



December 2009

BFI Southbank Programme Highlights

- **JOSEF VON STERNBERG**
This month we will celebrate the career of **Josef von Sternberg** – one of Hollywood’s most visionary directors – with a complete retrospective of his films. He was the man **Marlene Dietrich** called her master, and is perhaps best known for *The Blue Angel* (1930) and *The Scarlet Empress* (1934)
- **SALLY POTTER**
Sally Potter is one of the UK’s most innovative and original filmmakers, and we look forward to launching our comprehensive study of her career with a screening of *Orlando* (1993) followed by a Q&A with Potter and the star of the film, **Tilda Swinton**
- **Extended Run: THE RED SHOES (1948) NEW DIGITAL PRINT**
Michael Powell and **Emeric Pressburger**’s seminal study of the relationship between life and art has at last been restored to its full Technicolor glory; it’s re-release will be accompanied by a Mezzanine exhibition from the BIF National Archive and National Library
- **TOWARDS A NEW EUROPE Part Three: Europe Imagined**
We conclude our season of films that explores European identity, past and present, with an examination of how Europe may be represented abroad; from *Duck Soup* (1933) and *Cat People* (1942) to *Fitzcarraldo* (1982) and *Institute Benjamenta* (1995)
- **UNITED KINGDOM! Part Two: Radical Television Drama – Thatcher and Beyond**
This season of pioneering British television fiction looks at changes in ‘radical’ drama as writers reacted first to the Thatcher government and then explored the realities behind ‘New Labour’
- **Extended Run: THE WHITE RIBBON Das Weisse Band (2009)**
Set in a north German village in 1913, **Michael Haneke**’s Cannes *Palme d’or*-winner explores how the community is shaken by a series of events as unexpected as they are cruel
- **CHEAP THRILLS, DOUBLE BILLS: THE GREAT BRITISH ‘B’ MOVIE**
To celebrate publication of the book *The British ‘B’ Film* by **Steve Chibnall** and **Brian McFarlane**, we revive the days of the double feature with eight rarely screened British supporting features from the vaults of the BFI National Archive, to take you back to the halcyon days of the Great British B movie
- **STUDIO**
This month our intimate state-of-the-art digital cinema offers *The White Ribbon* (2009), *Fish Tank* (2009), *Henri-Georges Clouzot’s Inferno* (2009), *Katalin Varga* (2008), *Mesrine: Killer Instinct* (2008) and *Mesrine: Public Enemy Number One* (2008)
- **MEDIATHEQUE Welcome to the Dream Palace: British Cinema of the 1930s FREE**
This Dream Palace houses everything from musicals to comedies, science fiction to horror – and even a Western.
+ **The Book Group: A Christmas Carol FREE**
To complement the release of Robert Zemeckis’ *A Christmas Carol – An IMAX 3D Experience*, this new Book Group collection looks back on some of the many films and TV programmes inspired by Charles Dickens’ timeless tale.
- **GALLERY Peter Campus: Opticks FREE Fri 11 Dec – Sun 14 Feb 2010**
We celebrate the work of the groundbreaking video artist Peter Campus, with an exhibition in the Gallery and an accompanying retrospective in the cinema. This is a rare opportunity to appraise an artist whose work has influenced two generations of practitioners, including **Bill Viola** and **Douglas Gordon**.
- **AUDIOTHEQUE FREE**
- **Time Out Films for a £5 on Tuesdays**

Josef von Sternberg

There was something of *Lawrence of Arabia* about Josef von Sternberg; the short man's strut, the delusion of grandeur, the taste for exotic places and their costumes, the uncertain sexuality, but also the vision, and the will to impose it on the world. '*The dreamers of the day are dangerous men,*' he warned, '*for they may act their dream with open eyes, and make it possible.*'

Sternberg was such a dreamer. Though never having visited China, Africa, Russia or Spain, he created his own versions of these places, and convinced audiences of their reality. To do so demanded the imposition on Hollywood's rigid system of his own idiosyncratic rules. Deciding it was absurd to create coloured sets and costumes for the black-and-white *The Devil Is a Woman* (1935), he ordered them made in monochrome. Actors on *The Scarlet Empress* (1934) were given screenplays without capital letters or punctuation; '*I want them to learn the words,*' he explained. '*I will tell them how to say them.*' Most provocatively, he discarded the convention of a credible story. '*The best source for a film,*' he said, '*is an anecdote.*' He communicated in images, not words, and his medium was light. He moved characters and objects in and out of it, dipping them in silver, dissolving them into a flow of smoke, veils, nets, feathers, fog. Max Reinhardt rightly called him '*a painter, in the narrowest and broadest senses of the word.*'

Gorgeous absurdities, his films are orchids of cinema, cultivated by a man who perversely relished smashing the greenhouse. The industry on which he lavished such contempt responded with ostracism. He ended his career in almost metaphoric isolation, directing, writing, photographing and narrating *The Saga of Anatahan* (1953), with Japanese actors who obeyed him without question. A few people saw beyond his defences to the lonely aesthete who made the elegiac *The Docks of New York* (1928) and the operatic *Shanghai Express* (1932). One was **Marlene Dietrich**. After the first screening of *Morocco* (1930), she slipped a note into his pocket. '*You – Only you – the Master – the Giver – Reason for my existence – the Teacher – the Love my heart and brain must follow.*'

Sally Potter

Bringing the anarchic, joyous experiments of avant-garde cinema to feature films with Hollywood stars, Sally Potter constantly reinvents herself. Transformation itself is her films' most constant theme, starting with a reversal of genre convention in *Thriller* (1979), through the magical gender-blending of *Orlando* (1993), to *Rage* (2009), which brings anti-globalisation protests and citizen journalism into fashion. This month we are delighted to present a complete retrospective of Potter's films that will launch with a screening of *Orlando*, followed by an interview with Potter and **Tilda Swinton**; plus a programme of exciting events.

Her films mingle the challenge of the new, from feminism to camera phones, with a deep knowledge of cinematic and artistic traditions. In 1974, she started Limited Dance Company with Jacky Lansley; their juxtaposition of opera, ballet, theory and slapstick informed *Thriller*. With its success, Potter secured funding from the BFI Production Board for *The Gold Diggers* (1983), an ambitious film investigating the circulation of women and gold, featuring **Julie Christie** (who will appear on-stage with Potter after a screening on 7 December).

While struggling to fund her next feature, Potter made two TV documentaries, about women in Russian cinema and emotions respectively. Next, *Orlando*, the result of seven years' work, helped launch Tilda Swinton's career and won awards internationally for its handsome looks and dazzling, witty play with gender, class and costume drama.

Semi-autobiographical, *The Tango Lesson* (1997) follows a filmmaker called Sally falling out with Hollywood producers and in love with tango. *The Man Who Cried* (2000), Potter's biggest budget film, drew **Christina Ricci**, **Johnny Depp** and **Cate Blanchett** into the secretive world of 1940s Paris in an unabashed musical homage to melodrama. *Yes* (2005) uses iambic pentameter to infuse a relationship across East- West boundaries, post-9/11, with Shakespearean gravitas, romance and verve.

Premiered at BFI Southbank in September, *Rage* (2009) takes the formalism of *Yes* further, using talking heads to showcase striking cinematography and performances. Potter's close-up take on haute couture rediscovers the deeper meanings of 'fashion' and 'style', bringing the viewer face-to-face – as all of her films do – with the ways in which we invent ourselves through art, and through each other.

On 28 December the BFI releases Sally Potter: Early Works and The Gold Diggers on DVD each priced £19.99

Sally Potter and Tilda Swinton in Conversation

To launch our season of Sally Potter's films, we are delighted to welcome two of the UK's most prominent and innovative artists. In Potter's breakthrough feature, *Orlando*, it was Swinton who took the lead role. Equally excelling in challenging herself and her audiences, Swinton has effortlessly moved between performance art, art-house cinema and Hollywood blockbusters during her career.

Wed 2 Dec 20:30 NFT1 Tickets £12.90, concs £9.65 (Members pay £1.40 less) Joint ticket available with screening of *Orlando* (Wed 2 Dec 18.30) £15.15, concs £11.15 (Members pay £1.40 less)

The Shooting People Masterclass – Sally Potter

Cath Le Couteur, film-maker and co-founder of indie film network Shooting People, of which Sally Potter is a patron, will host the session with the director, very much a ‘how to ...’, designed specifically for the emerging film-maker.

Friday 4 Dec 16:00 NFT3 Tickets £5

SP-ARK: Opening Sally Potter’s Archive FREE

SP-ARK is a unique new resource, making Potter’s rich archive of production materials available in a collaborative online environment to inspire scholarship with a global community of learners. Join Sally Potter, SP-ARK’s creators, academics from Queen Mary University and students of her work for an afternoon exploring the potential of this pioneering project to revolutionise the way we access cinema’s related collections.

Wed 2 Dec 14:30 NFT1 FREE, but booking essential

Extended Run: The Red Shoes (1948) New Digital Print

Fri 11 December – Wed 30 December

Inspired both by **Hans Christian Andersen**’s fairytale and by the impresario **Diaghilev**, the film charts the rise to fame of ballerina Vicky Page (**Moira Shearer**); when she’s ‘discovered’ by the perfectionist Boris Lermontov (**Anton Walbrook**), his insistence that her dancing take priority antagonises her composer boyfriend (**Marius Goring**). Thanks to the creative input of dance-world stars such as **Robert Helpmann**, **Léonide Massine** and **Ludmilla Tchérina**, the film rings magnificently true even as it steadily turns into a delirious parable, its expressionist contours

brilliantly mapped out by **Jack Cardiff**’s camerawork and **Hein Heckroth**’s production design. And the climactic *Red Shoes* ballet sequence, with **Brian Easdale**’s score scaling the heights of tormented passion, remains extraordinary.

UK 1948 Dir Michael Powell, Emeric Pressburger With Anton Walbrook, Moira Shearer 135min Digital U

Courtesy of Park Circus Films

The Red Shoes has been restored by UCLA Film & Television Archive in association with the BFI, The Film Foundation, ITV Global Entertainment Ltd and Janus Film. Restoration funding provided by the Hollywood Foreign Press Association, The Film Foundation and the Louis B Mayer Foundation

Towards a New Europe Part Three: Europe Imagined

Twenty years ago, the sudden and dramatic dismantling of the Berlin Wall, that most potent symbol of the post-war split between East and West, marked a major historical turning point. This month **BFI Southbank** presents the final part of our survey of cinema that examines how film-makers have tackled issues of European identity, focusing more closely on metaphorical or fantastic accounts of the continent and its cultural traditions.

This conclusion highlights how Europe has been portrayed from the outside – albeit, in some cases, by ex-patriates – and so touches on Europe’s relationship with the rest of the world. But it also looks at Europe as an intellectual/emotional construct: as a dreamworld longed for by outsiders, as a symbol of home for exiles, as a cultural phenomenon that may be exported, and as a nightmarish realm of savage international violence. In short, it examines how Europe has been depicted when consigned to the role of an Other.

The selection of films here therefore takes a leap into the realm of the imagination. Many of the films were not made in Europe – though many, again, were certainly made with the benefit (or otherwise) of first-hand memory. In *This Land Is Mine* (1943) **Jean Renoir** tried to explain to the world exactly what might be lost to the Nazis; likewise, **Ernst Lubitsch**’s *The Shop Around the Corner* (1940) paid fond tribute to the Old World he’d left behind.

In very different ways, the transforming influence of art lies at the heart of the European civilisation evoked in **Eric Rohmer**’s *Perceval le Gallois* (1978), **Vincente Minnelli**’s *An American in Paris* (1951), *The Rebel* (1960) starring **Tony Hancock**, and *Fitzcarraldo* (1982). In the last, **Werner Herzog** shows the attempted introduction of a European cultural tradition to the Brazilian jungle; conversely, **Walter Salles**’ *Foreign Land* (1995) depicts the experiences of young Brazilians in Europe. In *Waiting for Happiness* (2002), Europe is ‘merely’ a looming off-screen presence, a dream of escape much like the one that fuels *Journey of Hope* (1990) – though who, one might ask, would want to start life afresh in a continent as bruised by brutality as the one in **Ulmer**’s *The Black Cat* (1934) or as prone to warmongering as the society presided over by **Groucho Marx** in *Duck Soup* (1933)?

United Kingdom Part Two: Radical Television Drama Thatcher and Beyond

Without doubt the finest British television drama has usually emerged from those writers seeking to challenge the prevailing establishment view, explore the inequalities within society or push at the boundaries of morality and taste – the so called ‘radical’ dramatists. This two-part season examines the changes in ‘radical’ drama, as renowned writers and producers explored the divisions underpinning British society in the 1960s and their reactions to Margaret Thatcher coming to power in 1979.

This month we explore the changes that have taken place in radical drama as a new generation of writers has emerged, with a more tenuous connection to the left-wing ideology of the 60s and 70s, whose craft was more likely to have been honed on genre-led series than overtly political dramas. From powerful responses to Britain at war in *The Falklands Play* (1986/2002), to examinations of the mistrust and cynicism engendered by the reaction to New Labour in **Stephen Frears’** *The Deal* (2003) and **Peter Kosminsky’s** *The Government Inspector* (2005), the season considers the changing definition of what it means to be a ‘radical’ dramatist now. Having already focused on how Thatcher changed the television industry, we ask how the genre has had to adapt to survive in the post-Thatcher television marketplace and what form it should take in the multi-channel age. To help us examine such issues we will be joined in a special discussion by the writer and producer **Paul Abbott**, Head of Drama Channel 4 **Liza Marshall**, director **Penny Woolcott**, producer **Kenith Trodd**, and the writer/creator of *Skins*, **Bryan Elsley**. The debate will follow a preview screening of an episode from the new series of Abbott’s *Shameless*, a fine example of an almost ‘post’-radical drama.

Other screenings will include talks by writers, producers and directors such as **Peter Flannery**, **Ian Curteis**, **Jeremy Howe** and, schedules permitting, **Stephen Frears** and **Peter Morgan**. There will also be a lecture examining *The Government Inspector* in greater detail prior to the screening.

In collaboration with the Department of Media Arts, Royal Holloway, University of London and with support from LCACE



Extended Run: The White Ribbon *Das Weisse Band* (2009)

Fri 13 November – Thurs 17 December

Set in a north German village in 1913, **Michael Haneke’s** Cannes Palme d’or-winner explores how the community is shaken by a series of events as unexpected as they are cruel.

Though both the culprits and the motives behind the initial acts of malice remain a mystery, it is clear that some of the village adults are concerned by what they see as poor discipline on the part of their children – a generation which, we may recall, will be raising its own young in a couple of decades time. Superbly shot in black and white, performed to perfection by a cast of professionals and non-professionals, written and directed with a miniaturist’s attention to detail, Haneke’s film is a profoundly revealing, resonant study of a seemingly prosperous society – proudly conservative, inward-looking, bitterly paranoid and still, frankly, feudal – teetering on the brink of change.

Austria-Germany-France-Italy 144 min EST Digital Courtesy of Artificial Eye **Continues in the Studio**

Cheap Thrills, Double Bills: The Great British ‘B’ movie

To celebrate publication of the book *The British ‘B’ Film* by **Steve Chibnall** and **Brian McFarlane** (BFI/Palgrave, pb, £16.99), we revive the days of the double feature with eight rarely screened British supporting features from the vaults of the BFI National Archive, to take you back to the halcyon days of the Great British ‘B’ movie.

As the 1930s dawned, and the awkward transition from silent to sound cinema took place, cost-conscious patrons considered carefully before they bought a ticket. Some smaller cinemas competed with wealthier rivals by showing an extra film with the main feature (the ‘A’ picture). The practice caught on: the ‘B’ picture, or supporting film, was born. ‘B’ pictures were a staple part of the ‘full supporting programme’ until television finally edged out a night at the pictures as the cheap entertainment of choice in the 1960s.

Inevitably overshadowed by big-budget extravaganzas, British ‘B’ pictures still had much to offer. Looked at now, the films provide a window to a vanished, grubby, monochromatic post-war world. They remind us of the concerns and aspirations of everyday people in an austere pre-permissive Britain, concerns arguably absent from the glamorous, glossy, full colour world of more ‘worthy’ ‘A’ pictures. And of course they supply some terrific unpretentious entertainment. This season features films starring a youthful **Diana Dors** and a debonair **Christopher Lee**; also **Donald Pleasance**, **John Le Mesurier** and **Harry H Corbett**.

FREE GALLERY: Peter Campus: Opticks

Fri 11 Dec – Sun 14 Feb 2010

In December and January BFI Southbank celebrates the work of groundbreaking video artist Peter Campus, a seminal figure in the history of video art. In a distinguished career that spans four decades, he has been crucial in developing the potential of video within a gallery space and he has been a major influence to artists from Bill Viola to Douglas Gordon. This new exhibition in the Gallery brings together his key works alongside a new commission for the BFI and a retrospective of his video work in the BFI cinemas.

Peter Campus in Conversation

11 December, 18:10, NFT3, Tickets £5

To explore Peter Campus's oeuvre and the ideas behind his BFI exhibition, the artist will be in conversation with Elisabetta Fabrizi, BFI Head of Exhibitions.

Peter Campus Screenings

Programmes of Peter Campus's video works and those of some of his students will be screened at BFI Southbank in December and January, tickets £5

The exhibition is accompanied by a retrospective of Campus' work showing in our cinemas and by a conversation with the artist in person *Inflections: changes in light and colour around Ponquogue Bay* is commissioned by the BFI. With thanks to Albion, London. The exhibition version of *mem* is courtesy of Kunsthalle Bremen - Der Kunstverein in Bremen.

Kiva and *Stasis* are courtesy of Albion, London



Studio

This month our intimate state-of-the-art digital cinema offers *The White Ribbon* (2009), *Fish Tank* (2009), *Henri-Georges Clouzot's Inferno* (2009), *Katalin Varga* (2008), *Mesrine: Killer Instinct* (2008) and *Mesrine: Public Enemy Number One L'ennemi Public No 1* (2008)

FREE Mediatheque

Welcome to the Dream Palace: British Cinema of the 1930s

If you thought 30s British cinema was all upper-class twits in dinner jackets and awfully nice ladyships with impeccable cut-glass accents, think again (though there are plenty of those). Why not drop in on **George Formby** and tap-dancing moppet **Binkie Stuart** in *Keep Your Seats, Please* (1936)? Or if heartthrob **Charles Boyer** is more to your taste, you'll find him on dashing form as a Japanese naval officer in *The Battle* (1934). For contemporary British audiences these films represented an escape from economic depression and escalating political tension at home and across Europe. With no less than 60 hours of newly digitised material – and most of the 50 features currently unavailable on DVD – *Welcome to the Dream Palace*.

The Book Group: A Christmas Carol

As well as the earliest surviving version from 1901, we welcome two more silent adaptations, including Charles Rock's 1914 portrayal of the curmudgeonly miser Ebenezer Scrooge, along with Alastair Sim's classic 1951 performance in *Scrooge*. TV adaptations and Christmassy curios include an edition of *Omnibus* where Marcel Marceau presents the story (how else?) in mime, while Dickensian characters mingle on a snowy set in *Charles Dickens' World of Christmas* (1974). And for those who snarl 'Bah! Humbug!' at the very idea of festive cheer, the suitably acerbic *Blackadder's Christmas Carol* (1988) will provide the perfect antidote.

For a list of all titles currently available in the Mediatheque see www.bfi.org.uk/mediatheque



FREE Audiotheque

Additional Previews and Events at BFI Southbank

TV Preview: Hamlet + Q&A

An exclusive preview screening as **David Tennant** takes the title role in a dynamic screen version of the RSC's production. This BBC television film features the full cast of the stageplay including **Patrick Stewart** as Claudius (a performance for which he won a 2009 Olivier Award).

Illuminations/Royal Shakespeare Company for BBC Two/Wales in association with Thirteen for WNET, ORG and NHK Dir Gregory Doran with David Tennant 182min.

Mon 14 Dec 18:10 NFT1 Tickets £12.90, concs £9.65 (Members pay £1.40 less)

Followed by a Q&A with the director and other guests (to be confirmed)

A Tribute to Oliver Postgate: Oliver Postgate: A Life in Small Films

We are delighted to present the world premiere of a brand new documentary looking at the life of Oliver Postgate – who died a year ago this month – and the work of Oliver and his collaborator Peter Firmin. It includes contributions from **Michael Rosen**, **Lauren Child** (creator of *Charlie & Lola*, *Clarice Bean*) and **Andrew Davenport** (creator of *Teletubbies* and *In the Night Garden*) and will be followed by clips and on-stage recollections of Oliver from friends, family, admirers and colleagues.

BBC 2009 Dir Francis Welch 60min

Sun 6 Dec 16:00 NFT1

TV Preview: Shameless

As part of our Radical TV Drama season, we are pleased to present an exclusive preview screening of episode 1 of the new series. Eight months on, and Frank Gallagher hits 50, which only serves to depress him – until he finds love with librarian Libby... welcome back to the world of *Shameless*.

Series 7 Episode 1 Channel 4/Company Pictures Dir Lawrence Till with David Threlfall, Tina Malone 48min

+ Panel Discussion: After Thatcher: The New Radical Drama

Our eminent panel – Liza Marshall, Head of Drama at Channel 4; Peter Kosminsky, director; Paul Abbott, writer and producer of *Shameless*; producer Kenith Trodd; Bryan Elsley, creator of *Skins*; and Jonathan Powell, former Controller BBC1 – discusses the changes in radical drama since Thatcher, its response to

New Labour and where it is headed in the multi-channel landscape.

Tue 8 Dec 18:20 NFT1 Tickets £9.00, concs £6.65 (Members pay £1 less).

Preview: The Limits of Control

Jim Jarmusch's latest brave, bizarre and very beautiful film takes the conventions of the hitman movie and, through a theme-and-variations structure, turns into a wry meditation on the malignancy of power and a poetic celebration of the power of the imagination.

Spain-USA-Japan 2009. Dir Jim Jarmusch with Isaach de Bankolé, Alex Descas, John Hurt, Tilda Swinton 116min

Courtesy of Revolver

Tue 8 Dec 20:40 NFT1 Tickets £9, concs £6.65 (Members pay £1.40 less)

Una Semana Solos A Week Alone

Murga's second feature astutely observes a group of children left at home under the not-so-watchful gaze of a housekeeper. Living in a gated community, the motley group of kids seek to entertain themselves with traditional leisure activities – and by prying into the homes of their neighbours. When the housekeeper's brother comes to stay, the outside world enters their sheltered lives.

Argentina 2007 Dir Celina Murga with Natalia Gomez Alarcon 114min EST

Thu 3 Dec 20:50 NFT1, Wed 9 Dec 20:45 NFT2 Joint ticket available (Wed 9 Dec only) £12.90, concs £9.65 (Members pay £1.40 less)

Celina Murga and Martin Scorsese in Conversation

An evening in the company of Martin Scorsese and his protégée, Argentine film-maker Celina Murga. Following a year of creative collaboration, the evening will include discussion, clips from Celina's critically acclaimed second feature *Una Semana Solos*, which received its British premiere at The Times BFI London Film Festival in 2008, and a look at their mentoring relationship. Chaired by American film writer Kent Jones and introduced by Stephen Frears.

Thu 3 Dec 19:00 NFT1 Tickets £15

Part of The Rolex Mentor and Protégé London Programme

Ana y los otros Ana and the Others

Celina Murga's feature debut follows Ana (Camila Toker) as she takes a long delayed trip back to her seaside hometown, where she walks, sunbathes and runs into old friends. But it soon begins to seem that finding an ex-boyfriend is the main reason for her return. A gentle, witty, touching psychological study, reminiscent of Rohmer and Jarmusch..

Argentina 2003 Dir Celina Murga 80min EST

Fri 4 Dec 20:40 NFT2 Wed 9 Dec 18:20 NFT2

Free Seniors' Talk: Welcome to the Dream Palace: British Cinema of the 1930s

In December the Mediatheque launches a major collection of 1930s British cinema. The BFI National Archive's John Oliver provides an overview of British film production in that decade, illustrated with clips from some of the films that can be enjoyed in full in the Mediatheque collection.

Fri 4 Dec 11:00-13:00 NFT3 This event, supported by the City Bridge Trust, is free for over-60s; otherwise tickets are available at normal matinee price.

Seniors' Free Matinee: The Man Who Changed His Mind

Vintage sci-fi horror with Boris Karloff playing a once-respectable scientist who is desperate to preserve his research into mind transference in the face of an unsympathetic establishment, aided by beautiful surgeon Lee, and Calthorp as wheelchair-user confederate.

UK 1936 Dir Robert Stevenson with Boris Karloff, Clare Wyatt, Donald Calthorp 66min PG

Thu 3 Dec 14:00 NFT2

Curator John Oliver will introduce the screening and lead a Q&A afterwards. Supported by the City Bridge Trust, the screening is free for over-60s; otherwise tickets are available at normal matinee price.

Passport to Cinema: Show People

Show People is joyous satire of Hollywood in its silent heyday. Arriving at the gates of MGM, aspiring actress Peggy Pepper (Davies) finds success as part of a comedy duo playing opposite Billy Bones (Haines). Determined to get serious roles, she is transformed into the pretentious Peggy Pepoie, abandoning Billy for her oily leading man, before realising where her true feelings lie.

USA 1927 Dir. King Vidor with Marion Davies, William Haines c97min U PA

Mon 7 Dec 18:20 NFT1

With introduction by Kevin Brownlow and piano accompaniment by Neil Brand.



100 Years Ago – 1909 on Film

1909 was a major watershed for the British film industry and featured two crucial events that would change cinema forever – one was the passing of the first Cinematograph Act, the other a great gathering of every filmmaker of note (with two significant exceptions) at the International Congress of Film Manufacturers in Paris. At least 650 films were produced in Britain in 1909 and our centenary selection includes a bit of everything: non-fiction films illustrating events in the world and fiction including comedy, drama, and animation.

Total c95min PA. J

Tue 8 Dec 18:10 NFT3 Tickets £5

Presented by Bryony Dixon, Curator of silent film, BFI National Archive.

Filmstore Event: Eisenstein and the Audiovisual

Sergei Eisenstein is known for the extraordinary impact his handful of films had on the development of cinema. Less is known, however, about Eisenstein's ideas about the audiovisual in cinema, which are more pertinent today than ever before with the advent of digital technology.

Wed 9 Dec 19:00 Delegate Centre Tickets £5

In his talk Robert Robertson will discuss these ideas with the use of extracts and short films. Afterwards Robert will sign copies of his new book *Eisenstein and the Audiovisual* at the Filmstore.

Genre Collage: the new live set by People Like Us

People Like Us, aka Vicki Bennett, has been working in the field of audiovisual collage for 18 years. Sampling, appropriating and cutting up found footage and archive material, she discovers and explores new meanings through reassembled film. This work, in collaboration with Tim Maloney, explores the concept of genre, combining compositing techniques, audio-collage, and animation to create a humorous,

surrealist, informative take on the original and recontextualised sounds and images.

Tue 8 Dec 20:30 NFT3 Tickets £5

Dark Fibre

BFI Southbank and AV label Nelco's regular club event with a filmic twist returns for a special festive edition. Come and join us for an evening of audio and visual delights and surprises, where crisp breaks and beats collide with slices of proto cinema. Headlined by mash-up kings and cinema remixers extraordinaire Addictive TV, this promises to be a night not to miss.

Fri 11 Dec 22:00 – till late benugo bar

www.myspace.com/darkfibre www.myspace.com/addictivetv

Let's Dance: The Red Shoes in Art and Film

From Hans Christian Andersen's gruesome fairytale to a Technicolor Oz, the motif of the red shoes has crossed continents and art forms. Putting on the magical shoes opens a range of references for creative exploration, from performance, the body and adornment, to folklore and psychoanalytic tropes. In this illustrated lecture, artist and curator David A Bailey highlights contributions to this enduring dance from figures as diverse as Kate Bush, Spike Lee and R B Kitaj.

Mon 14 Dec 18:20 NFT3 England Tickets £5

With thanks to ICF International Curators Forum and Arts Council

Future Film Presents: Strictly success

To celebrate the re-release of the classic *The Red Shoes* we offer a day of dance and film.

Strictly Success FREE Got ambitions to make it in dance or film? Then come and be inspired at our Q+A with top film and dance professionals.

Sat 12 Dec 12:00 Studio

Red Shoes Dance Workshop FREE For all budding dancers out there come along to our workshop where you'll create a contemporary dance interpretation of *The Red Shoes*.

Sat 12 Dec 13:00 Delegate Centre

The Red Shoes Don't miss the *The Red Shoes* on big screen, a masterpiece that follows a promising young dancer torn between love and ambition.

Sat 12 Dec 15:30 NFT3 Tickets £5 (Quote 'Future Film') Proof of age required

Future Film is the BFI's exciting programme of screenings and workshops for 15-25 year olds

With thanks to the Chapman Charitable Trust

The Flipside presents: The Children of Green Knowe

Take a break from the Christmas shopping for this mystical, charmingly wintry tale, first seen in 1986, but never released on video or DVD. Elf-like orphan Tolly is sent to his snowy ancestral home for a festive stint with his eccentric grandmother. Soon he realises they are not alone! BBC Dir Colin Cant 4 episodes tx BBC 26.11.1986-17.12.1986 Total 120min. J

Thu 17 Dec 18:15 NFT1

We look forward to welcoming Alec Christie, the star of *The Children of Green Knowe*, for a Q&A after the screening

The End of Poverty?

French film producer, Philippe Diaz's award-winning polemic asks why, in a world where there is so much wealth, we still have so much poverty. The media bombard us with images of famine but rarely explore the cause. The film will be followed by a panel discussion.

USA 2008. Dir Philippe Diaz. 106min

Sat 12 Dec 14:00 NFT1 Tickets £5

(This film was selected in conjunction with the African Caribbean Consultative Committee)

Panel discussion chaired by Colin Prescod of the Institute of Race Relations

Out At The Pictures: Our dedicated Lesbian, Gay, Bisexual & Transgender strand

The Haunting

Based on Shirley Jackson's famed novel *The Haunting of Hill House*, Wise's atmospheric and tense adaptation sends chills down the spine as a group of psychically gifted people are invited by Professor Markway to unravel the mysteries of Hill House.

Sat 5 Dec 20:40 NFT3, Sun 13 Dec 20:30 NFT3

US/UK 1963 Dir Robert Wise With Claire Bloom, Julie Harris, Richard Johnson, Russ Tamblyn 114min 12A

Can't Stop the Music

The Village People star in a 'let's do a show' musical, reminiscent of classic MGM. All the great gay anthems are here (YMCA, In the Navy, and – um- Do the Milk Shake) with some jaw-dropping numbers choreographed by Arlene Philips that would put Busby Berkeley to shame.

USA 1980 Dir Nancy Walker With The Village People, Valerie Perrine, Bruce Jenner, Steve Guttenberg 124min PG

Thu 17 Dec 20:30 NFT3, Sat 19 Dec 20:30 NFT3

ESPECIALLY FOR MEMBERS

We are delighted to announce an exciting new strand especially for Members which marks the recent publication of the BFI book 'Screen Epiphanies: Filmmakers on the Films that Inspired Them'. The BFI will regularly bring the book's concept to life by inviting key figures from the international film community to introduce their personal epiphany prior to the screening. To launch Screen Epiphanies in December, Sally Potter (the subject of a major retrospective this month) will take to the stage to talk about her passion for Jacques Tati's classic comedy *Monsieur Hulot's Holiday*.

Screen Epiphany:

Monsieur Hulot's Holiday Les Vacances de M Hulot

+ **introduction by Sally Potter**

Five years in the making, this charmingly idiosyncratic film marks the debut appearance of director Tati's alter-ego, Monsieur Hulot: a gangly and awkward Frenchman, perpetually the centre and probable cause of a whirlwind of pratfalls, mishaps and disasters. Tati's impeccable timing, scrupulous attention to detail and lightness of touch betray all the qualities of a master filmmaker at work. This joyous *Holiday* is not one to be missed!

Fri 4 Dec 18:30 NFT1

France 1953 Dir Jacques Tati With Jacques Tati, Nathalie Pascaud, Michele Rolla 87min Digital U

ESPECIALLY FOR KIDS:

Film Funday TV preview: Ingenious + Q&A with Jeanette Winterson

Written by Jeanette Winterson for CBBC, *Ingenious* tells the story of 11-year-old Sally, who lives on a farm with her grandmother and friends Spike and Patch. They never imagine that the genies they read about in *The Arabian Nights* might exist, until they find an ancient glass bottle with something inside. Thus begins an exciting adventure; a fast mix of the crazy and the curious, the magical and the mundane.

UK 2009 Dir Brian Kelly With Una Stubbs, David Calder 58 min

Sun 13 Dec 14:00 NFT1

We are delighted Jeanette Winterson will introduce the screening, and hope to welcome cast and crew for a discussion and Q&A

Film Funday Dragons and Magic Workshop

Do you love dragons and all the magic and mystery that surrounds them? Come along to our special *Ingenious* workshop and make up your own dragon story. Draw pictures or make a model of your amazing creation and tell us all about about the journeys your dragons went on before landing up at BFI Southbank! With the chance to animate your drawings and models, enter our storyboard and storytelling

competition and win some magical prizes – be sure to dust off your dragons and join us for this fantastical workshop.

Sun 13 Dec 12:00 Foyer

Movie Magic

The Muppet Christmas Carol

The Muppets' take on the classic Dickens Christmas story is colourful, musical and joyous. Michael Caine is a convincing Scrooge and who could imagine anyone else but Kermit the Frog as Bob Cratchit?

USA 1992 Dir Brian Henson With Michael Caine 86min U

Sat 5 Dec 14:00 NFT3, Tue 8 Dec 11:00 NFT2

The Wonderful World of Smallfilms

Programmed as a tribute to the late Oliver Postgate on the first anniversary of his death, this event is geared towards our younger audiences and will feature favourite episodes from shows such as *The Clangers*, *Ivor the Engine*, *Pogles Wood* and of course, 'The Mouse Mill', a classic episode of *Bagpuss*. Along with Peter Firmin, Postgate created Smallfilms, an outlet for their beautifully made labours of love, all hand produced and with plenty of heart.

Sun 6 Dec 13:30 NFT1

We hope to welcome Peter Firmin in person to this event.

The Wizard of Oz

Christmas wouldn't be complete without a trip over the rainbow to Oz as Dorothy's house crushes the Witch of the East which in turn stirs up trouble with the witch's sister and some scary flying monkeys. Her trip on the yellow brick road ensures that she makes some new friends, sings some songs and eventually realises that there's no place like home. Marvellous.

USA 1939 Dir Victor Fleming With Judy Garland, Margaret Hamilton, Ray Bolger 98min Digital U

Sat 12 Dec 13:20 NFT3, Tue 15 Dec 18:10 NFT3, Thu 17 Dec 14:30 NFT1

It's a Wonderful Life

What would the world be like if George Bailey never existed? This is the question posed and answered by an angel who visits Bailey when he is at his lowest ebb. In this classic tale, he soon faces up to the fact that he has touched many people in his life and that without him, the world would have been far less wonderful. Set on Christmas Eve, this uplifting, family favourite is guaranteed to bring a little warmth to even the coldest of days.

USA 1946 Dir Frank Capra With James Stewart, Donna Reed 129min Digital U

Fri 18 Dec 14:00 NFT1, Sat 19 Dec 12:40 NFT1, Sun 27 Dec 20:30 NFT1, Wed 30 Dec 20:30 NFT1

Tim Burton's The Nightmare Before Christmas 3D

In Halloween Town, the king is getting bored. Scaring people just isn't fun any more. He sets his sights on Christmas Town, covered in snow and full of tinsel and joy. Attempts to demonstrate seasonal goodwill seem to get lost in translation when instead of toys in their sacks the children start receiving rats and shrunken heads. Surely this can't mean the end of Christmas as we know it?

USA 1993 Dir Henry Selick 80min Digital 3D PG

Sun 20 Dec 13:30 NFT1, Mon 28 Dec 15:10 NFT1, Tue 29 Dec 14:30 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 & Baby Screening: Fish Tank

Tue 1 Dec 11:00 NFT2

Parent & Toddler Screening: The Muppet Christmas Carol

Tue 8 Dec 11:00 NFT2

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

- end -

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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

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 under
BFI / BFI Southbank / December 2009