

July 2014 at BFI Southbank



**Dennis Potter, A Century of Chinese Cinema, Gotta Dance, Gotta Dance!
Dennis Hopper with Peter Fonda in person,
Richard Lester In Conversation**

- The **BFI Southbank's** complete **Dennis Potter** season, which marks the 20th anniversary of his death and brings together the entire surviving canon of Potter's work for the first time, continues with this month's theme *The Outsider Inside*. July highlights include screenings of *Brimstone & Treacle* (1982) and complete series screenings of *Pennies From Heaven* (1978) starring the late **Bob Hoskins**, and *Lipstick on Your Collar* (1993). This landmark season will continue in June and July 2015
- **A Century of Chinese Cinema** continues with **Swordsmen, Gangsters and Ghosts** looking at the evolution of Chinese genre cinema with the popular *wuxia* (swordplay), martial arts and Hong Kong gangster films which first brought Chinese cinema to international attention. Highlights include *Fist of Fury* (1972), *Police Story* (1985), *Crouching Tiger, Hidden Dragon* (2000) and *Infernal Affairs* (2002)
- **BFI Southbank** will host a month long season dedicated to the actor, director and artist **Dennis Hopper**; the season will launch on **Wednesday 2 July** as we welcome **Peter Fonda** to BFI Southbank to discuss his career, and his friendship and collaborations with Dennis Hopper. The season will include screenings of some of Hopper's most significant films including *Easy Rider* (1969), *Blue Velvet* (1986) and *The Last Movie* (1971), and coincides with *Dennis Hopper: The Lost Album*, a photographic exhibition hosted by The Royal Academy of Arts
- A two month season of dance films, **Gotta Dance, Gotta Dance!** will begin in July as part of **Big Dance 2014**. Taking place in the UK every two years, Big Dance is the UK's largest festival of dance participation and performance, and part one of the season will include screenings of classic dance

films including *Top Hat* (1935), *The Red Shoes* (1948), *Singin' in the Rain* (1952) and *Strictly Ballroom* (1992)

- **Extended Runs** in July consist of a new 4K digital restoration of *A Hard Day's Night* (1964) on the occasion of its 50th anniversary (with a special preview event with director and BFI Fellow **Richard Lester** in conversation), **Billy Wilder's** classic comedy *Some Like it Hot* (1959) and **Orson Welles'** virtuoso film noir *The Lady from Shanghai* (1947)
- Further highlights in July include previews of Mike Myers' debut feature *Supremensch: The Legend of Shep Gordon* (2013) and **Peter Greenaway's** *Goltzius & the Pelican Company* (2013), followed by a Q&A with the director, plus the return of the **London Indian Film Festival** – Europe's largest platform for South Asian cinema – opening with the **UK Premiere** of *Apur Panchali* (*Apu's Song*, 2014)

LEAD SEASONS AND EVENTS:

MESSAGES FOR POSTERITY: THE COMPLETE DENNIS POTTER

The second part of BFI Southbank's **complete retrospective** of **Dennis Potter's** surviving works looks at the theme of *The Outsider Inside*; the works reflect Potter's fascination with those feeling excluded from mainstream society or living on the margins of reality. Nowhere is this more apparent than in his two companion plays *Angels are so Few* (1970) and *Only Make Believe* (1973). Here, as with *Moonlight on the Highway* (1969), we see Potter subjecting himself to ruthless psychoanalysis. Often, the outsider is a catalyst for change or great emotional catharsis, and this is evident in both *Schmoedipus* (1974) and *Brimstone & Treacle* (1976).

Perhaps the most famous of Potter's outsiders' is Arthur - as played by the late **Bob Hoskins** in his breakthrough role - from his masterpiece *Pennies From Heaven* (1978), in a new and unique form of television drama. Potter used popular music of the 1930s to articulate the dreams and aspirations of his characters, and act as a bittersweet counterpoint to the crushing reality of their everyday lives. This fascinating selection of Potter's TV plays is complimented by the feature films that were inspired by them, such as *Track 29* (1987) with **Gary Oldman**, *Brimstone & Treacle* (1982) starring **Sting**, and Herbert Ross' exuberant, Busby Berkeley-inspired adaptation of *Pennies From Heaven* (1981).

The season will continue in June and July 2015 with screenings of works along the themes **Faith and Redemption** and **Sex & Death**.

A CENTURY OF CHINESE CINEMA: SWORDSMEN, GANGSTERS AND GHOSTS

Part three of the BFI's season programmed in partnership with TIFF looks at the evolution of Chinese genre cinema that first brought Chinese cinema to international attention including the *wuxia* (swordplay) films that date back to China's earliest filmmaking days. In the late 1940s, with anti-*wuxia* policies in place, talent from the worlds of filmmaking and martial arts migrated to Hong Kong, and the genre came alive again with *Wong Fei-hung: The Whip That Smacks the Candle* (Hong Kong 1949, Wu Pang). It was an offshoot of *wuxia* that brought the martial arts films to the world, and reached its global popularity with the kung-fu genre in the mid-1960s to 70s with films like *A Touch of Zen* (Taiwan 1971, King Hu), and *Fist of Fury (The Chinese Connection)* (Hong Kong 1972, Lo Wei) starring the legendary **Bruce Lee**.

In the 1980s and 90s, **Jackie Chan** found international superstardom as a kung-fu comedy clown by blending martial arts with slapstick and stunts. *Police Story* (Hong Kong 1985, Jackie Chan) showcased Chan at his physical, comedic and creative peak, while *Drunken Master* (Hong Kong

1978 Yuen Woo-ping) and *Drunken Master 3* (aka *The Legend of Drunken Master*) - (Hong Kong 1994 Lau Kar-leung) both starred Chan as the celebrated Chinese martial artist Wong Fei Hung.

Martial arts cinema returned to the Mainland following the success of **Ang Lee's** exhilarating epic *Crouching Tiger, Hidden Dragon* (Taiwan/Hong Kong/USA/Mainland 2000) which brought global acclaim for Chinese cinema in the new millennium. It became the most successful Chinese-language film of all time, making £127m on its release in 2000, and won the best foreign-language Oscar the following year. Recent *wuxia* films also include **Zhang Yimou's** *Hero* (Mainland/Hong Kong 2002) and **Feng Xiaogang's** *The Banquet* (Mainland 2006).

Concurrent with the rise of the *wuxia* and kung-fu genres were Hong Kong's guns and gangsters movies which became a trademark of H.K action cinema. One of the earliest films of this genre is the long-neglected, tough-as-nails crime thriller, *The Story of a Discharged Prisoner* (Hong Kong 1967, Patrick Lung Kong) which had an enormous and lasting influence on directors such as John Woo. More recently, a new generation of filmmakers has reinvigorated the genre with films like *Infernal Affairs* (Hong Kong 2002 Andrew Lau & Alan Mak), a modern masterpiece of the crime thriller genre later remade by Martin Scorsese in 2006 as *The Departed*; and Johnnie To's Triad crime film series *Election* (Hong Kong 2005) and *Election 2* (Hong Kong 2006).

This programme was made possible through the co-operation of the China Film Archive, Chinese Taipei Film Archive and Hong Kong Film Archive

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DENNIS HOPPER: ICON OF OBLIVION

Dennis Hopper: Icon of Oblivion will showcase a selection of Hopper's finest films, beginning on **Wednesday 2 July** when fellow cinema legend **Peter Fonda** takes to the stage at **BFI Southbank** for an **In Conversation** to discuss his career and collaborations, plus his friendship with Hopper. Alongside Jack Nicholson, the three actors ensured the arrival of the 60s counter-culture with *the* anti-establishment road-movie *Easy Rider* (1969), directed by Dennis Hopper and deemed a "touchstone for a generation". *Easy Rider* won Fonda an **Academy Award** nomination for best screenplay and he will introduce a screening of it after his interview; the film became a box-office smash and the third highest-grossing film of 1969.

Dennis Hopper bridged the worlds of film and art. He began his career at the end of the studio system, acting alongside James Dean in *Rebel Without a Cause*, and studying method acting under Lee Strasberg. This season will trace his career from the low-budget noir thriller *Night Tide* (1961) and **Andy Warhol's** *Tarzan and Jane Regained* (1964) – when he embraced the Pop Art scene and began collecting art – through the psychedelic *The Trip* (1967) and the self-directed *The Last Movie* (1971), to his terrifying performance as the psychotic Frank in *Blue Velvet* (1986). The season also coincides with *Dennis Hopper: The Lost Album*, an exhibition of his photography at the **Royal Academy of Arts**

In Partnership with:

GOTTA DANCE, GOTTA DANCE!

July sees the beginning of a two month season dedicated to dance films. ***Gotta Dance, Gotta Dance!*** has been programmed as part of **Big Dance 2014**. Taking place in the UK every two years, Big Dance is the UK's largest festival of dance participation and performance, and this season will celebrate big screen tales with dance at their heart.

From million dollar franchises such as *Step Up* (2006, 2008, 2010, 2012) and BFI-backed hit *Streetdance 3D* (2010) to remakes of 80s cult hits such as *Footloose* (2011) and *Fame* (2009), dance films have become nothing short of a phenomenon in the last decade. These films come from a long tradition of dance on screen, and BFI Southbank's *Gotta Dance, Gotta Dance!* two month season will showcase the very best of the genre, offering audiences a chance to relive, or experience for the first time, the pulse-quickenng stars turns of **Gene Kelly, Fred Astaire and Ginger Rogers**. The season will screen some of the most groundbreaking dance films ever made and July's offering will include ***Footlight Parade*** (1933), ***Top Hat*** (1935), ***The Red Shoes*** (1948), ***Singin' in the Rain*** (1952), ***Strictly Ballroom*** (1992) and ***Billy Elliot*** (2000).

In association with:



- ENDS -

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NOTES TO EDITORS:

FULL BFI SOUTHBANK EVENT LISTINGS FOR JULY

TV Preview: The Mill + Panel Q&A

2014 Channel 4. Dir Susan Tully. With Kerrie Hayes, Matthew McNulty, Sacha Parkinson. Ep1: 48min

The Mill, inspired by the archive at Quarry Bank Mill, was a huge drama breakout hit of 2013. It returns with a distinctly 'worm's eye view' of costume drama. Set in the early 19th century, the six-part series depicts a moment in history when the working classes were beginning to demand a say in their own lives. This is a time of the great Chartist rallies and the birth of modern democracy.

After the screening we discuss bringing history to life with writer John Fay, and from the cast: Kerrie Hayes, Matthew McNulty and Sacha Parkinson.

Thu 10 July 18:30 NFT1

Supermensch: The Legend of Shep Gordon

USA 2013. Dir Mike Myers. 84min. Courtesy of Dogwoof

This directorial debut from Mike Myers (*Wayne's World*, *Austin Powers*) documents the amazing career of Shep Gordon, manager to rock stars such as 'Pink Floyd,' Luther Vandross, Teddy Prendergrass and Alice Cooper. Having met Shep whilst negotiating Alice Cooper's involvement on *Wayne's World*, Myers befriended a man who makes everyone he meets feel like family. This ode to a living legend is filled with fantastic archive footage, hilarious interviews, and a character arc from 70s hedonist to practicing Buddhist that just couldn't be scripted.

Tue 15 Jul TIME TBC NFT1

Will You Dance With Me? Recording Tests for Ron Peck's *Empire State*

UK 1984. Team Pictures Ltd. Dir Derek Jarman. 78min

In 1984 Derek Jarman spent an evening in Benjy's, a gay nightclub in London, as an experiment for Ron Peck's feature film *Empire State*. The invited crowd included many regulars, and the unedited film was never intended to be shown. However, Jarman's *verité* camerawork offers a uniquely rich and rare experience of cruising around a gay club. Highlights include show-stopping breakdancers and energetic disco dancers. The film was a hit at **BFI Flare 2014**

+: *The Queen is Dead: A Film by Derek Jarman* (1986. 13min). Three Super8 films to accompany three classic tracks by the 'The Smiths.'

Thu 24 July 18:30 NFT1



Bug

Thu 17 July 18:30 NFT1 / Thu 17 July 20:45 NFT1

Preview: *A Hard Day's Night* + Richard Lester extended introduction

UK 1964. Dir Richard Lester. With *The Beatles*, Wilfrid Brambell, Norman Rossington, John Junkin. 88min. New 4K digital restoration (in NFT1, 2K elsewhere). U. A Park Circus release

Ahead of the new digital restoration screening throughout July, we're delighted to present a special preview of *A Hard Day's Night*, with director Richard Lester in attendance. Lester's kinetic direction compliments the energy and music of 'The Beatles,' and gentle satire and youthful exuberance abound in this film made at the height of Beatlemania.

Thu 3 July 18.20 NFT1

Goltzius & the Pelican Company + Q&A with Peter Greenaway

Netherlands-UK-Croatia-France 2012. Dir Peter Greenaway. With Ramsey Nasr, F. Murray Abraham. 124min. Digital. EST. 18

'Every new visual technology is expensive and, sooner or later, it gets into bed with lechery,' says Goltzius, the 16th-century Dutch engraver seeking to acquire a printing press to create an illustrated book of eroticised Old Testament stories. To sweeten a deal with the Margrave's Court, Goltzius' company act out tableaux depicting taboos including voyeurism, adultery and necrophilia. An explicit, singular and divisive new work by Peter Greenaway.

Sat 12 July 18:30 NFT1

Peter Fonda in Conversation

As part of our Dennis Hopper season, we're excited to welcome Peter Fonda to the BFI stage to discuss his career, and his friendship and collaborations with Dennis Hopper. Having established himself as a leading screen actor, during the mid-1960s Fonda took on a series of increasingly anti-establishment roles such as *The Wild Angels* and *The Trip*, which saw him subvert his 'golden boy' persona. His journey towards becoming a counter-culture icon was complete in 1969 when Fonda

produced, co-wrote and co-starred in *Easy Rider*, alongside Dennis Hopper and Jack Nicholson as a triumvirate of freewheeling, pot smoking adventurers. *Easy Rider*, now considered a cult classic, was a surprise commercial success and Fonda was Academy Award nominated for best screenplay.

In association with The Royal Academy of Arts

Wed 2 July 18:30 NFT1



BAFTA Masterclass: Jany Temime on Costume Design

We're proud to welcome multiple award-winning costume designer Jany Temime to the BFI stage to discuss her remarkable career in the film industry. Temime has worked on titles such as Oscar®-winner *Gravity*, *Skyfall*, *Children of Men*, three Harry Potter films and *Bridget Jones: The Edge of Reason*. Temime will share with us her passion for this creative role – it took six months to construct just one Bond girl dress for *Skyfall* – and her experiences working with directors such as Alfonso Cuarón, Werner Herzog and Mike Newell.

Tickets £6.50

Wed 23 July 18:10 NFT3



London Indian Film Festival

Celebrating its fifth year, London Indian Film Festival is now Europe's largest platform for South Asian cinema. It returns to BFI Southbank with UK premieres, Q&As and a masterclass from India's leading cinematographer Santosh Sivan (ASC). The festival runs from 10 – 17 July at BFI Southbank, ICA, BAFTA and Cineworld Cinemas across London. Special guests will be announced nearer the time.



UK Premiere: Apur Panchali Apu's Song

India 2014. Dir Kaushik Ganguly. With Parambrata Chatterjee, Ardhendu Banerjee, Parno Mitra. 97 min. EST. 12A

One of the greatest child characters in cinema history is the little boy Apu in Satyajit Ray's *Pather Panchali*. *Apur Panchali*, Ganguly's jewel of a film, is inspired by the real-life actor Subir Banerjee, who played the young Apu. 58 years after *Pather Panchali* a film student goes in search of Subir with news that a film festival are keen to honour him, but what he discovers is a reticent older man whose life has ironically reflected the tragic character he once played.

Screening presented in association with the Satyajit Ray Foundation (UK)

Sun 13 July 15:00 NFT1



UK Premiere: Qissa: The Tale of The Lonely Ghost

India 2014. Dir Anup Singh. With Irrfan Khan, Tillotama Shome, Rasika Dugal. 109min. EST. 15

Acclaimed actor Irrfan Khan (*Lunchbox*, *Life of Pi*), plays the role of Umber Singh, a rural Sikh, dispossessed from his homeland by the Partition. He obsessively focuses on the 'ideal' of having a son and heir, but as his fourth daughter is born he hides the child's true identity and she becomes the son of his dreams... but at a terrible cost. *Qissa* is deftly directed by Singh, with riveting performances from an ensemble cast including Tillotama Shome as the 'son.'

Sat 12 July 20:20 VENUE TBC

Santosh Sivan Masterclass

Santosh Sivan is India's foremost and most awarded cinematographer. He is also the only Indian member of the American Society of Cinematographers. He shot to prominence on the national stage with Mani Ratnam's *Thalapathi* and is celebrated for his work on *Roja*, *Dil Se*, *Iruvar* and *Kaala Pani*. His international credits include *Bride & Prejudice* and *Mistress of Spices*. Sivan debuted as a director with *Halo*, followed by *Malli*, both films aimed at children. The world took notice of his next film *The Terrorist*, which premiered at BFI London Film Festival, about a suicide bomber wrestling with her conscience. John Malkovich championed the film and ensured that it found global distribution.

Wed 16 July 18:20 VENUE TBC

Seniors' Free Matinee: Stormy Weather

USA 1943. Dir Alan L Stone. With Lena Horne, Bill Robinson, Cab Calloway and his Cotton Club Orchestra. 78min

This musical demonstrates the astonishing talent that African- American entertainers brought to American culture in the early 1900's. Bill 'Bojangles' Robinson returns home in 1918 after fighting in World War One and meets a beautiful singer (Lena Horne). This glorious digital restoration features entertainment giants such as Cab Calloway, Fats Waller and the Nicholas Brothers, whose 'Jumping Jive' sequence was considered by Fred Astaire to be 'the greatest movie musical number' he'd ever seen.

Mon 7 July 14:00 NFT1

Bilko!

It was originally called *You'll Never Get Rich* but later had its title changed to *The Phil Silvers Show*, but to its fans across the globe it's known simply as *Bilko*; the memorable name of the one of the greatest comedy characters ever to grace the small screen. The series was woefully underappreciated in its home country but was feted in the UK, and has regularly made the top ten of 'Best Sitcom' lists (it's even recognised as the greatest ever sitcom from either side of the Atlantic in the prestigious *Radio Times Guide to TV Comedy*). For the first time, the complete series is to be made available on DVD, and to mark the occasion we're delighted to host this special event looking back at a show that influenced whole generations of comedy practitioners. We will screen the BBC's 1984 celebratory documentary *Bilko on Parade* (30min), and follow that with an illustrated panel discussion – featuring some famous Bilko fans – analysing the show's enduring legacy.

Tue 8 July 18:30 NFT1

The Squeeze

UK 1977. Dir Michael Apted. With Stacy Keach, David Hemmings, Edward Fox, Stephen Boyd, Carol White, Freddie Starr. 107min If *The Squeeze* plays like an amplified, sexed-up feature length 70s TV crime show, it's probably down to the screenwriter Leon Griffiths, who also devised *Minder*. Stacy Keach is mesmerising as a – not quite – ex-alcoholic, who's lost his job as a police inspector and lost his wife to a wealthy businessman (played with aplomb by Edward Fox). The kidnap of his wife and daughter propel the two men into an uneasy alliance. There's a strong gallery of underworld types, including a surprising turn by Freddie Starr as 'Sancho Panza' to Keach's 'Don Quixote.' Apted makes maximum use of the London locations, and directs the proceedings with commendable energy by embracing the sleaze and grubbiness of the story.

Tue 15 July 18:30 NFT1

Dark Dreams and Shadows: The Early Films of Curtis Harrington

Curtis Harrington was a pioneering, American avant-garde filmmaker who counted Kenneth Anger and James Whale among his close friends. Seduced by the shadows and myths of early Hollywood

cinema, and captivated by the writings of Edgar Allan Poe, he explored his own subconscious across a series of intimate and deeply surreal short films in the 40s and 50s, before later directing exploitation films. This selection of early works – presented on the occasion of our Dennis Hopper retrospective, (Hopper and Harrington worked together repeatedly) – includes a powerful study of the notorious Californian artist and occultist Marjorie Cameron: *The Wormword Star*. We also screen Harrington's very rare and extremely atmospheric adaptation of *The Fall of the House of Usher*, which he shot on tinted Super8 when he was only 16 years old. All films will screen from new restoration prints made by the Academy Film Archive, USA.

Introduced by Jane Giles, Deputy Head of Festivals and Exhibition, BFI

Tue 22 July 20:30 NFT3

Discover Arab Cinema - Moroccan Cinema

This month we trace Moroccan cinema from the 1960s to its more recent manifestations. Ahmed Bouanani's *Mirage* (1979) and his short *6/12* (1968) are considered masterpieces of Moroccan cinema, while directors Faouzi Bensaïdi, Nabil Ayouch and Leila Kilani are part of the new generation of filmmakers that have established themselves not only within Morocco but internationally.

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



In Partnership with:



On the Edge Sur la planche

Morocco-Germany-France 2011. Dir Leila Kilani. With Soufia Issami, Mouna Bahmad, Nouzha Akel. 106min. EST

Badia and Imane work in Tangier peeling shrimps, and at night they earn money robbing men, and Badia is looking for a way out of her work at the shrimp factory whatever the cost. After making a documentary about immigrants who risk the crossing from Tangier to Europe, Leila Kilani returns with a breathtaking feature debut, echoing the bittersweet dream of globalisation. Unsentimental yet touching, *On the Edge* features no shots of Tangier's beauty or historic spots, but instead leads us straight to its urban underbelly.

Wed 2 July 20:40 NFT2

Sat 5 July 18:20 NFT2

Death for Sale

Belgium-France-Morocco-Germany-UAE 2011. Dir Faouzi Bensaïdi. With Fehd Benchemsi, Fouad Labied, Mouhcine Malzi. 117min. EST

Death for Sale was Morocco's entry for the Best Foreign Language Oscar® at the 2013 Academy Awards. It's a film noir about young and desperate petty criminals stuck in dead-end lives. The 26-year-old Malik is in love with the cabaret dancer Dounia, whom he wants to save from a life of prostitution. Along with his two friends – and partners in crime – his life is altered when a jewellery heist goes wrong.

Tue 8 July 18:20 NFT2

Sat 12 July 20:40NFT2

Mirage Assarab

Morocco 1979. Dir Ahmed Bouanani. With Mohamed El Habachi, Mohamed Saïd Hafifi, Mustapha Mounir. 100min. EST

Mirage, Ahmed Bouanani's first feature film, played a pivotal role in bringing experimentalism to Moroccan cinema. It's a fable-like story of a poor young farmer who finds treasure in a flour bag. This takes him on a journey where nothing is as it seems. The film's narrative structure frequently makes reference to mythology and literature, utilising Morocco's rich history and oral traditions. Plus *6/12* (Morocco 1968. Dir Ahmed Bouanani. 18min). 'We chose images in a city, moments,' says Bouanani of his experimental short film.

Wed 23 July 20:40 NFT2

Sat 26 July 16:00 NFT2

Moroccan Shorts

TRT 81min

We present here a selection of shorts that captures the spirit of a new generation of Moroccan filmmakers. ***Waltz with Asmahan*** (Dir Samia Charkioui. 22min) shows the hopeless escapism of a young woman trying to live up to her Diva idol Asmahan. ***As They Say*** (Dir Hisham Ayouch. 13min) courageously addresses the impossibility of coming out as gay in a Moroccan patriarchal society. ***Margelle*** (Dir Omar Mouldouira. 28min) offers a fairytale account of the demonisation of women in Moroccan society. And ***Al Hadaf*** (Dir Munir Abbar. 18min) is a clever look at contemporary prejudices surrounding terrorism in Morocco.

Tue 15 July 18:20 NFT2

Sat 19 July 20:40 NFT2

African Odysseys - Liberating Media

The work of filmmaking collectives such as Migrant Media and Black Audio Film Collective offers alternative perspectives to mainstream broadcast media. Join us for a day of screening and discussion that will provide insight into the challenge of producing and completing independent campaigning films. An informal morning session, led by director Ken Fero, will consider the work of Migrant Media and their youth trainee programme, and show clips from films such as ***Postcode Wars*** (BEAT Productions), an award-winning documentary made by school children on the subject of gang violence. In the afternoon, we screen Fero's acclaimed documentary ***Injustice*** (UK 2001. 98min), which charts the struggle for justice by families of those who have died in police custody. The film won Best Documentary at the BFM International Film Festival in 2002, and is distributed by the BFI. Harmit Athwal of the Institute of Race Relations (IRR) will then introduce their current research, and Colin Prescod, chair of the IRR, will host a panel discussion on why such filmmaking is frequently excluded from mainstream media. The day will finish with a screening of Ken Fero's ***Po Po*** (UK 2013. 25min), a poetic and political analysis of state violence.

Tickets £6.50

Sat 12 July 11:00 – 13:00 Blue Room + 14:00 – 17:30 NFT3

Passport to Cinema - Hollywood Babylon: Early Talkies Before the Censor

In our final 'before the censor' selection, the censor is beginning to edge into the picture. Joseph Breen, who was appointed to administer the Production Code more strictly from 1934 onwards, was unhappy with the religious gags in Howard Hawks' prototype screwball comedy, *Twentieth Century*. Even in 1932, Hawks had run into trouble with the violence in *Scarface*. But the censor who tries to mess with James Cagney's on-stage cinema 'prologues' in *Footlight Parade* is sent up something rotten.

Twentieth Century

USA 1934. Dir Howard Hawks. With Carole Lombard, John Barrymore, Walter Connolly. 91min

Egomaniacal Broadway producer Oscar Jaffe (Barrymore) attempts to regain control of his one-time leading lady (Lombard) while aboard the twentieth-century train bound for New York. Jaffe's increasingly frantic machinations make him a cross between Walter Burns (*His Girl Friday*) and Svengali from George du Maurier's 1895 novel *Trilby*; not surprising since its authors, Ben Hecht and Charles MacArthur, were also responsible for *The Front Page*. Nothing is sacred in *Twentieth Century*, the most frenetic and cynical of all screwball comedies.

*** Introduced by Richard Combs**

Mon 7 July 18:30 NFT1*

Sat 12 July 16:15 NFT1

Possessed

USA 1931. Dir Clarence Brown. With Joan Crawford, Clark Gable, Wallace Ford. 76min

This was a mould-setting film for Joan Crawford, in which she plays an ambitious factory girl from Pennsylvania who goes after wealthy New York attorney Clark Gable, becomes his mistress, but then tries to sacrifice herself when their relationship threatens his political career. By numbers: it is one of six films in which Crawford was directed by Clarence Brown; her third of eight with Clark Gable; and her first of two titled *Possessed*.

*** Introduced by Kevin Brownlow**

Sun 20 July 16:00 NFT2

Mon 14 July 18:10 NFT1*

Footlight Parade

USA 1933. Dir Lloyd Bacon. With James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. 104min

Footlight Parade features James Cagney as a musical comedy producer suffering from the advent of the talkies, who takes on the production of musical preludes for movie theatres. *Footlight Parade* is not only refreshingly frank, but it also features a censor figure – in the form of a self-righteous Patsy – whose job it is to make Cagney’s musical prologues acceptable. The last half hour is a dazzling display of Busby Berkeley choreography at its most inventive.

*** Introduced by Philip Kemp**

Mon 21 July 18:10 NFT2

Sun 27 July 16:15 NFT1*

Scarface

USA 1932. Dirs Howard Hawks, Richard Rosson. With Paul Muni, Anne Dvorak, Osgood Perkins, Karen Morley, Boris Karloff. 93min

Screenwriter Ben Hecht freely based this account of Chicago racketeering on Al Capone, lifting everything from his nickname to such famous events as the St Valentine’s Day Massacre. Hecht’s fast-paced dialogue is matched by Hawks’ near-abstract direction of the action. Farce is never far behind the violence, which undercuts contemporary accusations of immorality, as does the portrayal of Scarface as a murderously, out of control child.

*** Introduced by Richard Combs**

Mon 28 July 18:10 NFT2*

Thu 31 July 20:40 NFT2

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- Growing the next generation of film makers and audiences

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***** PICTURE DESK *****

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