



## August 2009

# BFI Southbank Programme Highlights

- **TERRY GILLIAM**  
The weird and wonderful imaginarium of **Terry Gilliam** is on display this month as we screen his feature films, his shorts and some of his TV work
- **Extended Run: ONCE UPON A TIME IN THE WEST** (1968) [NEW RESTORED PRINT]  
**Sergio Leone**'s milestone Western will screen for a fortnight; co-scripted by **Dario Argento** and **Bernardo Bertolucci**, it boasts an outstanding cast led by **Henry Fonda**, **Claudia Cardinale** and **Charles Bronson**
- **RICHARD BURTON**  
Twenty-five years after his death, we remember **Burton** as one of the finest actors of his generation, in films such as *Look Back In Anger* (1959), *Beckett* (1964) and *Under Milk Wood* (1971)
- **PENÉLOPE CRUZ**  
From *Jamón, Jamón* (1992) and *All About My Mother* (1999) to her Oscar-winning performance in *Vicky Cristina Barcelona* (2008), **Penélope Cruz** has set the screen alight. This month we present some of her best performances, starting with a preview of *Broken Embraces* (2009)
- **Extended Run: LES DEMOISELLES DE ROCHEFORT** (1967) [NEW PRINT]  
**Jacques Demy**'s vibrant musical starring **Catherine Deneuve**, **Françoise Dorléac** and **Gene Kelly**, scored by **Michel Legrand**, is a magical treat not to be missed on the big screen
- **FROM STAGE TO TV SCREEN: Part One**  
Throughout August and September we present a selection of the finest plays to have been re-imagined for the television screen
- **Extended Run: IN THE REALM OF THE SENSES AI NO CORRIDA** (1975) [NEW PRINT]  
Based on a true story of adulterous passion, **Nagisa Oshima**'s masterpiece pushes the boundaries with a controversial account of love, desire and sexual fantasy
- **TOMMY TRINDER**  
'If it's laughter you're after, Trinder's the name' was one of **Tommy Trinder**'s most celebrated catchphrases. To mark the centenary of his birth we offer a rare opportunity to revisit many of his classic performances
- **GALLERY: Simon Faithfull – Gravity Sucks FREE**  
*Gravity Sucks* brings together, for the very first time, Faithfull's *Escape Vehicles* - seven artworks that utilise an assortment of balloons, insects and rockets to offer the viewer the idea of freeing oneself from the constraints of gravity
- **STUDIO**  
This month our state-of-the-art digital cinema screens *Cloud 9* (2008), *Helen* (2008), *Encounters at the End of the World* (2008), *Chéri* (2009), *In the Loop* (2009) and *Let the Right One In* (2008)
- **MEDIATHEQUE: ROLL OUT THE BARREL FREE**  
A fun and frothy new collection on all things concerning our national drink – beer (sorry, tea drinkers). The lighter side of film history, seen through the bottom of a glass
- **Time Out Films for a £5 on Tuesdays**

### Terry Gilliam

When **Terry Gilliam**'s *Tideland* was awarded the **FIPRESCI** prize at Spain's 2005 San Sebastian Festival, jurist Sergi Sánchez noted, 'Gilliam's was the only film that dared to propose a risky and radical image, without any concessions, on a specific matter: madness as the only way of escaping in the face of a hostile environment. All

this is endlessly coherent with the director's body of work, which has been frequently misunderstood by the critics, the industry, and audiences alike.' We reflect on just how Gilliam's own brand of cinematic 'madness' has cast him as a true maverick, perhaps even caught on the cusp of genius, as we mount a comprehensive retrospective.

Born in Minnesota in 1940, Gilliam moved with his family to LA where he was brought up and, for a while, tried his hand as a (struggling) cartoonist. His chagrin at the US invasion of Vietnam was a catalyst for his move to England where he re-invented himself as an 'animator'. Gilliam would often provide snippets of work for the BBC, which led to his meeting with the **Monty Python** team and the beginnings of his career as an imaginative and highly inventive director. In his first feature, *Monty Python and The Holy Grail* (1975), he and fellow director **Terry Jones** managed to transform the lack of money for hiring horses into a joke (coconut sound-effects accompaniment to knights miming riding) fondly remembered even now. This was followed by the medieval fantasy *Jabberwocky* (1977) and the smash-hit *Time Bandits* (1981). Then came his Kafkaesque feature *Brazil* (1985), starring **Jonathan Pryce** and **Robert De Niro**, which has become a cult classic.

In the years that followed Gilliam declined the opportunities to direct blockbusters such as *Who Framed Roger Rabbit* and *Forrest Gump*, amongst others. He suffered battles with studios, abandoned projects and outrageous bad fortune – including, most recently, the death of one of his lead actors, **Heath Ledger**. Despite this he has managed to persevere and deliver truly individual curiosities in a field often dominated by bland and predictable fare and has always been able to turn a drawback into an advantage in his cinematic world that's part fairytale, part Hieronymus Bosch, but all Gilliam, and populated by a strange but oddly compatible group of fellow eccentrics. Whether he's following *The Adventures of Baron Munchausen* (1988), *The Fisher King* (1991) or *The Brothers Grimm* (2005), his films can electrify audiences. Gilliam has never trod an easy route, his career path more obstacle race than 100-metre dash, but the results glitter with ambition and glorious imagination.

## **Extended Run: Once Upon A Time in the West** (1968) [New Restored Print]

**Fri 24 July – Thu 13 August**

Blending an elliptical vengeance drama (with **Charles Bronson** as a nameless hunter), a perverse variation on the parable of civilisation brought to the wilderness (**Claudia Cardinale** as whoring earth mother), and a laconic commentary on the mores of a changing world (courtesy of **Jason Robards'** wry outlaw), the film nods to classics like *The Iron Horse* and *Johnny Guitar* in focusing on the building of a railroad way out west – facilitated by a sadistic gunman improbably but brilliantly played by **Henry Fonda**. Co-scripted by **Dario Argento** and **Bernardo Bertolucci**, the film is at once elegiac, ironic, subversive and supremely cinematic, and this restoration highlights the joy **Sergio Leone** took in sound (especially **Morricone's** score) and image (**Tonino Delli Colli** laying out Monument Valley in 'Scope).

Italy 1968 Dir Sergio Leone With Gabriele Ferzetti, Keenan Wynn, Lionel Stander, Jack Elam 168min 15

New restoration by Paramount A BFI release

## **Richard Burton**

Over almost 40 years Richard Burton made too many indifferent films to be remembered as an actor of consistency. A combination of poor choices, indolence, apathy and drink ensured a fair number of his films sank without trace. Yet while Burton became, in his own words, a far more important film actor following his relationship with, and first marriage to, **Elizabeth Taylor**, he had demonstrated considerable talent from his earliest ventures into film-making.

In those fledgling years Burton's gifts – his voice, stage presence and sex appeal – were all too often perceived as traits that bound him to the proscenium arch. Later, with Taylor as acting coach and mentor, he was able to tone down his mannerisms and affectations, emerging as a film actor of rare distinction.

What can be witnessed during the 14 years between his modest debut, *The Last Days of Dolwyn* (1949), and the release of *Cleopatra* (1963) is the evolution of Burton from jobbing theatre actor to bona fide movie star. And, for a brief period in the early to mid-60s, his work was at its absolute zenith. Burton embraced strong product and powerful directors. In just five years he produced a string of first-rate performances in a diverse range of films. They included his defrocked clergyman in *The Night of the Iguana* (1964), the burned-out secret agent in *The Spy Who Came in from the Cold* (1965) and the downtrodden academic in *Who's Afraid of Virginia Woolf?* (1966).

There is evidence to suggest that Burton's pursuit of film stardom was a means of securing independence and financial security. To that end his choices in the 1970s, resulting in a string of box office flops and the

deterioration of his pulling power as a marquee name, are evidence of his dismissive nature. Perhaps Burton never truly understood his talent or where it came from. But, when focused, his multitudinous gifts as an actor outweighed the abilities of most of his rivals – as this long-overdue retrospective, marking the twenty-fifth anniversary of his death, proves.

## Penélope Cruz

**Penélope Cruz** has intoxicated and dazzled audiences since her first major role in *Jamón, Jamón* (1992), starring opposite **Javier Bardem**. **BFI Southbank** will launch August with a special preview of *Broken Embraces* (2009), her latest collaboration with **Pedro Almodóvar**, followed by an on-stage interview with both Cruz and Almodóvar (subject to final confirmation).

Growing up in a working-class suburb of Alcobendas, north of Madrid, Penélope spent many hours at her mother's hairdressing salon observing women, their many differences and how they related to each other - an invaluable education. After studying classical ballet for nine years at Spain's National Conservatory, she turned to acting aged 15 when she won a talent contest, and soon began working in television, rapidly progressing to the big screen.

Cruz developed her craft working with Spanish directors such as **Fernando Trueba** and **Alejandro Amenábar** when starring in the **Oscar**-winning film *Belle Époque* (1992) and *Open Your Eyes* (1997) (later remade in the US as *Vanilla Sky* in which she reprised her role opposite **Tom Cruise**) respectively. Cruz became one of the few European actresses to gain a standing in the American market through films such as Stephen Frears' *The Hi-Lo Country* (1998).

Her big success, however, came in Pedro Almodóvar's *All About My Mother* (1999), with her emotive performance as Sister Rosa, a young, pregnant nun who has AIDS. There's no denying the magical chemistry between Pedro and Penélope which is also apparent in *Volver* (2006), where they once again explored maternal, filial and other relationships with extraordinary insight.

A self-confessed perfectionist, Cruz has overcome the 'burden' of being stunningly beautiful and proved to be an actress of exceptional ability. Her Oscar acceptance speech for *Vicky Cristina Barcelona* (2008) she was the first Spanish actress to receive an **Academy Award**) was dignified, inspiring and humble - much like the woman herself.

## Extended Run: Les Demoiselles de Rochefort (1967) [New Print]

**Fri 14 Aug – Thu 27 August**

Adding dance to the magical mix that made his earlier *The Umbrellas of Cherbourg* such a delight, Jacques Demy here created one of the most stylish and joyously exuberant musicals ever made.

Set over one weekend in a pastel painted Rochefort, Demy's sometimes poignant, always exhilarating masterpiece concerns various characters – twins who teach dance and music (real life siblings **Deneuve** and **Dorléac**), their café-proprietor mother (**Darrieux**), a music-shop owner (**Piccoli**), his American composer friend (**Kelly**), an artist in the navy (**Perrin**) and a couple of visiting carnival performers (**Chakiris** and **Dale**) – all involved in a search for love and happiness. **Michel Legrand**'s best-ever score, Demy's witty scenario, Bernard Evein's stunning art direction and the playing of all concerned make for a wonderfully summery celebration of life's seductive capacity to surprise and, just occasionally, to match our dreams.

France 1967. Dir Jacques Demy. With Catherine Deneuve, Françoise Dorléac, Michel Piccoli, Gene Kelly, Danielle Darrieux, George Chakiris, Grover Dale, Jacques Perrin. 126min EST U A BFI Release

## From Stage to Screen: Part One

Television drama has long looked to the theatre for inspiration and throughout August and September we will present a selection of the finest plays to have successfully crossed over from the stage to the TV screen.

Whether it be the contemporary and often controversial plays performed at the **Royal Court Theatre** or the 'classics' of **Shakespeare**, **Ibsen**, and **Tennessee Williams**, plays for television employ both the intimacy of film and the immediacy of the theatre. This season begins with the great impact of the **Royal Court** on both film and television, with screenings of seminal works such as **Wesker**'s *Chicken Soup with Barley* (1966) and discussions about the vital importance of this theatre's work in pushing at the boundaries of television drama. **George Devine**,

the Royal Court's first Artistic Director, wanted to bring the nation to the stage - these TV productions brought the stage to the nation.

This season affords the opportunity to see some of Britain's finest actors, including **Maggie Smith** and the late **Natasha Richardson** in **Richard Eyre's** *Suddenly Last Summer* (1993), and **John Hurt** and **Brian Cox** in *Six Characters In Search of an Author* (1992). Other productions for TV will include **John Osborne's** *Look Back in Anger* (1976) and the groundbreaking *Top Girls* (1991) directed by **Max Stafford-Clark**.

Following a special screening of Clark's *Rat in the Skull* (1987), we will welcome **Max Stafford-Clark** and **Simon Curtis** to discuss the amazing influence of the Royal Court theatre on contemporary television drama and the role of this theatre in nurturing writing talent.

## **Extended Run: In the Realm of the Senses Ai No Corrida (1975) [New Print]**

**Fri 28 Aug – Thu 10 September**

Probably the most famous erotic film ever made, Oshima's masterpiece yields a fascinating conundrum: it's sexually explicit, but is finally more about the mind than the body.

Oshima rose to the challenge of creating a genuinely grown-up 'adult movie' by reinterpreting Japan's most famous sex-crime. In 1936, Kichizo, an innkeeper in the Tokyo suburbs, left his wife and began a torrid affair with one of his employees, a young woman named Sada. When Kichizo died in an erotic climax and Sada was put on trial for his murder, the 'crime' gripped the entire nation. Sensuously scored and designed, Oshima's film stays close to the facts but exalts the power of the imagination. He shows the lovers retreating from the world into their own sexual fantasies – and finds everything from childish play and Oedipal passions to a secret death-wish at the heart of those fantasies. Desire has never seemed more dangerous.

Japan-France 1975. Dir Nagisa Oshima. With Eiko Matsuda, Tatsuya Fuji. 108min. EST. A BFI Release

**Our major Nagisa Oshima retrospective runs from 1 September-14 October and includes screenings at Edinburgh Filmhouse.**

## **Tommy Trinder**

'If it's laughter you're after, Trinder's the name' was one of **Tommy Trinder's** most popular catchphrases; and throughout August the BFI Southbank will offer a rare opportunity to watch many of his timeless performances as we celebrate the centenary of his birth.

At the height of his success, during and immediately following World War II, Tommy Trinder's jovial personality seemed to encapsulate the national spirit of good-humoured fortitude. His wartime popularity helped him conquer the big screen, and, despite his reservations about the medium, he would do likewise with television, becoming one of the foremost faces of ITV following the channel's launch in September 1955.

Trinder spent much of the 1920s singing in variety and review shows, before refining his comedy skills throughout the following decade. Bolstered by some earlier film appearances, including his debut *Almost a Honeymoon* (1938), Trinder's big break arrived in 1939 when he was invited to join the **Arthur Askey-Richard Murdoch** show, *Band Waggon*, then being staged at the London Palladium. This was followed in the 1940s by a string of his own shows at the same theatre. This wartime stage popularity was replicated in cinemas with a run of successful films made for Ealing Studios including *Sailors Three* (1940) and *Bitter Springs* (1950). Inevitably these were largely comedies, but he also demonstrated his dramatic potential in such films as **Basil Dearden's** *The Bells Go Down* (1943) and *Champagne Charlie* (1944). Although never entirely discarding his comic persona, he demonstrated enough acting prowess to hold his own against the likes of **James Mason** and **Stanley Holloway**.

After the war Trinder concentrated mainly on his stage act, while also finding renewed popularity on television with ITV's flagship variety show, **Val Parnell's Sunday Night at the London Palladium** which he hosted for two and a half years. Despite this success, he never fully warmed to the medium of television, believing that the amount of daily rehearsal sapped performances of their spontaneity. Nevertheless, this month's tribute season features a number of those television appearances, in addition to many of his popular film vehicles. As the man himself would have said, 'You lucky people'.

**FREE GALLERY: Simon Faithfull – Gravity Sucks**

**Fri 17 July – Sun 20 September**

*Gravity Sucks* brings together, for the very first time, works representing all of Simon Faithfull's quixotic attempts to escape the earth's gravity. Faithfull's *Escape Vehicles* document seven experiments utilising balloons, insects and rockets to offer the viewer the idea of escaping 'G'. The early vehicles are heroic failures – rocket chairs explode, flies fail to buzz, and things stay on the ground. Alarming, as the series progresses the experiments begin to succeed, until *Escape Vehicle no.6* follows the journey of a chair as it travels up into the heavens beneath a weather balloon. This melancholic work transports the viewer to an uninhabitable realm where breathing is impossible and the sky resembles the blackness of space.



### Studio

This month our intimate state-of-the-art digital cinema offers *Cloud 9 Wolke 9* (2008), *Helen* (2008), *Encounters at the End of the World* (2008), *Chéri* (2009), *In the Loop* (2009) and *Let the Right One In* (2008).

### FREE Mediatheque – Roll Out the Barrel

The leisurely month of August sees the arrival of the annual **Great British Beer Festival** and, weather permitting, it's a fine time to sample this most British of beverages in the nation's backyards and pub gardens. But if the heavens open why not step 'through a glass lightly' with us. To whet your whistle we've got the earliest surviving shot of the amber nectar on film in *Old Man Drinking a Glass of Beer* (1898) and rarely-seen advertisements like *What We Want is Watney's* (1959), starring a fresh-faced **Michael Caine**; while it's hops away with feature films such as *East Is East* (1916) and *Cheer Boys Cheer* (1939).



### FREE Audiotheque

## August Previews and Events at BFI Southbank

### Preview: Broken Embraces + The Independent Interview with Pedro Almodóvar

A reverie on the relationship between reality and the movies, and a funny, touching tribute to cinema's restorative powers, *Broken Embraces* will surely entrance all fans of Cruz and Almodóvar. We are delighted to welcome the director back to the BFI Southbank stage for a discussion of the film, and hope, too, that he will be accompanied by his star.

Spain 2009. Dir Pedro Almodóvar. With Penélope Cruz, Blanca Portillo 127min. EST. 15. Courtesy of Pathé

**Sat 1 Aug 19:00 NFT1 Tickets £20.15, concs £13.65 (Members pay £1.40 less)**



### Preview: Home

Ursula Meier's debut feature is a darkly funny story of an oddball family living happily in an isolated house at the edge of an unfinished motorway. Huppert and Gourmet star as the parents going to great lengths to protect their family from the infernal noise and dangers that are presented when the road is finally, and abruptly, opened to traffic. As time goes by, the tone of the film shifts, becoming less comic as Meier introduces elements of melodrama and horror, adding to the mystery of the story.

France 2008. Dir Ursula Meier. With Isabelle Huppert, Olivier Gourmet. 97min. EST. Courtesy of Soda Pictures

**Tue 4 Aug 18:20 NFT1 Tickets £9, concs £6.65 (Members pay £1.40 less)**

### Preview: Three Miles North of Molkom

Three miles north of Molkom, hidden deep in the lakeside forests of Sweden, lies Angsbacka, the home of the 'No Mind' festival, a 21st-century playground for adults. International festival participants are placed in 'sharing groups' at random. Firewalking, shamanism, tantric sex and myriad other experiences guide the participants towards enlightenment, love, loathing and themselves in this comedically framed documentary.

UK 2008. Dir Corinna Villari-McFarlane & Robert Cannan. 102min. Courtesy of Metrodome

**Thu 6 Aug 18:20 NFT3** We hope to welcome the directors for a Q&A following the screening

### Movie-Con II Weekend **EMPIRE** Sat 15 & Sun 16 Aug

**Empire** magazine and the BFI join forces once more to bring you a weekend full of special events, surprise preview screenings and the **Empire** quiz; alongside special guests and the chance to win amazing prizes. From aliens to zombies, the schedule is currently top-secret. Expect a showcase of the best in upcoming action, horror, fantasy and superhero genre movies. We will also feature exclusive footage straight from the San Diego Comic-Con.

**For info on all the weekend's events and activities, go to [www.empireonline.com](http://www.empireonline.com) or [www.bfi.org.uk](http://www.bfi.org.uk)**

### John Box: Designer Extraordinary

Legendary as the award-winning production designer of *Lawrence of Arabia*, *Doctor*, John Box was also the designer of choice for such challenges as a cut-price *Man For All Seasons*, building the Dickensian London of *Oliver!*, conjuring the future for Jewison's *Rollerball* and the primeval for Mann's *The Keep*.

**Tue 4 Aug 18:30 NFT3 Tickets £5**

Copies of *The Art of Film: John Box and Production Design* (Wallflower) will be on sale

### **The Keep**

For what was only his second cinema film – now something of a cult classic – Mann's ambitious allegory of fascism, set in a mystical Transylvania during WW2, needed truly impressive imagery for its epic confrontation between the forces of good and evil. John Box's menacing fortress ingeniously combines rugged Welsh location work with the spectacular use of studio space, evoking Albert Speer's monumental Nazi architecture as well as more traditional horror motifs.

USA-UK 1983. Dir Michael Mann. With Scott Glenn, Jürgen Prochnow, Gabriel Byrne, Ian McKellen. 95min

**Tue 4 Aug 20:30 NFT3\* Sun 9 Aug 18:30 NFT3, \*Tickets £5**

### **The Cinema of Bill Douglas: A Masterclass**

The late Bill Douglas' intense and unconventional approach to film-making produced some of the most remarkable British cinema ever. Mamoun Hassan, screenwriter and producer, recalls his own involvement in Douglas' Trilogy to initiate a scene-by-scene discussion. This participatory seminar will be most beneficial to those with some filmmaking experience and a knowledge of Douglas' films, many of which can be viewed free in the Mediatheque.

**Thu 6 Aug 18:00-22:00 Studio, Tickets £15, £10 concs**

To join a private screening prior to the evening, contact [education@bfi.org.uk](mailto:education@bfi.org.uk)

### **Comrades**

To mark the 175th anniversary of the trial of the Tolpuddle Martyrs, we screen Douglas' epic, a lanternist's tale of the Dorset workers deported for the crime of forming a union to protest against subsistence wages.

UK 1986. Dir Bill Douglas. With Philip Davis, Alex Norton. 182min. PG

**Sat 1 Aug 19:30 NFT2, Mon 3 Aug 18:40 NFT2\***

\*We hope to welcome actor Phil Davis and Phil Wickham, curator of the Bill Douglas Centre at the University of Exeter, for an introduction and post screening Q&A

On 27 July the BFI releases *Comrades* on DVD (2-disc set £22.99) and Blu-ray (2-disc set £27.99)

### **Out at the Pictures: Mambo Italiano**

Set in the Italian community in Canada, this is an account of handsome Angelo, his overbearing family and his relationships. It's a sharply written feel-good film that's not afraid of Italian stereotypes but uses them to create something which is both authentic and often hilarious.

Canada 2003. Dir Emile Gaudreault. With Luke Kirby, Ginette Reno, Paul Sorvino. 88min. 15

**Thu 20 Aug 20:40 NFT2, Sun 23 Aug 18:30 NFT2**

### **My Summer of Love**

A chance meeting between working-class Mona and middle-class Tamsin leads to an intense and passionate summer love affair. But not everyone is as they first appear, and while Mona dreams of escape from her evangelical brother, Tamsin has other ideas when summer ends.

UK 2004. Dir Pawel Pawlikowski. With Natalie Press, Emily Blunt, Paddy Considine. 86min. 15

**Tue 11 Aug 18:20 NFT2, Sat 15 Aug 20:40 NFT2**

### **Rat in the Skull + Panel Discussion: From the Royal Court to Television**

When a rookie constable observes the interrogation of a 'Fenian' gunman by an RUC detective (Cox), he is way out of his depth as violence erupts and he is powerless to prevent it. The play's menacing claustrophobia is intensified by this fine television production.

Central TV 1987. Dir Max Stafford-Clark & Glyn Edwards. With Brian Cox, Gary Oldman. 84min

+ An interview with director Max Stafford-Clark and producer Simon Curtis discussing the huge influence of Royal Court productions on TV drama. We will examine why so many Royal Court productions have gone to television and how and why so many TV writers have been nurtured there, as well as providing you with an opportunity to put your own questions.

**Wed 12 Aug 18:10 NFT3**

To coincide with our From Stage to Screen Season

### **Richard Burton: Lion of the Welsh**

To coincide with our Burton season, Tony Earnshaw, head of film programming at the National Media Museum, explores the work of this fearless and versatile performer. This is a lively and objective re-consideration of Burton's oeuvre, using many of Burton's own words and clips from his films.

**Thu 6 Aug 18:20 NFT2 Tickets £5**

### **Total Recall: André Morell**

This month we mark the centenary of one of the most stylish character stars in post-war British cinema with two of his most provocative and hard to-see films – plus a television treat thrown in for good measure. Both screenings will be introduced by Jonathan Rigby, author of *English Gothic*. He will be joined by Barbara Shelley for *The Camp on Blood Island*.

**Joint ticket available £12.90, concs £6.65 (Members pay £1.40 less)**

**The Camp on Blood Island**

Morell's compromised Colonel Lambert is at the centre of this grim POW drama. Even more controversial in its day than Hammer's contemporaneous Gothic horrors, its exposé of Japanese war crimes remains a combustible cocktail even now.  
UK 1957. Dir Val Guest. With Carl Möhner, Barbara Shelley. 82min

**Mon 17 Aug 18:20 NFT2**

**Cash On Demand**

After appearing together in the BBC's Nineteen Eighty-Four and the Hammer Hound of the Baskerville, Morell and Peter Cushing were a natural fit for Hammer's small but perfectly formed update of A Christmas Carol.

UK 1961. Dir Quentin Lawrence. With Peter Cushing, Richard Vernon. 82min

**+ The Avengers: Death of a Batman**

ITV 1963. Dir Kim Mills. With Patrick Macnee, Honor Blackman. 50min

**Mon 17 Aug 20:20 NFT2**

**African Remembrance: Jacques Roumain: Passion for a Country**

A documentary examining Haiti in the late 19th and early 20th centuries, through the eyes of one of the island's most important authors and prominent political figures, Jacques Roumain. His greatest novel, Masters of the Dew, was adapted by Cuban director Tomás Gutiérrez Alea in 1964.

Haiti-Canada 2008. Dir Arnold Antonin. 111min. EST

**Sat 22 Aug 11:00 NFT3 Tickets £5**

**African-Caribbean Matinee: The Agronomist**

The recent tumultuous history of Haiti features in this acclaimed documentary that follows the story of Jean Leopold Dominique, radio host for Radio Haiti-Inter. Dominique believed that cinema could be a powerful vehicle for social change and allowed director Jonathan Demme to film interviews with him during his years of exile in New York. The film features a score from Wyclef Jean.

USA 2003. Dir Jonathan Demme. 90min. PG

**Sat 22 Aug 14:00 NFT1 Tickets £5 Joint ticket available £7.50**

**The Future Film Institute presents: Open Your Eyes – Twisted Visions**

This month we recommend a variety of dystopian visions of the past, present and future. Come along to any screening of these films in August for just £5: Terry Gilliam's nightmarish Twelve Monkeys; a disturbing cinematic version of George Orwell's Nineteen Eighty-Four starring Richard Burton; and the intelligent thriller Open Your Eyes with Penélope Cruz. There are more Twisted Visions to view free in the Future Film Mediathèque collection.

For more information on the Future Film Institute contact us at [futurefilm@bfi.org.uk](mailto:futurefilm@bfi.org.uk)

*With thanks to The Chapman Charitable Trust*

**Missing Believed Wiped Special: The Lost Cartiers**

Two dramas, until recently believed lost, from the legendary BBC producer-director Rudolph Cartier.

Plus a rescheduling of one of his surviving 'live' TV dramas.

**Joint ticket available £12.90, concs £9.65 (Members pay £1.40 less)**

**The July Plot**

Cartier's masterful and moving look at the events surrounding an attempt to assassinate Hitler.

The Wednesday Play. BBC 1964. Dir Rudolph Cartier. With John Carson, Charles Lloyd Pack. 95min

**+ Level Seven**

Originally shown to acclaim at Missing Believed Wiped in 2006, this chilling instalment about nuclear war is from the sci-fi anthology *Out of the Unknown*.

Out of the Unknown. BBC 1966. Dir Rudolph Cartier. With Anthony Bate, Michele Dotrice. 60min

**Sat 22 Aug 17:30 NFT2**

**It Is Midnight, Dr Schweitzer**

This is a rare chance to see the UK's earliest surviving complete TV drama. The production stands as testament to Cartier's ambitious vision and emphatically showcases his skill at masterminding challenging and complex live drama. Dr Schweitzer has sacrificed everything to minister to the sick in Africa, but war in Europe is set to destroy his world utterly ...

BBC 1953. Dir Rudolph Cartier. With André Morell, Greta Gynt. 90min

**Sat 22 Aug 15:20 NFT2**

**Seniors' Free Matinee: Before Midnight – A Portrait of India on Film 1899-1947**

At the stroke of midnight on 15 August 1947, India finally achieved independence from Britain. To mark this momentous occasion, Behroze Gandhi will introduce and discuss highlights from 'Before Midnight', an unparalleled collection of films from the BFI National Archive exploring life in India during the early 20th century.

**Thu 6 Aug 14:00 NFT1** (This screening – supported by the City Bridge Trust – is free for over-60s)

**Summer Activities for Children and Young People**

This month at BFI Southbank come along and check out our moon-themed summer holiday fun! To coincide with the 40th Anniversary of the Apollo 11 moon landings, we will be hosting a series of workshops and screenings. For our family audiences (11 years and under) we will be hosting twice-weekly workshops that include animation, drawing and model-making activity and screenings. Aged 11-16? How about enrolling for our Space School? With workshops focusing on animation, sounds in space, acting – plus space experts and a host of films with a moon theme, if you're fascinated by all things lunar the opportunities are as endless as space itself. Ever wondered how music videos are made? For our over 16's we have devised a series of workshops which track the creative process behind the ever evolving music video.

**For more information on the activities and workshops taking place this summer see the BFI website**

**The Flipside / Movie Magic:**

**Five Have a Mystery to Solve**

Villainous gamekeepers, perilous cliffs, secret passages, hidden treasure, mugs of cocoa and doorsteps thickly spread with jam await, as the Famous Five – Julian, Dick, Ann, George and Timmy the dog – risk their lives to investigate strange goings-on on a mysterious island. Never shown on television, or released on video or DVD, this splendid old-school cliff-hanger serial rattles along at a cracking pace.

UK 1964. Dir Ernest Morris. 6 episodes. 97min. U

**Sat 1 Aug 14:00 NFT1**

Introduced by Norman Wright, author of *The Famous Five: Everything You Ever Wanted to Know!*

**Bolt**

Raised on the set of a hit television show, Bolt believes he has amazing powers – like a devastating Superbark! But when he's accidentally shipped to New York City, Bolt's daredevil stunts no longer go according to plan. As reality begins to challenge his delusions, Bolt learns his whole life has been a lie. Or has it?

USA 2008 Dir Chris Williams & Byron Howard. With voices of John Travolta, Miley Cyrus, 103min Digital 2D U

**Tue 4 Aug 11:00 NFT2\***; **Tue 4 Aug 14:00 Studio**; **Thu 6 Aug 14:30 Studio**; **Tue 25 Aug 14:00 Studio**; **Thu 27 Aug 14:30 Studio**; **Mon 31 Aug 16:00 NFT2 \*Parent & Toddler screening**

**Howl's Moving Castle**

From the same Studio Ghibli stable as *Spirited Away*, an utterly enchanting and poetic animated adventure with an anti-war subtext. Teenage hat-shop girl Sophie is cursed into the body of a 90-year-old woman: Howl must find the right magic to restore her, while avoiding becoming a pawn in impending hostilities.

Japan 2004 Dir Hayao Miyazaki 119min English version U

**Sat 8 Aug 15:15 NFT1** Tickets: regular Movie Magic price (not preview price)

**Space Chimps**

The simian grandson of the first chimp astronaut finds himself blasted into space alongside a couple of colleagues to uncover the whereabouts of a missing NASA probe. Their unexpected arrival on a faraway planet puts them in grave danger from the villainous Zartog...

USA 2008. Dir Kirk Di Micco. With voices of Jeff Daniels, Cheryl Hines, Stanley Tucci. 81min. U

**Tue 11 Aug 14:00 Studio**; **Thu 13 Aug 14:30 Studio**

**ET: The Extra-Terrestrial**

Spielberg's heartwarming tale continues to be as captivating as it was when it first hit the screens 27 years ago.

USA 1982. Dir Steven Spielberg. With Henry Thomas, Dee Wallace, Drew Barrymore. 115min. U

**Sat 15 Aug 13:00 NFT3**, **Tue 18 Aug 14:00 NFT3**, **Thu 20 Aug 14:30 NFT3**

**Tarzan and His Mate**

Weissmuller's second Tarzan film is considered to be one of the best of the series.

USA 1934. Dir Cedric Gibbons (& uncred Jack Conway). With Johnny Weissmuller, Maureen O'Sullivan. 85min. PG

**Sat 22 Aug 13:50 NFT3**

**Time Bandits**

A band of small outlaws use time holes to jump between different historic events, and on their travels pick up an English schoolboy named Kevin. Before long they have met up with Robin Hood, Napoleon and Agamemnon, as well as finding themselves aboard the SS Titanic and having to deal with a very large giant. With both the Supreme Being and the ultimate villain (appropriately named Evil) fast on their tails, Kevin and the bandits soon learn that time travel does have its complications.

UK 1981. Dir Terry Gilliam. With John Cleese, Michael Palin, David Warner, Sean Connery. 113min. PG

**Sat 29 Aug 13:30 NFT1**

**Screenings for adults with young children**

Our *Parent & Baby* screenings are especially for parents and guardians with under-2s in tow. You can watch the film without worrying about noise coming from the audience. *Parent & Toddler* screenings are for parents and guardians with under-5s.

These are always family-friendly titles.

**Parent & Toddler Screening: Bolt**

**Tue 4 Aug 11:00 Studio**

**Parent & Baby Screening: Chéri**

**Tue 18 Aug 11:00 NFT2**

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

**PRESS CONTACTS**

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**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.

**\*\*\* 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 / August 2009**