

# January 2016 at BFI Southbank

## Featuring Jean-Luc Godard and Quentin Tarantino



WITH ONSTAGE APPEARANCES FROM: ACTRESS ANNA KARINA, BROADCASTER MARK KERMODE, MUSICIAN FRANK TURNER, FILMMAKERS CHRISTOPHER MORAHAN AND GRANT GEE, NOBEL PRIZE WINNING NOVELIST ORHAN PAMUK, ACTOR MARC WOOTTON

### SEASONS

- **JEAN-LUC GODARD PART ONE** (Three part season runs Jan – Mar) – BFI Southbank celebrate one of the godfathers of the French New Wave, with appearances from his former wife and muse Anna Karina, star of *Bande à part* and *Pierrot le fou*
  - Saturday 16 January, 15:10 – SCREENING: *Bande à part* + Q&A with Anna Karina
  - Saturday 16 January, 17:50 – SCREENING: *Le Mépris* + Q&A with Anna Karina
  - Saturday 16 January, 20:40 – SCREENING: *Vivre sa vie* + Q&A with Anna Karina
  - Wednesday 6 January, 18:10 – TALK: Laura Mulvey & Michael Witt on Jean-Luc Godard
  - Wednesday 13 January, 20:30 – TALK: Jean-Luc Godard as Architect
  - Tuesday 12 January, 20:20 – TALK: ‘*Le Mépris*’ and Godard’s Philosophical Cinema
- **QUENTIN TARANTINO** – as *The Hateful Eight* hits UK cinemas, BFI Southbank celebrate this modern master, from *Reservoir Dogs* to *Django Unchained*
- **BLITZ FLICKS** – Wartime features screened with rare animations, trailers, and propaganda shorts
- **TALKING TO STRANGERS: THE TV DRAMAS OF CHRISTOPHER MORAHAN** – BFI Southbank celebrate the acclaimed director of *Z Cars* and *Jewel in the Crown*
  - Wednesday 20 January, 20:30 – Christopher Morahan in Conversation

### EVENTS, PREVIEWS AND REGULAR STRANDS

- Tuesday 12 January, 20:10 – PREVIEW: *Room* (Lenny Abrahamson, 2015)
- Wednesday 27 January, 18:20 – PREVIEW: *Youth* (Paolo Sorrentino, 2015)
- Tuesday 26 January, 18:15 – PREVIEW: *Innocence of Memories* (Grant Gee, 2015) / Onstage: Grant Gee and Orhan Pamuk
- Monday 25 January, 18:20 – TALK: Mark Kermode Live in 3D at the BFI / Onstage: Mark Kermode
- Thursday 21 January, 20:45 – BUG SPECIAL: 10 Years of Because Music
- Sunday 24 January, 13:00 – FUNDAY PREVIEW: *The Iron Giant (Signature Edition)* (Brad Bird, 1999/2015)
- Thursday 14 January, 18:10 – EXPERIMENTA: The BFI will be marking the 50<sup>th</sup> anniversary of experimental film centre, the London Filmmakers Co-Operative (LFMC, now LUX), throughout 2016 – original LFMC Cinema programmers will present an event each month, with January’s being curated by David Curtis / Onstage: Curator and writer David Curtis
- Wednesday 6 January, 20:20 – SCREEN EPIPHANY: Frank Turner introduces: *Instrument* (Jem Cohen, 2003) / Onstage: Musician Frank Turner

- **Monday 18 January, 20:15 – SCREEN EPIPHANY:** Marc Wootton introduces: *Life is Sweet* (Mike Leigh, 1990) / **Onstage: Actor Marc Wootton**
- **Sunday 10 January, 20:10 – AUDIENCE CHOICE:** on the theme of the **FRENCH NEW WAVE**

#### **EXTENDED RUNS**

- **BFI RELEASES – *Le Mépris*** (Jean Luc Godard, 1963), re-released in cinemas across the UK on Friday 1 January 2016 and screening as part of BFI Southbank's Jean-Luc Godard season; plus extended runs of Godard's *Vivre sa Vie* (1962) and *Bande à part* (1964)
- **OTHER NEW RELEASES OPENING – *The Assassin*** (Hou Hsiao-Hsien, 2015), *Innocence of Memories* (Grant Gee, 2015)
- **PLUS RUNS OF RECENT TITLES – *Steve Jobs*** (Danny Boyle, 2015), *Carol* (Todd Haynes, 2015) and *Sunset Song* (Terence Davies, 2015)

**PLEASE SEE BELOW FOR FURTHER SEASON DETAIL AND NOTES TO EDITORS FOR FULL EVENTS LISTINGS**

#### **JEAN-LUC GODARD – PART ONE**

BFI Southbank will mount an extensive season dedicated to film director Jean-Luc Godard from **Friday 1 January – Wednesday 16 March**; the season will include over 100 examples of his vast and varied output, including feature films, short films, self-portraits and TV productions. One of the highlights of the season will be an extended run of the BFI re-release of *Le Mépris*, back in selected cinemas across the UK from **Friday 1 January**. Plus, on **Saturday 16 January** the star of many of Godard's early films, **Anna Karina**, will take part in **Q&As** following screenings of *Le Mépris* (1963), a film said to be about her relationship with Godard, and *Vivre sa vie* (1962) and *Bande à part* (1964), both of which she starred in.

Born in 1930, and active as a critic from 1950 before making his first feature *À bout de souffle* in 1960, Jean-Luc Godard is a seminal director who has influenced filmmakers as diverse as Martin Scorsese, Jim Jarmusch, Bernardo Bertolucci and the subject of another BFI Southbank season this month, **Quentin Tarantino**. Part one of the Godard season in January will focus on his early work and include a number of talks including an introductory season talk from filmmaker and critic **Laura Mulvey** and season co-curator **Michael Witt**, a look at '*Le Mépris*' and *Godard's Philosophical Cinema*, and *Jean-Luc Godard as Architect*, an illustrated talk with writer and lecturer Richard Martin (author of *The Architecture of David Lynch*). Godard conceived his semi-improvised, location-shot first feature *À bout de soufflé* (1960) – based on a treatment by François Truffaut – as a manifesto for a new type of filmmaking. Drawing on a deep knowledge of film history, he set out to do everything that cinema had done up to that point, but differently. The film won Godard the first of many major awards – The Silver Bear for Best Director at the Berlin Film Festival – and helped establish the French New Wave as a bold new style in filmmaking.

Iconic Nouvelle Vague features being screened will include *Pierrot le fou* (1965); stunningly photographed by Raoul Coutard, Godard's tale of 'the last romantic couple' follows Pierrot (Jean-Paul Belmondo) as he abandons the routine of his comfortable Paris existence for adventure on the road with lover Marianne (Anna Karina). Extended run titles will be *Vivre sa vie* (1962), *Bande à part* (1964) and *Le Mépris* (1963). *Vivre sa vie* is a Brechtian social fiction which follows Nana (played by Anna Karina) as she learns how to be a sex worker, and was based on a popular sociological study of contemporary prostitution. *Bande à part* also stars Karina, this time alongside Claude Brasseur and Sami Frey, as an incompetent trio of amateur crooks whose plan to burgle a rich old lady goes tragically wrong. The tone of the film is light and includes two classic examples of the sheer fun of making movies: the infamous Madison dance scene and a sprint through the Louvre. *Le Mépris* is a

sumptuously stylish study of a rocky marriage and fraught professional relationships starring Brigitte Bardot and Michel Piccoli. Seen as Godard's most emotionally involving film, it was also his most successful. It was the seventh best performing film at the box office in France in 1963, but it was the one and only time that Godard worked with the backing of an American studio.

Other highlights of the January programme will include screenings of *Le Petit soldat* (1960), at once political thriller, existential drama and love story; Godard's exuberant tribute to the Hollywood musical *Une Femme est une femme* (1961) starring Anna Karina and Jean-Paul Belmondo; the romantic sci-fi adventure *Alphaville* (1965); and *Made in USA* (1966), in which Anna Karina stars as a woman attempting to discover who has murdered her lover. There will also be a rare opportunity to see films outside Godard's New Wave oeuvre including *One Plus One (aka Sympathy for the Devil)* (1968), in which Godard followed The Rolling Stones as they recorded their seminal album 'Sympathy for the Devil', *Le Gai savoir* (1968), the structure, essayistic form and first-person narration of which anticipate his later audio-visual essays, and *Vent d'est* (1969, an experiment in collective filmmaking which began as a 'Marxist western' and ultimately became a manifesto for the Dziga Vertov Group's project to 'make political films politically.'

*The season will continue in February.*

#### ANNA KARINA IS AVAILABLE FOR SELECTED INTERVIEWS

On **21 March**, the BFI will bring *Bande à Part* (1964) to Blu-ray for the first time. This essential release will feature a specially commissioned video interview with **Anna Karina**, an interview with **Quentin Tarantino** on the famous dance sequence, and an interview with cinematographer **Raoul Coutard**.

**STUDIOCANAL** will release *Jean-Luc Godard: The Essential Collection* Blu-Ray boxset on January 25. This new five disc collection includes *Breathless*, *Le Mépris*, *Pierrot Le Fou*, *Alphaville* and *Une Femme est Une Femme* plus over six hours of extras material including new interviews with **Anna Karina** and a booklet featuring essays on each film from critics and directors.

Cultural partner: **INSTITUT FRANÇAIS**  
Promotional Partner: **CULTUREWhisper**

#### QUENTIN TARANTINO

With anticipation for *The Hateful Eight* reaching fever pitch, BFI Southbank presents audiences with the perfect opportunity to revisit the work of **Quentin Tarantino** on the big screen with a dedicated season throughout January. From his critically acclaimed debut *Reservoir Dogs* (1992) to 2012's Oscar-winning *Django Unchained*, this season includes all of Tarantino's directorial features. Having grown up as a movie and comic-book-obsessed kid, Tarantino took a job at the Video Archives in Manhattan Beach where he voraciously consumed all kinds of cinema. His love for Hollywood genres and popular culture matured into a fascination that fuelled his career and has seen him become one of the most influential auteurs of our time.

1992's *Reservoir Dogs* announced Tarantino's arrival like a bolt of lightning. It's an unforgettable blur of post-modern gangsters, blood, guns, sharp suits and sharper dialogue all set to a now-iconic soundtrack, and is hailed as one of the most important independent films of all time. If *Reservoir Dogs* was a lightning bolt, *Pulp Fiction* (1994) was the unholy thunderclap that followed. Three stories intertwine in a circular narrative structure that channels a glamorous, exhilarating B-movie universe of hitmen, mobsters, fighters and femmes fatales. There will be a rare chance to see *Four Rooms* (1995), an anthology movie starring Tim Roth, which Tarantino contributed to alongside Allison Anders, Alexandre Rockwell and Robert Rodriguez. Adapted from Elmore Leonard's novel

*Rum Punch*, ***Jackie Brown*** (1997) had a markedly different tone to its predecessors. Pam Grier and Robert Forster give excellent performances in this heist thriller which is an homage to 70s Blaxploitation films such *Coffy* (1973) and *Foxy Brown* (1974), both of which also starred Pam Grier.

Tarantino aficionados had to wait six years for his next feature, but their patience was rewarded when the two-part epic ***Kill Bill*** was released. Originally slated for a single release, ***Kill Bill: Vol 1*** (2003) and ***Kill Bill: Vol 2*** (2004) ended up being split into two films due to the total running time being in excess of four hours. This homage to martial arts movies and spaghetti westerns, starred Uma Thurman as The Bride – a former assassin who emerges from a coma to wreak revenge on those who tried to murder her on her wedding day. With a stellar supporting cast including David Carradine, Michael Madsen, Daryl Hannah and Lucy Liu, *Kill Bill* marked a return to the ironic, stylised exuberance that characterised Tarantino's first two features.

With the ***Grindhouse*** double-bill Tarantino teamed up with fellow director Robert Rodriguez to pay tribute to the exploitation movies of the 70s; these films revelled in excessive violence, nudity and absurd characters and plots, and offered audiences an alternative to restrained studio films. Rodriguez's ***Planet Terror*** (2007) follows a group of rebels as they attempt to survive an onslaught of zombies after a military operation goes awry. Tarantino's ***Death Proof*** (2007) stars Kurt Russell as deranged psychopath Stuntman Mike, who uses his all-American muscle car to terrorise young women, who ultimately retaliate on a mission of bloody revenge. The *Grindhouse* double bill is completed by a reel of fictitious trailers for films directed by various filmmakers including Rob Zombie's *Werewolf Women of the SS*, Edgar Wright's *Don't* and Eli Roth's *Thanksgiving*. The reel also included fictitious trailers for *Machete* and *Hobo with a Shotgun*, both of which were turned into feature length films.

Completing the season are ***Inglourious Basterds*** (2009), the self-reflexive spaghetti western fairy tale starring a brilliant ensemble cast including Christoph Waltz, Brad Pitt, Mélanie Laurent and Michael Fassbender, and ***Django Unchained*** (2012) in which Christoph Waltz returns as Tarantino's *deus ex machina* in the shape of a dentist-cum-bounty hunter who buys the freedom of Django (Jamie Foxx), and then joins him in a quest to free his wife. Over the years, Tarantino has established a distinctive style of storytelling characterised by lurid but irresistible characters, ultra-violence and a joyous use of pop music, all wrapped up in post-modernist black humour. And like Jean-Luc Godard, the auteur who influenced him, Tarantino plays with cinema conventions, breaks rules with an anarchic energy and makes game-changing films that are achingly cool to boot.

### **BLITZ FLICKS: WARTIME FEATURES SCREENED WITH RARE ANIMATIONS, TRAILERS, AND PROPAGANDA SHORTS**

Each weekend in January BFI Southbank's **Blitz Flicks** season will offer audiences the chance to experience a matinee programme, 1940s-style, with features including family friendly ***Just William*** (1940), rousing propaganda comedy ***The Goose Steps Out*** (1942) and the Oscar-winning ***Mrs Miniver*** (1942) all playing with a supporting programme of propaganda shorts.

When war broke out in 1939 the British government's response was to close down cinemas due to the risk of bombing, but producers and exhibitors successfully argued that film was vital to the war effort by raising morale and providing much-needed distraction. It wasn't long before another key role of cinema began to emerge, as a way of conveying messages to the populace, and the creativity of filmmakers was channelled into making innovative and subtle propaganda films. For this unique season favourite wartime features will be played alongside a supporting programme of some of the best ads, sing-alongs and propaganda shorts from the BFI National Archive, among them rarities which have been digitised for the first time.

**Just William** (1940) was the first film outing for Richmal Crompton's mischief-making schoolboy William Brown; in this adventure he tries to 'help' his father get elected to the local council, but it leads to a run-in with jewel thieves and the uncovering of a conspiracy. Accompanying shorts will include a war-time reminder to save those pennies – karaoke style! The rousing propaganda comedy **The Goose Steps Out** (1942) stars Will Hay as an unlikely espionage agent bluffing his way into Nazi Germany. One of the funniest of Hay's Ealing films, this is fast-paced and stuffed full of brilliant verbal and visual comedy. Supporting shorts include Humphrey Jennings' **Listen to Britain** (1942). Perhaps the most perfect example of propaganda disguised as entertainment, **Millions Like Us** (1943) follows a group of women who sign up for war work and find friendship, love and fulfilment along the way. **They Also Serve** (1940) is a touching tribute to Britain's 'ordinary housewives' and will screen alongside *Millions Like Us*.

As the BFI release a new Dual format edition of **Love on the Dole** (1940) on January 18, John Baxter's tale of working class struggle will be screened with an introduction by film historian **Geoff Brown**. Banned from the screen until war broke out, this tale of a family trying to survive through the great depression is still potent in today's Britain. Deborah Kerr gives a moving performance as the daughter who sacrifices love and respectability to save her kin. The supporting programme includes **How to Cook a Cabbage** (1946), in which comedy duo Arthur Haynes and Charlie Chester show how to make the most of your veg. The programme is completed by **Mrs Miniver** (1942), William Wyler's heart-warming, heart-wrenching family drama starring Greer Garson, in an Oscar winning role. This, acclaimed by the American Film Institute as one of the most inspirational films of all time, is a combination of love, laughter, sadness, tears and clarion call to arms. The final supporting programme includes **Musical Poster No. 1** (1940) - an animation from the Careless Talk campaign.

#### **TALKING TO STRANGERS: THE TV DRAMAS OF CHRISTOPHER MORAHAN**

**Christopher Morahan** is a master craftsman of the small screen who has been at the helm of some of Britain's most memorable productions over the course of more than five decades and worked with some of the UK's best-loved actors including Judi Dench, Michael Gambon, Tom Wilkinson and Miranda Richardson. BFI Southbank will host a season dedicated to his enormously varied career throughout January, with a special event **Christopher Morahan in Conversation** taking place on **Wednesday 20 January**.

During the early 60s Morahan directed plays for the likes of Armchair Theatre and episodes of **Z Cars** (BBC 1962-78), but perhaps most remarkable was the four-part **Talking to a Stranger** (BBC 1966), starring Maurice Denham and Judi Dench, which heralded a coming-of-age for TV drama. As the BBC's Head of Plays from 1972 to 1976, Morahan championed the work of Stephen Frears, Alan Clarke and Alan Bennett, and for the remainder of the 70s focused mainly on directing theatre. He returned to TV with the much-fêted **The Jewel in the Crown** (ITV 1984) and the wartime spy story **The Heat of the Day** (ITV 1989), which boasted a script adapted by Harold Pinter. In 2011 he was made a CBE for services to drama. This season highlights Morahan's collaborations with some of the best writers and actors the UK has to offer, and showcases a number of his key productions.

#### **CHRISTOPHER MORAHAN IS AVAILABLE FOR INTERVIEW**

**– ENDS –**

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**NOTES TO EDITORS:**

**BFI SOUTHBANK EVENTS LISTINGS FOR JANUARY 2016**

**PREVIEWS**

**Catch the latest film and TV before release**

**Room**

*Canada-Ireland 2015. Dir Lenny Abrahamson. With Brie Larson, Jacob Tremblay, Joan Allen. 118min. Digital. Courtesy of STUDIOCANAL*

Five-year-old Jack has been living in an 11-square-foot room since birth with his Ma. With a chance to escape, he's suddenly thrust into a new, outside world. Adapted by Emma Donoghue from her best-selling novel and directed by Lenny Abrahamson (*Frank, What Richard Did*), *Room* is a moving story about life in captivity, the resilience of young minds and the powerful bonds of parenthood.

**TUE 12 JAN 20:10 NFT1**

**Youth**

*Italy-France-Switzerland-UK 2015. Dir Paolo Sorrentino. With Michael Caine, Rachael Weisz, Harvey Keitel, Paul Dano, Jane Fonda. 118min. Digital. Courtesy of STUDIOCANAL*

Curmudgeonly retired composer Fred (Caine) resists attempts to revive his greatest work, while film director Mick (Keitel) is desperate to make a comeback movie starring his former muse. Set largely in a luxury Swiss spa, *Youth* is a stylish, witty and emotionally resonant drama from acclaimed director Paolo Sorrentino (*The Great Beauty*).

**WED 27 JAN 18:20 NFT1**

**Preview: Innocence of Memories + Q&A with Grant Gee and Orhan Pamuk**

To coincide with the opening of Somerset House's exhibition of objects from Orhan Pamuk's Museum of Innocence, we are thrilled to welcome the acclaimed novelist himself and filmmaker Grant Gee to BFI Southbank for a Q&A following a preview of their film *Innocence of Memories*. In the film, in the novel on which it is based, and in the exhibition itself, the winner of the 2006 Nobel Prize in Literature explores the murky but mesmerising byways of passion and remembrance – and of Istanbul itself.

**TUE 26 JAN 18:15 NFT1**

**IN CONVERSATIONS**

**Christopher Morahan in Conversation**

Join us to hear Christopher Morahan discuss his long and distinguished career as a producer-director for stage and TV, including his time as BBC's Head of Plays from 1972 to 1976. Illustrated with many clips from his ground-breaking productions, this is an event not to be missed.

**WED 20 JAN 20:30 NFT3**

**Mark Kermode Live in 3D at the BFI**

*TRT 90min*

Join the nation's favourite and most trusted film critic Mark Kermode for a new monthly event at the BFI. Kermode will review, examine and critique movies from past and present, screen clips and engage in lively debate with the audience – with occasional help from film industry guests. Tweet your questions in advance to @KermodeMovie, and look out for the post-show capsule podcast at [bfi.org.uk](http://bfi.org.uk)

*Tickets £16, concs £12 (Members pay £1.70 less)*

**MON 25 JAN 18:20 NFT1**

**Bande à part + Q&A with Anna Karina**

*France 1964. Dir Jean-Luc Godard. With Claude Brasseur, Anna Karina, Sami Frey. 96min. Digital. EST. PG. A BFI release*

This energetic adaptation of pulp fiction writer Dolores Hitchens' *Fool's Gold* follows the fortunes of an incompetent trio of amateur crooks whose plans to burgle a rich old lady go tragically wrong. But the tone is light and the film includes two classic examples of the sheer fun of making movies: the Madison dance scene and the sprint through the Louvre.

**SAT 16 JAN 15:10 NFT1**

**Le Mépris Contempt + Q&A with Anna Karina**

*France-Italy 1963. Dir Jean-Luc Godard. With Brigitte Bardot, Michel Piccoli, Jack Palance, Fritz Lang. 103min. Digital. EST. 15. A BFI release*

A sumptuously stylish study of a rocky marriage and fraught professional relationships, Godard's unusually straightforward adaptation of a novel by Moravia is also his most hauntingly beautiful film. A scriptwriter (Piccoli) adapting Homer's *Odyssey* is torn between the demands of a philistine producer (Palance), his loyalty to the director (Lang) and his own self-respect; to make matters worse, his indecision is getting to his wife (Bardot)... Making the most of Raoul Coutard's luscious 'Scope images and Georges Delerue's achingly lovely score, Godard ensures that we care about this troubled couple even as he illuminates, with incisive wit, the corrosive compromises often inherent in filmmaking. A monumental achievement which combines the classical with the radical.

**SAT 16 JAN 17:50 NFT1**

**Vivre sa vie + Q&A with Anna Karina**

*France 1962. Dir Jean-Luc Godard. With Anna Karina, Peter Kassovitz, Sady Rebbot. 83min. Digital. EST. 15. A BFI release*

Based on a popular sociological study of contemporary prostitution, this Brechtian social fiction follows Nana (Karina) as she learns how to become a sex worker. Beautifully composed and featuring one of Karina's greatest performances, the film introduces some of Godard's key themes: work and sex, the situation of women, and the invisible suffering of the emerging consumer society.

**SAT 16 JAN 20:40 NFT1**

**AFRICAN ODYSSEYS**

**Important films from Africa and its diaspora**

**TALK: The Price of Memory + discussion with academic and activist Cecil Gutzmore and advocate, reparationsist and broadcaster Esther Stanford-Xosei**

*USA-Jamaica-UK 2014. Dir Karen Marks Mafundikwa. 83min. Digital*

This documentary presents the powerful case for social and economic reparations for slavery in Jamaica. Shot over 10 years, the film incorporates extensive research and a rich array of contemporary footage, archive materials, interviews and photography. Contributors include government ministers, academics, journalists (including Barbara Blake, former BBC reporter, now a Rastafarian spokesperson) and – not least of all – the Jamaican people themselves.

*Tickets £6.50*

**SAT 30 JAN 14:00 NFT1**

**BUG**

**Music video meets comedy**

**BUG Special: 10 Years of Because Music**

Because Music has released some of the most exciting music of the past decade from a diverse roster including Justice and Charlotte Gainsbourg. The label has also cherished its visual output, channelling their artists to work with the likes of Romain Gavras, David Wilson and Megaforce. Join us for a special show featuring their greatest music videos, premieres of new material and special guests – all woven together by the one and only Adam Buxton.

*Tickets £16, concs £12 (Members pay £1.70 less)*

**THU 21 JAN 20:45 NFT1**

**FUTURE FILM**

**Screenings and workshops for 15 to 25-year-olds**

### **BFI Future Film Raw Shorts 2.0 presents: Mixing Mediums**

Join us for this exciting session in which we'll be looking at alternative media and the future of the film industry, and chatting to experts on interactive storytelling, experimental documentary, innovative animation and more. After the panel discussion we'll be showcasing some of the most exciting examples of this cinematic revolution, followed by our regular networking drinks.

*Tickets just £6 or bring a friend for £10*

**SAT 16 JAN 12:30 NFT3**

### **BFI FAMILIES**

**Family-friendly film screenings, activities and workshops**

#### **Mini Filmmakers Club**

*For 8 to 11-year-olds*

Is your child film mad? Do they want to make their own films and learn how to animate, edit and more besides? If so, our Saturday film club, held during term time, is perfect for them, and will provide a fun and engaging way to start their weekend.

*£90 per child / To book, call the box office on 020 7928 3232 (11:30 – 20:30 daily)*

**SATURDAYS 9 JAN – 13 FEB 10:30 – 12:30**

#### **Young Filmmakers Club**

*For 12 to 15-year-olds*

On Saturdays during term time we provide a full and exciting programme of activities for young people which, as well as providing all the practical know-how about making films, includes meeting film professionals and finding out about the industry.

*£90 per child / To book, call the box office on 020 7928 3232 (11:30 – 20:30 daily), or contact [Joanna.vandermeer@bfi.org.uk](mailto:Joanna.vandermeer@bfi.org.uk)*

**SATURDAYS 9 JAN – 13 FEB 14:00 – 16:30**

#### **Lady and the Tramp**

*USA 1955. Dirs Clyde Geronimi, Wilfred Jackson, Hamilton Luske. With the voices of Peggy Lee, Barbara Luddy, Larry Roberts. 75min. Film. U (suitable for all ages)*

When Lady's owners leave her with inconsiderate Aunt Sarah and her mean-spirited Siamese cats, she ends up running away and meeting Tramp, who becomes her self-appointed protector. She's an uptown pedigree and he's a downtown mutt from the wrong side of the tracks, but when they share a bowl of spaghetti, it's clear they're meant for each other.

**SUN 3 JAN 13:30 NFT1**

#### **Just William**

*UK 1940. Dir Graham Cutts. With Richard Lupino, Fred Emney, Iris Hoey. 73min. Film. U (suitable for all ages). TRT 77min*

Young William Brown may be full of good intentions but whatever he puts his hand to seems to end in mayhem and anarchy. When he tries to 'help' his father get elected to the local council it leads to a run-in with jewel thieves and the uncovering of a conspiracy. Plus two shorts from the 1940s including a war-time reminder to save those pennies – karaoke style!

**SUN 10 JAN 13:30 NFT3 / TUE 12 JAN 18:20 NFT2**

#### **The Goonies**

*USA 1985. Dir Richard Donner. With Sean Astin, Josh Brolin, Jeff Cohen, Kerri Green. 114min. Film. PG (adv. 8+)*

A group of youngsters chance upon an old map that sets them off on an amazing adventure in search of One-Eyed Willie's pirate treasure, but when they cross paths with a gang of ruthless criminals their worlds are turned upside down. This action-packed cult classic, from the imagination of Steven Spielberg, is fun for all the family.

**SUN 17 JAN 13:30 NFT3**

#### **The Thief of Bagdad**

UK 1940. Dir Ludwig Berger, Michael Powell, Tim Whelan. With Conrad Veidt, Sabu, June Duprez. 106min. Digital. U (suitable for all ages)

King Ahmad is overthrown by Jaffar, a sorcerer who was once his right-hand man. While imprisoned, Ahmad befriends a young thief and thus begins a fantasy adventure which includes a genie, a magical statue and a flying carpet. An inspiration for Disney's *Aladdin*, *The Thief of Bagdad* may be 75 years old but it still amazes and delights.

**SUN 31 JAN 13:20 NFT3**

#### **Funday Preview: The Iron Giant (Signature Edition)**

USA 1999/2015. Dir Brad Bird. With the voices of Jennifer Aniston, Harry Connick Jr, Vin Diesel. 88min. Digital. U (adv. 6+). Courtesy of Warner Bros.

In 1950s America, a giant robot arrives on Earth and befriends a young boy who tries to keep its presence secret from his mother and the government. Based on *The Iron Man* by Ted Hughes, this modern classic is ripe for rediscovery, and this re-mastered version includes a couple of brand new scenes.

**SUN 24 JAN 13:00 NFT1**

#### **Funday Workshop: The Iron Giant**

Join us for some giant robot fun! Your little ones will have the chance to create their very own animations with our team of experts, plus the chance to get stuck into some robotic arts and crafts. All ages are welcome and there are prizes and treats for the best creations – so come and show us your mettle!

*Free to ticketholders of the Funday Preview*

**SUN 24 JAN 11:00 BFI FOYER**

### **MEMBERS EXCLUSIVES**

#### **BFI Screen Epiphany: Frank Turner introduces: Instrument**

Italy-US 2003. Dir Jem Cohen. 115min

We welcome folk-punk singer/ songwriter Frank Turner to discuss one of the films that has inspired him. *Instrument* is a portrait of the alt-rock band Fugazi, who collaborated with filmmaker and friend Jem Cohen over a 10-year period of tours, music-making and mayhem.

*BFI Screen Epiphanies in partnership with American Express®*

**WED 6 JAN 20:20 NFT1**

#### **BFI Screen Epiphany: Marc Wootton Introduces: Life is Sweet**

UK 1990. Dir Mike Leigh. With Jane Horrocks, Alison Steadman, Jim Broadbent. 103min. Film. 15

We welcome writer, actor and performer Marc Wootton (*High Spirits with Shirley Ghostman*, *La La Land*, *Nativity!*) to discuss how this film inspired him. Mike Leigh's sublime depiction of a working-class London family over a couple of weeks one summer features breath-taking performances from an ensemble cast.

*BFI Screen Epiphanies in partnership with American Express®*

**MON 18 JAN 20:15 NFT1**

#### **Members Pick: The Women**

USA 1939 Dir George Cukor. With Norma Shearer, Joan Crawford, Rosalind Russell. 133min. Film. U

When feisty shop assistant Crystal (Crawford) steals the husband of socialite Mary (Shearer), much uproarious bitchiness follows. The witty script and the extraordinary all-female cast of 135 women makes this a unique must-see comedy.

**THU 7 JAN 18:00 NFT1**

### **AUDIENCE CHOICE**

**Each month you get the chance to choose a film**

#### **New Wave**

As we celebrate the career of Jean-Luc Godard, your thoughts may turn to classics by other *nouvelle vague* directors of the late 50s and 60s. We'll screen the film that gets the most votes over 100 (subject to availability in the UK).

Vote for:

**The 400 Blows** (1959)  
**Paris nous appartient** (1961)  
**Les Demoiselles de Rochefort** (1967)  
**My Night with Maud** (1969)

... or a New Wave film of your own choosing.

Find out more, and vote, at: [bfi.org.uk/audiencechoice](http://bfi.org.uk/audiencechoice) Voting closes Wed 9 Dec with the film announced Mon 14 Dec. Voters for the winning film will be emailed directly and will receive a 48-hour priority booking period.

**SUN 10 JAN 20:10 NFT1**

## **PASSPORT TO CINEMA**

**A thematic journey through film**

### **Stardust Memories: Filmmakers on Filmmaking**

Are filmmakers delighted or horrified by their own profession? The answer turns out to be both, as we find out in a five-month programme devoted to the self-fascination of cinéastes. This month we begin at the optimistic end of the spectrum with two films that have delighted in the process and romance of movie-making (*Singin' in the Rain* and *Day for Night*) and two films on the innocent early days of cinema (*Hearts of the West* and King Vidor's silent *Show People*).

### **Singin' in the Rain + intro by Dominic Power, NFTS\***

USA 1952. Dirs Stanley Donen, Gene Kelly. With Gene Kelly, Debbie Reynolds, Donald O'Connor, Cyd Charisse. 102min. Digital. U

Unlike many of the great Hollywood musicals, *Singin' in the Rain* has no Broadway pedigree; it's a musical about film, for film. Gene Kelly and Stanley Donen have lovingly fashioned a comic Hollywood romance from a key moment in cinema – the arrival of the talkies. The perils of the new technology underpin this joyous fusion of music, dance and cinematic technique.

**FRI 1 JAN 15:40 NFT2 / MON 4 JAN 18:10\* NFT2 / FRI 15 JAN 18:10 NFT3**

### **Day for Night** La Nuit américaine

France-Italy 1973. Dir François Truffaut. With Jacqueline Bisset, Jean-Pierre Léaud, Valentina Cortese, François Truffaut. 115min. Film. EST. 12A

Movies go along like trains in the night and leave out all of life's difficulties and boring bits, explains Truffaut, who plays the director of the film-within-the-film in *Day for Night*. It's an old-fashioned metaphor for cinema, and *Day for Night* is an infectious old-fashioned celebration of the joy and chaos of filmmaking. Jean-Luc Godard was not infected however, and bitterly denounced the film.

**MON 11 JAN 18:10 NFT3 / SAT 16 JAN 16:00 NFT3**

### **Hearts of the West** (aka Hollywood Cowboy)

USA 1975. Dir Howard Zieff. With Jeff Bridges, Blythe Danner, Andy Griffith, Donald Pleasence. 103min. Film

Lewis Tater (Jeff Bridges), an aspiring author of Western fiction in the 1930s, leaves Iowa to make a foray into the real West, where he falls in with a ragtag bunch of moviemakers. Howard Zieff gently satirises the naïve heroism of both the movie enterprise and its cowboy fictions, but there's an affecting heroism in Lewis' unswerving vision of the West.

**SAT 16 JAN 18:10 NFT2 / MON 18 JAN 18:10 NFT2 / TUE 19 JAN 20:45 NFT2**

### **Show People + intro by film historian and filmmaker Kevin Brownlow\***

USA 1928. Dir King Vidor. With Marion Davies, William Haines, Dell Henderson. c.97min. Film. U. With Carl Davis score

Loosely inspired by the career of Gloria Swanson, *Show People* is an insider's look at Hollywood's silent heyday. It charts the progress of Peggy Pepper (Davies) from wannabe to slapstick actress to Peggy Pepoire, a pouting, pretentious silent-film diva. This is a joyous satire on showbiz and a celebration of the power of laughter from a director noted for the seriousness of his work.

**MON 25 JAN 18:10 NFT2\* / SAT 30 JAN 20:30 NFT3**

## **BFI FLARE**

**LGBT films and events**

### **BFI Flare turns 30**

In 1986, the National Film Theatre ran a short season of nine LGBT films called 'Gay's Own Pictures.' Now, 30 years later and with a couple of name changes along the way, BFI Flare has grown into one of the world's most significant LGBT film festivals. To celebrate our forthcoming anniversary edition this March, we're looking back at some of the defining films to have screened over the festival's vibrant history. Up first: two classics of New Queer Cinema...

### **The Watermelon Woman**

*USA 1996. Dir Cheryl Dunye. With Cheryl Dunye, Guinevere Turner, Valarie Walker. 90min. Video. 15*

Cheryl, a young black lesbian, works in a video store; after watching a film from the 1930s with a black actress credited only as 'The Watermelon Woman' she sets out to make a documentary to discover who the woman was. Sitting somewhere between *She's Gotta Have It* and *Go Fish*, Cheryl Dunye's queer classic sassily tackles race politics within the lesbian community and mourns lost histories of queer people of colour wit and intelligence.

**TUE 5 JAN 18:30 NFT2 / SUN 10 JAN 15:30 NFT2**

### **Poison**

*USA 1991. Dir Todd Haynes. With Edith Meeks, Scott Renderer, Larry Maxwell, Susan Norman. 85min. Film. 18*

A seven-year-old boy shoots his father and flies away. A scientist is hideously transformed after drinking his experimental elixir. A prisoner has sexual fantasies about his fellow inmate. Fusing seemingly disconnected modes of storytelling (documentary, sci-fi B-movie, Genet-inspired romance), Todd Haynes' radically inventive exploration of desire and otherness feels as rebellious today as it did over two decades ago.

**THU 21 JAN 20:40 NFT2 / SAT 23 JAN 18:20 NFT2**

### **SENIORS**

#### **Matinees and talks for the over 60s**

### **TALK: Message to the Home Front**

*TRT 90min*

During WWII the films division of the Ministry of Information commissioned hundreds of propaganda films in support of the Home Front. In this lavishly illustrated talk, BFI archive curator Sue Woods will take a look at the broad range and styles of films used in the government's campaigns, from Kitchen Front Food Flashes to Ealing comedies and Careless Talk shorts.

*Free for over-60s (booking by phone or in person only), otherwise normal matinee price*

**MON 18 JAN 11:00 NFT3**

### **Reach for Glory**

*UK 1962. Dir Philip Leacock. With Harry Andrews, Kay Walsh, Michael Anderson Jr. 86min. Film. 15*

This thoughtful and disturbing drama set during WWII (and shot just 17 years after the war ended) explores the impact of the call to arms on young boys. Director Philip Leacock began his career as a documentary filmmaker but soon became notable for his skill in directing children and his instinctive ability for dramatic storytelling.

*Free for over-60s (booking by phone or in person only), otherwise normal matinee price*

**MON 18 JAN 14:00 NFT1**

### **PROJECTING THE ARCHIVE**

#### **Rediscovered British features**

### **A Woman Alone (aka Two Who Dared) + intro by John Oliver, BFI National Archive curator**

*UK 1936. Dir Eugene Frenke. With Anna Sten, Henry Wilcoxon, Viola Keats, John Garrick. 78min. Film. PG*

A fateful love affair between a peasant girl and an army officer in Imperial Russia provides the central theme of this sumptuous star vehicle for the Russian actress Anna Sten, here making her sole appearance in a British film. After Nikolai nearly runs Maria down with his horse it's love at first sight, but their position in Russian society inevitably works against them and he marries within his own social class. Will fate bring them back together? Including exuberantly performed traditional music and dance, the film, as one review stated, expertly combines 'heart interest with emotional thrills and spectacle.'

### **+ A Musical Medley**

*UK 1930. 9min. Film*

A musical short with a Russian theme, plus the inimitable Teddy Brown.

**TUE 19 JAN 18:20 NFT1**

### **EXPERIMENTA**

**Exploring films and videos by artists**

#### **LFMC 50**

2016 marks the 50th anniversary of experimental film centre the London Filmmakers Co-operative (LFMC, now LUX), which was founded on Charing Cross Road in 1966. To celebrate, throughout 2016 the BFI's monthly Experimenta strand invites the original programmers of the LFMC Cinema to revisit their original programming and reflect on the critical works, artists and debates of their time. In February we present films selected by Peter Gidal.

#### **David Curtis: 1966 Better Books**

This first programme reflects the state of artists' moving-image culture in Britain at the moment of the Co-op's founding in October 1966. Selector David Curtis (rare survivor of the founding membership) will introduce the screening and describe the Co-op's role at Better Books and the Arts Labs, the 'Spontaneous Festival of Underground Film' and the founding of its all-important film-workshop.

#### **The Autumn Feast**

*UK 1961. Dir Jeff Keen & Piero Heliczer. 14min*

#### **Speak**

*UK 1962. Dir John Latham. 10min*

#### **Love Love Love**

*UK 1964. Dir Michael Nyman. 5min*

#### **Don Levy Programme aka Five Short Film Poems**

*UK 1967. Dir Don Levy. 9min*

#### **Soliloquy**

*USA/UK 1964. Dir Stephen Dwoskin. 8min*

#### **La couleur de la forme**

*USA 1960. Dir Hy Hirsh. 8min*

#### **Yantra**

*USA 1957. Dir James Whitney. 5min*

#### **6/64 Mama und Papa**

*Austria 1964. Dir Kurt Kren. 5min*

#### **Hugh MacDiarmid – A Portrait**

*UK 1964. Dir Margaret Tait. 7min*

**THU 14 JAN 18:10 NFT3**

#### **Posters from the London Filmmakers' Co-op**

The LFMC provided unique facilities to process, print, project and distribute 16mm film while also giving space to critical debate and the exhibition of international experimental film. This exhibition, mounted as part of LFMC 50, presents selected examples of the Co-op (now LUX), highlighting changes in design and printing aesthetics and the richly diverse programming that took place. Material is provided by our exhibition partners the British Artists' Film and Video Study Collection.

**FROM WED 13 JAN – SUN 14 FEB**

### **CULT**

**The mind-altering and unclassifiable**

#### **Spectral Projections**

Is there anything better than a simple ghost story told well? Since the early days of spirit photography and theatrical phantasmagoria, the desire to document the afterlife has been of constant fascination for visual artists, and in this month's Cult strand we celebrate two of the great examples of uncanny film. Combining

classical storytelling with a chilling streak of the macabre, these paranormal gems will chill you to the bone. Sleepless nights, here we come. Michael Blyth, Programmer

### **Ghost Story**

*USA 1981. Dir John Irvin. With Fred Astaire, Melvyn Douglas, Douglas Fairbanks Jr, Alice Krige. 110min. Film. 18*  
Settle 'round the campfire for some good old-fashioned scares in this classy adaptation of Peter Straub's preternatural page-turner. Once a year, four elderly friends meet to tell ghost stories. But when one suffers a personal tragedy their phantom fascination becomes all too real. A spooky treat, *Ghost Story* is notable for being the final film appearance for Fred Astaire, Melvyn Douglas and Douglas Fairbanks Jr.

**THU 14 JAN 20:40 NFT2 / SUN 17 JAN 17:50 NFT2**

### **The Changeling**

*Canada 1980. Dir Peter Medak. With George C Scott, Trish Van Devere, Melvyn Douglas, John Colicos. 106min. Film. 15*

Medak's masterful exercise in suspense sees George C Scott as a grief-stricken widower who senses an unearthly presence in the creeping expanses of his new home. One of the all-time great haunted house films, it features a host of unnerving set-pieces (viewers won't soon forget that wheelchair). This is supernatural horror at its most sophisticated and insidious.

**THU 28 JAN 20:40 NFT2 / SUN 21 JAN 20:15 NFT2**

### **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 £11.00, concs £8.50 Members pay £1.50 less on any ticket - [www.bfi.org.uk/southbank](http://www.bfi.org.uk/southbank)

Young people aged 25 and under can buy last minute tickets for just £3, 45 minutes before the start of screenings and events, subject to availability - <http://www.bfi.org.uk/25-and-under>

**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.

**\*\*\* 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 / Southbank 2016 / January**