

## September/October 2014 at BFI Southbank



### Al Pacino in *Conversation with Salome* & *Wilde Salome*, Jim Jarmusch and Friends, Peter Lorre, *Night Will Fall*, *The Wednesday Play at 50* and *Fela Kuti*

- Al Pacino's *Salomé* and *Wilde Salomé* based on Oscar Wilde's play, will screen at **BFI Southbank** on Sunday **21 September** and followed by a Q&A with Academy Award winner **Al Pacino** and Academy Award nominee **Jessica Chastain** that will be broadcast live via satellite to cinemas across the UK and Ireland. This unique event will be hosted by **Stephen Fry**.
- **Jim Jarmusch** was one of the key filmmakers involved in the US indie scene that flourished from the mid-70s to the late 90s. He has succeeded in remaining true to the spirit of independence, with films such as *Stranger Than Paradise* (1984), *Dead Man* (1995) and, most recently, *Only Lovers Left Alive* (2013). With the re-release of *Down By Law* (1986) as a centrepiece for the season, we will also look at films that have inspired Jarmusch
- **A Century of Chinese Cinema: New Directions** will celebrate the sexy, provocative and daring work by acclaimed contemporary filmmakers such as **Wong Kar-wai**, **Jia Zhangke**, **Wang Xiaoshuai** and **Tsai Ming-liang**. These directors built on the innovations of the New Wave era and sparked a renewed global interest in Chinese cinema into the new millennium
- **André Singer's** powerful new documentary *Night Will Fall* (2014) reveals for the first time the liberation of the Nazi concentration camps and the efforts made by army and newsreel cameramen to document the almost unbelievable scenes encountered there. Screening in an Extended Run, it will be released across the UK on **19 September**
- To mark the 50th anniversary of his death, BFI Southbank will host a season of films dedicated to **Peter Lorre** - one of the most nuanced and complex actors of his generation. **Fritz Lang's** psychological thriller *M* (1931), will be re-released by the BFI on **5 September** screening alongside titles such as *The Maltese Falcon* (1941), *Casablanca* (1942), *Arsenic and Old Lace* (1944) and the MGM musical *Silk Stockings* (1956)
- **Satyajit Ray's** own favourite of his films was *Charulata* (*The Lonely Wife*, 1964). Set in late 19th century Bengal, Madhabi Mukherjee stars as the beautiful, intellectual and dangerously bored Victorian heroine. This masterpiece will be released continues in an **Extended Run**

- The BBC launched **The Wednesday Play** 50 years ago and it transformed British TV drama, presenting a platform to new and innovative writers, directors and producers such as **Fay Weldon, Ken Loach, Alan Clarke** and **Tony Garnett**. This month the strand will be celebrated with a selection of works, featuring **Harold Pinter, Jane Arden** and **Ian Holm**
- Further highlights in September include a host of film and TV previews made this year, including: ***Finding Fela!*** With an introduction by **Fela Kuti's** manager and collaborator **Rikki Stein**, ***The Riot Club*** the **BFI Flare** preview ***Pride***, **Jeff Pope's** ***Cilla*** + Q&A, ***Marvellous***, starring **Toby Jones**, and ahead of the **BFI Blockbuster Sci-Fi: Days of Fear and Wonder**, Thunderbirds are go, with ***Filmed in Supermarionation*** + Q&A

## **SEASONS:**

### **Jim Jarmusch and Friends**

**Jim Jarmusch** was one of the key filmmakers involved in the US indie scene that flourished from the mid-70s to the late 90s. While many other figures, who made their mark during those fertile years have gone to Hollywood or faded from memory, having run out of steam or sources of finance, Jarmusch has steadfastly continued on his mission to create dazzling, idiosyncratic and imaginative films that counter the banality of the norm.

In the late 1970s Jarmusch took up residence in New York, working as a musician (he still has his own band: SQÜRL) before going to film school. His final year graduation project became his debut feature ***Permanent Vacation*** (1980), which introduced 'lounge lizard' and collaborator **John Lurie** along with many Jarmusch motifs in their infancy. This led to the now classic titles ***Stranger Than Paradise*** (1984) and ***Down By Law*** (1986), to be released on **12 September** by Soda Pictures and to screen in an **Extended Run** ahead of a Blu-Ray box set of classic Jarmusch fare.

Further projects have yielded fascinating screen collaborations, with **Joe Strummer** and **Screamin' Jay Hawkins** in ***Mystery Train*** (1989), **Iggy Pop** and **Robert Mitchum** as supporting cast in the western ***Dead Man*** (1995), **Forest Whitaker** as the pigeon-flying, hit-man in ***Ghost Dog: Way of the Samurai*** (1999), the compilation ***Coffee and Cigarettes*** (2003), featuring cameos from **Tom Waits, Bill Murray, Cate Blanchett, Steve Buscemi** and **GZA and RZA**, plus, and most recently, ***Only Lovers Left Alive*** (2013).

These titles and more will screen, forming a perfect introduction to the director's work or a delicious opportunity to revisit. To complement them will be a programme of films that Jarmusch has either appeared in, ***Leningrad Cowboys Go America*** (1989), ***Blue in the Face*** (1995), or affiliated with – ***They Live By Night*** (1948), as Jarmusch worked as an assistant to **Nicholas Ray** in the 70s, ***35 Shots of Rum*** (2008), as **Claire Denis** assisted on ***Down By Law***.

### **A Century of Chinese Cinema: New Directions**

The fifth and final part of **A Century of Chinese Cinema** showcases a series of sexy, exciting and daring films made from 1993 to 2006 by acclaimed filmmakers such as Sixth Generation auteurs **Jia Zhang-Ke** and **Wang Xiaoshuai**, Hong Kong Second Wave directors **Wong Kar-wai** and **Stanley Kwan**, and Taiwan's Second New Wave filmmakers such as **Tsai Ming-liang**.

Films by the Mainland's Sixth Generation directors Jia Zhang-Ke and Wang Xiaoshuai reflect on marginalised individuals in contemporary urban and provincial life, and the negative impact of China's socio-economic changes. Wang's debut feature ***The Days*** (1993) is an incisive portrait of two bohemian artists drifting through life in 1980s Beijing, while Jia's ***Platform*** (2000)

chronicles a group of twenty-something performers who make the transition from a state-run folk music troupe to a private outfit performing disco and punk rock routines.

The Second Wave that appeared in the late 1980s in **Hong Kong** – led by Wong Kar-wai and Stanley Kwan – created lush, highly stylised films that introduced a powerful new aesthetic to international cinema. Wong's offbeat, post-modern *Chungking Express* (1994) with its depiction of urban loneliness and unrequited love is a signature film of millennial cinema. His sublime masterpiece of romantic longing *In the Mood for Love* (Hong Kong 2000) starring **Maggie Cheung** and **Tony Leung** is a love letter to much of Chinese cinema history. Maggie Cheung also stars as the legendary 1930s Chinese cinema icon Ruan Lingyu in Stanley Kwan's innovative part-biopic, part-documentary *Center Stage* (1992), affirming her status as one of the most celebrated Chinese actresses of recent years.

The Malaysian Chinese director **Tsai Ming-liang** is one of the leading filmmakers of the **Taiwanese Second New Wave** along with earlier contemporaries **Hou Hsiao-hsien** and **Edward Yang**, and is a major exponent of 'a Cinema of Slowness'. His astonishing second feature *Vive L'Amour* (Taiwan, 1994) is a prime example of cinematic slowness with sparse dialogue following the interactions of three rootless urban drifters in a densely-populated Taipei.

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

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### **Peter Lorre**

Fifty years after his death, **Peter Lorre** remains one of the best loved brands in movie history: the softly spoken villain with the protruding eyes who lurks in the shadows of countless Hollywood tales of terror, crime and espionage. His starring roles were few, but he made over 100 films. Born László Loewenstein in a small Hungarian town, Lorre won critical acclaim for his theatre work with Brecht and international fame for his first major film role as the serial killer in **Fritz Lang's** psychological thriller *M* (1931) – newly restored and to be released by the BFI on **5 September** and screening as an **Extended Run**. He managed to flee Hitler's Germany and spent most of his career in Hollywood exile, but he never could shake off the sinister image with which Lang had stamped him.

Frustrated in his ambitions, he applied his artistry to the portrayal of spies, murderers and madmen. Key to Lorre's approach is his talent for understatement, and this season will demonstrate how Lorre both exploited and subverted his image; from his first American film, *Mad Love* (1935), and **Alfred Hitchcock's** *Secret Agent* (1936) – following the director's original version of *The Man Who Knew Too Much* (1934) – to *Casablanca* (1942) and *My Favourite Brunette* (1947). Lorre worked with many celebrated directors, including **John Huston** on the classic Film Noir *The Maltese Falcon* (1941), **Frank Capra** in *Arsenic and Old Lace* (1944), and **Rouben Mamoulian** in the **Fred Astaire** vehicle *Silk Stockings* (1957). Also screening will be Lorre's only directorial offering *The Lost One* (1951).

### **The Wednesday Play at 50**

It was 50 years ago that the BBC launched *The Wednesday Play* and initiated a revolution in TV drama. The weekly slot became a standard-bearer for bold, provocative, original work, which

documented and perhaps even helped to shape a decade of momentous social changes, while at the same time challenged the form of TV drama and reimagined what was possible in the medium. The Wednesday Play gave unprecedented creative freedom to writers as distinctive and varied as **Dennis Potter**, **Jim Allen**, **John Hopkins**, **Fay Weldon** and **Alan Plater**. Meanwhile, innovative directors including **Philip Saville**, **Ken Loach**, **Alan Clarke** and **James MacTaggart**, urged on by energetic young producers like **Tony Garnett** and **Kenith Trodd**, led an assault on the conventions of small-screen drama.

This season celebrates some of the rarer plays from *The Wednesday Play*'s seven year run, many of them barely screened since their first broadcast. Individually and collectively, these works demonstrate that the slot was radical in more ways than the political. *Sling Your Hook* (1969) and *Sovereign's Company* (1970) used real locations in pursuit of ever-greater realism. Others, such as *The Compartment* (1969) and *The Season of the Witch* (1970) used non-actors to great effect – comedian **Marty Feldman** and pop stars **Julie Driscoll** and **Paul Nicholas**, respectively. **David Halliwell** wrote *Cock, Hen and Courting Pit* (1966), an almost steamy tale of gender politics, and *In Camera* (1964) casts **Harold Pinter** alongside **Jane Arden** in the build-up to the counter-culture rebellion. These dramas are more than time capsules from a fascinating decade in TV history. On **Wednesday 1 October** a dedicated panel discussion: **The National Theatre of the Air: the Rise and Fall of The Wednesday Play** key figures from this series will discuss the potency of these TV classics.

**-ENDS-**

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#### **BFI SOUTHBANK EVENT LISTINGS FOR SEPTEMBER**

##### **PREVIEWS:**

###### **Preview: Finding Fela! + Intro**

*UK-USA-Nigeria-France 2014. Dir Alex Gibney. 119min. Digital. Courtesy of Dogwoof*

Fela Anikulapo Kuti's musical virtuosity – a big-band sound with jazz, funk and African influences – garnered international accolades. Fela also promoted Pan-Africanism, packing a satirical punch at Nigeria's corrupt leadership (for which he suffered terribly). A posthumous, successful Broadway musical captured the essence of the man, and became the starting point for Alex Gibney's fascinating documentary. ***We're pleased to welcome Fela's manager and long-time collaborator Rikki Stein to introduce the film.***

**Thu 4 Sept 20:20 NFT1**

###### **Preview: The Riot Club**

*UK 2014. Dir Lone Scherfig. With Sam Claflin, Max Irons, Holliday Grainger, Tom Hollander, Jessica Brown Findlay, Natalie Dormer. RT and Cert TBC. Digital. Courtesy of Universal Pictures*

Miles and Alistair, two first year students at Oxford University, are determined to be a part of the infamous Riot Club, where reputations can be made or destroyed over the course of one evening. As the excesses of the privileged elite lead into dark territory, not all of the members are willing to follow... *The Riot Club* is adapted from Laura Wade's critically acclaimed play *Posh*, and is directed by Lone Scherfig (*An Education*), who showcases a great young cast.

**Mon 15 Sept 18:00 NFT1**

###### **Preview: The Last Impresario**

*Australia-UK-USA-France 2013. Dir Gracie Otto. 85min. Digital. Cert TBC. Courtesy of Dogwoof*

Otto pays a vibrant tribute to a fascinating entertainer – possibly the most famous person you’ve never heard of! Notorious London theatre and film impresario Michael White produced over 300 shows and movies over the last 50 years, including risqué productions of *Oh! Calcutta!*, *The Rocky Horror Show* and *Monty Python’s The Holy Grail*. This intimate documentary introduces us to this playboy, gambler, *bon vivant* and friend of the rich and famous via interviews with Naomi Watts, Kate Moss, John Waters, Barry Humphries and more.

**Tickets £11.50, concs £9 (Members pay £1.50 less)**

**Tue 23 Sep 20:40 NFT3**

### **Preview: Pride**

*UK 2014. Dir Matthew Warchus. With Bill Nighy, Imelda Staunton, Paddy Considine, Dominic West. 120min. Digital. Cert 15. Courtesy of Pathé / Twentieth Century Fox*

*Pride* is a wonderful film that spins magic from its unassuming real-life subject – a culture clash between striking Welsh miners and the activists of ‘Lesbians and Gays Support the Miners’ in 1984-1985. With a magnificent ensemble cast including Andrew Scott, George Mackay and Ben Schnetzer, *Pride* is an irresistible hymn to activism and humanity that’s guaranteed to lift your spirits.

**Tickets £16, concs £12 (Members pay £1.50 less)**

**Wed 3 Sept 18:15 NFT1**



### **BUG 44: The Evolution of Music Video**

Catch the latest selection of fantastic music videos straight from the bunker at BUG HQ. With some great tunes and impeccably crafted cinematic gems, this latest crop certainly won’t disappoint. Discover your new favourite director, raid the music video archive for a hidden classic or just sit back and enjoy the ride: BUG 44 has landed! Book early to avoid disappointment.

**Tickets £16, concs £12 (Members pay £1.50 less)**

**Fri 12 Sept 18:30 NFT1**

**Fri 12 Sept 20:45 NFT1**

### **TV Preview: Cilla + Panel discussion and Q&A**

*ITV Studios production 2014. Dir Paul Whittington. With Sheridan Smith, Aneurin Barnard, Ed Stoppard. c.90min*

Acclaimed writer Jeff Pope has penned *Cilla*, a three-part drama starring Sheridan Smith as the famous Liverpoolian songbird, and Aneurin Barnard as Cilla’s husband Bobby. Set during the explosion of the Mersey Beat music scene, this drama unveils the sensational story of the teenage typist who was transformed into a chart-topping superstar. Along the way, Cilla is forced to balance her desire for success and her close relationship with legendary manager Brian Epstein (played by Ed Stoppard), with her love for Bobby Willis – her devoted partner. The screening will be followed by a panel discussion and Q&A with writer and executive producer Jeff Pope, director Paul Whittington and producer Kwadjo Dajan. We also hope to welcome Sheridan Smith, work permitting.

**Tickets £11.50, concs £9 (Members pay £1.50 less)**

**Tue 9 Sept 20:15 NFT1**

### **Ken Burns in Conversation**

Lord Puttnam talks to legendary filmmaker Ken Burns about his extraordinary career documenting American society and history. Burns is perhaps best known for his landmark series *The Civil War*, which won two Emmys and achieved PBS’s largest viewing audience of 46 million. Burns’ reputation as one of the best documentary storytellers to have lived is founded on his ability to tell the story of America, which he’s done so through the lenses of jazz, the Prohibition and the Dust Bowl.

**Tickets £11.50, concs £9 (Members pay £1.50 less).**

**Joint ticket available £16, concs £12 (Members pay £1.50 less)**

**Tue 23 Sept 18:15 NFT1**

### **TV Preview: The Roosevelts: An Intimate History**

*USA 2014. Dir Ken Burns. TRT 120min (excerpt)*

Ken Burns chronicles the lives of Theodore, Franklin and Eleanor Roosevelt, three members of the most prominent and influential family in American politics. Together, they not only redefined the relationship Americans had with their government, but also redefined the role of the United States within the wider world. Join us for an exclusive two-hour excerpt from the full 14-hour series, which premieres this autumn on PBS America.

**Tickets £11.50, concs £9 (Members pay £1.50 less)**

**Tue 23 Sept 20:30 NFT1**

**TV Preview: Marvellous + Q&A**

*BBC 2014. Dir Julian Farino. With Toby Jones, Gemma Jones, Tony Curran, Nicholas Gleaves. 90min. A Fifty Fathoms and Tiger Aspect Production*

*Marvellous* tells the beautiful, funny and true story of Neil Baldwin (played by the compelling Toby Jones), a man who confounds expectations: he's been a circus clown; a lay preacher; kit man at Stoke City; he's on first name terms with leading sportsmen and senior clergy, and most recently, he was awarded an Honorary Degree. Award-winning writer Peter Bowker felt compelled to capture Baldwin's remarkable tale in this new BBC film.

**Writer Peter Bowker, Director Julian Farino and actor Toby Jones will join us for a Q&A. Tickets £11.50, concs £9 (Members pay £1.50 less)**

**Mon 8 Sept 18:15 NFT1**

**TV Preview: Filmed in Supermarionation + Q&A**

*UK 2014. Dir Stephen La Rivière. 130min. Courtesy of Network Distributing and ITV*

With *Thunderbirds* approaching its 50th anniversary, this brand new documentary tells the definitive story of how its creators, Gerry and Sylvia Anderson, pioneered what was to become their trademark in filmmaking using marionettes: 'Supermarionation.' Using a wealth of new interviews and previously unseen archive footage, the film celebrates the studio and the shows that they made famous worldwide. We welcome *Filmed in Supermarionation* director Stephen La Rivière and executive producer Tim Beddows for a panel discussion on the extraordinary career of Gerry and Sylvia Anderson, whose amazing, legendary creations – from *Stingray* and *Thunderbirds* to *Captain Scarlet* – have delighted generations of viewers.

**Tickets £11.50, concs £9 (Members pay £1.50 less)**

**Tue 30 Sept 18:00 NFT1**

**Seniors' Free Matinee: Soursweet**

*UK 1988. Dir Mike Newell. With Sylvia Chang, Danny Dun, Jodi Long. 110min. Digital. 15*

Newlyweds Chen and Lily emigrate from Hong Kong to the UK in search of a prosperous life together, but they find London's Chinatown a struggle. Chen mounts up gambling debts, so they flee to Sheffield, but just as they're settling in, his debts and links to the triad underworld threaten to tear the family apart. *Soursweet* was adapted by Ian McEwan from the Booker shortlisted novel by Timothy Mo.

**Introduced by Archive Curator, Dylan Cave. Free for over 60s**

**Mon 1 Sept 14:00 NFT1**

**Marin Karmitz – A Life at the Movies + Marin Karmitz in Conversation**

*France 2014. Dir Félix Von Boehm. 52min. EST*

Marin Karmitz is not only one of the world's most important, adventurous and highly respected producers – working with Claude Chabrol, Alain Resnais, Krzysztof Kieslowski, Abbas Kiarostami, Olivier Assayas and other major directors – but over the last 40 years, through his company MK2, he's become a leading and highly influential distributor and exhibitor in France, with more than 2,000 screens. Before that, he directed seven films of his own (including the controversial *Coup pour coup*), and before that, he was an assistant to Agnès Varda and Jean-Luc Godard. In short, Karmitz has devoted himself to the art of cinema, and Félix Von Boehm's look at his remarkable life, work, achievements and very distinctive personality includes illuminating interviews with Karmitz and his friends and family, and with illustrious collaborators like Varda, Kiarostami, Juliette Binoche and Michael Haneke.

**We are very pleased that the screening will be followed by a Q&A with Marin Karmitz, hosted by Geoff Andrew, Senior Film Programmer at BFI Southbank**

**Thu 11 Sept 18:10 NFT3**

**Sight & Sound Panel: The Legacy of Raymond Durnat**

As the BFI publish *The Essential Raymond Durnat*, *Sight & Sound* convenes a special panel to discuss the work and legacy of one of Britain's finest and most important writers on film. Durnat was among the first to write seriously about Powell and Pressburger, on horror and on sci-fi – but where he led, others followed. Geoff Andrew chairs a discussion with guests including Henry K Miller, Tony Rayns and Lucy Reynolds, illustrated by clips from the films that Durnat championed.

**Tickets £6.50**

**Thu 4 Sept 18:20 NFT3**

## **Judex**

*France 1963. Dir Georges Franju. With Channing Pollack, Edith Scob, Francine Bergé. 97min. PG. EST*

Durnat wrote a fine study of the great (if now sadly underrated) Georges Franju, and was enchanted by this tribute to Feuillade's fantasy thriller series. Abducting an avaricious banker to keep a cat-suited villainess from a fortune due to be inherited by the banker's beautiful daughter, the mysterious Judex embarks on a battle against evil that allows Franju to create all manner of gloriously bizarre, even surreal set-pieces. The lustrous black and white images add to the lovely aura of innocence.

**Thu 4 Sept 20:30 NFT3**

## **Elstree Studios Centenary Tribute: Blackmail (sound version) + Intro**

*UK 1929. Dir Alfred Hitchcock. With Anny Ondra, John Longden, Cyril Ritchard. 86min. PG*

Films have been made in Elstree from 1914 to the present day. Famous titles shot there include the original *Star Wars* films, the *Indiana Jones* trilogy, *Superman*, *2001: A Space Odyssey* and *The Shining*. Most recently, Elstree has been home to *The King's Speech* and *Sherlock Holmes: A Game of Shadows*. Hitchcock directed Britain's first notable talkie at Elstree Studios, though *Blackmail* started out as a silent film (see p19 for a screening of that version). Hitchcock deploys his instinctive use of visual storytelling in this tale of a girl tempted into a deadly dalliance. The sense of menace is heightened by the introduction of sound, not only in terms of dialogue but also in the noise of the city and the whispering of sinister gossip.

***The screening will be introduced by Howard Berry, Senior Lecturer in Film and TV, University of Hertfordshire, who will give a short talk on his work with Elstree Screen Heritage on The Elstree Project***

**Thu 25 Sept 18:15 NFT3**

## **The Kenny Everett Extravaganza**

Kenny Everett was a man of many talents: a radio DJ who was more entertaining than the records he linked, a zany comic with no respect for authority, the inventor of a crazy menagerie of larger-than-life TV characters, and a one-man assault on the staid and stagnant. He excelled in many different arenas, moving effortlessly from radio to TV, though his mischievous, unshackled sense of humour meant that he often found himself at odds with his superiors (and occasionally fired). To celebrate this influential pocket dynamo we present a screening of favourites and rarities, and also a panel discussion ruminating on the life of times of the man known simply as 'Ev'.

**Screening: The Television Everett (90min)**

A special compilation of fondly remembered highlights, alongside rarely seen clips from deep within the archives.

**Panel Discussion: Remembering Everett (90min)**

This illustrated panel discussion provides a look back at Everett, recalling his character through reminiscences and anecdotes.

***With writers James Hogg and David Stafford. Other guests will be announced nearer the time, please check [bfi.org.uk](http://bfi.org.uk) for updates.***

***Tickets £6 per session***

**Screening: Tue 2 Sept 18:30 NFT1**

**Panel Discussion: Tue 2 Sept 20:45 NFT1**

## **Film Funday: The Tale of the Bunny Picnic + Q&A**

*BBC-Henson International Television. UK 1986. Dirs Jim Henson, David G Hillier. With voices of Louise Gold, Steve Whitmire, Richard Hunt. 60min*

It's time for the annual bunny picnic but young Bean Bunny is left out of the preparations. Feeling hard done by, he wanders into a lettuce patch and is shocked to discover the farmer's dog on patrol. This rarely-seen treasure from the Henson archive is full of fun, excitement and more muppet bunnies than you can shake a carrot at.

***We look forward to welcoming writer Jocelyn Stevenson and producer Martin Baker for a Q&A following the screening***

**Sun 28 Sept 13:30 NFT1**

## **Funday Workshop**

Hop along to our Bunny Picnic Workshop with your little ones and they'll be able to become puppet masters! Create your own animal related adventures by drawing ideas onto a storyboard, and then have a go at making your lead animal character into a puppet by using special arts and crafts techniques. Maybe

your story will feature a pack of dogs, a school of fish, or even a jungle? All ideas are welcome, and we'll be offering prizes for the craziest-looking puppets and the most creative stories.

**Free to ticket holders of *The Tale of the Bunny Picnic***

**Sun 28 Sept 11:30 Foyer**

### **Raw Shorts: Painting with Light, Texture, Colour & Tone**

Join a panel of directors and cinematographers to discuss how a visual theme is key to keeping structure and style running throughout a film, and becomes the image you remember long after the credits have ended. This will be followed by lighting and costume masterclasses to help you gain practical skills in creating bold visual themes and striking imagery.

**Followed by networking in the Blue Room. Tickets just £6, or bring a mate for £10 (for 15-25 year-olds only)**

**Sat 6 Sept 12:30 NFT3**

### **Raw Shorts: The Sound of Music: Audio in Film**

Sound is as essential to the sensory experience of cinema as the visual image is. Can you tell the difference between diegetic and non-diegetic sound? Our event will start with a Q&A with sound editors, film composers and directors who will discuss the different uses of sound in film, from on set to post-production. This will be followed by a choice of either a masterclass on the film soundtrack, a masterclass on sound editing, or a practical sound recording and audio effects workshop.

**Followed by networking in the Blue Room. Tickets just £6, or bring a mate for £10 (for 15-25 year-olds only)**

**Sat 4 Oct 12:30 NFT3**

### **2014 BFI and BAFTA Screenwriter Lecture Series**

*The intimate, gloriously honest and refreshingly unpretentious International Screenwriter Lecture Series is back. This autumn, BAFTA and the BFI host the fifth in their renowned series of lectures by the world's greatest screenwriters. Among this year's guest speakers are the legendary multi-talented and multi-hyphenate **James Schamus**, the brilliant Oscar®-nominated writer/director **Steven Knight**, and the two-time Oscar®-winning and three-time BAFTA-winning actress and screenwriter **Emma Thompson**. Be warned – this series will sell out fast!*

#### **James Schamus**

James Schamus is behind some of the best loved and critically acclaimed films of the last 25 years. His collaboration with director Ang Lee has resulted in 11 films. As a screenwriter, these include the Oscar® and BAFTA-nominated *Crouching Tiger, Hidden Dragon*, *The Ice Storm* and *Lust, Caution*. As a producer, Schamus' credits include BAFTA Best Picture winner *Brokeback Mountain* and, during his extraordinary career as CEO of Focus Pictures, he helped steward *Lost in Translation*, *The Constant Gardener*, *The Pianist* and *Dallas Buyers Club* to the big screen. Schamus is also Professor of Professional Practice in Columbia University's School of the Arts.

**Thu 18 Sept 19:00 NFT1**

#### **Emma Thompson**

The early career of Emma Thompson, one of the UK's most popular actors, was writing comedy for stage, radio and television. Her Oscar®-winning, BAFTA-nominated feature screenwriting debut *Sense and Sensibility* (directed by Ang Lee) remains one of the definitive Jane Austen screen adaptations. She continued her success with the Golden Globe-nominated *Wit* (directed by Mike Nichols) and the family hits *Nanny McPhee* and *Nanny McPhee and The Big Bang*. Coming up for Thompson in 2014 are *Effie Gray* and a remake of the classic musical *Annie*.

**Sat 20 Sept 19:00 NFT1**

#### **Steven Knight**

Steven Knight made his BAFTA and Oscar®-nominated feature debut with intelligent crime thriller *Dirty Pretty Things*. He followed this with historical drama *Amazing Grace*, and the BAFTA and Oscar®-nominated gangster tale *Eastern Promises*. As co-creator of TV gameshow *Who Wants to be a Millionaire?* Knight recently returned to the medium with hit drama series *Peaky Blinders*. His feature directing debut *Hummingbird*, was followed by the original and gripping drama *Locke*, starring Tom Hardy.

**To book for this event at BAFTA please visit [bafta.org](http://bafta.org)**

**Mon 29 Sept 19:00 BAFTA**

### **BAFTA Masterclass: Costume Design with Anna B Sheppard**

Anna B Sheppard graduated in architecture from The Academy of Fine Arts in Warsaw. She was BAFTA and Oscar® nominated for Spielberg's *Schindler's List* and gained a further Oscar® nomination for Roman Polanski's *The Pianist*. Sheppard also cast her magic over another period film, Tarantino's *Inglorious Basterds*, but this time with an element of creative licence. Her other credits include Michael Mann's *The Insider*, *Captain America: The First Avenger* and most recently, *Maleficent* – a filmography which illustrates her depth and range of expertise.

**Wed 10 Sept 18:10 NFT3**

### **Preview: Night Will Fall + Discussion**

The extraordinary story that *Night Will Fall* tells provokes challenging questions about the nature of documentary film. Who were these images for, what is their value? Can film ever be a pure, naïve document? What are the ethics of filming the victims of atrocity? We present a preview screening of this acclaimed documentary, and welcome its director André Singer and producer Sally Angel, alongside historians Dr Toby Haggith (Imperial War Museum) and Professor David Cesarani (Royal Holloway, University of London) to explore these complex ideas.

**Wed 17 Sept 18:20 NFT1**

### **Ourselves Alone**

*UK 1936. Dir Brian Desmond Hurst. With Antoinette Cellier, Niall MacGinnis, Maire O'Neill. 69min. PG*

Hurst's second feature film is a melodrama set in 1921 during the turmoil of the Troubles in Ireland. Despite the film's title (a frequent English mistranslation of 'Sinn Fein'), political intrigue plays a minor role and the plot is dominated by the skirmishes between the Royal Irish Constabulary and local revolutionaries, further complicated by romantic rivalries. Nonetheless, the film managed to be both censored in Dublin and banned in Northern Ireland, where it was mistakenly considered as 'purely Sinn Fein propaganda'. In a characteristically bold move, Hurst took the film over from director Walter Summers, rejecting Summers' work and describing his dialogue as 'impossible'.

***With an extended introduction by Allan Esler Smith and Lance Pettit, co-editors of Brian Desmond Hurst's memoir "Travelling the Road"***

**Thu 2 Oct 18:30 NFT1**

### **Flower Children in the Blinding Light: the 60s Films of Anthony Stern**

*TRT approx. 95min*

In the most swinging of decades Anthony Stern was friends with 'Pink Floyd,' worked closely with cult director Peter Whitehead and also shot a series of his own vibrant, playful 16mm titles. Infused with the spirit of the psychedelic lightshow and the French New Wave, they paint a joyous, celebratory picture of the 1960s counter culture as it came into full dizzy bloom. In *Iggy the Eskimo Girl* (1966. 4min), red double-deckers whizz by while Syd Barrett's then-girlfriend cavorts joyously in the bright London sun; and in *Nothing To Do With Me* (1968. 35min) Stern's mentor Peter Whitehead – arguably at the peak of his own creative powers – opens his mind and riffs on the themes of alienation and his relationship with the camera. Also included in the programme is the mind-bending, truly psychedelic *San Francisco* (1968. 15min), which features an unreleased version of the Floyd's 'Interstellar Overdrive,' alongside never-before-seen footage of the USA in 1968.

***Curated by Manuel Ramos and William Fowler Introduced by Nicole Brenez, Curator of avant-garde film at the Cinémathèque Française, Paris***

**Tue 16 Sept 18:20 NFT3**

### **Discover Arab Cinema - Documentaries**

*The Arab region seems to be permanently anchored in the news, alongside many current affairs-led TV documentaries. Yet it's sometimes necessary to take a step back from what seems newsworthy in order to reassess the past from a contemporary perspective. These creative documentaries stem from some unlikely sources; home movies of the Egyptian royal family, the Lebanese entry into the space race, a post-death experience, the complex events behind one man's simple existence, and the moving stories of female prisoners.*

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



In Partnership with:



### **In Search of Oil and Sand**

*Egypt-USA 2012. Dirs Philippe Dib, Wael Omar. 50min. Video. EST*

This documentary features unique footage (revealed for the first time) of a home movie shot by the King of Egypt's sister, dating back to the early 50s when Egypt was still a monarchy. The royal home movie depicts a fictionalised coup by a young officer against the King and, poignantly, was shot just weeks before the actual 1952 coup by Nasser. Plus: *In Search of a City* (Egypt 2012. Dir Hala Elkoussy. 34min. Digital) Elkoussy merges real accounts with a fictional narrator to relate the story of Cairo. Our journey leads from the pyramids and age-old streets, through colonial districts modelled on Paris, to modern apartments.

**Sat 6 Sept 20:50 NFT2**

**Mon 8 Sept 20:50 NFT3**

### **The Lebanese Rocket Society**

*Lebanon-France-Qatar 2012. Dirs Joana Hadjithomas, Khalil Joreige. 93min. Digital. EST. PG*

In the early 60s a group of utopian students and researchers at Haigazian University created The Lebanese Rocket Society and entered the space race with the first rocket of the region. This unusual and heroic adventure – which made the front pages of the press – is nowadays forgotten, and with it disappeared a collective dream. The film touches on the mythologies and historic events of those years: the Cold War, and Pan-Arabism and its decline after the Arab defeat by Israel in 1967, a moment which deeply transformed the Arab world and its self-perception.

**Thu 11 Sept 20:40 NFT2**

**Sun 14 Sept 18:00 NFT2**

### **This Is My Picture When I Was Dead**

*Jordan-Netherlands 2010. Dir Mahmoud al Massad. 83min. Digital. EST*

In 1983 the world media reported that four-year-old Bashir was killed in the assassination of his father, a leading Palestine Liberation Organisation lieutenant. But Bashir was miraculously revived after being certified dead. Now a young man, he digs up the painful past, and in the process reveals that the dream he and his father 'died' for has withered into the reality of a nation turned against itself. An intimate narrative unfolds which, despite the strange and miraculous survival story at its heart, seems to be on a trajectory with little hope.

**Sun 14 Sept 16:10 NFT2**

**Tue 16 Sept 20:50 NFT3**

### **The One Man Village Semaan Bil Day'ia**

*Lebanon 2008. Dir Simon El Habre. 86min. Digital. EST*

Semaan is the only inhabitant of Ain al-Halazoun, a small village in the Lebanese mountains. He stubbornly remained while the other villagers fled during the 15-year civil war, and now they only occasionally return during the day to cultivate small plots of land. El Habre's humorous – yet poignant – documentary is sophisticated in its portrayal of simplicity, while highlighting the impact of Lebanon's bitter in-fighting on its fragile communities.

**Fri 26 Sept 18:00 NFT2**

**Sat 27 Sept 20:40 NFT2**

### **Scheherazade's Diary**

*Lebanon 2013. Dir Zeina Daccache. 80min. Digital. EST*

This documentary takes us behind the scenes of a ten-month drama therapy project (set up by the director herself), which culminates in the staging of a play at a Lebanese women's prison. As these 'murderers of husbands, adulterers and drug felons' share their personal stories – tales of domestic violence, traumatic childhoods, failed marriages, forlorn romances and deprivation of motherhood – they hold up a mirror to Lebanese society. The film and theatre project is part of ongoing work by the director on this subject, since she completed a similar project in a men's prison in 2009 entitled *12 Angry Lebanese*.

**Wed 1 Oct 20:40 NFT2**

**Sat 4 Oct 16:20 NFT2**

### **African Odysseys - Beyond Nollywood**

*Contemporary Nigerian filmmakers are determined to recapture the image of their country for international audiences, and as a result have created a vibrant film culture of their own. Screening at many festivals worldwide, their work has wowed audiences with its style, storytelling and ideas. African Odysseys this month will take you Beyond Nollywood, and will showcase the work of new Nigerian filmmakers and confront the issues of the past via world-class, 21st-century cinema. This exciting weekend of talks, screenings and networking begins with an official launch of Nadia Denton's new book 'The Nigerian Filmmaker's Guide to Success: Beyond Nollywood'.*

### **Nadia Denton in Conversation**

Writer and Programmer Nadia Denton has been working in the film industry for over ten years, primarily in the areas of exhibition, marketing and distribution. 'The Nigerian Filmmaker's Guide to Success: Beyond Nollywood,' her latest publication, is a film reference manual that pulls together industry guidance and best practice for African filmmakers. We're pleased to welcome her to BFI Southbank along with a handful of Nigerian filmmakers for a discussion around some of the key issues confronting them, and the current state of the Nigerian film industry.

***This event is free to ticket holders of any Beyond Nollywood screening***

**Sat 20 Sept 11:00 Blue Room**

### **B for Boy**

*Nigeria 2013. Dir Chika Anadu. With Uche Nwadi, Ngozi Nwaneto, Nonso Odogwu. 118min. Igbo with EST*  
Amaka Okoli is a devoted wife and mother. At nearly 40 she's expecting her second child, and resorts to extreme measures to guarantee a male successor and the security of her place in the family. *B for Boy* is a thrilling yet highly sensitive and insightful debut feature set in contemporary Nigeria, which powerfully captures the ongoing struggle between progress and tradition.

***Ticket holders are also invited to join the discussion in the Blue Room at 11:00***

***Tickets £6.50***

**Sat 20 Sept 14:00 NFT3**

### **Mother of George**

*USA-Nigeria 2013. Dir Andrew Dosunmu. With Danai Gurira, Isaach De Bankolé, Anthony Okungbowa. 106min. English and Yoruba with EST*

Andrew Dosunmu's background as a photographer shines through in the dazzling array of rich colours and spellbinding cinematography in *Mother of George*. His exquisite second feature is an enlightened look at immigrant life, capturing the vibrant culture of the Yoruba community in New York – with great use of music – where a young Nigerian wife is driven to despair as she tries for a baby.

***Tickets £6.50***

**Sun 21 Sept 18:20 NFT2**

### **Nigeria Through a Lens**

Across the afternoon we screen a selection of engaging documentaries. Films include:

***George Osodi: Kings of Nigeria*** (Al Jazeera 2014. Dir Katharina von Schroeder. 25min). Through vivid imagery and a wealth of historical and cultural insight, we follow Nigeria's acclaimed photographer George Osodi as he documents the devastating effects of oil spills in the wetlands, and works on his latest project about Nigeria's traditional monarchs.

***Emeka Okereke: Invisible Borders*** (UK 2013. Dir May Abdalla. 25min). Emeka Okereke is the founder and artistic director of Invisible Borders trans-African Photography Project, an initiative which unites ten Nigerian artists on a cross-country road trip aimed at promoting cultural interaction and dialogue.

***JD 'Okhai Ojeikere: Master Photographer*** (UK-Nigeria 2013. Dirs Tam Fiofori, Joel Benson. 30min). An intimate exploration of the life of internationally renowned Nigerian photographer JD 'Okhai Ojeikere (1930 – 2014), who is best known for his shots of unique Nigerian hairstyles, and who saw himself as a patriot of culture wanting to 'capture moments of history,' and portray his country 'in good faith'.

***We hope to invite visiting guest directors to this event***

***Tickets £6.50***

**Sun 21 Sept 15:10 NFT2**

### **Passport to Cinema**

#### **Backstory: Filmmakers and Films That Shaped Them**

*Up from the mean streets of Hou Hsiao-hsien's Taiwan to the mysterious grace of the wind that 'blows where it wishes' (as the subtitle of Robert Bresson's **A Man Escaped** put it). Our Backstory season continues with two films that represent Olivier Assayas' work as a critic: Bresson's **A Man Escaped**, and **Three Times**, made by one of the new Taiwanese directors he had admired in Cahiers du cinéma. For Claude Chabrol, we screen his directorial début, **Le beau Serge**, set within his own small-town background, and two from his critical background: Alfred Hitchcock's **Blackmail** and Robert Aldrich's film noir classic **Kiss Me Deadly**. Our three 'takes' on Lindsay Anderson begin with his own **O Lucky Man!** and continues in late October.*

**A Man Escaped** Un condamné à mort s'est échappé ou Le vent soufflé où il veut

France 1956. Dir Robert Bresson. With François Leterrier, Charles Le Clainche, Maurice Beerblock, Roland Monod. 90min. French and German with EST. **U**

Olivier Assayas said of Robert Bresson, 'I don't think I would be making films if not for him, or certainly not the same films.' Bresson's meticulous account of a life lived in a cell, and the planning and execution of the escape, is also a meditation on existential and spiritual themes rendered in precise physical terms. The mechanics of the escape become a metaphor for man's imprisonment. As always with Bresson, God is in the details.

**Introduced by Philip Kemp**

**Mon 1 Sept 18:10 NFT2**

**Three Times** Zui hao de shí guang

France-Taiwan 2005. Dir Hou Hsiao-hsien. With Shu Qi, Chang Chen. 135min. Mandarin, Min Nan with EST. **12A**

Olivier Assayas was an early champion of Hou Hsiao-hsien. Hou's *Three Times* is a triptych of discrete love stories, set in 1911, 1966 and 2005. Shu Qi plays a woman from each period: a pool hall hostess, a courtesan and an epileptic rock singer. Her lover in each section is played by Chang Chen. *Three Times* fuses the historical, the political and the personal, through its stories of desire and unfulfilled love.

**Mon 8 Sept 18:00 NFT2**

**Le beau Serge**

France 1958. Dir Claude Chabrol. With Gérard Blain, Jean-Claude Brialy, Michèle Méritz, Bernadette Lafont. 98min. EST. **12A**

Chabrol was the first of the *Cahiers* gang to turn director, and *Le beau Serge* is often claimed to be the first film of the *nouvelle vague*. A young Parisian revisits his hometown to find that Serge, his childhood friend, is trapped in an unhappy marriage and has sunk into alcoholism. Although there are no murders – those would come later – the echoes of Hitchcock are clear, and Chabrol's fascination with provincial alienation is already fully formed.

**Introduced by Nathalie Morris**

**Mon 15 Sept 18:10 NFT2**

**Blackmail (silent version)**

UK 1929. Dir Alfred Hitchcock. With Anny Ondra, John Longden, Donald Calthrop, Cyril Ritchard. 76min. Digital. With live piano accompaniment. **PG**

'Hitchcock is one of the greatest inventors of form in the entire history of cinema,' was Rohmer and Chabrol's verdict in their study of Hitchcock's first 44 films. *Blackmail* is both one of the earliest British sound films and also a late British silent film (Chabrol was writing about the silent version, which for many critics remains the greater). We offer a rare screening of the silent version of Hitchcock's expressionist masterpiece, with live piano accompaniment by Cyrus Gabrusch.

**Introduced by Richard Combs**

**Mon 22 Sept 18:10 NFT1**

**Kiss Me Deadly**

USA 1955. Dir Robert Aldrich. With Ralph Meeker, Albert Dekker, Cloris Leachman, Wesley Addy. 105min. **12A**

Dubbed by *Cahiers du cinéma* as the first filmmaker of the atomic age, Robert Aldrich, along with screenwriter IA Bezzerides, turned Mickey Spillane's fascist private eye into a smirking peeper, stumbling through a city of shadows where characters speak in the rhetoric of nuclear paranoia. Chabrol, one of the film's great advocates, described the appropriation of Spillane's text as having 'taken this threadbare and lacklustre fabric and splendidly rewoven it into rich patterns of the most enigmatic arabesques.'

**\* Introduced by Dominic Power**

**Mon 29 Sept 18:10 NFT1\***

**Tue 30 Sept 21:00 NFT1**

**O Lucky Man!**

UK-USA 1973. Dir Lindsay Anderson. With Malcolm McDowell, Ralph Richardson, Rachel Roberts, Alan Price, Helen Mirren. 178min. Digital. **15**

Lindsay Anderson and screenwriter David Sherwin reworked Malcolm McDowell's treatment – based on his own experiences – into a sprawling, epic journey with echoes of 'Candide'. Mick Travis, a coffee salesman, travels through England, with Alan Price and his band on hand to provide a mordant

commentary on the action. It took audiences a while to catch up with Anderson's profane and satiric vision of English high and low life.

***The Lindsay Anderson focus continues after the BFI London Film Festival***

**Sun 5 Oct 19:30 NFT2**

**Mon 6 Oct 18:10 NFT2**

**BFI Screen Epiphanies** in partnership with American Express®

Following in the footsteps of James Lavelle, Sam Mendes, Armando Iannucci, Mark Gatiss, and Grayson Perry, a prominent figure from the arts will introduce a screening of a film that has inspired them. Find full details at [bfi.org.uk/members](http://bfi.org.uk/members) **Members can apply for up to two tickets, the first is free**



**Steve Pemberton Introduces *The Cook, the Thief, His Wife and Her Lover***

*UK 1989. Dir Peter Greenaway. With Richard Bohringer, Michael Gambon, Helen Mirren. 124min. 18*

We welcome actor and writer Steve Pemberton (*The League of Gentlemen, Psychoville*) to introduce the film that inspired him. Greenaway's dark, allegorical tale is both sumptuous and brutal as we follow an adulterous relationship, a criminal boss with no boundaries and a series of decadent meals. With Michael Nyman's score, Jean-Paul Gaultier's costumes and Sacha Vierny's cinematography providing cultural nourishment, this is a film that some may find hard to stomach but others will find plenty to feed on.

**Wed 24 Sep 20:15 NFT1**

**The 58th BFI London Film Festival Preview**

The BFI London Film Festival, in partnership with American Express®, brings you the best new cinema from 8 to 19 October. Join the festival programming team as they share some of the highlights from this year's line-up to help you plan your viewing.

**Members can apply for up to two free tickets**

**Thu 4 Sept 18:30 NFT1**

**About the BFI**

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- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK
- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £11.00, concs £8.50 Members pay £1.50 less on any ticket. Website [www.bfi.org.uk/southbank](http://www.bfi.org.uk/southbank)

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

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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 / September 2014**