



**Birds Eye View Film Festival**  
**March 8 - 17 2011**  
[www.birds-eye-view.co.uk](http://www.birds-eye-view.co.uk)



The glamorous, gutsy and acclaimed **Birds Eye View Film Festival** (BEV) celebrates its seventh year from **8 – 17 March 2011**, once again in partnership with **BFI Southbank** and the **ICA**, with an eclectic, electrifying celebration of the film world's most outstanding women.

BEV 2011 features hotly-tipped preview screenings – including **Kelly Reichardt's *Meek's Cutoff***, starring **Michelle Williams** in a moving tale of families cut off from the 1845 Portland Oregon trail – and other new work from around the world; new partnerships with Film4 **FrightFest** for an innovative exploration of the role of **women in horror**, and with New Delhi's **Asian Women's Film Festival**; archive silent films with specially commissioned live scores by top female musicians for **Sounds & Silents**; a **BFI retrospective** of Hollywood's iconic women; short film showcases of the best emerging international female talent; regulars **Fashion Loves Film** and **Music Loves Video**; and an abundance of debates, parties, workshops, events and celebrities, alongside the **coveted BEV Festival Awards**.

A twist for 2011, ***Bloody Women: from Gothic to Horror*** slashes stereotypes to uncover women's vital contribution to horror, from gothic psychodrama to vampire chic. The programme encompasses cutting-edge releases; silent classics *Dr Jekyll & Mr Hyde* (scr. Academy Award-winner Frances Marmion), *The Wind* (scr. Clara Beranger, starring 'first lady of the silent screen' **Lilian Gish**) and *The Seashell and the Clergyman* (dir. Germaine Dulac); and **Oscar-winner Kathryn Bigelow's seminal *Near Dark*** (1987), which single-handedly revived the modern vampire.

**Linda Ruth Williams**, Professor of Film Studies at the University of Southampton and a regular contributor to *Sight and Sound & Woman's Hour*, said: *"The role of female artists in horror is hugely underplayed - from Mary Shelley's gothic fiction to seminal contemporary films like Near Dark. The Bloody Women programme offers a rare and valuable showcase of women's contribution to the genre."*

Since its debut Festival in 2005, BEV has amassed critical and industry acclaim for its high-quality, inventive programme now **visited by over 10,000 people per year**. BEV is also a dynamic year-round force in celebrating and advancing the role of women filmmakers, from training and development work to tirelessly promoting the best new releases through the **BEV First Weekenders' Club**.

Alongside headline screenings, BEV showcases cross-arts filmmaking, runs vital training and networking events, and always adds a splash of glamour. Fashion Loves Film 2010 featured work by photographers **Toyin** and **Camille Vivier** and director **Sarah Chatfield**; while previous **masterclass speakers** include **Mary Harron** (*American Psycho*) and **Susanne Bier** (*After The Wedding*). Alongside the legendary Festival party, whose alumni include **Florence and the Machine** (before they were famous), BEV 2010 featured an all-out roller derby at the BFI Southbank for the premiere of **Drew Barrymore's** directorial debut *Whip It*. Previous guests include **Gillian Anderson** (alternative Oscar night); musician **Imogen Heap** (for *Sounds & Silents*); awards hosts **Sally Hawkins**, **Andrea Riseborough**, **Bonnie Wright**, **Shazia Mirza**; and speakers **Meera Syal**, **Juliet Stevenson** and **Jo Brand**.

"The festival is always one of the highlights of my year - the films are outstanding. It's so important that we celebrate the contribution of women filmmakers from around the world and champion emerging talent" - **Sally Hawkins** (actress, *Happy-Go-Lucky*, *Made In Dagenham*)

*"Birds Eye View is the leading organisation for showcasing the work of women filmmakers, and nurturing a new generation of female writers and directors and I'm thrilled to be part of it"* - **Elizabeth Karlson** (producer, *Made In Dagenham*)

*"A terrific initiative. The films are all fresh, unexpected, skilful, and make the viewer think and feel new things. If this is what being a bird is, I'm proud to be one"* - **Joanna Lumley OBE**

*"A glamorous bunch with impeccable taste in movies... The Birds Eye View festival should be marked in the calendar of every film-lover."* - **The Times**

*"Smart, sexy and subversive"* - **The Guardian**

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## Notes for Editors

- BIRDS EYE VIEW celebrates and supports international women filmmakers. Backed by leading lights of the film industry, it is a positive response to the fact that women make up only 7% directors and 12% writers in the world's most powerful medium. BEV is concerned with women's creative vision in film, and wants to see more of it.
- In 2005 BEV launched the major UK women's film festival. This has been a storming success, proving the wealth of talent and potential that women bring to film. BEV believes it is vital to the health and diversity of UK film that we raise role models, offer support and provide a forum for women in the industry, whilst encouraging the next generation to break new ground. As well as inspiring more women to write and direct their own work, BEV educates audiences about the importance of diversity in film, and through and extensive public campaigns and accessible events, BEV seeks to widen the audiences for women-made films and world cinema.
- BEV is led by Rachel Millward, named this year as one of the 50 "Women to Watch" by Arts Council England and the Cultural Leadership Programme and previously nominated as a 'World Changing Woman' (The Guardian, 21.08.06.) and shortlisted for the Women of the Future Award in Media, November 2009. Rachel is currently the Clore Fellow for Film. Patrons include Mike Figgis, Mira Nair, Joanna Lumley, Juliet Stevenson, Martha Fiennes, Stephen Woolley and Gurinder Chadha.
- Birds Eye View's FIRST WEEKENDERS CLUB (FWC) supports women filmmakers at the box-office on the all-important opening weekend. The opening weekend of a film has a phenomenal impact on the movie's life in cinema and beyond. FWC aims to make a tangible difference to women filmmakers, by mobilising national and international networks and connecting films created by women with their audience before a release, giving them the best chance of box office success. "The Birds Eye View First Weekenders Club is an excellent initiative, reminding audiences of their power to make a difference at the box office and to influence the success of women-directed features" - Gurinder Chadha, Director
- Birds Eye View LABS are specialised intensive training programmes to hothouse new female writing talent and bring new feature films by women into production. 2009's lab 'LAST LAUGH: Women Create Comedy' successfully brought three comedy feature films from female writers to the Warp X / Warp Films development slates, including work from Sally Phillips, Julia Davis and Lucy Porter. These films are still in development. SHE WRITES lab is ongoing in partnership with The Script Factory. Launching at the 2009 Birds Eye View Film Festival, this has given 10 emerging female screenwriters the chance to develop a screenplay, with expert mentoring across one year, plus residential and UK wide workshops, master-classes and industry dinners, providing these women with the skills and contacts they will need to bring high quality, commercial films into production. In 2010, the continuing partnership with Warp Films and support from Skillset and Scottish Screen saw the launch of REANIMATE, pairing ten exceptional women screenwriters with ten female animators and providing contacts, creative support and a residential retreat at Bradford Animation Festival to help advance their projects towards pitching for the Warp development slate.
- Birds Eye View commissions SOUND & SILENTS events, celebrating iconic women in silent cinema with live musical accompaniment from cutting edge female artists. Past musicians include Imogen Heap, Natalie Clein, Bishi, Mira Calix, The Elysian Quartet, Zoe Rahman, Broken Hearts DJs and JUICE.

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