



## May 2009

# BFI Southbank Programme Highlights

- **NOUVELLE VAGUE Part Two**  
This month we celebrate the 50th anniversary of this hugely influential cinema movement with the final part of a retrospective of films; including *Lola* (1961), *The Umbrellas of Cherbourg* (1964) and *Un Homme et une femme* (1966)
- **Extended Run: PIERROT LE FOU** (1965) [DIGITAL PRINT]  
**Jean-Luc Godard** called it the story of the 'last romantic couple', but it was also his spectacular farewell to the style and spirit of the Nouvelle Vague, starring **Anna Karina** and **Jean-Paul Belmondo**
- **CUBBY BROCCOLI Part Two**  
To commemorate the centenary of the birth of producer **Albert 'Cubby' Broccoli** we present the second part of the entire series of **James Bond** films, including screenings at the **BFI IMAX** in new and digital prints
- **Extended Run: FROM RUSSIA WITH LOVE** (1963) [DIGITAL PRINT]  
A terrific follow-up to *Dr No*, with a thrilling plot, exciting action sequences and **Sean Connery** as 007
- **Extended Run: BLUE EYELIDS** (2007) [DIGITAL PRINT]  
A delightfully fresh variation on the theme of two strangers faced with the possibility that they might be falling in love, from Mexican first time director **Ernesto Contreras**
- **AN INTIMATE CINEMA: THE FILMS OF STEPHEN DWOSKIN**  
A rare chance to appreciate the work of **Stephen Dwoskin**, and his unique view on sexuality and the act of watching, in this season of shorts and features that span his 40 year career
- **BEHIND THE GAMES AND JOKES: THE TV DRAMAS OF JOHN MORTIMER**  
We pay tribute to the late **Sir John Mortimer** with a season of his lesser seen work which demonstrates his effortless ability to write popular drama that deepens our understanding of the – inevitably flawed – human condition
- **GALLERY Iain Forsyth & Jane Pollard: Radio Mania: An Abandoned Work** **FREE**  
This groundbreaking 3D installation transforms the Gallery into a stereoscopic limbo, warping your sense of space and time. The commission takes as its starting point one of the earliest 3D films *The Man from M.A.R.S.* (1922), made to demonstrate **Laurens Hammond's** 'Television' system
- **STUDIO**  
This month our intimate state-of-the-art digital cinema offers *Wonderful Town* (2007), *Che: Part One* (2008), *Che: Part Two* (2008) and *Revolutionary Road* (2008)
- **MEDIATHEQUE: Funny Girls** **FREE**  
This month the Mediatheque launches its tribute to Britain's best female comedians and comic actresses, honouring the ladies behind the laughter.
- **AUDIOTHEQUE** **FREE**
- **Time Out Films for a £5 on Tuesday**

### Nouvelle Vague Part Two

May 2009 marks 50 years since the debut of **François Truffaut's** now seminal *The 400 Blows*, or *Les quatre cents coups* (currently released in selected cinemas nationwide, in new prints), at the Cannes Film Festival. This feature would effectively kick-start the movement of film-making that would be known as the *Nouvelle Vague*. In recognition of this anniversary the **BFI Southbank** has joined forces with the **Ciné Lumière** to present classic examples of the *French New Wave* and other films related to it.

In April we concentrated on the run-up to the New Wave and the most famous tendency within it – the *Cahiers du cinéma* group led by **Truffaut**, **Godard** and **Chabrol**. This month we spread the net wider and start with the so-called ‘left bank’ group of **Alain Resnais**, **Chris Marker** and **Agnès Varda**, close friends and associates for more than 50 years. All made their names in documentary, as did **Georges Franju**, who broke into features in 1959. And **Jean Rouch**, pioneer of ethnographic film, who, together with **Edgar Morin**, coined the phrase *cinéma vérité* changed the course of film and television history with *Chronique d’un été* (1961).

These are all major figures, and justly celebrated. But what of the film-makers who are less remembered? Here many striking things emerge, most significant of which is just how French many of the new French film-makers were, in their political concerns and in their cultural formation. The Algerian war is a regular point of reference – for **Jacques Rozier** in *Adieu Philippine* (1962) and **Jacques Demy** in *The Umbrellas of Cherbourg* (1964), for instance. A distinctly French approach to sexual mores – moral but in no way puritanical – figures in films by **Jacques Doniol-Valcroze** and **Pierre Kast**. With Vietnam in the offing, the 60s (and eventually May 68) are clearly prefigured.

Much of this is a far cry from what is generally thought of as typically New Wave, but the free-wheeling, American-influenced, archetypally New Wave style is still represented with an extended run of a new BFI digital print of Godard’s masterly *Pierrot le fou* (1965). Other highlights of the season include *Lola* (1961), *Black Orpheus* (1959) and *L’Amérique Insolite* (1958).

The Nouvelle Vague season is presented in collaboration with Ciné lumière. For details of screenings there (please visit [www.institut-francais.org.uk](http://www.institut-francais.org.uk) or telephone 020 7073 1350

ciné lumière 

## Extended Run: *Pierrot Le fou* (1965) [DIGITAL PRINT]

**Fri 22 May – Thu 4 June**

On impulse, Ferdinand abandons wife and child to take off with Marianne, an old flame, on a crazy and eventually tragic adventure, involving fast cars, mysterious gangsters and a Mediterranean idyll that turns sour. This is a truly romantic film, but one which, in the best romantic tradition, is also deeply self-aware and at times quite tongue-in-cheek. Homage to the American genre movie is undercut by references to the war in Vietnam, which were to become increasing virulent in Godard’s next few films. Gorgeous colour and a great climax to the first (and still bestloved) phase of Godard’s film-making career.

France-Italy 1965. Dir Jean-Luc Godard With Jean-Paul Belmondo, Anna Karina, Samuel Fuller, 110min 15  
A BFI release

## Cubby Broccoli Part Two

Albert R. Broccoli (1909-1996), also known as ‘Cubby’, was the driving force behind bringing **James Bond** to the big screen. To celebrate his legacy, and the impact of the Bond franchise on film culture, **BFI Southbank** will present a dazzling retrospective of Broccoli’s work throughout April and May, including *Goldfinger* (1964), *Thunderball* (1965), *You Only Live Twice* (1967) and *On Her Majesty’s Secret Service* (1969), as well as some of Broccoli’s earlier work. Bond films should be seen as they were originally intended, on the big screen, and all James Bonds will be represented.

The latter half of Cubby Broccoli’s career was dominated by the Bond franchise, which he nurtured and maintained as the benchmark of the contemporary action genre. But it wasn’t all plain sailing. Throughout the years Broccoli had to deal with various challenges, a rival Bond picture, a massive studio fire at Pinewood, and – perhaps toughest of all – finding new actors to step into the Bond role. After **George Lazenby**’s one-movie stand, **Sean Connery** unexpectedly returned for one more film, *Diamonds Are Forever* (1971). After Connery finally left the franchise, the usual media frenzy arose as to who would take over but, when the decision was finally announced, and it was **Roger Moore**, it was universally acclaimed as a good choice. Moore steered the franchise through a dozen rewarding years, effortlessly essaying a suave and witty Bond. **Timothy Dalton** was next up, suggesting a harder-edged

Bond who was less predictable and more at odds with M. Broccoli lived to oversee the appointment of **Pierce Brosnan** in his terrific debut *GoldenEye* (1995).

Highlights of the season will include the re-release of *From Russia With Love* (1963) and masterclasses about Bond led by key film talent. Exclusive exhibitions from the EON and BFI archives will present the look of Bond, and with a ‘Bond Weekender’ in May, we will revisit the style, music and history of the world’s favourite secret

agent. In addition, there will also be exciting events for younger film fans - Broccoli also brought us that childhood classic *Chitty Chitty Bang Bang* (1968).

**The season features eight new digital restorations.**

**A selection of the James Bond films will also screen at BFI IMAX**

In partnership with



With the support  
of



## **Extended Run: From Russia With Love (1963) [DIGITAL PRINT]**

**Fri 24 April – Thu 7 May**

Broccoli considered *From Russia With Love* one of the best Fleming stories and the added bonus of location shooting in atmospheric Istanbul made it an obvious choice as the follow-up to *Dr No* (1962). **Sean Connery** once again excelled and was well supported by a great cast including **Lotte Lenya** as Russian SPECTRE agent Rosa Klebb, with the famous poison-tipped knife device in her shoe. The film also features many distinctive Bond motifs for the first time (a pre-credit sequence; iconic main titles; **John Barry**'s first score and a sweeping theme song; **Desmond Llewelyn** as Q, etc) and its huge success firmly established the 007 films as a cultural phenomenon.

UK 1963 Dir Terence Young With Sean Connery, Robert Shaw, Lotte Lenya, Daniela Bianchi 115min PG Courtesy of Park Circus Films

## **Extended Run: BLUE EYELIDS (2007) [DIGITAL PRINT]**

**Fri 8 – Thu 21 May**

The multi-award-winning, first feature by **Ernesto Contreras**, *Blue Eyelids* (*Párpados Azules*, 2007) is a delightfully fresh variation on the theme of two strangers faced with the possibility that they might be falling in love.

When Marina (**Cecilia Suárez**) wins a dream holiday for two at a Mexican beach resort, she's at a loss as to who should accompany her. Then a chance encounter with Víctor (**Enrique Arreola**), a former schoolmate she vaguely remembers, persuades Marina she should try to get to know him a little better... Contreras effortlessly sidesteps the sentimental pitfalls and dramatic clichés of this premise, gently reminding us that – just like everyone else – lonely people can be bored by (and, indeed, boring to) those they're with. Wry, witty and warm, this beautifully performed film cannily evokes those little things that, seemingly inexplicably, give rise to attraction, distraction and irritation, even as it proffers subtle insights into the need both to love and to feel loved.

## **An Intimate Cinema: The Films of Stephen Dwoskin**

*Stephen Dwoskin* began his career as a graphic designer and art director for CBS Records in New York before embarking on film-making in 1961, a few years before Andy Warhol - an artist with whom he is often compared. He left the underground US film scene in the mid-Sixties and, on moving to England, co-founded the **London Filmmakers' Co-op** where he quickly gained recognition with a series of short films for which he won the **Solvay Prize** at the **Knokke Experimental Film Festival** in 1967. Since this time, Dwoskin has produced a prolific body of work and has gained a reputation for being one of the most visually rich and emotionally intense filmmakers in British cinema whilst being an important figure, through his very personal explorations into his own disability (having contracted Polio as a child) in his ongoing fight for rights for disabled people.

This set of programmes provides a new chance to appreciate his work with screenings of films that span his career from his early short films in the *From the Underground* strand and features including *Dyn Amo* (1972) and *Behindert Hindered* (1974) to his recent work in the *Recollection: Recent Dwoskin Shorts* strand.

This month, to compliment the **DVD release** of *Central Bazaar* on 25 May, the BFI Southbank will offer a rare opportunity to see the distinctive work of this artist, director and advocate of independent film, with **Stephen Dwoskin in Conversation** on Wednesday 6 May, with a season of his films and workshops.

## **Behind the games and jokes: The TV plays of John Mortimer**

In December 2008, **Sir John Mortimer** was in talks with **BFI** about presenting a season focused on his TV plays. Sadly Sir John died in January this year and so this programme of his lesser seen work will be a tribute to his genius; and one which we hope does justice to his work.

It was decided by **BFI** programmers and **Sir John Mortimer** to concentrate on the single plays in order to provide an opportunity to screen works buried in the archive and to provide a sense of Mortimer's immense contribution to television since the early 1960s. The season spans the period from the early 60s to the 90s and demonstrates Mortimer's prolific output and the apparent ease with which he tackled subjects as diverse as the uncomfortable leaning of the English aristocracy toward the ideals of fascism in the run up to WWII; the Catholic condition (in his adaptations of Graham Greene); his relationship with his own father; and the life of Shakespeare. There will also be a screening of a *Rumpole of the Bailey Play for Today* (1973) followed by a distinguished panel who will remember John Mortimer.

Few writers could claim to have worked across such a range of subjects and genres, and fewer still could do so with such wit and humanity. Humour emerges – from his television plays as from so much of his other work – as his greatest tool and weapon, whether it be the dark, sinister kind displayed in *The Wrong Side of the Park* (1960) or the all out farce of *Knightsbridge* (1972) or *Mill Hill* (1972). Like all the finest exponents of the comedy of manners, Mortimer uses humour to reveal a deeper level of subtext and meaning beneath the glittering surface of his dialogue.

Author, playwright and barrister– Mortimer leaves behind a wealth of work in various media. We are fortunate indeed to have these TV plays as one testament to his immense talents.

### **FREE GALLERY: Iain Forsyth & Jane Pollard: Radio Mania: An Abandoned Work** **Wed 8 May – Sun 5 July**

The Gallery presents a new commission by British artists Iain Forsyth & Jane Pollard, who have created a new 3D video installation. The piece takes as its starting point one of the first 3D films ever made – *The Man from M.A.R.S.* (also known as *Radio-Mania*, 1922; a title held in the BFI National Archive). It was made to demonstrate 'Televue', a stereoscopic motion picture system invented by **Laurens Hammond**. Following a premiere in New York, the show closed 24 days later, after which 'Televue' and the film were never seen again. Hammond continued as an inventor and created the Hammond organ. The artists have set about creating a contemporary adaptation of this silent film in which an inventor succeeds in building a radio transmission device capable of communicating with intelligent life on Mars. He receives a scientific formula to turn coal into diamonds, only to have his new-found wealth disappear when he wakes up, finding that his dreams had been inspired by newspaper reports of Marconi's experiments with radio signals.

[www.bfi.org.uk/gallery](http://www.bfi.org.uk/gallery)

The Gallery is open Tuesday to Sunday (and Bank Holiday Mondays) from 11:00–20:00

### **Studio**

This month our intimate state-of-the-art digital cinema offers *Wonderful Town* (2007), *Che: Part One* (2008), *Che: Part Two* (2008) and *Revolutionary Road* (2008)

### **FREE Mediatheque**

We take a look at the work of 50 funny women from a century of British screen entertainment, hailing both household names: **Joyce Grenfell**, **Thora Hird** and **Hattie Jacques**, lesser-known comediennes now ripe for rediscovery and more recent arrivals such as **Julia Davis** and **Meera Syal**.



### **FREE Audiotheque**

## **Previews and Events at BFI Southbank**

### **Preview: Coraline 3D + Q&A with Henry Selick and Neil Gaiman**

When young Coraline discovers a secret door in her new house, she is surprised to find that it leads to an alternate version of her own life where cats talk and her 'other' parents have buttons for eyes. Initially, it seems like far more fun than her existing

life but it becomes clear that this sinister otherworld wants to keep her forever and she may never get back to her old life and family. *Coraline* is directed by Henry Selick (*The Nightmare Before Christmas, James and the Giant Peach*.) using 3D stop-motion animation.

USA 2009 Dir Henry Selick With voices of Dakota Fanning, Teri Hatcher, Jennifer Saunders, Dawn French 100min PG Preview courtesy of Universal Pictures

**Wed 6 May 18:10 NFT1**

**The Satyajit Ray Award: *Mid-August Lunch (Franzo di Ferragosto)* + Q&A with Gianni di Gregorio**

This award is presented annually to the director, of any nationality, for a first feature film screened at the London Film Festival which best captures the artistry and humanity expressed in the late Satyajit Ray's own vision.

Italy 2008 Dir Gianni di Gregorio 75min EST Courtesy of Artificial Eye

**Tue 26 May 18.30 NFT 1** Tickets £9, concs £6.65

**An Evening with... Armando Iannucci**

A career interview with Armando Iannucci, who has been responsible for some of the sharpest comedy to appear on radio, television and the big screen in the last 20 years. His credits include *The Thick of It, Knowing Me Knowing You, I'm Alan Partridge* and *The Saturday Night* (later *Friday Night Armistice*); his collaborators include Steve Coogan, Patrick Marber and Doon Mackichan.

**Sat 9 May 20:20 NFT1**

**The Best of Armando Iannucci**

Armando Iannucci's own choice of his work on screen both as a performer and as a writer/director.

**Friday 8 May 18:30 NFT1** Joint ticket available £12.90, concs £9.6

**Rumpole of the Bailey**

John Mortimer's wish to create a character that would outlast him is triumphantly realised as Rumpole arrives fully formed in this play that led to the Thames TV series.

*Play for Today*. BBC 1973. Dir John Gorrie With Leo McKern 65min

**+ John Mortimer Remembered**

A distinguished panel who knew and worked with Mortimer across the spectrum of his television plays talk about the man and his influence on British television drama. Illustrated by clips from some of his greatest TV plays, adaptations and series.

**Sun 17 May 15:00 NFT1**

**Kenneth Anger Shoots the Moon**

A self-styled magician, Kenneth Anger is one of the most distinctive artists in the cinema. To mark the BFI's DVD and Blu-Ray release of the complete Magick Lantern Cycle, we are thrilled to welcome Kenneth to introduce a special screening of *Rabbit's Moon* (1950) After the screening, we welcome Gary Lachman, Iain Forsyth and Jane Pollard to discuss with Anger his influences and legacy.

**Tue 12 May 18:20 NFT1** Tickets £9, concs £6.65



**Preview: *The Girl Cut in Two (La Fille coupée en deux)***

Claude Chabrol returns with the razor-sharp, darkly humorous *The Girl Cut in Two*. Ambitious TV weather girl Gabrielle is torn between her love of a distinguished author several decades her senior and the attentions of a headstrong young suitor.

France-Germany 2007 Dir Claude Chabrol With Ludivine Sagnier, Benoît Magimel, François Berléand, Mathilda May 115min EST Courtesy of Artificial Eye.

**Thu 14 May 18:15 NFT1**

**Preview: *The Beaches of Agnes (Les Plages d'Agnès)***

One of the hits of last year's London Film Festival, Agnès Varda's typically witty and ebullient survey of her own fascinatingly eventful life finds her revisiting various beaches that coloured her experiences as a photographer, film-maker, artist and, of course, as the wife of Jacques Demy.

France 2008 Dir Agnès Varda 110min EST Courtesy of Artificial Eye.

**Fri 15 May 18:20 NFT1**

**The Future Film Institute presents: *Viva la Evolucion***

The Future Film Institute is an organisation of young people at the BFI dedicated to bringing film to a young audience. From the reinvention of classical cinema in the French New Wave period's *Pierrot le fou*, via Benicio del Toro's portrayal of the radical social revolutionary leader in *Che*, to the latest reinvention of James Bond in *Quantum of Solace*, we look at change in all its glory.

**Discussion group Sat 16 May 13:30 Studio** With thanks to The Chapman Charitable Trust

**Stephen Dwoskin in Conversation**

It is with great pleasure that we welcome Stephen Dwoskin, one of the founding members of the influential London Film-maker's Co-op, to speak with Paul Willemen, Editor of *Screen* in the 1970s. Willemen's essay 'The Fourth Look' remains an exciting examination of the politics of cinema and the key text for any discussion of Dwoskin's work.

**Wed 6 May 18:10 NFT3**

**Free Atrium Exhibition**

Accompanying a season of the film-maker's inspiring and emotionally intense films, we are showing in the Atrium at BFI Southbank one of Dwoskin's installations, taking his work out of the cinema context and into the realm of the visual arts.

**Wed 6 May – Sun 28 June Atrium**

**Screen Tests: The Cinematic Gaze** A 16mm camera workshop inspired by the art of Stephen Dwoskin.

This weekend workshop will introduce the Bolex camera, with practical exercises alongside explorations of work by Dwoskin and Warhol, leading to a multi-projection performance in the spirit of the Exploding Plastic Inevitable. . No prior knowledge of film-making is required. The price includes entry to Stephen Dwoskin in Conversation (see above).

**Sat 9 May 13:00-17:00 & Sun 10 May 10:00-18:00** 15 places, £60pp. Presented by no-w-here-lab

**Preview: Chéri + Q&A with Stephen Frears, Christopher Hampton, hosted by Briony Hanson**

Adapted by Christopher Hampton from Colette's novel, Stephen Frears' latest centres on the relationship between a *belle époque* courtesan (Pfeiffer) and the beautiful son (Friend) of a woman whose friendship is not as constant as it might be... Elegantly mounted and beautifully acted, the film is a witty, psychologically astute, deceptively light-hearted tale of hedonism, love, loyalty and betrayal

that culminates in a very moving meditation on ageing and loss.

UK-Germany 2009 Dir Stephen Frears With Michelle Pfeiffer, Rupert Friend, Kathy Bates 100min

Courtesy of Pathé Distribution Ltd. Co-presented with The Script Factory.

**Thu 7 May 18:20 NFT1**

**Out at the Pictures:**

**The Children's Hour** (aka *The Loudest Whisper*)

A lie from a spiteful child in school leads to tragedy for the women who teach her. MacLaine is superb as the tortured Martha, whilst Hepburn, in one of her best screen roles, gives a graceful performance, standing by Martha no matter what.

USA 1962 Dir William Wyler. With Audrey Hepburn, Shirley MacLaine, James Garner. 108min. 12A

**Tue 5 May 20:45 NFT2, Sun 10 May 18:10 NFT2**

**Tarnation**

As a young child Jonathan Caouette recorded himself and family on Super-8 and video. In his twenties, he edited this material to create an intensely intimate portrait of his fascinating, dysfunctional family life. John Cameron Mitchell and Gus van Sant became executive producers.

USA 2004. Dir Jonathan Caouette 91min 15

**Thu 21 May 20:40 NFT2, Sun 24 May 18:20 NFT2**

**The Flipside presents: The Bed Sitting Room**

Fabulously weird and witty, this visually splendid, sharply satirical end-of-the-world comedy has, for many years, remained unseen at the cinema, or on DVD – until now. Splendidly directed by Richard Lester, with a fantastic all-star cast and a goonish script by John Antrobus and Spike Milligan.

UK 1969 Dir Richard Lester With Ralph Richardson, Rita Tushingham, Dudley Moore, Spike Milligan 91min 15

**Thu 21 May 18:10 NFT1 with an introduction by Rita Tushingham & Richard Lester**

On 25 May the BFI releases *The Bed Sitting Room* on DVD and Blu-ray as part of The Flipside – a new label dedicated to rescuing weird and wonderful British films from obscurity and presenting them in new high quality editions. Blu-ray £22.99; DVD £17.99

**Passport to Cinema:**

**Nashville**

Altman's bicentennial masterpiece is a multi-layered dissection of America told through a cross-section of life in the home of country music. The film stands as one of the great achievements of one of American's cinema's true mavericks.

USA 1975 Dir Robert Altman With Allen Garfield, Ronnee Blakley, Geraldine Chaplin, Shelley Duvall 159min 15

**Mon 11 May 18:20 NFT1** Introduction by Geoff Andrew

**La Passion de Jeanne d'Arc**

Dreyer's silent masterpiece concentrates the trial of Joan of Arc into one day, dealing with the climax of her trial and her final agony. The film embodies Dreyer's axiom that 'the artist must describe the inner, not outer life'.

France 1927. Dir Carl Theodor Dreyer. With Falconetti, Michel Simon, Antonin Artaud. 81min. PA.15

**Mon 18 May 18:20 NFT2** Introduction by Kevin Brownlow



**Total Recall: Fiddles, Feasts and Fires – British Folklore on Film**

Mysterious, eerie, colourful and rousing – the folk customs of the British Isles are all these things and more. The films presented tonight, in part drawn from a recent donation to the BFI from the English Folk Dance and Song Society, offer a range of approaches to documenting these dances and rituals.

**Thu 7 May 20:45 NFT1** Introduced by William Fowler (BFI) and Malcolm Taylor (EFDSS)



**Key Scholars in Film Studies: Dudley Andrew on André Bazin**

Our lecture series, highlighting the work of some of the world's leading film scholars, continues with Dudley Andrew, Professor of Film and Comparative Literature at Yale University. The New Wave would have been feeble, local and

shortlived had it not been for the depth of thought provided by film critic and theorist André Bazin, and his ambition for what cinema could become.

**Mon 11 May 18:30 NFT2**



### **Sight & Sound presents: Critical Times**

The *Cahiers* gang were film critics who turned into great film-makers. Who among today's film critics could, or would, emulate their achievement? Tracing the historical forces at play, Nick James welcomes Goeffrey Nowell-Smith, Emilie Bickerton, Ginette Vincendueau and Mark Betz

**Thu 28 May 18:15 NFT3** Tickets £5

### **BUG 13: The Evolution of Music Video**

The latest instalment from music-promo jamboree BUG, showcasing the cream of new music promos, and providing the chance to hear direct from the industry's brightest talents with Adam Buxton at the helm and the sounds of BUG DJs in the bar post-event, these nights are not to be missed.

**Thu 14 May 20:45 NFT1, Fri 22 May 20:45 NFT1** [www.bugvideos.co.uk](http://www.bugvideos.co.uk)

### **Free Seniors' Free Talk: How Agnès Varda 'Invented' the New Wave**

The only woman director of the French New Wave, and today considered the mother of a movement that began over 50 years ago, Agnès Varda continues to attract acclaim. As a complement to our Nouvelle Vague cinema season and prior to the preview of Agnès Varda's latest film, *The Beaches of Agnes*, author and lecturer Ginette Vincendeau will give an illustrated talk.

**Fri 15 May 16:00 NFT2** Free for over-60s, but please book in advance; otherwise tickets available at normal matinee price

### **Free Seniors' Matinee: Where's That Fire?**

In the last of his celebrated Gainsborough comedies, Hay stars as the hapless fire-station captain who gets the ultimatum to put out a fire or face dismissal. A post-screening discussion will be led by Graham Rinaldi, author of the recently published biography *Will Hay*.

UK 1939. Dir Marcel Varnel. With Will Hay, Moore Marriott, Graham Moffatt. 73min

**Thu 21 May 14:00 NFT1** This screening – supported by The City of London's City Bridge Trust – is free for over-60s; otherwise tickets are available at normal matinee price

### **African-Caribbean Matinee: The Future is Elsewhere (*L'avenir est ailleurs*)**

Capturing life past and present in both the Caribbean and Paris, this documentary is a powerful and pertinent exploration of the social cost of enforced migration. Personal testimony includes the late writer and poet Aimé Césaire and international footballer Lilian Thuram.

France 2007 Dir Antoine-Léonard Maestrati 80min

**Sat 30 May 14:00 NFT1** Tickets £5

### **Filmstore Event: Sound Design Clinic with David Sonnenschein**

We are delighted to welcome award-winning sound designer and film-maker David Sonnenschein to talk about his theories of psychoacoustics and the narrative potential of the soundtrack.

**Mon 11 May 18:00 Delegate Centre** Tickets £5

**JAMES BOND WEEKENDER:** Come and join us for a weekend-long celebration of one of cinema's most loved and enduring heroes. As the centrepiece of our two-month retrospective of the career of producer Albert R Broccoli, we have organised an extravaganza for Bond fans old and new. Visit us on Saturday 2 May to see a fleet of 8 Bond Cars including *Goldfinger*'s 1937 Phantom III Rolls-Royce, Bond's submersible Lotus Espirit from *The Spy Who Loved Me* and a variety of Aston Martins heavily armed with gadgets and weapons. We will have an SFX specialist on hand to demonstrate some of these very special extras. Throughout the weekend we'll welcome special guests to talk about their experiences of working on Bond films, and on Saturday evening the benugo bar will play host to a Bond club with DJs playing an appropriately suave mix of Bond-inspired grooves, a fun casino complete with BFI/Bond prizes and, of course, special Bond cocktails, shaken not stirred.

### **David Arnold Masterclass**

One might imagine that succeeding John Barry as composer for Bond might be a daunting task, but David Arnold has done so with aplomb, composing dynamic scores for *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day*, *Casino Royale* and *Quantum of Solace*.

**Fri 1 May 18:30 NFT1** Joint ticket available with 20:30 screening of *The World Is Not Enough* £12.90, concs £9.65 (Members pay £1.40 less)

### **Moonraker + Lewis Gilbert in Conversation**

Lewis Gilbert has left an indelible mark on British film, from acting in silent films, to directing documentaries whilst serving in WWII, and shooting features as *Reach for the Sky* (1959). After directing *Alfie* (1966) he was persuaded to helm *You Only Live Twice* and successfully returned to the franchise 10 years later, directing *The Spy Who Loved Me* and *Moonraker*.

**Sat 2 May 15:00 NFT1**

### **Stunt Masterclass with Vic Armstrong**

He's worked with some of the greatest directors of modern cinema, doubled for the leading stars in Hollywood, co-ordinated the best stunts in some of the biggest blockbusters of all time and has been awarded an Oscar for his services to film, as well as an honorary BAFTA for lifetime achievement. We're honoured to welcome to BFI Southbank Vic Armstrong – who worked on the Bond stunts from *You Only Live Twice* until *Die Another Day* – to speak about his craft.

**Sat 2 May 18:40 NFT1** Joint ticket available with 20:40 screening of *Tomorrow Never Dies* £12.90, concs £9.65 (Members pay £1.40 less)

### **The Costume Interpreter: Lindy Hemming**

Oscar-winning costume designer Lindy Hemming masterminded the costumes for five Bond films and in the process helped modernise the look of the legendary franchise. Easing Bond out of his traditional Savile Row suits, she helped to create Pierce Brosnan's urbane Bond and shaped the image of Judi Dench's M, moving on to tailor the momentous transition when Daniel Craig assumed the role. Author and journalist Bronwyn Cosgrave welcomes Lindy Hemming to discuss her career to date, which spans from *My Beautiful Laundrette* to *Harry Potter* and *The Dark Knight*.

**Sun 3 May 15:20 NFT1**

### **The Living Daylights + John Glen in Conversation**

We warmly welcome another Bond maestro to BFI Southbank: director John Glen. He first played a hand in the series as 2nd unit director on *On Her Majesty's Secret Service*. Working on two more instalments of the franchise, he took the helm in 1987, directing *The Living Daylights*, and went on to make a further four, directing more Bonds than anyone else.

**Sun 3 May 17:30 NFT1**

### **Moonraker + Richard Kiel Q&A**

Actor Richard Kiel joins us to talk about his roles as one of Bond's great adversaries (*The Spy Who Loved Me*) and as an ally (*Moonraker*): the steel-toothed Jaws. Richard, now retired from the screen, is an author and regular guest at Bond conventions.

**Sun 10 May 17:30 NFT1**

### **The Living Daylights + Maryam d'Abo Q&A**

We are also delighted to welcome one of the most memorable and stunning of all Bond girls, Maryam d'Abo, to introduce *The Living Daylights* and to take part in a post-screening Q&A.

**Sat 23 May 17:15 NFT3**

### **Sir Roger Moore in Conversation**

To close our tribute season to Cubby Broccoli with a flourish, we are delighted to welcome to the man who, in taking on the role no less than seven times, helped establish James Bond as the archetypal British hero – Sir Roger Moore. First coming to prominence as Simon Templar in the hugely successful spy-thriller TV series *The Saint*, he claimed his most famous role as 007 with 1973's *Live and Let Die*. Bringing a more relaxed and suave tone to Bond Sir Roger was instrumental in extending the life of the charming but deadly secret agent. Now an ambassador for UNICEF and highly commended for his charitable work, he will discuss the world of 007, his memories of Broccoli and his career so far.

**Thu 28 May 18:20 NFT1** (Joint ticket available with 20:20 screening of *The Spy Who Loved Me*) £12.90, concs £9.65 (Members pay £1.40 less)

### **Sir Ken Adam and Sir Christopher Frayling in Conversation**

We are delighted to welcome the man whose vision and creativity defined the look and feel of Bond films for arguably the series' most iconic and influential period. Within a stellar career, Ken Adam is best known for his futuristic set and production designs for no less than seven Bond films from *Dr No* in 1962 to *Moonraker* in 1979. Christopher Frayling, until recently the director of the RCA, is a well known historian, critic and award-winning broadcaster and author. He has published many books on contemporary culture, including the definitive Ken Adam – *The Art of Production Design*.

**Wed 20 May 18:30 NFT1** (Joint ticket available with 20:20 screening of *You Only Live Twice*) £12.90, concs £9.65 (Members pay £1.40 less)

### **GoldenEye with Introduction from Production Designer Peter Lamont**

Company take-overs and various legal wrangles had put the franchise on hiatus, but finally a new film was green lit, and at last Pierce Brosnan got the role many thought he was born to play. The production was now in the hands of Michael Wilson and Barbara Broccoli (both of whom had worked a long time on the series) and they helped deliver a dynamic rebirth of the screen legend.

**Sat 30 May 17:45 NFT3**

### **Casino Royale + Q&A with Michael G Wilson**

A controversial new Bond, but the resurrection is once again a successful one. Responding to the high-octane thrills of the Bourne films and their like, *Casino Royale* (fittingly based on Fleming's first Bond book) thrillingly reinvents the franchise, delivering a pulsating, roller-coaster action adventure with Craig's smouldering intensity adding new layers to the world's most famous secret agent.

**Sun 31 May 17:40 NFT1**

### **A Bunch of Fives: Iain Forsyth and Jane Pollard in Conversation**

Collaborative artists Forsyth and Pollard re-present their past screen work and key influences in a glittering sequence of five minute wonders.

**Tue 19 May 18:10 NFT3**

### **Iain Forsyth & Jane Pollard's Choice**

To coincide with *Radio Mania – An Abandoned Work*, showing in the Gallery, Iain Forsyth and Jane Pollard have curated an evening of screenings of works by fellow artists and film-makers, programmed alongside their own series of seven one-minute trailers made for YouTube and based on

a Victorian séance created for the Nick Cave and the Bad Seeds album *Dig, Lazarus, Dig!!!*.

### **Thou Shalt Not Know What Thou Do But Thou Shalt Do It**

*Adam Smith: What Goes Up (Must Come Down); Forsyth & Pollard: Lest I Shiver; Lasse Gjerjensen: Amateur; Forsyth & Pollard: Place Your Hands Upon the Table; Piplotti Rist: You Called Me Jacky; Forsyth & Pollard: Is There Spirits in the Room?; John Smith: The Girl Chewing Gum; Forsyth & Pollard: Place Your Fingers Upon the Planchette; David Mamet: Catastrophe; Forsyth & Pollard: Dim the Lights!!!; Gilbert & George: The Ten Commandments for Gilbert & George; Forsyth & Pollard: Blindfold Me, Sir; Mark Wallinger: Hymn; Forsyth & Pollard: Can You Feel the Spirit?* Total c60min

**Wed 27 May 18:10 NFT3** With thanks to 176/Zabludowicz Collection

### **O Lucky Man!**

A work which the artists consider inspirational and their favourite film, ever. The soundtrack, by former Animals keyboardist Alan Price, plays a key role in defining the mood. A rare opportunity to see this film and to hear from the artists why it has been so influential for them.

UK 1973 Dir Lindsay Anderson With Malcolm McDowell, Ralph Richardson, Helen Mirren 165min

**Wed 27 May 19:50 NFT3, Sun 31 May 14:20 NFT1** Joint ticket available (Wed 27 only) £12.90, concs £9.65 (Members pay £1.40 less)

### **Film Funday: Chitty Chitty Bang Bang**

Our monthly day of film fun for all the family Exciting features for younger audiences featuring the original *Chitty Chitty Bang Bang* car onsite at BFI Southbank – don't miss this rare and exciting opportunity to come along and see a piece of treasured film history.

**Sun 3 May 12:30 NFT1, Sat 23 May 12:30 NFT1**

### **Chitty Chitty Bang Bang Workshop**

Take inspiration from Chitty and design your own extraordinary car at the Film Funday Workshop – it might fly or swim or hop or even take you into the future! With our usual mix of competitions and prizes come along to a car-crazy adventure at BFI Southbank and make your Sunday go with a bang bang!

**Sun 3 May 11:00 Foyer** Free to ticket-holders for Chitty Chitty Bang Bang (3 May)

### **Movie Magic**

#### **Courage of Lassie**

Kathie finds an injured puppy, calls him Bill and raises him as her own. He is trained to become a top sheep dog but unfortunate circumstances separate Kathie and her canine friend. Will he ever make it back to the girl who raised him as a puppy or is he now too dangerous to be allowed back?

USA 1946 Dir Fred M Wilcox With Elizabeth Taylor, Frank Morgan, Tom Drake 92min U

**Sat 9 May 13:30 NFT3, Tue 19 May 11:00 NFT2\*** \*Parent & Toddler screening

#### **Kes**

Fifteen-year-old Billy has a rough time at home and school. The children bully him and the adults don't seem to care. He finds and trains a wild kestrel who he names 'Kes' and in doing so finds something that finally excites him. A friendly teacher, Mr Farthing, unwittingly threatens this special relationship when his encouragement brings about some unwelcome attention.

UK 1969 Dir Ken Loach With David Bradley, Colin Welland, Brian Glover 110min PG

**Sat 16 May 13:30 NFT3**

#### **Inkheart**

When Mo reads out aloud from a book, strange things happen. While reading from a magical book entitled *Inkheart*, a number of its characters come to life and find themselves in our world. Based on the first of Cornelia Funke's outstanding trilogy of novels.

UK-Germany 2008 Dir Iain Softley With Brendan Fraser, Helen Mirren, Andy Serkis 106min PG

**Sat 30 May 13:20 NFT3**

#### **Screenings for adults with young children**

Our *Parent & Baby* screenings are especially for parents and guardians with under-2s in tow.

*Parent & Toddler* screenings are family friendly titles for parents and guardians with under-5s.

Parent & Baby Screening: *Quantum of Solace* Tue 12 May 11:00 NFT2

Parent & Toddler Screening: *Courage of Lassie* Tue 19 May 11:00 NFT2

Admission is only for adults accompanied by a baby/toddler. Tickets £2 (babies/toddlers go free)

### **PRESS CONTACTS**

#### **BFI Southbank:**

Ilona Cheshire / Katie Gilbert / Tim Mosley

Tel: 020 7957 8986 / 8919 / 8918 or email: [firstname.lastname@bfi.org.uk](mailto:firstname.lastname@bfi.org.uk)

**BFI IMAX/DVD:**

Jill Reading

Tel 020 7957 4759 [jill.reading@bfi.org.uk](mailto:jill.reading@bfi.org.uk)

**Booking information**

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 £9.00, concs £6.65 Members pay £1.40 less on any ticket. Website [www.bfi.org.uk/southbank](http://www.bfi.org.uk/southbank)

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

**NOTES TO EDITORS:**

**BFI Filmstore**

The BFI Filmstore 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.

**OMEGA**

For more than 160 years, OMEGA has been characterized by the pioneering spirit which has landed us on the moon, conquered the ocean's depths, led us to time 23 Olympic Games and re-defined the way mechanical watches will be made in the 21<sup>st</sup> century.

The OMEGA Seamaster has been James Bond's wristwatch of choice since he first wore one in *GoldenEye*. 007 is adventurous, glamorous, fashionable, and romantic and he is outfitted with the world's most innovative technology – a perfect partnership for OMEGA.

OMEGA is proud both of its rich heritage and of the fact that each new OMEGA watch demonstrates our determination to challenge ourselves.

**EON PRODUCTIONS**

EON Productions/Danjaq, LLC, is owned by the Broccoli family and has produced twenty two James Bond films since 1962, including *QUANTUM OF SOLACE*. The James Bond films, produced by Michael G. Wilson and Barbara Broccoli, make up the longest running franchise in film history and include the recent blockbuster films *GoldenEye*, *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day* and *Casino Royale*. EON Productions and Danjaq LLC, are affiliate companies and control all worldwide merchandising of the James Bond franchise.

**\*\*\* 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 / May 2009**