

TIM PALMER

DIRECTOR OF PHOTOGRAPHY

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Craft and post



Charlie Mawer

Since BBC executive creative director Charlie Mawer joined the BBC in 1994 he has won a haul of 10 Promax Golds and several Bafta nominations. Most recently, he was creative director on Radio 5 Live's trail now airing across the BBC. The trail, set in a nightclub, mimics Eminem blockbuster *8 Mile* – but with football commentators as MCs. He has worked in every area of BBC Creative Services, including a year as creative director of UKTV, and has spent the past three years as creative director of BBC1, Sport and News. BBC1 controller Lorraine Heggessey says: "He is imaginative and easy-going, even in the most pressurised circumstances."



Aidan Farrell

Colourist Aidan Farrell has a modest claim to fame – he reckons he's changed the way TV looks. Now a director at post house The Farm, Farrell was always frustrated by the huge difference in visual quality between commercials and programmes. His aim has been to make TV look just as good. "I noticed an opportunity, but the hardest thing was to convince producers to break with tradition," he explains. Farrell's work improving the look of shows with careful colour grading has earned him an Emmy for Channel 4's *Ultimate Guide to the Human Body* and an RTS craft award for BBC1's Robert Hughes series *Beyond the Fatal Shore*.



Tim Palmer

Since working as director of photography on the first series of Channel 4's award-winning drama *The Book Group*, Tim Palmer has certainly been busy. He shot two of the BBC's *Canterbury Tales*. Earlier this year there was BBC2's hard-hitting, two-part *Real Men* about child abuse, plus Lucy Gannon-scripted BBC1 series *Servants*. Other recent credits include the critically acclaimed *Bob and Rose* and the award-winning *Cold Feet*. His latest project is *Passer By*, a BBC drama about a man who witnesses an assault but fails to act. Palmer stresses the importance of a good agent: "Success is really all about getting the right projects," he insists.



Stuart Hilliker

Dubbing editor Stuart Hilliker from Boom may only be 28 but he's already won two Baftas for BBC1's *Daniel Deronda* and C4's *Anna Karenina* – plus a couple of Bafta and RTS nominations for *The Way We Live Now*. This year's promising credit list includes BBC1's *State of Play*, ITV1's *William and Mary*, with the latest series of BBC1's *Auf Wiedersehen, Pet*, BBC1 Christmas fairy tale *The Young Visitors* and Johnny Vegas-fronted film *Sex Lives of the Potato Men* all in the pipeline. A protégé of Boom's legendary sound designer Paul Hamblin, Hilliker says: "It's all about attention to detail – we really care about what we do."



Daf Hobson

It was Hobson's stunning photography, fast-track camera work, wide-angles and unusual shooting ideas on ITV1's *Othello* that won him the RTS director of photography award last autumn. Hobson – who often teams up with director Adrian Shergold – has also left a strong imprint on other dramas such as BBC2's *Births, Marriages and Deaths* and *Eureka Street*. Hobson and Shergold often attempt to do scenes in one take, giving the drama energy and vibrancy. Bafta-nominated for adaptation *Tenant of Wildfell Hall*, Hobson's other credits include Jimmy McGovern's *The Lakes*, *Welcome to Sarajevo* and *Sword of Honour*.



Joby Talbot

Joby Talbot underlined his status as one of the most talented composers working in TV when he won an RTS award for the title music to BBC comedy hit *The League of Gentlemen*. His latest TV composition is the score for Simon Day's current BBC3/2 comedy drama *Grass*. Thirty-two-year-old Talbot insists that scores are less difficult to pull off than title music. "Titles are a nightmare. You have 30 seconds to encapsulate everything... about the show without being a cliché." Other recent TV work includes the music for animated film *Robbie the Reindeer*, the *Legend of the Lost Tribe*, *Wild West*, *Chambers* and the *Tomorrow's World* theme.