON (Composer) earned his stripes as a musician on Bond classics *The World is Not Enough*, *Die Another Day* and *Quantam of Solace*, as well as Hollywood blockbusters *Oceans 11*, *Oceans 12* and *Oceans 13*. As a composer he has created hauntingly beautiful scores including *Code 46* under his collaboration name *The Free Association* to edgier scores for *New Town Killers* and *Only When I Dance*.

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**IF YOU WERE TO DIE TOMORROW... WHAT WOULD YOU SAY TO YOUR
BEST FRIEND?**

Tom Burke - "If you don't immortalise me by writing an account of my brief but extraordinary life, I'm going to haunt you and everyone you care about."

Benedict Cumberbatch – "Was that alright?"

JJ Feild – "Thank You".

Adam Robertson – "Don't hold back. Live, love and play like there's no tomorrow."