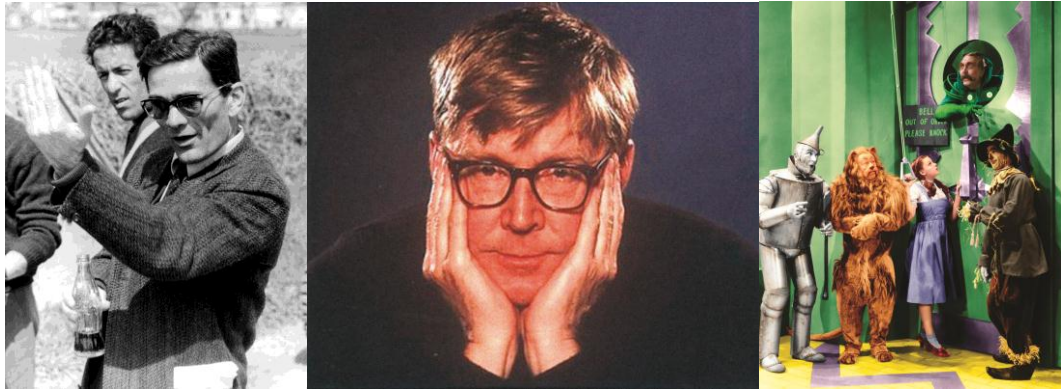


13/09

March 2013 at BFI Southbank



Pier Paolo Pasolini, Alan Bennett, Returning to OZ, Bird's Eye View, James McAvoy

- Pier Paolo Pasolini will be celebrated with the most comprehensive retrospective of his films ever to be held in the UK, screening throughout March and April with an Extended Run of *The Gospel According to Matthew*
- This month will bring the release of Sam Raimi's *Oz: The Great and Powerful* (screening at BFI IMAX) and to complement it BFI Southbank will be *Returning to OZ* with the first and finest films about L. Frank Baum's fantastical world
- 25 years ago Alan Bennett's *Talking Heads* series of dramatic monologues aired on the BBC and he will appear in interview to discuss his work as part of a season of programmes celebrating the TV monologue
- This month's preview events include *Welcome to the Punch* followed by a Q&A with actor James McAvoy, *Shell* + Q&A with the director Scott Graham and actress Chloe Pirrie Williams, and *Reality*, the 2012 Cannes Grand Prix winner by Matteo Garrone, director of *Gomorrah*.
- Bird's Eye View Film Festival will return to BFI Southbank in April with a celebration of Arab Women Filmmakers, in anticipation of this we preview *Wadjda* on International Women's Day, followed by a Q&A with director Haifaa Al Mansour
- BFI Southbank will also host the Opening Night Gala of the London Asian Film Festival with the UK Premiere of *Listen... Amaya* + Q&A with the film's director, producer and lead actors
- The 27th London Lesbian & Gay Film Festival 14 - 24 March, details to be announced separately

SEASONS:

- **Pier Paolo Pasolini, Part One**

In March BFI Southbank, with Luce Cinecittà and Cineteca di Bologna, will launch the most comprehensive retrospective of films by **Pier Paolo Pasolini** ever mounted in the UK. This two-part retrospective offers an unprecedented chance to revisit or learn more about Pasolini's seminal, daring and often controversial body of work. He remains one of the most renowned and formidable directors in European cinema and his legacy has inspired filmmakers across the world. During this season all 13 of Pasolini's features and virtually all of his shorts, documentaries and collaborative works will also screen.

Pasolini (1922-1975) was a director, novelist, poet, linguist, painter and journalist with an outspoken political agenda. Each of these aspects informed his filmmaking and the intellectual brawls that led him to frequent troubles with the courts. He was expelled from the Italian Communist Party as a young man and the clash between his non-aligned leftism and defiant homosexuality reverberates through many of his films. His interests in philosophy, psychoanalysis and anthropology led him to rethink some of the founding myths of European identity – both Christian and pagan – while his roots in the neo-realist movement displayed his delight in ignoring the 'rules' of conventional film grammar. The season begins with *Accatone* (aka *The Scrounger*, 1961), the story of a layabout-pimp in the slums of Rome, and *Mamma Roma* (1962), starring **Anna Magnani**. In *Love Meetings* (*Comizi d'amore*, 1964) Pasolini travels across the country to investigate Italian attitudes towards sexuality, and his documentary *In Search of Locations for The Gospel According to Matthew* (1964) is the companion piece to the Extended Run, where he visits Israel and Palestine on a location hunt for filming. Further titles will appear in the LLGFF and part two of this season including *Theorem*, *The Canterbury Tales* and *Salo or the 120 Days of Sodom*.



Co-produced with Luce Cinecittà, Rome and Cineteca di Bologna. Organised with Camilla Cormanni and Paola Ruggiero - Luce Cinecittà; Roberto Chiesi - Fondo Pier Paolo Pasolini at Cineteca di Bologna; and Graziella Chiarocci (Pasolini's sole heir). Supported by the Ministry of Culture of Italy in collaboration with the Italian Cultural Institute, London.

- **Extended Run: 1 – 14 March**

***The Gospel According to Matthew* (Dir Pier Paolo Pasolini, 1964) NEW PRINT**

Pasolini set out to film Matthew's gospel exactly as written, though he himself was a 'non-believer'. Refusing special effects, he anticipates his later 'myth' films by discovering the spiritual and the epic in the everyday. His Christ is a fiercely virile and political figure whose attacks on hypocrisy and social injustice guarantee him an early death. He may not have been the Messiah, but he was certainly a revolutionary. The Vatican loved it and the film won a BAFTA and Special Jury Prize at the Venice Film Festival in 1968; Italian leftists accused Pasolini of selling out to the church and audiences everywhere found it a truly extraordinary experience.

- **Returning to Oz**

In 1900 L Frank Baum and illustrator WW Denslow published a small children's book called *The Wonderful Wizard of Oz*. Baum's story of a little girl from the Kansas prairies whirled by a cyclone to a land of dreams became a best-seller. But it was film, specifically MGM's Technicolor musical rendering *The Wizard of Oz* (1939), and television, which broadcast the film to millions year-on-year from 1956, that embedded the story as a defining fairy-tale for the American Century. In 2010, the Library of Congress declared it to be the most-watched film of all time. Baum returned to Oz 16 times in print, between 1900 and 1920, and with the Oz Film Manufacturing Company, which produced three feature-length **Oz** films between 1914 and 1915. The films were a critical success and this season will start with the

very first title *The Patchwork Girl of Oz* (1914). Later visits to Oz will include *The Wizard of Oz* (1925), starring a young **Oliver Hardy** as the Tin Woodman, alongside **Sidney Lumet's** *The Wiz* (1978), with its stellar cast of **Diana Ross, Michael Jackson, Richard Pryor** and **Lena Horne**.

- **Heads Talking**

One stalwart element of early television schedules was a proliferation of 'talking heads' programmes, in which someone would deliver a monologue, reading or lecture directly to camera (a similar format had proved successful on radio, and many ideas had simply undergone cross-media transfer). Latterly this type of programming all but disappeared; though there were some fine attempts to buck the trend, most notably those by **Alan Bennett** with his *Talking Heads* series of dramatic monologues. Now – 25 years after that first series of *Talking Heads* we will cast a look back at aspects of the genre that include *Jackanory: The Hobbit* (BBC, 1979), **Peter Ustinov's** *Ustinov on the Ustinovs* (BBC, 1965), Lynne Redgrave's delivery of *A Woman Alone* (BBC, 1988, extract), by **Dario Fo**, and more. The centrepiece will be Alan Bennett himself appearing on-stage at **BFI Southbank on 7 March** with an illustrated discussion about the art of the monologue.

BFI SOUTHBANK EVENT LISTINGS FOR JANUARY:

Preview: Shell + Q&A with Scott Graham and Chloe Pirrie

UK 2012. Dir Scott Graham. With Chloe Pirrie, Joseph Mawle 90min Digital Courtesy of Verve Pictures
Shell, a young woman of 17, work and lives at a remote petrol station in the Scottish Highlands with her introverted father Pete. Very rare passing trade and a few regulars visiting the station make up the entirety of Shell's social interaction. Her affection for her dad and the extremely lonely and bleak environs create confused emotions for them both. A powerful film debut – poignant and devastating – for both of director Scott Graham and actress Chloe Pirrie.

Tickets £10, concs £6.75 (Members pay £1.50 less) Tue 12 Mar 20:20 NFT3

Preview: Reality

Italy-France 2012 Dir Matteo Garrone With Aniello Arena, Loredana Simioli, 115min EST 15
Courtesy of Independent Film Distribution

Fishmonger Luciano has a larger-than-life personality that serves him well as a party guest dressed in drag, or as a wheeler-dealer around Naples. A series of coincidental meetings with a rich and famous Big Brother contestant lead him into an obsession with being chosen for the show himself, plunging headfirst into financial and emotional distress and taking his family with him. This colourful, humorous, dark satire from Gomorrah director Matteo Garrone won the Cannes Grand Prix and took the BFI London Film Festival by storm.

Mon 11 Mar 20:30 NFT3

Birds Eye View International Women's Day Gala Preview: Wadjda + Q&A with Haifaa Al Mansour

Saudi Arabia-Germany 2012. Dir Haifaa Al Mansour. With Reem Abdullah 97min EST
Courtesy of Soda Pictures

Saudi Arabia's first feature film, from breakthrough female director Haifaa Al Mansour, *Wadjda* won multiple awards at the Venice Film Festival for its inspiring, sharply humorous and gently subversive look at a life in modern-day Riyadh. Rebellious schoolgirl *Wadjda* wants a bicycle. When her parents refuse, she determines to raise the money herself. And with her mother distracted by her husband's plans to take a second wife, *Wadjda* may just have a chance...

Tickets £13.80, concs £10.30 (Members pay £1.50 less) Fri 8 Mar 20:40 NFT1

Pre-screening reception from 19:30

Birds Eye View returns from 3-10 April with a special celebration of Arab women filmmakers:
www.birds-eye-view.co.uk



BAFTA Masterclass: Cinematography with Pawel Edelman in association with Kinoteka

A long-time collaborator with Roman Polanski, award-winning Polish cinematographer Pawel Edelman joins us to discuss his creative practice. His work on *The Pianist* won him Best European Cinematographer at the European Film Awards 2002, the César Award for Best Cinematography and

both Academy Award and BAFTA nominations. Edelman has expertly lensed many films over the last 20 years, including *Kroll* (1991), *Ray* (2004), *Katyn* (2007) and *Carnage* (2011).

Thu 14 Mar 18:10 NFT3



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS



THE 11TH
POLISH
FILM
FESTIVAL KINOTEKA

Projecting the Archive: Steel Bayonet

UK 1957 Dir Michael Carreras With Leo Genn, Kieron Moore, Michael Medwin 85min PG

Tunisia 1943. An exhausted and depleted army unit is sent on one final assignment – to defend a deserted farm from the advancing Germans. One of a short run of powerful war films Hammer made in the late 1950s, *Steel Bayonet* is a gripping example of the genre, balancing dramatic battle scenes with the human angle. Shot by Jack Asher in stark black-and-white and Hammerscope, the film effectively creates a scorching and inhospitable North Africa out of its UK locations.

Introduced by Hammer expert Jonathan Rigby

Tue 12 Mar 18:30 NFT1

The Flipside: Was the Revolution Televised?

The 60s Counter-Culture as Seen on TV British TV couldn't ignore the Underground scene of 60s London, but how did they explain hip lingo like 'freak-out' and 'lay it on me' to the general viewer? It wasn't long before intrepid reporters were covering events such as the 14-Hour Technicolor Dream, performance art at Better Books and violent protests outside the American Embassy. Rare footage of all this plus the Yippies on The Frost Programme, intense performances from The Who and Pink Floyd, and Paul McCartney talking direct to camera – trying to reassure the world that 'psychedelic' was just a word, and it was all just business as usual. Introduced by Archive curators

Wed 13 Mar 20:45 NFT2

Seniors' Free Matinee: Mädchen in Uniform

Germany 1931 Dir Leontine Sagan With Dorothea Wieck, Hertha Thiele 88min EST PG

'What you call sin, I call the great spirit of love, which takes a thousand forms.' One of the first films to feature a positive depiction of a lesbian storyline, *Mädchen in Uniform* is one of the key films in LGBT cinema history. Banned by the Nazis for its 'decadence', it depicts heated passions at a girls' boarding school, as a strict headmistress tries to suppress a schoolgirl's crush on her teacher. Beautifully acted by an all-female cast, it remains one of the greatest films made in Weimar Germany. Introduced by Alex Davidson.

This screening is free to over-60s; otherwise tickets available at normal matinee price

Mon 11 Mar 14:00 NFT1

Seniors' Free Illustrated Talk: Gay Shorts from the BFI Production Board

Up to its closure in 1999, the BFI Production Board had a rich history of supporting gay-themed films. While its features such as *Nighthawks*, *Love Is the Devil* and key works by Derek Jarman are well known, the Board also funded an array of innovative gay shorts, now all too rarely screened. The BFI's Alex Davidson introduces a selection of the best, including films by Richard Kwietniowski (*Flaming Passions*), Chris Newby (*Relax*) and Ron Peck (*What Can I Do with a Male Nude?*).

This event is free to over-60s; otherwise tickets available at normal matinee price

Fri 8 Mar 11:00 NFT2

Essential Experiments in association with Kingston University

Environmental Agency: A Landscape Film Programme

The awe-inspiring power of nature and its associated weather systems as explored across a range of ground-breaking works by renowned artist filmmakers. Subtle shifts in natural light, delicate tidal movements and the terraforming power of seasonal change determine the shape and structure of several of the films here. Others reflect with great beauty on the impact that nature has on our lives as an alchemical, elemental force. A timely programme for today's changing world.

Breath (1975. William Raban. 16min); **Colour Separation** (1976. Chris Welsby. 2min); **Colours of This Time** (1972. William Raban. 4min); **Water Wrackets** (1975. Peter Greenaway. 12min); **Three Short Landscape Films** (1979. Renny Croft. 6min); **Walk** (1975. Jenny Okun. 5min); **Bridge** (1980. John Woodman. 4min); **Aerial** (1974. Margaret Tait. 4min); **Aspect** (2004. Emily Richardson. 9min); **Proximity** (2006. Inger Lise Hansen. 4min)

Introduced by artist John Woodman and BFI National Archive curator William Fowler. The programme will be followed by a launch in the BFI Shop of two new LUX titles on DVD: *Trilogy* (Inger Lise Hansen) and *Landscape Films 1977-1982* (John Woodman)

Tue 5 Mar 18:20 NFT3

The Top Ten – Remixed & Revised

Last year, Sight & Sound published its decadal accounting of what critics and others consider the ten best films ever made. The weight of numbers (846 participants) tended to throw up the most familiar titles. For this season, seven of those critics – who also regularly introduce Passport to Cinema screenings – have picked two of their favourite choices that didn't make the Top Ten (or often the Top 100). From *This Is Not a Film* to *A Diary for Timothy*, *The Shining* to *Bringing Up Baby*, this is the alternative Top 14. (Concluded in April)



My Night With Maude Ma nuit chez Maud

France 1968. Dir Eric Rohmer. With Jean-Louis Trintignant, Françoise Fabian 110min EST Digital PG
Before he went to the beach with the kids in his later conversation pieces, Eric Rohmer centred his first series of six 'moral tales' on this witty duel of values, belief and commitment between two thirty-somethings in a bedroom interlude precipitated by snow. Life's a beach at the end.

+ *Un Jour* (France 1997. Dir Marie Pacco. 5min).

Sat 2 Mar 20:40 NFT2, Mon 4 Mar 18:10 NFT2*, Sun 10 Mar 15:40 NFT2

Ten

France-Iran-USA 2002. Dir Abbas Kiarostami. With Mania Akbari, Amin Maher 92min EST 12A
Shot on digital film, the action of Ten is confined entirely to the interior of a car making a series of short journeys through Tehran, filmed entirely from the dashboard, with only two predominant camera angles, one favouring the passengers, one the driver. Kiarostami has created a minimal masterpiece about life (and particularly the life and identity of women) in modern Iran. Deceptively simple, though formally daring, Ten is another step in Kiarostami's re-imagining of the possibilities of cinema.

Sun 3 Mar 20:50 NFT2, Tue 5 Mar 18:10 NFT2* *Both introduced by Geoff Andrew

Sweet Smell of Success

USA 1957 Dir Alexander Mackendrick With Burt Lancaster, Tony Curtis 96min Digital PG
Alexander Mackendrick's first American film is dominated by Lancaster's basilisk stare as JJ Hunsecker – the newspaper columnist/demagogue who manipulates and destroys those around him. He is matched by Tony Curtis's Sidney Falco, a study in nimble-witted corruption. Ernest Lehman's script, Clifford Odets' heightened dialogue and the chiaroscuro cinematography of James Wong Howe provide a mid-century morality tale of media power and corruption

+ *What Ho She Bumps* (UK 1937 Dir George Pal. 8min)

Sat 9 Mar 20:30 NFT2, Sun 10 Mar 20:45 NFT2 Mon 11 Mar 18:10 NFT2 Introduced by Philip Kemp

Bringing Up Baby

USA 1938. Dir Howard Hawks With Katharine Hepburn, Cary Grant, Charles Ruggles. 102min. U
Hepburn and Grant are perfect foils in this role-reversal comedy (Hepburn the pursuer, Grant the pursued) set in a world where normality is on permanent vacation. A masterclass in screwball wit an perfect comedic timing, Hawks' comedy creates a world of beautifully choreographed anarchy accompanied by a raft of wicked double entendres. Despite enthusiastic reviews *Bringing Up Baby* was something of a commercial failure on its first release, before going on to delight generations of movie-goers. + *Thugs with Dirty Mugs* (USA 1939. Dir Tex Avery. 8min).

Sun 10 Mar 15:50 NFT1, Tue 12 Mar 18:10 NFT2 Introduced by Philip Kemp

Imam and I + Q&A with Khaled Shamis, hosted by Abdul Rehman, of Radical Middle Way

South Africa-UK 2011. Dir Khaled Shamis. 80min

In his search for identity, documentary director Khaled Shamis returns to Cape Town on the trail of his famous grandfather, the influential 1960s Imam Abdullah Haron, who was both a divisive and a unifying force in the Muslim politics of the time, championing youth, but alienating many with his strong stance against Apartheid. Shamis tries to distinguish fact from fiction in a work that utilises animation, archive, observations and interviews to tell the story of a man and a time that shaped – and shattered – his family.

Sat 9 Mar 11:00 NFT3 Tickets £5



Maluala

Cuba 1979. Dir Sergio Giral. With Samuel Claxton, Miguel Gutiérrez, Adolfo Llauradó. 95min. EST
Giral is the best known of the black Cuban directors whose specialities were historical observations of the period of slavery in Cuba, the gradual rise of rebellion against colonial traditions, and the ultimate freedom that resulted. *Maluala* is the most striking addition to this genre and takes us into a palenque, a

settlement of escaped slaves hidden somewhere in Cuba's eastern mountains, where discord is sown between black 'kings' by clever subversives working for the Spanish government.

+ People of Palenque Jende Ri Palenge

UK-Columbia 2010. Dir Santiago Posada. 38min. Courtesy of SOUL JAZZ RECORDS

Documentary about the music and culture of the people of Palenque, the location of the first free slave (or Maroon) community in the Americas. With its own unique style of music and language, heavily influenced by its African heritage, it holds a unique position in the world and is today proclaimed by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. The screenings will be presented by Michael La Rose, author, cultural and political activist, and chair of the GPI

Sat 9 Mar 14:00 NFT1 Tickets £5



London Asian Film Festival Opening Gala UK Premiere: Listen... Amaya + Q&A

Please note, due to a change in the festival scheduling, the Opening Night Gala film will be *Listen Amaya* (NOT *Ganga Devi* as advertised in the BFI Southbank Guide).

India 2013. Dir Avinash Kumar Singh. With Farooq Shaikh, Deepti Naval, Swara Bhaskar. 108min. Digital
Free-spirited Leela, is attractive, middle-aged and doesn't allow widowhood to define her. She runs a bustling coffee shop in her garden and has a great friendship with her 22 year-old fiery daughter, Amaya. When Leela confesses she is in love with their 60 year-old family friend Jayant, the daughter rebels and rejects her stunned mother. The deep layers of family dynamics are leavened with subtle humour and music. *Listen... Amaya* underlines India's new wave trend to veer away from Bollywood extravaganzas and come closer to every day lives and issues that audiences can relate to. Its language is peppered with English, keeping true to urban living.

The screening will be followed by a Q&A with the director, producer and two leading actors.

Thu 7 Mar 20:30 NFT1



London Asian Film Festival & Future Film present the UK Premiere: Big in Bollywood

+ Q&A with Bill Bowles

USA 2011. Dir Bill Bowles & Kenny Meehan. 69min. Some EST

Future Film partner with the London Asian Film Festival to bring you a 'hilarious and sweet' documentary charting the overnight success of 27 year-old American-born Omi Vaidya, a struggling actor based in LA who lands a part in the smash-hit Bollywood film *3 Idiots*. *Big in Bollywood* is a film about what it means to succeed in Indian showbiz, seen through the eyes of Omi's best friends, who witness his career transformation first-hand. A must for all aspiring actors.

Sat 9 Mar 13:00 NFT2 *Event for 15-25-year-olds only.* Tickets just £3 or bring a mate for a fiver

The Studio: The Hunt Jagten

Denmark-Sweden 2012 Dir Thomas Vinterberg. With Mads Mikkelsen, Thomas Bo Larsen, Annika Wedderkopp. 115min. EST. Digital. 15

Mads Mikkelsen excels as a kindergarten teacher who finds his life in turmoil when a friend's young daughter – one of his pupils – says something which leads the villagers to suspect him of child abuse. Part social commentary, part thriller, Vinterberg's gripping drama suggests how thin the veneer of civilisation may be, how easily an hysterical desire for bloody vengeance can displace rationality, and how machismo can provoke still more machismo.

Fri 1 – Thu 14 Mar Studio

Doctor Who at 50

With Jon Pertwee, the Third Doctor, the series moved into colour, though, post-transmission, *The Mind of Evil* has only ever been available in black and white. We are thrilled to exclusively screen a beautifully colour-restored presentation of this classic story, where we find The Doctor still exiled to earth by the Time Lords and working with UNIT against The Master. This work has been a labour of love for the BBC restoration team and will be screened only weeks after it has been completed.

The Mind of Evil + Discussion

BBC 1971. Dir Timothy Combe. With Jon Pertwee, Katy Manning, John Levene, Roger Delgado, Nicholas Courtney, Richard Franklin. 150min + interval. (Ep 1 colourised, Eps 2-6 colour restored)

Don Houghton's script combines a machine that (allegedly) sucks the evil from criminal minds, a world peace conference, a mind parasite, a nerve-gas missile and the Doctor's nemesis The Master in a complex but enjoyable story from the Dr Who/UNIT period. Following the screening we mount an on-stage event looking at the Pertwee period and in particular at the fantastic 'colour recovery' process that means we can screen this adventure in its original format. Massive thanks to the BBC and the Dr Who Restoration Team for making this event possible.

Please check BFI website for updates on special guests www.bfi.org.uk

Sat 2 Mar 14:30 NFT1

Film Funday: The Dark Crystal + Q&A with producer Gary Kurtz and other special guests

USA-UK 1982. Dir Jim Henson & Frank Oz. 93min. PG. 70mm

Jen, an orphan gelfling, is brought up by a race of elderly, peace-loving wizards, the Mystics. They live in fear of the evil, bird-like Skeksis who rule over their world. The only chance to rid the Skeksis of their power and frustrate their quest for immortality will be if Jen can find a shard of a magical dark crystal. With the crab-like Garthin on his tail, Jen must race against time if he is to bring peace to the world. This dark tale may unsettle very young viewers but this is a rare opportunity to watch a cult classic, 30 years on, in a 70mm print.

Sun 3 Mar 12:30 NFT1

Funday Workshop

The Dark Crystal brings to the big screen a world of amazing characters, grotesque creatures and perilous journeys. At our Dark Crystal Workshop this month we invite you to explore the depths of your imagination and create your very own fantastical worlds. What does your world look like? Who lives in your world? You can populate it with good characters, like the Mystics and Jen, and some evil creatures, like the Skeksis and Garthin. You can draw your characters and the worlds they live in and then make up an adventure for them based on the famous quest for the dark crystal. With the usual animation stands, craft tables and prizes to be won, don't miss our BFI Dark Crystal adventure.

Sun 3 Mar 10:30 Foyer

Press Contacts:

Ilona Cheshire – Press Officer, BFI Southbank

ilona.cheshire@bfi.org.uk / 020 7957 8986

Liz Parkinson – Assistant Press Officer, BFI Southbank

liz.parkinson@bfi.org.uk / 020 7957 8918

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 £10.00, concs £6.75 Members pay £1.50 less on any ticket. Website 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 under BFI / BFI Southbank / March 2013