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Mike Leigh discusses "Peterloo," his new film about the history behind the 1819 Peterloo Massacre in Manchester. When you think of writer and director Mike Leigh, you think of improvisational, character-driven dramas " the disenchanting ex-hippies of High Hopes, the feral drifter of Naked, the reunited mother and daughter of Secrets & Lies. In the late '90s, he made the opulent Gilbert and Sullivan biopic Topsy-Turvy, but followed it up with the Sally Hawkins-fronted Happy-Go-Lucky and melancholic Another Year, suggesting that a bigger scale wasn't in his cards. And then 2014 brought Mr. Turner, a warts-and-all tribute to the 19th-century painter J.M.W. Turner that earned four Oscar nominations. Mike Leigh sits before me, in his Soho office, a man without regrets " certainly with regard to his work, but probably in most aspects of his life, one suspects. If this doesn't make him unique in the film industry, then he's certainly in a tiny minority. The 75-year-old British director has made 20-odd films " from his TV work in the 1970s up to his latest release, Peterloo, perhaps his most ambitious and certainly his most expensive project yet " and he has never once had his arm twisted to compromise on his creative vision. Mike Leigh is perhaps the most interesting British filmmaker of the past two decades. Nominated for five Academy Awards and the winner of accolades and prizes at every major international film festival, including Cannes, Berlin and Venice, Leigh has established himself as a significant figure in global cinema. As Leigh notes, he is anything but a naturalist. He refers to his love of circus, vaudeville and theater. His films do not imitate everyday human activity, nor do his characters repeat ordinary conversation. The events and dialogue are deliberately heightened, as part of an effort to get behind the reality of day-to-day life. The exaggerated, sometimes grotesquely exaggerated, goings-on take their place in a certain British tradition.