



The Future King

British actor Matthew Postlethwaite is on the up and up. We chat with Matthew about his role in *The White King*, life in LA, and brotherly competition.



How did you get into acting?

I was at university sitting Business Studies. I had a business with 20 people working for me and I was getting good grades, but I wasn't feeling fulfilled. I took a step back to see what would make me happy and the part that was missing was the creative aspect. There was this casting workshop and I went and [signed with] an agent. I think if you put yourself into positions where people can give you opportunities, and grab hold of those opportunities, that's when it happens. Then I got my first commercial. It was a couple of thousand and I thought, this is so easy. It got a lot harder from there, but I really enjoyed it and it dawned on me that even if I didn't make

any money, I'd be perfectly happy doing this for the rest of my life.

Are you and your twin brother Jeff competitive?

We are, but in the best way. He's a great actor as well. I think it brings another dynamic when you've got twins and their background in real life is so in-depth that you can tell on the screen. It's security actually, so when I was going to auditions there was that best friend next to me.

Have you ever auditioned for the same role?

All the time. I'm the one who gets it. He cries. No, he doesn't really. We go out for the same

roles a lot and it just comes down to who's the best on the day.

Is that hard to cope with?

It was difficult, but in the industry you have to deal with so many different things, that this is just another one. If I don't get it, I'd rather he got it.

When did you move to LA?

I'm back and forth. I spend the majority of my time in LA, but England is my home. I thought I wanted to do this acting thing, so I flew myself out to LA and did an acting course for a month. Towards the end, Jeff could see how much I was enjoying it. He convinced my

mum and dad to come out so they flew him out. He got the easy ride. I don't say I did it first, but I kind of did [laughs]. Poor Jeff, he can't be here to defend himself.

You're still going with your art at the same time?

I actually stopped doing art for a while. I got kicked out of my art class at school. My teacher was very architectural, straight lines, and he didn't get the whole abstract stuff. We had an argument because I was so upset that he didn't get it, so I was told I couldn't take art anymore.

Now you have pieces with Saatchi?

I have. I'm connected with them and I now have an art agent. We're launching my art in New York. I've sold prints to Australia, Japan, America, Germany and I just sold my first original to a woman in Japan.



What if you had to choose between acting and art?

Acting. Art is that creative thing that you can't really touch on. It's something you need to do to keep your mind ticking. They're interconnected. The way I do art is I think about a particular moment, and I draw thinking about that. I hate to say it's therapeutic because that makes me sound like an art class, but it is.

Do you draw on experiences to find the right emotion for acting, too?

I do. That's a good basis. It can be exhausting because the parts I play are these dramatic, intense parts and they've got to make sense. It's not good to just be nasty or whatever, you have to be nasty for a reason and that reason has to make sense in your head.

Tell me about *The White King*.

I'm not looking at my notes [looking at his notes]. *The White King* is set in a dystopian future and it's looking through the eyes of

a boy living in a totalitarian regime. I play Remus and Jeffrey plays Romulus. It doesn't have a time scale – it's set in the future – and it's really captivating. The twins are dark, so we worked closely with the directors on figuring these characters out. The difficulty is trying to live them. I was thinking about it the whole time. To be honest, and I haven't told anybody this, there was an element of having that character with me after I left. That was a scary thing. Nothing big, but once I shouted at someone, which is against my character. I stopped myself and apologised. I thought, what was that? Where did that come from? Oh, is that him? I engrossed myself so much in it that it was hard to let go.

Who's the most exciting celebrity you've met?

Are you trying to figure out who I've dated?

No. I was curious about your idols.

I've got some great acting friends. Estella Warren is one of my best friends in LA. She was the lead in *Planet of the Apes*. She's a great actress and we're really close and help each other with auditions. Callum Blue is another one of those great actors. He was the prince in *The Princess Diaries*. I've met some of the bigger names, but I wouldn't hang around with them, like Naomi Campbell. I think she gets a bad rap, but she was just the sweetest woman. She's very tall. I stood on my tiptoes.

Is there an actor you cite as your inspiration?

I like the greats: Marlon Brando, James Dean. James Dean was a great actor, but he only did three films. He changed the essence of acting. It was very over the top before that and he



broke it down to being true and real. I like Hugh Jackman and Eddie Redmayne too – he was brilliant in *The Danish Girl*. Cate Blanchett as well. I'd love to work with her.

What's next in the pipeline?

I'm producing a pilot. I have Jeff helping and the original writer of *Terminator*. We've got some great people involved. There are a few things I can't talk about because of contracts, but I can say I like the series *Taboo*.

What advice would you give someone doing amateur theatre but wanting to take it further?

You need good representation, but the best piece of advice is to stop caring. I used to overthink things and that's detrimental, so I had to stop caring what other people thought of me and think about what was true in myself. That was when I started to feel like I was getting somewhere.

