

## April 2014 at BFI Southbank



### **Made in Britain: Jeremy Thomas, Studio Ghibli, James Dean, This is Now: Film and Video After Punk, Opera on TV, A Cinema of Childhood & Birds Eye View Festival**

- **Made in Britain** – BFI Southbank’s annual focus on UK film – will this year celebrate the career of one of the UK’s most pre-eminent and highly respected independent producers **Jeremy Thomas**. For almost four decades Thomas has worked with legendary directors from around the world, resulting in films such as **Roeg’s *Bad Timing*** (1978), **Cronenberg’s *Naked Lunch*** (1991) and **Jarmusch’s latest offering *Only Lovers Left Alive*** (2013). Jeremy Thomas will appear in conversation on **3 April** at BFI Southbank
- Japanese animation powerhouse **Studio Ghibli** turns 30 next year, and as studio head **Hayao Miyazaki** presents his last directorial outing with ***The Wind Rises*** (2013) - to preview on **23 April** - BFI Southbank will launch a complete retrospective of their innovative animated features over two months
- Iconic actor **James Dean** will be seen on the big screen as BFI Southbank will host **Extended Runs** of the only three films he starred in during his all-to-short life, in brand new digital restorations. Here is a rare chance to see ***East of Eden***, ***Rebel Without a Cause*** (both 1955) and ***Giant*** (1956) in glorious cinematic presentations
- The post-punk era 1979-85 saw an explosion in artist film-making which has, for the most part, remained unseen; **This is Now: Film and Video After Punk** features works by key artists and film-makers such as **Grayson Perry**, **John Maybury**, **Sophie Mueller** and **Isaac Julien**, which have been especially restored for a unique programme, with introductions from many of the contributors
- The first instalment of ***The Cinema Of Childhood*** - a touring programme of films about children’s perspectives of the world presented by Filmhouse in Edinburgh and funded by the BFI – will screen to complement the **Extended Run** of **Mark Cousins’ *A Story of Children and Film*** (2013) and will feature an In Conversation with **Mohammad-Ali Talebi**
- This year’s **Broadcasting the Arts** strand turns an appreciative eye to **Opera on TV**. Television has made accessible to everyone the talents of **Maria Callas** and **Lesley Garrett**, titles such as ***Don Carlo at Covent Garden*** (BBC, 1985) and ***The Mikado*** (Thames/ENO, 1987), helping to democratise High Art and bring it into homes across the UK

- **Birds Eye View Film Festival** returns from **8 - 13 April**. Opening Night brings the UK premiere of *In Bloom* (2013) plus a director Q&A, the 20th anniversary celebration of the Gurinder Chadha's *Bhaji on the Beach* (1993), along with special events for children
- Other April highlights include the celebrations for the **BBC Two 50th Anniversary**, a **BAFTA Masterclass on Production Design with Maria Djurkvic** (*Tinker, Tailor, Soldier, Spy*) and the continuation of our strand **Discover Arab Cinema**

## SEASONS:

### Made in Britain: Jeremy Thomas

This year **Made in Britain** – BFI Southbank's annual focus on UK film – will this year celebrate the career of **Jeremy Thomas**. One of Britain's most important, distinctive and highly respected independent producers (and a former Chair of the BFI), Thomas has worked with an extraordinary line up of directors, actors and creatives from around the world. For nearly four decades he has been making films of artistic merit, ambition and originality. His projects are often labours of love and his filmography is packed with films with a personal significance.

This is evident from the start of his career; Thomas was born into the business – his father and uncle were successful directors – and he climbed the production ladder from the lowly role of clapper-boy. His debut as a producer was the Australian western *Mad Dog Morgan* (1976), starring Dennis Hopper, followed by **Jerzy Skolimowski's** *The Shout* (1978), a supernatural tale of a man who can kill with his shout. Subsequent projects saw Thomas work with **Nagisa Oshima**, **Stephen Frears** and **Bernardo Bertolucci** with *The Last Emperor* (1987) – which won nine Oscars and will screen in its new 3D format. His only directorial outing, to date, has been the modern, dark fairytale *All the Little Animals* (1998), featuring **Christopher Bale** in an early role. After this his notable works have included **Jonathan Glazer's** seminal feature debut *Sexy Beast* (2000), the Oscar-nominated Norwegian epic *Kon-Tiki* (2012) and **Jim Jarmuch's** latest offering *Only Lovers Left Alive* (2013), which premiered at Cannes in 2013.

On **Thursday 3 April** Jeremy Thomas will discuss these films and more when he talks about his remarkable career at BFI Southbank.

### Studio Ghibli

Run by **Hayao Miyazaki**, fellow director **Isao Takahata** and producer **Toshio Suzuki**, **Studio Ghibli** was founded in 1985 after the acclaim for *Nausicaä of the Valley of the Wind* (1984). As this Japanese animation powerhouse, reaches its 30th anniversary, and Miyazaki presents his last directorial outing with *The Wind Rises* (2013), **BFI Southbank** springs forth with a complete retrospective of feature animations throughout April and May, plus a special **Family Funday of Spirited Away** (*Sen to Chihiro no Kamikakushion*, 2001) on **Sunday 27 April**.

In its homeland, Ghibli is comparable to the mighty Disney, with its creative head, Miyazaki, considered a leading practitioner of the art form. Ghibli's achievement is to make credible, artistically beautiful animated films that are not driven by the commercial potential of merchandise or spin-off games. Instead, it produces quality 2D hand-drawn and digital animation, sometimes adapting popular books aimed at younger audiences, sometimes focusing on adult relationships or situations, such as the post-atomic *Grave of the Fireflies* (*Hotaru no haka*, 1988).

Known for presenting strong, independent female characters – the title character in *Kiki's Delivery Service* (*Majo no Takkyubin*, 1989) for example - Studio Ghibli is never afraid to explore important philosophical issues, while never forgetting that its primary role is to entertain. The character of Totoro (a forest spirit and the Studio's emblem) from the Akira Kurasawa endorsed *My Neighbour Totoro* (*Tonari no Totoro*, 1988) has grown to become a symbol of uncompromising quality, and even made a brief appearance in Pixar's *Toy Story 3* – a nod from John Lasseter who, as well as being a friend and fan of Miyazaki, has overseen the

English language versions of his films for many years. A season introduction will explore this acclaimed catalogue of work and will allude to films to follow in May, such as *Princess Mononoke* (1997), *Howl's Moving Castle* (2004) and *Ponyo* (2008).

**STUDIOCANAL**



### **This is Now: Film and Video After Punk**

London's post-punk era 1979-85 saw an explosion in artist film-making – in Super 8, 16mm and VHS - which, for the most part, has remained unseen until now. **This is Now: Film and Video After Punk** will bring works from a key cohort of artists and filmmakers such as **Grayson Perry, John Maybury, Tina Keane, Christine Binnie, Isaac Julien, Jill Westwood, Cerith Wyn Evans** and **Sophie Muller** to the big screen for the first time. The works have taken three years to research and digitally re-master to the highest archival standards and it marks the starting point of a ground-breaking BFI project that will tour internationally through the artist moving image agency LUX.

The season at BFI Southbank will launch on **Friday 4 April** with a one-off live performance by **23 Skidoo** of their classic album *Seven Songs*. This event will be set against a backdrop of the purpose-made video by **Richard Heslop** from 1981 - a collage film of found footage and appropriated clips, re-worked, coloured and treated to dizzying effect. This is Now... will feature a wealth of independently produced film from a world where nightclub visuals became highly influential and developed into scratch video. Key figures captured on film include **Leigh Bowery, Michael Clarke, Siouxsie Sioux, Public Image Ltd** and many more, while women, black and gay film-makers found their voice, previously absent from the mainstream, in a playful reworking of the DIY aesthetics of the punk movement.

This season offers a unique opportunity to see an extraordinary range of innovative, sexually provocative and beautiful short films, in specially curated programmes, with the added bonus of introductions and discussions featuring many of the artist film-makers themselves, including Grayson Perry, John Maybury, **Don Letts, Holly Warburton** and **Ken Hollings**.

In partnership with:



### **Mark Cousins Presents: The Cinema Of Childhood**

On **11 April The Cinema Of Childhood** will launch at BFI Southbank and Filmhouse, Edinburgh, plus other key venues across the UK. From April to June at BFI Southbank The Cinema of Childhood season will present 17 of the best films about childhood, from 12 countries, spanning eight decades - many have rarely, if ever, been shown in UK cinemas. This programme of films will tour the UK for a year.

Films about childhood take us on fantastic voyages: *E.T The Extra Terrestrial* was a magical bike ride across the moon; *The Jungle Book* showed us the bare necessities; a boy in *The Red Balloon* stole our hearts; and Miyazaki's Studio Ghibli films are animated dreamscapes. Beyond these mainstream and arthouse classics there's a world of great cinema about kids which is hardly known, but just as brilliant. This month see **Little Fugitive** (1953), the American film which helped inspire the French New Wave, and discover the work of one of the world's greatest filmmakers, **Mohammad-Ali Talebi**. The season continues in May, check [www.bfi.org.uk](http://www.bfi.org.uk) for details.

*Part of The Cinema of Childhood season, curated by Mark Cousins, presented by Filmhouse, Edinburgh and supported by the BFI awarding funds from the National Lottery.*



### **Broadcasting the Arts: Opera on TV**

The annual strand **Broadcasting the Arts** examines the way that television has covered the Arts, and this year we turn our attention to **Opera on TV**. In the past, television has covered opera in essentially four ways: the live and recorded outside broadcast of a pre-existing operatic production; the adaptation of well-known classical opera for remounting in the TV studio or on location; the very rare commission of operas specifically for television; and the immense contribution from a host of arts documentaries about the world of opera production and the operatic stars that are the motor of the industry.

Examples of these range from the very first filmed opera with the **David Hockney**-designed *The Magic Flute* (Southern TV/Glyndebourne, 1978) and **Luchino Visconti's** stage direction of *Don Carlo at Covent Garden* (BBC, 1985) to **Peter Brook's** critically acclaimed *The Tragedy of Carmen* (Alby Films/CH4, 1983) and **Jonathan Miller's** *The Mikado* (Thames/ENO, 1987), starring **Lesley Garret** and **Eric Idle**. Documentaries will round-out the experience with a focus on the exceptional **Maria Callas**, featuring rare archive material, and an episode of *Monitor* with **John Schlesinger's** look at an *Italian Opera Company* (BBC, 1958). There will also be an opportunity to debate the future in the panel discussion *Where Next for Opera on TV?*, when we hope to welcome the undisputed king of TV opera coverage, director **Brian Large**, TV arts producer **Humphrey Burton** and the director of many famous operatic productions, **Jonathan Miller**, hosted by **James Naughtie** on **Wednesday 30 April**.

### **Bird's Eye View Festival 8 – 13 April**

Birds Eye View (BEV) returns with a captivating line-up of films and events celebrating women filmmakers, following the festival launch on International Women's Day in March. BEV's 10th edition continues to shine a light on emerging and established filmmaking talent from across the world, with over six days packed with fascinating films, special events and endlessly inspiring women. Plus, new for 2014, illustrators will reimagine cinema posters from iconic films by female directors, on display Atrium at BFI Southbank during the festival.

Once again, BFI Southbank will host both opening and closing nights of the festival with premieres of the multi-award-winning drama *In Bloom* (2013) and *Swim Little Fish Swim* (2013) – hailed as the French *Tiny Furniture* – respectively, plus Q&As with the directors of both films. Other premieres include Norway's Academy Award entry for Best Foreign Language Film *I Am Yours* (*Jeg er din*, 2013), the controversial *Nothing Bad Can Happen* (*Tore tanzt*, 2013) and a special *Sound & Silents: Why Change You Wife?* (1920) with a live score by **Niki King**. **Filmonomics** will provide an informative weekend of seminars to advise aspiring filmmakers; the new **Children's Cinema Club** is a special programme for 5 – 10 year olds, and the 20th anniversary of celebration of **Gurinder Chadha's** landmark British comedy *Bhaji on the Beach* (1993) will bring a glittering array of special guests. Stay tuned for more activity in partner venues across London.



### **EXTENDED RUNS:**

#### **JAMES DEAN:**

#### ***Rebel Without a Cause* (1955) Fri 18 – Tue 29 April (continues in May) NEW PRINT**

One of the best known and most genuinely iconic films of the 50s, Nicholas Ray's trailblazing tale of a fatal day in the lives of three LA teenagers. 'You're tearing me apart,' screams Jim Stark (Dean) at his bickering parents, as they collect him from Juvenile Hall after he's picked up for drunken behaviour; indeed, the actor's electrifying performance is unforgettably physical, tactile and volatile, suggesting a sensibility deeply riven by contradictory impulses. Keen to keep in with the local kids while remaining true to himself, he encounters likewise distressed souls in Judy (Wood) and Plato (Mineo) – thus raising the possibility, for each, of an alternative, more caring family. Inspired partly by Romeo and Juliet, partly by Ray's research into juvenile detention centres, the film is notable for the kinetic dynamism of Ray's visually precise, near-Expressionist direction, for the sympathy extended to all the characters, and for the intensity of the performances. No wonder so many of the partly improvised scenes – the 'chickee run', the idyll in the empty mansion, the climax at the Griffith Park Observatory – are now

regarded as classics.

USA 1955. Dir Nicholas Ray. With James Dean, Natalie Wood, Sal Mineo, Jim Backus. 111min.

New 4K digital restoration (in NFT1, 2K elsewhere). PG. A Park Circus release

### ***East of Eden* (1955) Fri 18 – Tue 29 April (continues in May) NEW PRINT**

James Dean plays a troubled youth with good intentions in this – newly restored – family fable. Elia Kazan's film established Dean's stardom; the only one of his three films to be released in his lifetime and the only one that he saw in its entirety. Based on the John Steinbeck novel, it's another display of Dean's angelic looks, meteoric talent and method of acting. His style, all about living in the moment without preconceived ideas, and acting as a way of being, brings true pathos to his role as the latter day Cain. Set in California on the eve of America entering World War One, Dean plays Cal, a troubled youth, uncomfortable in his own skin. Cal is desperate to find favour with his deeply religious father who favours his other, more respectable son. He also carries the secret that his mother has not 'gone to heaven', but instead lives a very different kind of life. With good intentions, he borrows money to invest in his father's failing business, but at the same time he falls for the wrong girl. Foreshadowing the impending war, conflict in the family cannot be avoided.

USA 1955. Dir Elia Kazan. With James Dean, Julie Harris, Raymond Massey. 115min.

New 4K digital restoration (in NFT1, 2K elsewhere). PG. A Park Circus release

Fri 25 Apr 14:00 NFT1 Seniors' matinee

### ***Giant* (1956) Fri 18 – Wed 30 April NEW PRINT**

James Dean's final film marks a 'changing of the Guard' from old Hollywood to modern acting methods. With ambitions as big as the Texan sky, this is an epic of the old studio kind, yet it marks a significant moment of change for Hollywood. The story spans two generations of wealthy ranchers, the Benedict family, and two generations of Hollywood actors. Hudson and Taylor put in traditional formal performances as a ranch owner and his wife, while Dean, as the newly oil-rich cowboy Jett Rink – and playing the rebellious son of Hopper's character – points towards the future, with naturalistic acting alongside resonant emotion. Dean expresses his internal processes physically, best seen in the little dance he does as the oil starts to flow. Later in the film, the aged Jett Rink hardly seems to be Dean at all – because, in a performance-sense, he becomes that middle-aged, drunken tyrant. The fiery final scenes with Hopper (who was so inspired by Dean) symbolised that old Hollywood was surely over. It's bitterly ironic, then, that it was during the making of the film that we were robbed of a prophet of American cinema in Dean.

USA 1956 Dir George Stevens With Rock Hudson, Elizabeth Taylor, James Dean, Dennis Hopper 201min

New 4K digital restoration (in NFT1, 2K elsewhere). PG. A Park Circus release

### ***Story of Children and Film* (2013) Fri 4 – Thurs 17 April**

Insightful, engrossing and universal, this study of childhood is not to be missed. Mark Cousins introduces us to his niece and nephew, Laura and Ben. Through their play we are welcomed into the realm of children. Cousins' follow up to the epic *The Story of Film* is a lavishly illustrated personal essay about how filmmakers have used the perspective of the child to show us things about children and their experiences that we wouldn't have otherwise known. How they see the world – full of mystery, excitement, danger and disappointment; how they react in love, wonder, anger, sadness and confusion; these genuine emotions are what the camera records. The choice of 53 films from 25 countries once again displays Cousins' encyclopaedic knowledge of world cinema in all its rich diversity, but its resonance is universal. His spotlight falls on both hilarious films and devastating ones, and classic favourites like *The Kid* and *The Spirit of the Beehive* are elegantly combined with rare discoveries – many of which we will be presenting in the accompanying season **The Cinema of Childhood**, during April, May and June.

UK 2013 Dir Mark Cousins With Laura Moreton, Ben Moreton. 101min Digital PG A Soda Pictures release

### **BFI SOUTHBANK EVENT LISTINGS FOR APRIL:**

#### **PREVIEWS:**

#### ***The Double* + Q&A with Richard Ayoade**

UK 2013 Dir Richard Ayoade. With Jesse Eisenberg, Mia Wasikowska, Chris O'Dowd, Sally Hawkins 93min. Digital. Courtesy of STUDIOCANAL

After great success with *Submarine*, Ayoade returns with an innovative adaptation of Dostoevsky's iconic novella. Simon, a cog in the machine of a windowless government office, spends his empty days dreaming of colleague Hannah. She, like all of his co-workers, fails to recognise him on a daily basis. One

day his exact double joins the company, and as his confident, ambitious doppelganger climbs the corporate ladder Simon sinks further into mediocrity.

**Tickets £15, concs £11.50 (Members pay £1.50 less) Tue 1 Apr 20:30 NFT1**

### **Next Goal Wins + Discussion**

UK-American Samoa 2013 Dir Mike Brett, Steve Jamison 92min Digital. Icon Film Distribution

This hugely enjoyable documentary follows American Samoa, officially the worst football team in the world. Just a few weeks before the World Cup Qualifiers, coach Thomas Rongen arrives on the island with a tough training schedule. He's faced with a goalkeeper scarred by failure, athletes with no stamina for a 90-minute game and Jaiyah, the first transgender player to ever compete at international level.

Will determination be enough to help them to their first ever competitive win?

**Tickets £15, concs £11.50 (Members pay £1.50 less), Wed 2 Apr 18:15 NFT1**

### **Calvary**

Ireland-UK 2014. Dir John Michael McDonagh. With Brendan Gleeson, Chris O'Dowd, Aiden Gillen, Kelly Reilly, Dylan Moran. 100min. Courtesy of Entertainment One UK

Whilst hearing confession Father James is informed he will be murdered the following Sunday, the place is set, just down the beach, prompting a darkly humorous 'who-will-do-it' as the good priest puts his house in order. McDonagh (The Guard) once again working with Brendan Gleeson with a fantastic supporting cast, each of whom might be revealed as the architect of Father James' demise.

**Tickets £15, concs £11.50 (Members pay £1.50 less), Tue 8 Apr 20:50 NFT1**

### **Magic Magic**

USA-Chile 2013. Dir Sebastián Silva. With Juno Temple, Emily Browning, Michael Cera, 97min. Digital

Alicia joins her cousin Sarah for a group trip to a paradise island off the coast of Chile. When Sarah suddenly decides to delay for a few days, Alicia is anxious at being left with relative strangers. Feeling picked on, and realising that there's no phone reception on the island, the isolated Alicia suffers panic attacks and hallucinations. A dark, thrilling exploration of otherness and mental instability, with supernatural themes and an excellent ensemble cast.

**Tickets £15, concs £11.50 (Members pay £1.50 less), Mon 14 Apr 20:40 NFT1**

### **Tracks**

UK-Australia 2013. Dir John Curran. With Mia Wasikowska, Adam Driver. 110min. Digital. Courtesy of Entertainment One UK

Curran's film is based on the true story of Robyn Davidson, who undertook an extraordinary 1,700-mile solo trek by foot across the harsh Australian outback in 1977. Wasikowska is luminous as Davidson, her performance giving full depth to the contradictions of this fiercely independent and emotionally fragile character, whose true desire is more complex than one of conquest or euphoria.

**Tickets £15, concs £11.50 (Members pay £1.50 less), Tue 22 Apr 20:20 NFT1**

### **The Wind Rises Kaze Tachinu**

Japan 2013. Dir Hayao Miyazaki. 126min. PG. Courtesy of Studio Canal

The highest grossing film in Japan last year, The Wind Rises is a fictionalised biography of Jiro Horikoshi, real-life designer of the notorious Mitsubishi A6M Zero fighter aircraft. In the film, Jiro is forced to abandon his dream of being a pilot and becomes an engineer, spurred on by vivid dreams and the love of a woman. Featuring some breathtaking artwork, Miyazaki's latest animated title from Studio Ghibli is based upon his own manga.

**Tickets £15, concs £11.50 (Members pay £1.50 less), Wed 23 Apr 18:20 NFT1**

### **Mark Cousins Presents: The Cinema of Childhood**

#### ***Willow and Wind Beed-o baad***

Iran 1999. Dir Mohammad-Ali Talebi. With Hadi Alipour. 77min. Digital. EST. U

A window is broken in a school classroom, but who broke it, and who will repair it and how? Even for fans of Talebi's poetic cinema, the richness of *Willow and Wind* is a revelation. It has big-hearted humanism, and unpredictable adventure, but Hitchcockian tension too. An edge-of-seat masterpiece. Plus **Mohammad-Ali Talebi in Conversation with Mark Cousins\***

Talebi's peerless creation of the wondrous, yet frustrating, world of the child means that he's the only filmmaker to have three films in our Cinema of Childhood programme. His films reveal the deep but fleeting emotions of children with rare honesty. Talebi's dramas are of everyday life, shot on location with little or no music, involving children's lives in Iran, the most complex of countries. Yet his focus is

not on geopolitics but the ethics of the everyday, and his resonant message is that to help one another, whatever our age, is an end in itself.

**Fri 11 Apr 17:50 NFT3\*, Thu 17 Apr 18:20 NFT2**

***Little Fugitive***

USA 1953. Dirs Morris Engel, Ruth Orkin and Ray Ashley. With Richard Brewster, Winifred Cushing, Richie Andrusco. 80min. Digital. U

Seven-year-old Joey thinks he's killed his brother, so he runs away to the funfair at Coney Island. He wants to get lost in the rides, the spectacle, and he does. Filmmaker Morris Engel and his team see so much in him: a cowboy, the boy in *Shane*, and the kid in Chaplin's *The Kid*. A film this fresh could not have been made in America in the 50s, and yet it was.

**Sat 19 Apr 16:00 NFT2, Fri 25 Apr 18:20 NFT2**

***Bag of Rice Kiseye Berendj***

Iran 1998. Dir Mohammad-Ali Talebi. With Jairan Abadzade, Shirin Bina, 80min. Digital. EST. U

Four-year-old Jairan is ignored at home, and is itching for something to do. She convinces her neighbour, an old lady who is partially blind, that the two of them should travel across one of the world's busiest cities, Tehran, to buy rice. What could possibly go wrong? A gentle take on Planes, Trains and Automobiles, Talebi's disarming film starts as an odd-couple adventure, then opens out into something profound and unforgettable.

**Sun 13 Apr 16:00 NFT2, Fri 18 Apr 18:20 NFT2**

***The Boot Chakmeh***

Iran 1993. Dir Mohammad-Ali Talebi. With Samaneh Jafar-Jalali, Ali Atashkar. 60min. Digital. EST. U

A little girl, Samaneh, pesters her mother to buy her red boots, then loses one and tries to find it. The story is fairytale simple, but the emotions swell, like in *Bicycle Thieves*. Director Mohammad-Ali Talebi had been working with children for years, and it shows. He makes Samaneh one of the most vivid characters in the movies. + ***Ten Minutes Older*** (Latvia 1978. Dir Herz Frank. 10min). Frank's seminal short film has to be seen on the big screen. Storms of emotion sweep across a child's face as he watches a puppet show that we never see.

**Sun 13 Apr 18:20 NFT2, Sun 20 Apr 16:15 NFT2**

***The Little Girl Who Sold the Sun La petite vendeuse de soleil***

Senegal-France-Switzerland-Germany 1999. Dir Djibril Diop Mambety. With Lissa Balera, Aminata Fall, Tayerou M'Baye. 45min. Digital. EST. U

A crippled Senegalese girl decides to do a boy's job selling newspapers on the streets of Dakar. Mambety's daring little film is a big-hearted odyssey about imagining what you can be. + ***Palle Alone in the World*** (Denmark 1949. Dir Astrid Henning-Jensen. 25min. EST) A boy wakes up to find that he's alone, and a deserted, silent Copenhagen becomes his giant playground. Adapting a famous novel, Henning-Jensen, one of the greatest directors of children, makes an all-time classic of charm and wonder.

**Sat 26 Apr 16:00 NFT2, Wed 30 Apr 18:20 NFT2**

**BBC Two 50th Anniversary**

Join us as we celebrate the 50th anniversary of BBC Two. Established to offer programmes that were distinctive and different to the two other mainstream channels then on offer (BBC1 and ITV), the channel has carved out a special place in the cultural TV landscape – from in-depth science and documentary to groundbreaking comedy and drama. BBC2 began broadcasting on 20 April 1964, but a fire at Battersea power station cut power to the BBC, and scuppered the opening night schedule. Across these two screenings we take a look at the first fascinating week of BBC 2 via surviving archive programmes that show an astonishing range of subjects and ambition, and which laid the foundations for the channel we all know and love today.

**The Opening Week + Sir David Attenborough in conversation with Alan Yentob**

This selection of archive clips aims to capture the flavour of the opening week (including the first night's power cut, and the hilarious newsreader forced to stay on air with nothing to cut to!). Clips include: light entertainment shows such as *Jazz 625: Duke Ellington in Concert*; comedy from *The Albert's Channel Too* and *Arkady Raikin* (the Soviet Union's leading comedian); and drama with *Julius Caesar* (the National Youth Theatre production with original jazz score).

*Alan Yentob discusses BBC2 past, present and future with Sir David Attenborough (Controller BBC2 1965 – 1973)*

**Wed 23 Apr 18:10 NFT3**

### ***Kiss Me Kate***

BBC 1964. Dir David Askey With Howard Keel, Millicent Martin, Patricia Morison, Eric Barker. 95min

This lavish production of the famous Cole Porter Broadway musical was commissioned to kick the channel off with a bang, and to showcase the better picture offered by BBC 2's brand new 625 lines system (until then all UK TV had only been 405 lines). Add to this a superb cast (Howard Keel and Millicent Martin), some spirited dance routines and numbers – including, appropriately enough to open a new national TV channel, 'Another Op'nin', Another Show' – and we guarantee you a toe-tapping televisual extravaganza!

**Mon 23 Apr 20:45 NFT3**

### **April Fool! Famous (and Infamous) TV Hoaxes**

Various clips TRT 90min

The exact origins of April Fool's Day might remain obscure (various theories abound) but the things we know for sure are that the tradition is very, very old and the British media take huge delight in it. The undisputed champ is the magnificent Panorama report on the Swiss spaghetti harvest, broadcast on 1 April 1957. This beautifully realised spoof (screening here in its entirety) set the bar very high for future TV tomfoolery, and tonight's presentation will look at the continuing history of the April Fool's joke with a special compilation of vintage clips – many unseen since their original broadcast.

**Tue 1 Apr 18:15 NFT1**

### **Missing Believed Wiped Special: Maximum Access: *The Complete and Utter History of Britain***

ITV 1969. Dir Maurice Murphy. With Michael Palin, Terry Jones. Various clips TRT 100min

The BFI's Missing Believed Wiped initiative exists not only to highlight recovered TV material, but to provide a showcase for the public. These screenings serve multiple purposes: to allow enthusiasts to see the titles; to inform cataloguers and archivists of the survival status of the material; and – perhaps most importantly – to alert schedulers, programme makers and commercial distributors to the finds, leading to greater exposure. To that end, this *Missing Believed Wiped* special will focus on the zany, pre-Python comedy series *The Complete and Utter History of Britain*, Michael Palin and Terry Jones' 1960s precursor to the much-loved TV show *Horrible Histories*. Here, we find sketches such as Richard the Lionheart relating his exploits in the Crusades in the manner of a laddish holidaymaker, and William the Conqueror engaging in post-match analysis. Fans will be delighted that all the surviving material from this seminal series, along with new complementary material from Palin and Jones, will now be made available on DVD (thanks to Network Releasing).

**Wed 2 Apr 20:50 NFT1 We are delighted that this event will be introduced by Michael Palin**

### **Made in Britain: Jeremy Thomas in Conversation**

One of Britain's most important, distinctive and independent producers (and a former Chair of the BFI), Jeremy Thomas has worked with an extraordinary line up of directors, actors and creatives. His projects are labours of love; his filmography is packed with movies that mean something to him on a personal level. For nearly four decades he has been making films of artistic merit, ambition and originality. We're pleased to invite Jeremy Thomas to discuss his remarkable career.

**Joint ticket available, £15, concs £11.50 (Members pay £1.50 less) with the 19:50 screening of *The Last Emperor* (3D), Thu 3 Apr 18:00 NFT1**

### **SONIC CINEMA: 23 Skidoo and Richard Heslop: Seven Songs**

'23 Skidoo', the driving, intense post-punk, industrial fusion band will play live to a confrontational video collage made by Richard Heslop. As first released in 1982 on video label Double Vision, *Seven Songs* brilliantly collided a whole gamut of treated, plundered material to tracks from the hit '23 Skidoo' record of the same name. Presented tonight in a new, one-off, live version, the event forms the very special opening to our season *This is Now: Film and Video After Punk*.

**Followed by a DJ set from Don Letts in the Benugo Bar.**

**Tickets £15, concs £11.50 (Members pay £1.50 less), Fri 4 Apr 20:45 NFT1**

### **BUG 42: The Evolution of Music Video**

What would happen if you scoured the globe for the freshest, most inspiring, inventive, impactful and innovative music videos, and put them together with a hilarious and charismatic host in one of London's finest cinemas? BUG would be the result of that particular experiment - book early to avoid disappointment. **Tickets £15, concs £11.50 (Members pay £1.50 less), Thu 24 Apr 18:30 NFT1, Thu 24 Apr 20:45 NFT1**



### **Game City: Modern Playing**

Your hosts, Modern Playing, are heading to the spiritual home of videogames – Japan. And they'd like to take you with them. In one evening you'll be whisked away on a 12,000 mile round trip to a world of countless videogame shops with heaving shelves and arcades full of gamers. Using video, music, and discussion we uncover the craft of Japanese game development and the cultures of play.

**modernplaying.com / gamecity.org Tickets £7.50 (Members & concs pay £1.50 less)**

**Fri 4 Apr 20:50 Blue Room**

### **Passport to Cinema Pre-Code Hollywood: A Parallel Universe**

In 1930, beleaguered by moralists' outrage at indecent behaviour on screen (and real-life scandals off screen), the Motion Picture Producers and Distributors of America agreed to regulate Hollywood films through a Production Code. It wasn't enforced until 1934, however, and during that period Hollywood films were, as Thomas Doherty put it in his book 'Pre-Code Hollywood': 'more unbridled, salacious, subversive, and just plain bizarre than what came afterwards; they look like Hollywood cinema but the moral terrain is so off-kilter they seem imported from a parallel universe.' This programme runs alongside the **Sight & Sound Deep Focus - Hollywood Babylon: Early Talkies Before the Censor** – coming in May.

#### **Freaks**

USA 1932. Dir Tod Browning. With Wallace Ford, Leila Hyams, Olga Baclanova, Roscoe Ates. 64min. 12A  
Cut from 90 to 64 minutes following a disastrous premiere, Tod Browning's baroque circus horror film, with its cast of actual 'freaks', was cast into scandalous obscurity (it was banned in the UK for 30 years). Yet Freaks has outlasted its critics; its blend of the bizarre and poetic, its sympathy for the physically different and its parade of delirious and disturbing images have influenced subsequent generations of filmmakers.

**Mon 31 Mar 18:10 NFT3\*, Thu 3 Apr 20:50 NFT3, Mon 21 Apr 20:50 NFT3**

**\* Introduced by Dominic Power**

#### **The Public Enemy**

USA 1931. Dir William Wellman. With James Cagney, Mae Clarke, Jean Harlow. 83min. PG  
William Wellman is the defining auteur of pre-Code cinema, with the vehemence of his style and the issues of social justice and sexual morality that his films tear through. *The Public Enemy* stirred up angry accusations that gangster films glamorised crime, although the message that crime doesn't pay is finally delivered direct to the door. The anarchic James Cagney embodies another message: that in a dog-eat-dog world, energy (along with camaraderie) is all.

**Mon 7 Apr 18:10 NFT3\*, Sun 13 Apr 20:40 NFT3, Tues 15 Apr 18:10 NFT3**

**\* Introduced by Richard Combs**

#### **I Am a Fugitive from a Chain Gang**

USA 1932. Dir Mervyn LeRoy. With Paul Muni, Glenda Farrell, Helen Vinson, Noel Francis. 92min  
Based on the true case of Robert Elliot Burns, an escapee from Georgia's brutal chain gang system, LeRoy's no-holds-barred portrait of the dehumanising sadism of the penal system was one of the most powerful of Warner Bros' social problem films. An uncompromising, urgent look at an institutional shamer, it led to penal reform and a pardon for Burns, who was still a prisoner at the time of its making.

**Wed 16 Apr 20:50 NFT3, Mon 21 Apr 18:10 NFT2\*, Fri 25 Apr 20:45 NFT2**

**\* Introduced by Philip Kemp**

#### **Red Dust**

USA 1932. Dir Victor Fleming. With Clark Gable, Jean Harlow, Mary Astor. 83min. PG  
Playing an undisguised prostitute, Jean Harlow exemplifies pre-Code Hollywood in this Somerset Maughamish tale of colonial folk undone by rampant nature on a rubber plantation in Indo-China. Harlow mainly lingers, and smoulders, on the sidelines of Dennis Carson's (Clark Gable) affair with the very 'proper' Barbara (Mary Astor), but she also has some choice comments, as when reading a children's bedtime story to the convalescent Carson: 'A chipmunk and a rabbit – say, I wonder how this comes out?'

**Mon 28 Apr 18:10 NFT2\*, Tue 29 Apr 20:40 NFT2, Wed 30 Apr 20:40 NFT2**

**\* Introduced by Richard Combs**

#### **King Kong**

USA 1933. Dirs Merian C. Cooper and Ernest B. Schoedsack. With Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher. 100min. PG

Released a year before the enforcement of the Code, King Kong was bowdlerised for its 1938 re-release, shedding scenes in which Kong partially undresses Fay Wray, commits mayhem and inadvertently

throws a woman to her death. In the 80 years since its release, Cooper and Schoedsack's monstrous version of *Beauty and the Beast* has been remade, parodied and imitated – but never bettered. To see it today, restored to its pre-censored glory, is to witness the making of cinema legend.

**Mon 14 Apr 18:10 NFT3\*, Thu 17 Apr 18:10 NFT3 Fri 18 Apr 20:45 NFT3**

**\* Introduced by Nathalie Morris**

### **Seniors: The Dark Angel: A Portrait of Merle Oberon**

With a fictitious studio biography to add to a fictitious name, Merle Oberon became a big international star in the 1930s when she was nominated for an Oscar® for *The Dark Angel*. Whether due to the conflicting accounts of her early years in India or to the roles she played, at the heart of her persona lay the idea of a mysterious, uncertain identity. Biographer, lecturer and film historian Charles Drazin will explore this theme in a talk that will trace Oberon's journey from young showbusiness-hopeful in London to major Hollywood star.

Free for over 60s, otherwise tickets available at normal matinee price

**Mon 14 Apr 11:00 NFT1**

### **Free Matinee: The Dark Angel**

USA 1935. Dir Sidney Franklin. With Fredric March, Merle Oberon, Herbert Marshall. 110min. U  
Produced by Samuel Goldwyn, *The Dark Angel* is a sumptuous tale of friendship through childhood, marriage and the tragedy of war. Though Gerald is deeply in love with Kitty, it's Alan who wins her hand in marriage. But before the wedding can take place, WWI intervenes, and both men march off to war. Blinded on the battlefield, Alan gallantly pretends to have been killed so that Kitty won't feel obliged to care for him. Oscar® nominations went to star Oberon and art director Richard Day. Programmed in partnership with SACF film heritage project A Hidden Heritage: Indo-British Collaboration in Cinema in UK (1930 -1951).

Free to over 60s, otherwise tickets available at normal matinee price See adjacent for a free Seniors' talk.

**Mon 14 Apr 14:00 NFT1**

### **Projecting the Archive The Very Edge**

UK 1962. Dir Cyril Frankel. With Anne Heywood, Richard Todd, Jeremy Brett, Jack Hedley. 90min. PG  
A surprisingly tense drama, scripted by Elizabeth Jane Howard, the respected novelist and one-time wife of Kingsley Amis. A young professional couple's married life in an achingly clean, modern house is overturned by the arrival of a stalker. Richard Todd excels as the petulant, impatient husband who ruins a police trap. Jeremy Brett is equally convincing as the scary, brutal stalker from the wrong side of the tracks. Jack Hedley impresses as the world-weary police inspector, and Patrick Magee is a suitably unsettling handyman. What is remarkable and unexpected about the film, however, is Anne Heywood's transition from a 'Stepford Wife' to a woman who is determined, literally, to 'stand on her own two feet'.

**Introduced by Nigel Algar, BFI Senior Curator (Fiction) Tue 22 Apr 18:10 NFT1**

### **Comrade President + Q&A**

Zimbabwe-Portugal 2012. Dir Mosco Kamwendo. 89min. EST

Samora Machel died in a plane crash in 1986. Cut down in his prime, he remains an intriguing figure in African liberation. While he was training to be a nurse, racist laws imposed by the Portuguese colonial government prompted him to join the liberation movement Frelimo, where he rose to become commander in 1970. He became Mozambique's first President just five years later. Rebuilding the country along Marxist lines, Machel welcomed antiapartheid revolutionaries fighting in neighbouring Rhodesia and South Africa. These regimes retaliated, and forced him to sign the controversial Nkomati Accord in 1984. This historical portrait provides insight into the complex challenge of leadership and the journey to freedom.

**Sat 26 Apr 14:00 NFT1**

### **Tom at the Farm *Tom à la ferme***

Canada-France 2013. Dir Xavier Dolan. With Xavier Dolan, Pierre-Yves Cardinal, Lise Roy. 102min.

Courtesy of Network Releasing

Following the untimely death of his boyfriend, Tom travels to his late partner's family home for the funeral. Met with unexpected apprehension and hostility, Tom finds himself embroiled in a dangerous game of deception. Cleverly subverting the conventions of the psychological thriller, Dolan has crafted an enigmatic, often challenging puzzle. Coolly emotional in its portrayal of grief and loss, *Tom at the Farm* is a deviously sexy study of desire and duplicity.

**Mon 31 Mar 20:45 NFT1**

### **Essential Experiments: Carolee Schneemann**

This programme of work by the radical film and performance artist Carolee Schneemann is selected to coincide with the Hales Gallery's exhibition 'Water Light/Water Needle', the artist's first solo exhibition in London. Always provocative and political, her work utilises the materials of her own body and that of the film to confront the rawness of sexual being and gender identities. Often controversial, Schneemann's work remains as bold and blistering as ever, but never loses a sense of a shared life force at its core.

**Carl Ruggles' Christmas Breakfast 1963** (2007. 9min). The irascible composer ruminates at Christmas on his unfinished atonal opera, 'The Sunken Bell'.

**Mysteries of the Pussies** (1998-2010. 6min). Alongside Finnish Librarian Teija Lammi, the artist performs her poetry on feline and human abuse in front of projected images of her cats.

**Ask the Goddess** (1991. 7min). A provocative performance in which Schneemann responds to the sexual and psychic dilemmas of the audience.

**Kitch's Last Meal** (1973-76. 55min). This double-projection diary film, shot on Super8, examines the intimacy of everyday life through the perception of a beloved cat eating her meals until she dies.

**Introduced by filmmaker and lecturer, Bev Zalcock**

**Tue 1 Apr 20:45 NFT3**

HALES GALLERY

### **Discover Arab Cinema: Experimental Films**

This selection of experimental films from the Arab region, spanning 16 years, engage us with new angles on the familiar, and reconfigure our perspectives on pressing matters of our time. These directors question, with wit and creativity, the politics, media and people of their homelands, and give the viewer a chance to step outside of any preconceptions.

Discover Arab Cinema is programmed by Mona Deeley in association with the Zenith Foundation



### **Revealing Glamour**

The glamour displayed by the two films give them a nostalgic feel but with an edge – questioning the socio-political context in which they're set. They bring into sharp focus the contrast between our familiarity with the famous, and how little we really know them.

**The Three Disappearances of Soad Hosni** (Lebanon 2011. Dir Rania Stephan. 68min. EST). An elegy to the greatest era of Egyptian film production through the work of one of its most prolific actresses, whose work is edited together here to tell her own story.

+ **Hold on My Glamorous** (Lebanon 2009. Dir Shirin Abu Shaqra. 34min. EST)

**Mon 31 Mar 18:20 NFT2, Sun 6 Apr 20:30 NFT2**

### **Re-Presentation**

TRT 74min. EST

A selection of shorts that weave unexpected links between culture and conflict. Four films by Palestinian artist Larissa Sansour use shared cultural imagery from science fiction, as well as the familiar setting of communal eating, to explore the state and statelessness of Palestine. Two films by Hassan Khan are experimentations in sound, as well as rich fields of associations on the politics of representation. Palestinian director Ihab Jadallah also draws us into the power of representation – pointing to the links between the media, Hollywood, Palestine, and the Arab region.

**Soup Over Bethlehem** (Palestine 2006. Dir Larissa Sansour. 9min)

**A Space Exodus** (Palestine 2009. Dir Larissa Sansour. 5min)

**Nation Estate** (Palestine 2012. Dir Larissa Sansour. 10min)

**The Shooter** (Palestine 2007. Dir Ihab Jadallah. 7min)

**The Story of Milk and Honey** (Lebanon-Palestine 2011. Dir Basma Alsharif. 10min)

**Muslimgauze R.I.P** (Egypt 2010. Dir Hassan Khan. 8min)

**Jewel** (Egypt 2010. Dir Hassan Khan. 6min)

**Copy Left** (Palestine 2012. Dir Ihab Jadallah. 8min)

**Trespass the Salt** (Palestine- Lebanon 2010. Dirs Larissa Sansour, Youmna Chlala. 11min)

**Tue 8 Apr 18:20 NFT2, Sun 13 Apr 20:45 NFT2**

### **Dictatorship**

TRT 108min. EST

The causes and effects of dictatorship are brilliantly and creatively re-imagined by Malek Bensmail, who presents us with a prototype dictator in Demokratia. While Egyptian film Crop draws an unusual profile

of Mubarak through profiling the Al Ahram newspaper building where his image was created and communicated.

**Demokratia** (Algeria 2001. Dir Malek Bensmail. 14min)

**Territoire(s)** (Algeria 1996. Dir Malek Bensmail. 26min)

**At the beginning** (Tunisia 2010. Dir Sadri Jemail. 19min)

**Crop** (Egypt 2012. Dirs Marouan Omara, Johanna Domke. 49min)

**Mon 14 Apr 18:20 NFT2, Sun 20 Apr 20:40 NFT2**

### **Chronicle of a Disappearance** *Sijil Ikhtifa*

Palestine 1996. Dir Elia Suleiman. With Elia Suleiman, Ola Tabari, Nazira Suleiman. 88min. EST

Seemingly unrelated comedy sketches, often surreal, sometimes physical and always funny, are woven together in an autobiographical account that's also a poignant commentary on the Israeli Occupation of Palestine. The first in a trilogy, that includes *Divine Intervention*, it established Suleiman as an influential filmmaker who has helped forge a self-confident experimental cultural space within Arab cinema.

**Tue 22 Apr 18:20 NFT2, Sat 26 Apr 20:40 NFT2**

### **Future Film**

The BFI's exciting monthly programme of screenings, workshops, competitions and ticket offers for 15-25 year olds. Raw Shorts is our new programme designed to help you make fantastic short digital film on a miniscule budget. Over 10 monthly events, Future Film Raw Shorts will take you through the filmmaking process from script development to production, to post and beyond. At each event we'll have a panel of industry experts on hand to impart their knowledge and answer your questions, and a choice of workshops or masterclasses for you to attend. You can check out the full list of Raw Shorts events online at [www.bfi.org.uk/futurefilm](http://www.bfi.org.uk/futurefilm)

#### **Raw Shorts: Inception:**

What makes a great short film? At our first event our panel of producers, directors and scriptwriters will discuss the key qualities that make brilliant, successful short films. Our industry experts will provide an introduction to producing a short film, right from the moment of conception to getting your idea onto the silver screen. Included in the ticket price is a scriptwriting masterclass, plus a chance to meet producers and directors who can advise on how to get your project going.

**Sat 26 Apr 12:30 NFT3 Tickets £6**

### **BAFTA Masterclass: Production Design with Maria Djurkovic**

Maria Djurkovic's film credits as production designer include *Tinker, Tailor, Soldier, Spy* – for which she was nominated for a BAFTA; *Mamma Mia!*; *Sylvia*; *Sliding Doors*; and Golden Globe Award-winning *RKO 281*. Maria has also worked twice with director Woody Allen. While attending Oxford University, she won a scholarship in Theatre Design at the Riverside Theatre. She then embarked on a 15 year career as a set designer for stage, opera, and ballet productions at major UK theatres. She has most recently completed filming Moreten Tyldum's *The Imitation Game*, after Ralph Fiennes' *The Invisible Woman*.

**Tue 29 Apr 18:10 NFT3 Tickets £6**



### **A Roundtable on 12 Years a Slave**

Steve McQueen's acclaimed, and multiple-Oscar®-nominated, third feature has provoked a torrent of discourse on slavery and its representation in film. This event provides a space for thinking through the multiple, complex issues associated with cinematic engagements with history. Our panel includes historians Prof David Blight (Yale University) and Prof Celeste-Marie Bernier (King's College London).

**Presented in association with The Institute of North American Studies, King's College London**

**Fri 4 April 18:10 NFT3 Tickets £6**

**12 Years a Slave** will screen in The Studio **Mon 31 Mar – Thu 10 Apr**



### **Family Funday Workshop**

Join our Funday Workshop to create your very own cast of 'spirit-gods'. Choose what they're the spirits of, what they look like and what their powers might be. Then bring your spirit world to life in our animation workshop, and set your characters free on an adventure. There are great prizes on offer for the most fantastical creations and wondrous tales, so ready those imaginations!

**Sun 27 Apr 11:00 Foyer Free to ticket holders of *Spirited Away***

### **Spirited Away** *Sen to Chihiro no Kamikakushi*

Japan 2001. Dir Hayao Miyazaki. 125min. PG. English version.

To tie-in with our Studio Ghibli season, we are delighted to present this special family screening of Hayao Miyazaki's animated masterpiece *Spirited Away*. Ten-year-old Chihiro and her parents

unwittingly stumble upon a magical world which is home to a sanctuary for the weary inhabitants of the spirit world. With her parents turned into pigs, Chihiro begins a surreal journey in which she finds work at a bath house and encounters a dragon.

**Sun 27 Apr 13:00 NFT1**

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**NOTES TO EDITORS:**

**About the BFI**

The BFI is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK
- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £11.00, concs £8.50 Members pay £1.50 less on any ticket. Website [www.bfi.org.uk/southbank](http://www.bfi.org.uk/southbank)

**Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment**

**BFI Shop**

The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

**The benugo bar & kitchen**

Eat, drink and be merry in panoramic daylight. benugo's décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail.

There's more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

**\*\*\* PICTURE DESK \*\*\***

**A selection of images for journalistic use in promoting BFI Southbank screenings can be found at [www.image.net](http://www.image.net) under BFI / BFI Southbank /April 2014**