



Three Bull Mastiffs in a Corner Kitchen

Director: Paul Chambers

UK 2022

12 mins

Sexy Beast

Director: Jonathan Glazer

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©/Presented by: FilmFour Limited

Presented by: Recorded Picture Company

Presented in association with:

Fox Searchlight Pictures

Developed in association with: Chronopolis Films

Producer: Jeremy Thomas

Co-producer: Denise O'Dell

Associate Producers: Hercules Bellville,

Peter Watson

Production Supervisor: Mark Albela

Production Accountants: Mar Henche,

Pauline Brown

Location Manager (UK Unit): Rod Haak

Location Manager (Spanish Unit): Toni Novella

Post-production (Supervisor): Mike Saxton

1st Assistant Director: Kieron Phipps

Script Supervisor: Jane Fryers

Casting: Lucy Boulting

Written by: Louis Mellis, David Scinto

Director of Photography: Ivan Bird

Underwater Cameraman (Underwater Unit):

Mike Valentine

Camera Operator: Ian Foster

Effects: The Computer Film Company

Editor: John Scott, Sam Sneade

Assistant Editor: Alexander Soskin

Production Designer: Jan Houllévigue

Art Directors (UK Unit): Steve Simmonds,

Marcus Wookey, James Alexander Hamilton

Art Directors (Spanish Unit): Carlos Suárez Bodelón

Set Decorator: Jane Cooke

Costume Designer: Louise Stjernsward

Make-up/Hair (Designers): Eusebio Márquez

Lebreros, Michele Baylis

Special Effects Make-up: Dream Factory

Titles: General Screen Enterprises

Colour Grader: Mike Stainer

Original Music Written and Recorded by:

Roque Baños

Additional Music: UNKLE, South

Guitar Soloist: José María Gallardo del Rey

Boom Operator: Sara Fijo

Dubbing Mixer: Tim Alban

Supervising Sound Editor: Jeremy Price

Dialogue Editor: Hilary Wyatt, Rory Farnan

Stunt Co-ordinator (Spanish Unit):

Miguel Pedregosa

Spanish Unit Horse Master: Luis Miguel Arranz

With Thanks to: Howard Shore

Dedicated to: Cavan Kendall

Armourer (UK Crew): Gregg Pearson

Armourers: Armería Roasa, Perdix Firearms

Studio: Three Mills Island Studio,

Action Under Water Studios

Cast:

Ray Winstone (Gary Dove, 'Gal')

Ben Kingsley (Don Logan)

Ian McShane (Teddy Bass)

Amanda Redman (DeeDee)

Cavan Kendall (Aitch)

Julianne White (Jackie)

Alvaro Monje (Enrique, the kid)

James Fox (Harry)

Robert Atiko (Andy)

ACTING HARD: WORKING CLASS MASCULINITY IN BRITISH CINEMA

Sexy Beast

Contains strong violence.

If *Scum's* Carlin made it to adulthood, he might have resembled Gal, an ex-con enjoying life in the south of Spain. But the arrival of terrifying gang enforcer Don Logan disrupts Gal's languorous, sun-kissed existence. Commercials and music video director Jonathan Glazer parodies masculine bravado with glee, while Winstone and Kingsley turn in career-best performances.

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Jonathan Glazer on 'Sexy Beast'

Why did you want to make Sexy Beast?

The work of writers Louis Mellis and David Scinto had a flavour that spoke to me. I was seduced by their dialogue and we planned to do *Gangster No. 1* together four years ago, before this whole spate of gangster films. The script they developed and wrote was quite extraordinary, then because of various political shenanigans we all removed ourselves from the project. But I stayed with the writers and they wrote *Sexy Beast*. The character of Don Logan was the hook of the film – he's funny and tragic and puritanical, like a parking attendant putting a ticket on a windscreen. He's that officious little worm and Ben Kingsley plays him very well.

Was there anything about feature filmmaking that took you by surprise?

All of it, but sustaining performance in particular. I wasn't prepared for the marathon. And I wasn't prepared for having Kingsley and Ray Winstone coming up to me saying, 'What do we do now?' Or for realising that I'd given a bum steer sometimes. This whole film is a head to head between the two actors and you could really kill yourself in an edit suite if you end up with the wrong kind of performance. Also there was the speed of it, the amount I had to get through – I had reams of dialogue.

Is there a scene you're particularly fond of?

Ben Kingsley is like a child - an emotionally-repressed, puritanical, seven-year-old bully. He's been forced to leave Spain because the others know something about him he can't bear. So he gets on the plane but he really needs an excuse to come back and he finds it in refusing to put out his cigarette. He's then held by the officials and he twists the whole argument around and gives a very funny monologue about how he was sexually assaulted and had his front bottom touched.

There are scenes of dialogue that must have looked very strange on the page. Where Ray Winstone is trying not to do the job and Ben Kingsley is trying to make him and Kingsley is just shouting: 'Do it! Do it! Do it! Yes! Yes! Yes!' How do you direct a scene like that?

There's a lot of rapid-fire dialogue and I enjoyed how barren it was. You have to make sure both actors understand that the script is specific in how it deals musically with words and if the actors put in one little word or ad-lib because they're feeling confident then the whole scene will fall to bits.

Nieves del Amo Oruet (*air hostess*)
Enrique Alemán Fabrega (*pilot*)
Gérard Barray (*Spanish official*)
José Ma Cano Ramos (*Felipe's friend 1*)
Desirée Erasmus (*Jean*)
Santiago Frías Muñoz (*policia 2*)
José Hernández (*ginger'air steward*)
Ana Maldonado Herrería (*Maruja, matronly woman*)
Andy Lucas (*Jimmy*)
José Lirola Ramos (*policia 1*)
José López Carrillo (*Felipe's friend 2*)
QUESADA Márquez, Antonio Fco (*steward 2*)
Juan Manuel Martínez Cobos (*policia 4*)
Dionisio Mesa (*Felipe*)
Eddie O'Connell (*Bruno*)
Terry Plummer (*Mike*)
Manuel Sánchez Berlanga (*man on plane*)
Frank Scinto (*Pete*)
Darkie Smith (*Stan*)
Rocky Taylor (*Raymond*)
Chris Webb (*Nicky*)
Pedro Zamora Hernández (*policia 3*)
UK-Spain-USA 2000
88 mins
35mm

ACTING HARD: WORKING CLASS MASCULINITY IN BRITISH CINEMA

**Muscle + Q&A with director Gerard Johnson,
actors Craig Fairbrass, Cavan Clerkin and Polly
Maberly**

Fri 22 Sep 18:00

Beautiful Thing

Fri 22 Sep 20:40

Sexy Beast

Sat 23 Sep 18:20; Mon 2 Oct 20:30

Blue Story

Sat 23 Sep 20:40

Mona Lisa

Sun 24 Sep 18:20; Fri 29 Sep 20:30

Govan Ghost Story

Mon 25 Sep 18:30

Sweet Sixteen

Mon 25 Sep 20:40

The Football Factory + intro by Danny Dyer

Mon 25 Sep 20:45

My Beautiful Laundrette

Thu 28 Sep 20:30

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*Unlike most other first-feature directors at the moment you don't use much
handheld.*

I don't do it when it's at odds with the subject matter. In *Sexy Beast* everything
dances. The words are doing so much that I made a conscious decision to put
some of what I enjoy in my back pocket and be really architectural – be as still
as I could. And I love composition – the craft of composition informs the
audience as it might in a painting.

*Was the move from the unknowns in your ads to well-known actors a financial
decision or did you want those particular players?*

I looked at total unknowns and at famous people – I didn't really care as long
as they were right. We always thought Ray Winstone was right for Gary Dove,
but the most difficult role to cast was Ben Kingsley's. He's the last person in
the world I would have thought of but he brought a tragic comedy to it – he
makes obscenity sound like Shakespeare. We had Ray for Gary and we were
looking for his opposite number. Physicality is very important to me – I knew I
couldn't go bigger than Ray Winstone to get the sense of physical conflict I
needed so I'd have to go smaller. I knew Ben Kingsley wanted to do the part
but I'd resisted seeing him because I didn't think he had that in him. He'd
always played sanctimonious, careful, liberal characters – but when he walked
in I knew straight away that he was right. Even though his performance is like
nothing he's done before, it's still very much him.

What was the most difficult thing?

It's hard to say. Ben Kingsley was on a William Friedkin movie until two weeks
into our eight-week shoot with legal letters going back and forth to the US all
the time so I had to shoot scenes I hadn't planned to shoot to begin with. It
was a baptism of fire. But in a way it worked out well because by the time he
came on set the other actors had bonded – they were playing friends in Spain
and they had become friends in Spain and they were all dreading Ben Kingsley
turning up the way their characters dreaded Don Logan's arrival. He literally
walked in on them having barbecues and running on the beach. When he
arrived we did a scene at the airport and then he shook hands with a couple of
people and at lunchtime he sat at the end of the bench with his newspaper up.
That was the way he worked for the first two weeks. He detached himself from
everything so when we did the first scene where all five of them are together it
was weird. They were scared of him and apprehensive of what he was going to
deliver.

Interview with Jonathan Glazer by Nick James, *Sight and Sound*, January 2001