

12/55

Uncut!

BFI presents season of banned and censored movies including *The Evil Dead*, *Crash* and *Indiana Jones and the Temple of Doom*. Plus discussions and debates in a special programme of events



London - Thursday 11 October To mark the centenary of the **British Board of Film Classification (BBFC)** in 2012, **BFI Southbank** is presenting a season of films which have been either banned or censored in the last century of cinema. The season will delve into the realms of horror, violence and sexual depravity and will include screenings of such controversial titles as David Cronenberg's ***Crash*** (1997) banned by Westminster Council at the time of its cinema release, Gaspar Noé's shocking and disturbing ***Irreversible*** (2002) and Sam Raimi's cult classic ***The Evil Dead*** (1982). Also screening will be the **UK premiere** of the full uncut version of ***Indiana Jones and the Temple of Doom*** (Dir. Steven Spielberg, 1984), which in order to get a family friendly PG rating had a scene cut from it in which a man's heart is ripped from his chest! Taking place from 1 to 30 November 2012, the season has been curated by film critic **Mark Kermode** and Professor **Linda Ruth Williams**.

Established as the British Board of Film Censors in 1912, the BBFC was designed by the film industry to ensure uniformity in film classification. There will be **three special events** which will provoke discussion and debate surrounding the history of censorship including ***What the Silent Censor Saw – 100 Years of the BBFC***. This season will give film fans a chance to see some of the most contentious films ever made in their complete version on the big screen and will aim to illustrate how the BBFC's attitudes to confrontational material have changed over the years. While some films in the season have remained as shocking as the first time they were seen by UK audiences, the impact of some has lessened with time. Each of the films in the season will present a case-study in the BBFC's negotiation of UK law, public opinion, political pressure, and principles of public protection and free speech. Two of the films playing in the season will be release on **BFI DVD** on November 5 - ***Sick – The Life and Death of Bob Flanagan, Supermasochist*** (Dir. Kirby Dick, 1997) and ***Maitresse*** (Dir. Barbet Schroeder, 1975).

DEAR CENSOR... DEBATE AND DISCUSS!

Audiences will be able to engage in discussions on censorship during special events in the season, beginning with **What the Silent Censor Saw - 100 Years of the BBFC**. This illustrated talk by Bryony Dixon (BFI) and Lucy Brett (BBFC) will explore the earliest days of the BBFC as it wrestled with such controversial issues as sex, drugs, birth control, animal cruelty and the *modus operandi* of criminals in film. Season curator Mark Kermode will be joined on the Southbank Stage by David Cooke (BBFC), Dr Julian Petley (Brunel University) and Dr Clarissa Smith (University of Sunderland) for **Screens as Battle Grounds: Debating the BBFC and Media Regulation Today**. This panel of expert will examine the BBFC's colourful past, debate its role today and suggest its possible future evolution. Finally **Timeshift: Dear Censor... The secret archive of the British Board of Film Classification** is a frank documentary that charts the BBFC's history through examination of some of its most infamous cases. Following the screening there will be a Q&A with David Cooke, Lucy Brett and Craig Lapper from the BBFC moderated by Dr Julian Petley.

SEXUAL VIOLENCE AND PUBLIC OUTRAGE!

A subject which has continued to prove divisive in the popular press is the cinematic portrayal of sexual violence, however, the BBFC has not always followed the political and press consensus in their reaction to these kinds of films. In the wake of sensationalist stories and comments from ill-informed politicians, the BBFC was duty bound to investigate claims that **Crash** (Dir. David Cronenberg, 1996) was obscene. Despite being cleared by the Board this extraordinary tale of alienation and sexual sub-cultures was still banned by Westminster Council. Gaspar Noé's harrowing **Irreversible** (2002) was reviled in some circles for having a rape scene which was almost unwatchable, but the BBFC decided to pass the film uncut because they concluded that the scene was deliberately repugnant and avoided eroticisation. Similarly, Michael Winterbottom's adaptation of the Jim Thompson pulp noir novel **The Killer Inside Me** (2010) was passed uncut when the BBFC deemed that the portrayals of sadistic violence and sadomasochistic behaviour were not eroticised and did not endorse the kind of violence being seen on screen.

SEXUAL DEPRAVITY THROUGHOUT THE CENTURY!

Sexual imagery is something that the BBFC has dealt with a great deal over the past century. The Board's attitude towards images of a sexual nature has certainly adapted over the years: for instance **No Orchids for Miss Blandish** (Dir. St John L Clowes, 1948) was initially described by the *Monthly Film Bulletin* as 'the most sickening display of brutality, perversion, sex and sadism ever to be shown on the screen' and banned by the Board, but it went on to be passed uncut with a PG on video in 2006. **The Killing of Sister George** (Dir. Robert Aldrich, 1968) provoked a similar reaction for a lesbian love scene, with a modified version eventually being approved by the Board. Also screening will be **Sick - The Life and Death of Bob Flanagan, Supermasochist** (Dir. Kirby Dick, 1997), which documents the proud life of cystic fibrosis sufferer Bob Flanagan, who remained a staunch supporting of the liberating power of consensual S&M throughout his terminal illness. With scenes of transsexuals masturbating (**Trash**, Dir. Paul Morrissey, 1970), frank depictions of S&M (**Maitresse**, Dir. Barbet Schroeder, 1975), ingestion of dog faeces (**Pink Flamingos**, Dir. John Waters, 1972) and mass orgies (**The Devils**, Dir. Ken Russell, 1971), the 1970s proved a particularly busy time for the Board and the season will see screenings of all these controversial films in their entirety. In a time when **Fifty**

Shades of Grey is the literature of choice for millions around the country, it is clear that the British public has had a change in attitudes to sexual imagery since the days of outcry over **No Orchids for Miss Blandish**.

VIOLENCE AND OVER ZEALOUS CUTS!

The mainstream martial arts hit **Enter the Dragon** (Dir. Robert Clouse, 1973) fell foul of the BBFC's anxieties about violence upon its release in 1973. The censors effectively banned the appearance of flying stars and nunchucks from UK screens, arguing that – unlike guns – these weapons could be legally purchased in the UK. Another violent film which gave the Board some concerns was **Cape Fear** (Dir. J Lee Thompson, 1962). However, on this occasion the BBFC found itself in the unusual position of being vilified by the tabloids for being too stringent: '161 Cuts In One Film' declared a concerned and somewhat outraged centre-page spread in the *Daily Express*.

FEAR AND HORROR!

Based on *The Island of Doctor Moreau* by HG Wells, the notorious 30s horror film **Island of Lost Souls** (Dir. Erle C Kenton, 1932) tells the tale of an obsessed scientist who performs experiments on animals on a remote island. The film was banned outright when it was first submitted to the (then) British Board of Film Censors in 1933, and then rejected a further two times. Co-starring the legendary horror actor Bela Lugosi, **Island of Lost Souls** was eventually passed uncut with a PG in 2011. Another film which censors feared might be too frightening for audiences was **Shock Corridor** (Dir. Samuel Fuller, 1963). This tale of a sane man whose infiltration into a mental asylum drives him mad caused the BBFC to worry that its 'unjustified and alarmist' tone might frighten those with incarcerated relatives. Sam Raimi's now legendary first feature **The Evil Dead** (1981) starred cult hero Bruce Campbell as possessed chainsaw wielding Ash, and was one of the films at the centre of the so-called 'video nasties' witch-hunt. **The Evil Dead** was effectively outlawed on video for years in the wake of several successful prosecutions, and this screening presents the original uncut version in all its gory glory.

NOT SUITABLE FOR CHILDREN!

Providing a stark contrast to Raimi's horror are two films which could be viewed as more family friendly, the first of which is **The Boy in the Striped Pyjamas** (Dir. Mark Herman, 2008). This film provided a difficulty for the BBFC in that it attempts to boldly address the Holocaust in manner that will be acceptable to younger audiences. Rated 12A, the film raises important questions about the classification of upsetting images for children, and the parental responsibility of 'advisory' classifications. **Indiana Jones and the Temple of Doom** (Dir. Steven Spielberg, 1984) was cut by distributors in the UK in order to achieve a family friendly PG certificate. The season will give audiences a chance to see the 12 rated and uncut **Indiana Jones and the Temple of Doom** for the first time in a UK cinema.

TEENAGE OUTRAGE!

Having wrestled with the 'teenage rampage' issues of *The Wild One*, the BBFC passed **Blackboard Jungle** (Dir. Richard Brooks, 1955) only after several minutes of cuts. This tale of an altruistic teacher attempting to 'reach' his disillusioned students prompted reports of Teddy Boy audiences being provoked into seat-slashing revelry. **This Is England** (Dir. Shane Meadows, 2010) is a more recent example of a film which provoked discussions of certification for teenagers. This brilliant coming-of-age tale follows a young boy who becomes seduced by the

bigotry of a racist skinhead mentor. Rated 18 by the BBFC for strong racist violence and language, the film made headlines when Meadows insisted that its target audience was 15 year olds. Take this opportunity to decide for yourself whether or not our censors and classifiers have got it right or wrong over the years with this varied programme of potentially cut-able classics.

The season also ties in with an exhibition about the history of the BBFC and a centenary book mapping 100 years of film classification and controversy. Available from November, the book, 'Behind the Scenes at the BBFC: Film Classification from the Silver Screen to the Digital Age', invites a range of writers from both inside and outside the BBFC's walls to help form a picture of what the BBFC is all about. The BBFC exhibition, at the BFI Southbank Atrium throughout November, uses images and documents from the BBFC archives to bring to life the development of film classification over the past 100 years.

David Cooke, Director of the BBFC, said: "The BBFC's centenary gives us a double opportunity: to showcase our initiatives for making the BBFC a still more trusted and up to date guide to the public in the internet age; and to celebrate the sometimes controversial, sometimes quirky, but always absorbing history of film classification in the UK. I am grateful to those who have made this film season possible, and especially to our industry partners and to the BFI. I am also grateful to the BFI for other collaborative work including on the centenary book and exhibition. This will be a really fascinating film season, showcasing films which, as well as being important films in their own right, raised classification issues which in many cases go to the heart of the balance between freedom of expression and the grounds for intervention. It also adds up to an unmissable slice of British culture and social history."

BFI Press Contacts:

Liz Parkinson - Assistant Press Officer, BFI Southbank
liz.parkinson@bfi.org.uk | 020 7957 8918

Ilona Cheshire – Press Officer, BFI Southbank
ilona.cheshire@bfi.org.uk 020 7957 8986

BBFC Press Contact:

Catherine Anderson – Press Officer & Public Relations Officer
canderson@bbfc.co.uk | 020 7440 3285

Screenings taking part in the season:

Screens as Battle Grounds: Debating the BBFC and Media Regulation Today

Amid tumultuous public opinion and an idiosyncratic legal system, the BBFC and its decisions remain perennial flashpoints in the heated debates about media regulation. With a view to examining and interrogating the complex knot of factors that work to control what reaches our screens, we invite a panel of experts to examine the BBFC's colourful past, debate its role today and suggest its possible future evolution. With Mark Kermode, David Cooke (BBFC), Dr Julian Petley (Brunel University) and Dr Clarissa Smith (University of Sunderland).

Tickets £5

Tue 13 Nov 18:30 NFT1

What the Silent Censor Saw - 100 Years of the BBFC c95min

The establishment of the BBFC in 1912 was a response by the film industry to the widely varying censorship decisions of the formative years of cinema. Illustrated by surviving 'problem' films in the BFI National Archive, this talk by Bryony Dixon (BFI) with Lucy Brett (BBFC) explores the earliest days of the BBFC as it wrestled with such controversial issues as sex, drugs, birth control, animal cruelty and the *modus operandi* of criminals in film.

Fri 9 Nov 18:30 NFT2

Timeshift: Dear Censor... The secret archive of the British Board of Film Classification

UK 2011. Dir Matt Pelly. With Craig Lapper, Mark Kermode. 59min.

The BBFC emerges as fascinating cultural barometer in this frank documentary that charts its history through examination of some of its most infamous cases. The film also provides insight into the activities of this institution today, featuring coverage of the classification process and interactions between examiners and filmmakers. Following the screening we welcome David Cooke, Lucy Brett and Craig Lapper from the BBFC to discuss their work in a Q&A moderated by Dr Julian Petley.

Tue 20 Nov 18:20 NFT2

Island of Lost Souls

USA 1932. Dir Erle C Kenton. With Charles Laughton, Richard Arlen, Leila Hyams. 70min. PG

'Terror stalked the Brush-Choked Island – Where Men who were Animals Sought the Girl who was All-Human!' This adaptation of HG Wells' classic *The Island of Doctor Moreau* was banned outright when first submitted to the (then) British Board of Film Censors in 1933, a ban with which Wells – who didn't like the film - 'let it be known that he was not unhappy'. Subsequently rated 'X' with cuts in 1958, it had to wait another 50 years to get a clean bill of health.

Fri 23 Nov 18:10 NFT3

Sun 25 Nov 16:10 NFT1

No Orchids for Miss Blandish

UK 1948. Dir St John L Clowes. With Jack La Rue, Hugh McDermott, Linden Travers. 104min. PG

Described by the *Monthly Film Bulletin* as 'The most sickening display of brutality, perversion, sex and sadism ever to be shown on the screen', this adaptation of James Hadley Chase's pulp thriller was branded 'D for Disgusting' by doyenne of film critics Dilys Powell. Having already demanded 'drastic revision' to the original script, the BBFC found themselves apologizing for having 'failed to protect the public' from the potentially corrupting power of this homegrown pot-boiler.

Tue 20 Nov 20:45 NFT2

Wed 21 Nov 18:20 NFT2

Blackboard Jungle

US 1955. Dir Richard Brooks. With Glenn Ford, Sidney Poitier, Anne Francis. 101min. 12

Having wrestled with the 'teenage rampage' issues of *The Wild One*, the BBFC passed this tale of an altruistic teacher attempting to 'reach' his disillusioned students only after several minutes of cuts. Still, reports proliferated of Teddy Boy audiences being provoked into seat-slashing revelry by the sound of 'Rock Around the Clock'. Initially viewed by the Board as 'a most unpleasant film', *Blackboard Jungle* has since become a recognised milestone in the evolution of the 'teensploitation' genre.

Fri 23 Nov 20:30 NFT3

Sat 24 Nov 15:50 NFT3

Cape Fear

US 1962. Dir J Lee Thompson. With Gregory Peck, Robert Mitchum. 106min. 15

J Lee Thompson's violent thriller – an early-1960s shocker which was far more pathbreaking than Scorsese's 1991 remake – put the Board in the unusual position of being vilified by the tabloids for being too stringent: '161 Cuts In One Film' declared a concerned and somewhat outraged centre-page spread in the *Daily Express*. But while Thompson complained and campaigned against the censor's scissors, the then BBFC chief John

Trevelyan later wrote that leading man Gregory Peck had personally approved all of his cuts.

Wed 21 Nov 20:45 NFT2

Mon 26 Nov 18:20 NFT1

Shock Corridor

USA 1963. Dir Samuel Fuller. With Peter Breck, Constance Towers, Gene Evans. 101min. 15

Sam Fuller's lurid tale of a sane man whose infiltration into a mental asylum drives him mad caused the BBFC's John Trevelyan to worry that its 'unjustified and alarmist' tone might instigate imitative behaviour and frighten those with incarcerated relatives. Film history sometimes proves that one man's exploitation knock-off is another man's mouldbreaking classic: Fuller prefigures the 1960s anti-psychiatry movement as well as later films such as the Oscar-winning *One Flew Over the Cuckoo's Nest* – though *Shock Corridor* itself was originally banned.

Sun 18 Nov 18:00 NFT1

Thu 22 Nov 18:15 NFT1

The Killing of Sister George

USA 1968. Dir Robert Aldrich. With Beryl Reid, Susannah York, Coral Browne. 139min. 18

According to John Trevelyan, Robert Aldrich's adaptation of Frank Marcus's play contained 'a most explicit lesbian love scene [which was] easily removable since there was no backing of dialogue or music, so we removed it.' Dissatisfied with the Board's response, the distributors took the film to individual councils, several of whom (including the GLC) chose to ignore the BBFC ban. A 'modified version' was subsequently approved by the Board who had 'no wish to encourage film material of this kind'.

* Introduced by Emma Smart

Tue 27 Nov 18:00 NFT2*

Fri 30 Nov 20:20 NFT2

The Devils

UK 1971. Dir Ken Russell. With Oliver Reed, Vanessa Redgrave, Dudley Sutton. 144min. Unrated

John Whiting and Aldous Huxley provide the source material for Ken Russell's incendiary masterpiece – a visceral account of the supposed mass possession of Ursuline nuns in 17th century France. Described by the director as 'my most, indeed my only political film', this breathtaking treatise upon 'brainwashing' and the unholy marriage of church and state was cut by both the BBFC and Warner, the latter of whom still deem this rarely seen 2004 'director's cut' too strong for general release.

Fri 9 Nov 20:45 NFT1

Sat 17 Nov 18:30 NFT1

Trash

USA 1970. Dir Paul Morrissey. With Joe Dallesandro, Holly Woodlawn. 110min. 18

New York counter-culture had received a sympathetic ear from the BBFC in the case of *Flesh*, but Paul Morrissey's *Trash* fared less well, with concern about the imminent publication of the Longford Report on Pornography ensuring that a film featuring scenes of transsexuals masturbating with beer bottles and attempted fellatio, all laced with a generally amoral ambivalence on the drug scene, would never have easy passage through the BBFC. Certification for *Trash* was withheld until November 1972, and the film was still being cut as late as the 1990s.

* Introduced by Brian Robinson

Wed 7 Nov 20:30 NFT3*

Sun 11 Nov 20:30 NFT3

Pink Flamingos

USA 1972. Dir John Waters. With Divine, Mink Stole, Edith Massey. 107min. 18

'Who are these people? Where do they go when the sun goes down? Isn't there a law or something?' Trash maestro John Waters revelled in the outrageous notoriety of his

midnight movies such as *Female Trouble*, *Desperate Living* and this ode to pantomime filth which includes chicken sex and the ingestion of dog faeces. Debate still rages about the merits (or otherwise) of *Pink Flamingos*, which presented problems for the BBFC in relation to both possible obscenity charges and infringements of the Cinematograph Films (Animals) Act, 1937.

Thu 1 Nov 18:20 NFT1

Thu 15 Nov 20:45 NFT1

Enter the Dragon

Hong Kong-US 1973. Dir Robert Clouse. With Bruce Lee, John Saxon, Jim Kelly. 98min. 18

This mainstream martial arts hit starring Bruce Lee fell foul of the BBFC's anxieties about violence and martial arts weaponry. After reading in *Time Out* magazine about the ready availability of flying stars and rice flails (nunchaku), chief censor James Ferman effectively banned such instruments from UK screens until the turn of the century, arguing that – unlike guns – these weapons could be legally purchased in the UK. Today, the film stands as testament to Lee's extraordinary star power, and the balletic skill of his physical feats.

Fri 2 Nov 18:10 NFT1

Tue 13 Nov 20:45 NFT1

Maitresse

France 1975. Dir Barbet Schroeder. With Gerard Depardieu, Bulle Ogier, Andre Rouyer. 112min. 18

Barbet Schroeder's frank depiction of S&M set alarm bells ringing at the BBFC. Concluding that 'such material in the public cinema might stimulate experimentation', the Board at first refused to certificate Schroeder's tale of a petty thief seduced by a dominatrix. In 1981, the film was passed with nearly five minutes of cuts intended to remove its more alarming extremities, but it was not certificated in its entirety until submitted on video in 2003, at which point all previous cuts were finally waived.

* With introduction

Fri 16 Nov 18:20 NFT2*

Sun 18 Nov 15:40 NFT1

The Evil Dead

US 1981. Dir Sam Raimi. With Bruce Campbell, Ellen Sandweiss, Betsy Baker. 85min. 18

Spider-Man director Sam Raimi describes his legendary first feature as 'The Three Stooges with blood and guts for custard pies'. Cut for both cinema and video release, the film nevertheless became a *cause celebre* during the so-called 'video nasties' witch-hunt. In the wake of several successful prosecutions (and despite a couple of high-profile acquittals) *The Evil Dead* was effectively outlawed on video for years. This screening presents the original uncut version in all its limb-lopping gory glory.

Sat 3 Nov 16:00 NFT2

Sun 4 Nov 20:40 NFT2

Indiana Jones and the Temple of Doom

US 1984. Dir Steven Spielberg. With Harrison Ford, Kate Capshaw, Ke Huy Quan. 117min.

Indie teams up with nightclub singer Willie Scott and 12-year-old sidekick ShortRound to solve the mysterious disappearance of children from an Indian village. In the US, this follow-up to Spielberg's hugely popular *Raiders of the Lost Ark* was credited as one of several titles which fell between the 'PG' and 'R' ratings, leading to the creation of the 'PG-13'. In the UK, *Temple of Doom* was cut by distributors in order to achieve a family-friendly certificate, and is here being screened uncut for the first time in a UK cinema.

Sun 4 Nov 15:00 NFT1

Sat 10 Nov 14:30 NFT3

Crash

Canada-UK 1996. Dir David Cronenberg. With James Spader, Holly Hunter, Elias Koteas. 100min. 18

In the wake of sensationalist stories in the *Evening Standard* and the *Daily Mail* following the comments of illinformed politicians, the BBFC were duty bound to investigate claims that

David Cronenberg's adaptation of JG Ballard's novel was obscene. Despite being granted a clean bill of health by the Board, this extraordinary tale of modern alienation was banned by Westminster Council and became the focus of a (failed) press campaign to 'Boycott Sony'.

Thu 1 Nov 20:40 NFT2

Sun 4 Nov 18:20 NFT2

Sick – The Life and Death of Bob Flanagan, Supermasochist

US 1997. Dir Kirby Dick. 90min. 18

Filmmaker Kirby Dick documented the proud life and lifestyle of cystic fibrosis sufferer Bob Flanagan, who remained a staunch advocate of the liberating power of consensual S&M throughout his terminal illness. Three-and-a-half minutes were cut from 'two scenes showing strong sadomasochistic activity... which would be highly dangerous if copied' – these cuts have since been reinstated. Meanwhile, Disney objected to Flanagan's rewriting of a song from *Mary Poppins* as 'SupermasochisticBobhasgotcysticfibrosis', ironically instructing him to 'cease and desist'.

Tue 6 Nov 20:40 NFT2

Sun 11 Nov 18:20 NFT3

Irreversible

France 2002. Dir Gaspar Noé, With Vincent Cassel, Monica Bellucci, Albert Dupontel. 97min. 18

Gaspar Noé's harrowing time-reversed shocker was reviled in some circles for its almost unwatchable rape sequence which raised complex questions about the depiction of sexual violence. Concluding that the scene was deliberately repugnant and avoided eroticisation, the BBFC passed the movie uncut, sparking now traditional press calls for the resignation of the Board's key decision-makers. Still controversial, *Irreversible* draws upon the traditions of both arthouse and exploitation cinema to create an overpowering cinematic experience.

*We hope to welcome Gaspar Noé to introduce this screening

Sat 24 Nov 18:00 NFT3*

Thu 29 Nov 20:40 NFT2

This Is England

UK 2006. Dir Shane Meadows. With Thomas Turgoose, Stephen Graham, Andrew Shim. 103min. 18
Shane Meadows' brilliant coming-of-age tale follows the rites-of-passage of a young boy (an eye-opening debut from Thomas Turgoose) who becomes seduced by the bigotry of a racist skinhead mentor. Rated 18 by the BBFC for both profanity and (more controversially) racial insults, the film made headlines when director Meadows insisted that its target audience was 15 year olds who would be more than familiar with the language and situations presented. Decide for yourself whether Meadows' masterpiece is suitable for secondary school viewers.

Sat 24 Nov 20:45 NFT2

Fri 30 Nov 18:20 NFT2

The Boy in the Striped Pyjamas

UK-USA 2008. Dir Mark Herman. With Asa Butterfield, Vera Farmiga, David Thewlis. 94min. 12A

Based on John Boyne's best-selling novel about the forbidden friendship between the eight-year-old son of a concentration camp commandant and a young Jewish prisoner, this bold WWII drama attempts (like its source material) to address an extremely disturbing real-life issue in a manner that will be acceptable to younger audiences. Rated 12A 'for scenes of Holocaust threat and horror', the film raises important questions about the classification of upsetting images for children, and the parental responsibility of 'advisory' classification.

Sun 25 Nov 16:00 NFT2

Tue 27 Nov 21:00 NFT2

The Killer Inside Me

USA-Sweden-UK-Canada 2010. Dir Michael Winterbottom. With Casey Affleck, Kate Hudson, Jessica Alba. 109min. 18

Despite some Crash-style calls for a ban, the BBFC passed Michael Winterbottom's adaptation of Jim Thompson's pulp noir novel uncut concluding that its 'portrayals of strong sexual and sadistic violence and sadomasochistic sexual behaviour... do not eroticise or endorse sexual assault or pose a credible harm risk to viewers over 18.' In the 21st century, and in the light of extensive public consultation, the BBFC now pride themselves on 'the principle that adults should be free to choose their own entertainment within the law'.

Sun 25 Nov 20:30 NFT3

Thu 29 Nov 18:20 NFT2

NOTES TO EDITORS

About the BFI

The BFI is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

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

The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £10.00, concs £6.75 Members pay £1.50 less on any ticket. Website www.bfi.org.uk

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

BFI Shop

The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

The benugo bar & kitchen

Eat, drink and be merry in panoramic daylight. benugo's décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail.

There's more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

About The British Board of Film Classification (BBFC)

The British Board of Film Classification (BBFC) is an independent, private, not for profit company which classifies films, videos, DVDs and certain video games, advertisements and trailers. The BBFC operates transparent, well-understood and trusted co-regulatory and self regulatory classification regimes based on years of expertise and published Guidelines which reflect public opinion and the risk of harm; and is accountable to Parliament.

The BBFC provides academic case studies and information about the history of the BBFC and film classification through its website. Further online activities and information about

film releases are also available to younger viewers, encouraging them to think about classification, viewing choices and what they want to watch.

The BBFC also provides free education resources and visits to schools and colleges across the UK, as well as video conferencing services www.bbfc.co.uk

***** 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 / November 2012 / BBFC