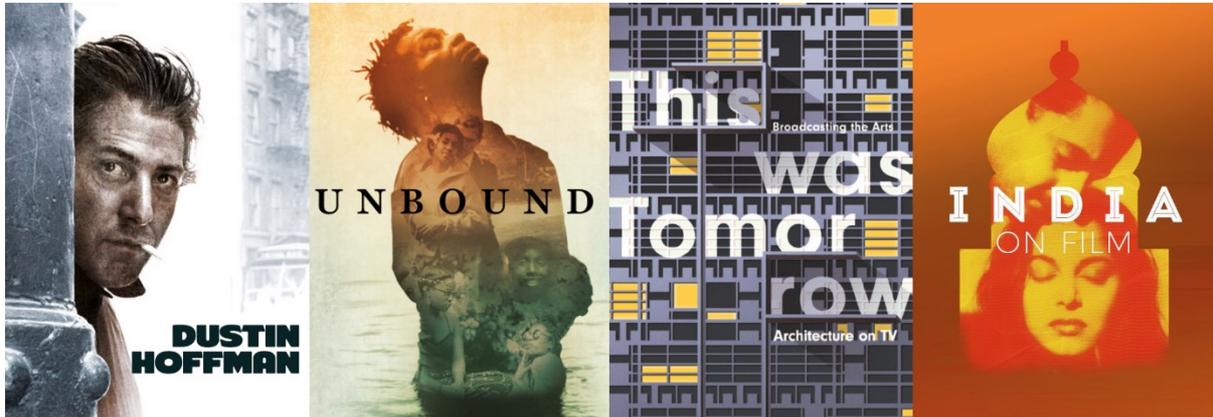


**June 2017 at BFI Southbank:
Edgar Wright Presents Car Car Land weekender,
Dustin Hoffman season, Visions of the Black Feminine
and London Indian Film Festival**



ONSTAGE APPEARANCES INCLUDE:

ACTORS VANESSA REDGRAVE (*JULIA, HOWARD'S END*), **NEEH CHERRY** (*STOCKHOLM MY LOVE*) AND **TOBY JONES** (*BERBERIAN SOUND STUDIO*), **DIRECTORS EDGAR WRIGHT** TBC (*BABY DRIVER*), **JOHN LANDIS** (*THE BLUES BROTHERS*), **MARK COUSINS** (*STOCKHOLM MY LOVE*) AND **ROGER MICHELL** (*VENUS, LE WEEK-END*), **SCREENWRITER DAVID RUDKIN** (*PENDA'S FEN*)

Previews include: *BABY DRIVER* (Edgar Wright, 2017), *CHURCHILL* (Jonathan Teplitzky, 2017), *HOUNDS OF LOVE* (Ben Young, 2016)

Runs include: *THE RED TURTLE* (Michael Dudok de Wit, 2016), *STOCKHOLM MY LOVE* (Mark Cousins, 2016), *DAUGHTERS OF THE DUST* (Julie Dash, 1991), *THE GRADUATE* (Mike Nichols, 1967), *DESTINY* (Fritz Lang, 1921)

Thursday 4 May 2017, London.

This June the programme at **BFI Southbank** is packed with exciting events and seasons to entice audiences in from a summer's day on the South Bank. There will be a season to celebrate the eightieth birthday of **DUSTIN HOFFMAN**, including a 50th anniversary re-release of his breakthrough film *The Graduate* (Mike Nichols, 1967), which is back in cinemas across the UK courtesy of Studio Canal in a brand new 4K restoration. The latest director to take on programming duties at BFI Southbank, following in the illustrious footsteps of John Waters, Pedro Almodóvar and Martin Scorsese, will be **Edgar Wright**, who has curated a long weekend of films - **EDGAR WRIGHT PRESENTS CAR CAR LAND** - all of which influenced him to make his latest feature *Baby Driver* (2017), which premiered to great acclaim at SXSW and will receive a preview screening during the weekender. We hope to welcome Edgar Wright, alongside some of his cast and crew, to this preview screening. Also attending during the weekend will be director **John Landis**, who will introduce a screening of his cult classic *The Blues Brothers* (1980). Following on from the BFI's landmark **BLACK STAR** season last year there will also be **UNBOUND: VISIONS OF THE BLACK FEMININE**, a Sight & Sound Deep Focus season, in which we showcase films created by, and about, black women. This season will include a BFI re-release of Julie Dash's seminal *Daughters of the Dust* (1991), which has been lovingly restored for its 25th anniversary. Also in June will be continuation of the BFI's **INDIA ON FILM** programme, which this month includes a focus on multi-talented director, producer and actor **Guru Dutt** and the return of the **BAGRI FOUNDATION LONDON INDIAN FILM FESTIVAL** (LIFF). Completing the season line up for June is **ARCHITECTURE ON TV**, highlights of which include a career

interview with the inimitable **Jonathan Meades**, and an event looking at rarely seen work by *Ways of Seeing* writer **John Berger**, who sadly passed away earlier this year.

BFI Members Exclusives in June will include a celebration of the late great **Sir John Hurt**, a screening of ***Apocalypse Now Redux*** (Francis Ford Coppola, 2001) introduced by actor **Toby Jones** and a screening of ***My Cousin Rachel*** (2017) with an introduction from director **Roger Michell** (*Le Week-End, Venus*). Other event highlights will include a **Sonic Cinema** event ***The Unfilmables*** with live music from **Wrangler** and Oscar-nominated composer **Mica Levi** (*Under the Skin*) in collaboration with her sister **Francesca Levi**. This month also sees the launch of a new regular **Silent Cinema** strand; this month there will be a screening Henri Fescourt's ***Monte Cristo*** (1929) as well as an extended run of Fritz Lang's ***Destiny*** (1921). Plus, Refugee Week 2017 will return to BFI Southbank, with special events including a seniors' free matinee of ***Julia*** (Fred Zinnermann, 1977) with an **intro by actor Vanessa Redgrave**.

DUSTIN HOFFMAN – PART ONE

Taking place from **1 June – 28 July**, BFI Southbank's two month **DUSTIN HOFFMAN** season will offer audiences a chance to reacquaint themselves with, or discover for the first time, the key works of an actor who helped pave the way for a new generation of Hollywood leading men in the late 60s. With ***The Graduate*** (Mike Nichols, 1967), Hoffman challenged notions that leading men needed conventional looks in order to carry a film. A huge financial and critical success, the film turned Hoffman into an overnight sensation and earned him an Oscar nomination to boot. *The Graduate* returns to cinemas across the UK courtesy of Studio Canal, who are re-releasing it in a newly restored 4K digital print on **Friday 23 June** to mark the film's 50th anniversary.

Following his breakthrough in *The Graduate*, Hoffman's next performance as seedy conman Rizzo in ***Midnight Cowboy*** (John Schlesinger, 1969) confirmed him as a dynamic and versatile actor who refused to be pigeonholed. In ***Little Big Man*** (Arthur Penn, 1970) Hoffman plays 121-year-old Jack Crabb, a questionable hero, who claims he was captured by the Cheyenne nation and was the last survivor of the Battle of the Little Bighorn. A small village in Cornwall is the setting for Sam Peckinpah's controversial thriller ***Straw Dogs*** (1971) starring Hoffman and Susan George as a young couple struggling to fit in with some unwelcome locals. Seen as both pro and anti-violence by different viewers, it remains a compelling and disturbing film that continues to provoke debate. Hoffman's versatility is captured perfectly in ***Papillon*** (Franklin J Schaffner, 1973), based on the true story of unlikely allies, played by Hoffman and Steve McQueen, who plan to escape their harsh prison conditions in 30s French Guiana.

Hoffman delivers a note-perfect performance as controversial comedian Lenny Bruce in ***Lenny*** (Bob Fosse, 1974); this compelling and authentic film depicts a tortured soul with a drug problem and a no-boundaries approach to his act, which brought him into direct conflict with the law. Completing part one of the season is one of the greatest American political thrillers ever made - ***All the President's Men*** (Alan J Pakula, 1976). It tells the story of the first seven months of the Watergate scandal, from the viewpoint of Woodward and Bernstein, the journalists who broke the story.

The Dustin Hoffman season will continue in July with screenings of: ***Marathon Man*** (John Schlesinger, 1976), ***Kramer vs Kramer*** (Robert Benton, 1979), ***Tootsie*** (Sydney Pollack, 1982), ***Rain Man*** (Barry Levinson, 1988), ***Mad City*** (Costa-Gavras, 1997), ***Wag the Dog*** (Barry Levinson, 1997), ***Quartet*** (Dustin Hoffman, 2012) and ***Roald Dahl's Esio Trot*** (BBC, 2015).

Media Partner:



EDGAR WRIGHT PRESENTS CAR CAR LAND

- **DATE AND TIME TBC – PREVIEW: *Baby Driver*** (Edgar Wright, 2017) / **Onstage: cast and crew TBC**
- **SAT 17 JUNE, 18:10 – SCREENING + INTRO: *The Blues Brothers*** (John Landis, 1980) / **Onstage: Director John Landis**

“These movies are a literal crash course in the best car action from the 60s, 70s and 80s. This season represents a taster of vehicular heaven that ultimately led me to fulfil the dream of making my own car movie, *Baby Driver*. Enjoy the glorious carnage about to zoom down the South Bank; I apologise in advance for the smell of burnt rubber”. – Edgar Wright, Season Curator

Taking place from **Thursday 15 – Tuesday 20 June** at **BFI Southbank**, **EDGAR WRIGHT PRESENTS CAR CAR LAND** will be a long weekend of vehicular thrills and spills, featuring ten of the best car action films ever committed to celluloid. The weekender has been curated by director **Edgar Wright** (*Shaun of the Dead*, *Scott Pilgrim vs. the World*), whose forthcoming feature *Baby Driver* (2017) has been influenced by classic car chase films being screened such as *Bullitt* (Peter Yates, 1968), *The French Connection* (William Friedkin, 1971) and *The Driver* (Walter Hill, 1978).

The weekender will include a preview of *Baby Driver* (Edgar Wright, 2017), which we hope Edgar Wright and other cast and crew will attend (date to be confirmed); this will come ahead of *Baby Driver*'s UK-wide release on **Wednesday 28 June**. Baby (Ansel Elgort) is a talented young getaway driver with a banging iPod playlist. Suffering from chronic tinnitus, he rarely pulls the earbuds out of his ears, and sets up every getaway to a specific tune, a lovable quirk that helps him charm diner waitress Debora (Lily James). When Baby is forced to join one last job for a crime boss he's indebted to, he risks his life, freedom and newfound love. A long-gestating project for Wright, this cinematic mixtape puts a fresh spin on the heist movie without forgetting its romantic core, and boast an all-star cast alongside Elgort and James including Kevin Spacey, John Hamm and Jamie Foxx.

Richard Unekis' novel *The Chase*, written in the mid-60s, manifested on screen 10 years later as *Dirty Mary Crazy Larry* (John Hough, 1974) starring Peter Fonda and Susan George as criminals on the run from the law; with kinetic direction by John Hough, this has a fun freewheeling tone and a memorably fiery ending. A good decade or so before *Lethal Weapon* came *Freebie and the Bean* (1974), a proto buddy-cop movie from Richard Rush starring James Caan and Alan Arkin. Big, broad and brash, *Freebie and the Bean* features gloriously chaotic action sequences which straddle the line between 70s grit and outright slapstick. The weekend wouldn't be complete without a screening of *The Italian Job* (Peter Collinson, 1969); its iconic soundtrack, Union Jack-themed Mini Coopers, endlessly quotable lines, and *that* cliff-hanger ending combine to make perhaps the best caper movie of all time. The directorial debut of stuntman Hal Needham, who often doubled for its star Burt Reynolds, *Smokey and the Bandit* (1977) was a US box office smash in 1977 (second only to *Star Wars*), and reportedly a favourite of Alfred Hitchcock's. Also starring Sally Field and Jackie Gleason, *Smokey and the Bandit* isn't especially deep, but it's a popcorn mega-hit that deserves to be seen on the big screen.

The **CAR CAR LAND** weekend will also see a special screening of *The Blues Brothers* (1980) which will be **introduced by director John Landis** on **Saturday 17 June**. *The Blues Brothers* has it all – classic musical numbers, a legendary car chase, an A-list cast and, more importantly, hilarious deadpan humour, all of which guaranteed its indisputable cult classic status. British director Peter Yates was the first of many to turn the hills and bends of San Francisco into a dream car chase race track in the truly iconic 60s cop movie *Bullitt* (1968), which is justifiably famous for Steve McQueen's taciturn cool and trusty Mustang. Also screening will be the ground-breaking police thriller *The French Connection* (William Friedkin, 1971); it may only have one car chase sequence, but it's a masterpiece of staging and intensity and still ranked as one of the best ever. Providing stiff competition, however,

is *To Live and Die in L.A.* (1986), in which William Friedkin ups the ante (against himself!) with a showstopper of a car chase set in downtown LA.

Hugely influential, from Tarantino's *Death Proof* (2007) to Primal Scream's album of the same name (meant to be an alternative soundtrack to the film), *Vanishing Point* (Richard C Sarafian, 1971) is a trip in every sense of the word. The film combines the hedonistic counterculture of the time with the ultimate speed-freak fantasy; the lone road trip across the US. Completing the line-up will be the hugely influential *The Driver* (Walter Hill, 1978) starring Ryan O'Neal, Bruce Dern and Isabelle Adjani. According to Edgar Wright, "without Walter Hill's spare, tense, diamond-tight neo noir, *Baby Driver* would not exist...It's an essential big-screen watch".

UNBOUND: VISIONS OF THE BLACK FEMININE

- **SAT 3 JUNE, 14:30 – SCREENING + DISCUSSION: *Reclaiming the Gaze: Shorts Programme + Discussion***
- **FRI 9 JUNE, 18:15 – SCREENING + INTRO: *Brick by Brick: Women of the LA Rebellion* / Onstage: Curator Zoe Whitley**
- **SAT 10 JUNE, 14:00 – AFRICAN ODYSSEY SCREENING + DISCUSSION: *Sugar Cane Alley* (Euzhan Palcy, 1984)**
- **TUE 20 JUNE, 18:10 – SCREENING + INTRO: *Welcome II the Terrordome* (Ngozi Onwurah, 1995) / Onstage: writer Charlie Brinkhurst-Cuff**
- **THU 29 JUNE, 18:10 – SCREENING + SALON DISCUSSION: *Second Coming* (Debbie Tucker Green, 2014) followed by free salon discussion hosted by **Black Cultural Archives Film Fest****
- **SAT 3 JUNE, 18:00 – SCREENING + DISCUSSION: *The New School: Shorts Programme* followed by a discussion led by **gal-dem magazine****

An unbroken line of influence can be traced back from Beyoncé's landmark visual album *LEMONADE* to the imprint left on cinema by Julie Dash's *Daughters of the Dust* (1991), which the BFI will re-release in a newly restored version on **Friday 2 June** to mark its 25th anniversary, and as part of a month-long season **UNBOUND: VISIONS OF THE BLACK FEMININE**. The connection between *Lemonade* and *Daughters of the Dust* highlights the profound cultural legacy of images created by and about black women. **UNBOUND** will showcase films such as *Losing Ground* (Kathleen Collins, 1982), *Welcome II the Terrordome* (Ngozi Onwurah, 1995) and *Eve's Bayou* (Kasi Lemmons, 1997), as well as short films from a new generation of black women filmmakers like **Grace Ladoja, Cecile Emeke, Jenn Nkiru and Zawe Ashton**. A number of the screenings and events will be introduced or have panel discussions to offer audiences the chance to delve deeper into the rich programme.

The films in the season are imbued with mesmerising poetic qualities and experimental techniques; while having a unique visual aesthetic in common, they are dedicated to reflecting the black feminine in all its varied forms. The black women filmmakers whose work will be showcased in the season such as **Julie Dash, Ngozi Onwurah and Kathleen Collins** took inspiration from writers like Maya Angelou and Alice Walker, and sprang out of film movements such as the LA Rebellion and the Sankofa Film Collective in the UK. As conversations about black womanhood dominate culture today, from #BlackGirlMagic to Chimamanda Ngozi Adiche declaring 'we should all be feminists', **UNBOUND** revisits works that have been historically obscured from view and introduces a new band of pioneers, with stories that are ripe for rediscovery.

UNBOUND is programmed in partnership with **Sight & Sound** magazine as part of the regular '*Deep Focus*' series, and follows on from the BFI's landmark **BLACK STAR** season, which took place last autumn. **BLACK STAR** was launched during the BFI London Film Festival, with a ground-breaking **LFF BLACK STAR Symposium**, where director **Julie Dash** was a panellist, alongside other key speakers including **David Oyelowo, Barry Jenkins and Amma Asante**. The 25th anniversary restoration of

Dash's *Daughter's of the Dust* (1991) also premiered at the BFI London Film Festival, ahead of this anniversary re-release.

Supported by:



INDIA ON FILM

As part the UK-India Year of Culture, the BFI will embark on a celebration of Indian film throughout the rest of 2017. Co-curated by BFI Head Curator **Robin Baker**, and writer and programmer **Meenakshi Shedde**, the BFI's **INDIA ON FILM** programme, will run at **BFI Southbank**, until **December 2017**. The programme continues in June with a short focus on the pioneering director, producer and actor **Guru Dutt** and the return of the **Bhagri Foundation London Indian Film Festival (LIFF)**.

GURU DUTT

Multi-talented director, producer, and actor **Guru Dutt** contributed a remarkably rich oeuvre to Indian cinema that continues to stand the test of time. Although he made only 14 films, Dutt skilfully succeeded in bringing new meaning, individuality and lyricism to the repetitive ingredients of formulaic Hindi cinema. Fine dialogue, stunning songs and melancholia characterise his work and are especially evident in his black and white classics such as *Pyasa* (1957), which will screen during the season. Also screening will be *In Search of Guru Dutt* (Hyphen Films for Channel 4, 1989), a sensitive documentary portrait of this intelligent and distinctive filmmaker. Extensive extracts from his work, starting with *Baazi* in 1951, illustrate his important contribution to Hindi cinema, leaving the viewer with a deep sense of loss at his early death from suicide aged just 39.

BAGRI FOUNDATION LONDON INDIAN FILM FESTIVAL

Europe's largest South Asian film festival returns for its 8th edition in ten cinemas across London including **BFI Southbank** from **22-29 June**.

Cary Rajinder Sawhney, LIFF director, said:

"We are proud to bring you a curated selection of the very best new Indian and South Asian independent cinema; all films have English subtitles, offering a rare window into a billion South Asian lives. We truly have a film for every taste this year, including big, multi-award winning films from the world's biggest festivals."

Films screening in the festival at BFI Southbank will include Cannes prize-winning documentary *The Cinema Travellers* (Shirley Abraham, Amit Madheshiya, 2016), Berlin 2017 award-winner *Newton* (Amit Masurkar, 2017) and Venice's Interfilm award recipient *White Sun* (Deepak Rauniyar, 2016). Also screening will be Venice prize-winning film *Hotel Salvation* (Shubhashish Bhutiani, 2016), which the BFI will also release theatrically in the UK in the autumn as part of **INDIA ON FILM**.

In addition to the stellar line-up of films, LIFF will partner with the BFI to celebrate the UK-India Year of Culture, bringing a host of filmmaker Q&As and rare on-stage talks to BFI Southbank. Guests will include legendary Bollywood Director **Ashutosh Gowariker**, plus a chance to see his Bollywood epic *Jodhaa Akbar* (2008) on the big screen. Seminal British Asian activist and director **Pratibha Parmar** will discuss her films and the Shakti movement, while master filmmaker **Adoor Gopalakrishnan** will attend a preview of his latest film *Once Again* (2016). There will also be a virtual reality (VR) experience to transport audiences to unexpected views of India, and following the festival, selected LIFF films will be made available on the BFI's VOD service **BFI Player**.

The full programme for the festival will be announced in due course on the LIFF website.



THIS WAS TOMORROW: BROADCASTING THE ARTS – ARCHITECTURE ON TV

- **SAT 3 JUNE, 18:00 – SPECIAL EVENT: *Here Lies Jonathan Meades: Screening and Career Interview* / Onstage: writer, critic and broadcaster Jonathan Meades**
- **MON 26 JUNE, 18:15 – SCREENING + INTRO: *Berger on Buildings* / Onstage: *Ways of Seeing* director Mike Dibb, Berger biographer Tom Overton and season curator Matthew Harle**

Taking place throughout June as part of the *London Festival of Architecture*, **THIS WAS TOMORROW: BROADCASTING THE ARTS – ARCHITECTURE ON TV** will explore the rise and fall of Britain's post-war spatial imagination, as seen through the BFI's television archive. A highlight of the season will be a career interview with the inimitable **Jonathan Meades**, as part of Whitechapel Gallery's *Here Lies Jonathan Meades* season. As part of this retrospective of his work, we'll be screening his documentaries *Belgium* (BBC, 1994) and *Surreal Film* (Francis Hanly, 2001). Afterwards, Meades will be in conversation with *The Observer's* Rachel Cooke, reflecting upon his career from his early writing and filmmaking to his current projects. Another highlight of the season will be an event looking at rarely seen work by *Ways of Seeing* writer **John Berger**, who sadly passed away earlier this year, leaving behind an unparalleled contribution to literature, criticism, film and television. This special programme will include rare screenings of *The Visual Scene* (BBC, 1969), and *A City at Chandigarh* (Alain Tanner, 1966), and will be introduced by *Ways of Seeing* director **Mike Dibb**, John Berger's biographer **Tom Overton** and season curator **Matthew Harle**.

Also screening will be *A Capital Place To Live* (Thames Television, 1973), which investigates London's housing crunch of the early 1970s to startling effect; directed by theorist **Stuart Hall**, the film documents Londoners' battle with prohibitive private rent and forced social cleansing. *Attack the Block: Our High-Rise Heritage* will be a programme of films looking at the vilification of modernist tower blocks and will include: *Brideshead and the Tower Blocks* (BBC, 1988) about the demonisation of the tower block, focusing on Hackney's Sutton House and *The Kids from the Flats* (Thames Television, 1984), a specially commissioned documentary which follows a group of young residents on their summer holiday in Chelsea's World's End estate.

Part of the *London Festival of Architecture*, 1-30 June

LONDON FESTIVAL OF
ARCHITECTURE

EVENTS, PREVIEWS AND REGULAR STRANDS

- **THU 1 JUNE / WED 7 JUNE: SPECIAL EVENT: *BUG 55* / Onstage: Comedian Adam Buxton**
- **SAT 3 JUNE, 13:15 – SILENT CINEMA: *Monte Cristo* (Henri Fescourt, 1929)**
- **SUN 4 JUNE, 17:45 – MEMBER EXCLUSIVE: Toby Jones introduces *Apocalypse Now Redux* (Francis Ford Coppola, 2001) / Onstage: actor Toby Jones**
- **MON 5 JUNE, 19:00 – FILM PREVIEW: *Churchill* (Jonathan Teplitzky, 2017)**
- **THU 8 JUNE, 20:30 – MEMBER EXCLUSIVE: *My Cousin Rachel* (2017) + intro by director Roger Michell**
- **FRI 9 JUNE, 19:00 – SONIC CINEMA: *The Unfilmables: Wrangler and Francesca and Mica Levi***
- **SAT 10 JUNE, 10:00-18:00 – SPECIAL EVENT: *Child Be Strange: A Symposium on Penda's Fen* / Onstage: screenwriter David Rudkin / Followed by a screening of *Penda's Fen* (BBC 1974)**
- **SAT 17 JUNE, 14:00 – AFRICAN ODYSSEYS SCREENING + DISCUSSION: *Sisters in Science Fiction***
- **MON 19 JUNE, 19:15 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI**
- **SUN 25 JUNE, 16:00 – MEMBER EXCLUSIVE: *Sir John Hurt: A Celebration***

- **TUE 27 JUNE, 20:40 – FILM PREVIEW: *HOUNDS OF LOVE*** (Ben Young, 2016)
- **TUE 27 JUNE, 18:10 – BFI FLARE: Britain on Film: LGBT Britain**
- **VARIOUS DATES – REFUGEE WEEK 2017, including a SENIORS' FREE MATINEE of *Julia*** (Fred Zinnermann, 1977) with an **intro by actor Vanessa Redgrave** (work permitting), and screenings of ***Stranger in Paradise*** (Guido Hendriks, 2016) and ***The Good Postman*** (Tonislav Hristov, 2016)

NEW RELEASES

- **CONTINUES FROM FRI 26 MAY: *Red Turtle*** (Michael Dudok de Wit, 2016)
- **FROM FRI 16 JUNE: *Stockholm My Love*** (Mark Cousins, 2016) – A BFI release, in selected cinemas across the UK from Friday 16 June.

RE-RELEASES

- **FROM FRI 2 JUNE: *Daughters of the Dust*** (Julie Dash, 1991) – A BFI release, in selected cinemas across the UK from Friday 2 June; part of **UNBOUND: VISIONS OF THE BLACK FEMININE**, a month long season of films created by and about black women.
- **FROM FRI 9 JUNE: *Destiny Der müde Tod*** (Fritz Lang, 1921) – part of BFI Southbank's new **SILENT CINEMA** strand
- **FROM FRI 23 JUNE: *The Graduate*** (Mike Nichols, 1967) – part of BFI Southbank's **DUSTIN HOFFMAN** season, running throughout June.

BIG SCREEN CLASSICS: THE TIMELESS FILMS WE URGE YOU TO SEE

During June and July, to complement our **ARCHITECTURE ON TV** season our regular **BIG SCREEN CLASSICS** series will be dedicated to **Architecture and Memory**, and will feature films notable for their architecture or topography. One of these films in the series will be screened on a daily basis for the special price of £8:

- ***Citizen Kane*** (Orson Welles, 1941)
- ***Point Blank*** (John Boorman, 1967)
- ***French Cancan*** (Jean Renoir, 1954)
- ***Rebel Without a Cause*** (Nicholas Ray, 1955)
- ***The Long Goodbye*** (Robert Altman, 1972)
- ***Last Year in Marienbad L'Année dernière à Marienbad*** (Alain Resnais, 1961)
- ***L'Eclisse The Eclipse*** (Michelangelo Antonioni, 1962)
- ***Playtime*** (Jacques Tati, 1967)
- ***My Winnipeg*** (Guy Maddin, 2007)
- ***Of Time and the City*** (Terence Davis, 2008)
- ***London*** (Patrick Keiller, 1994)
- ***Metropolis*** (Fritz Lang, 1927)

PLEASE SEE ONLINE FOR FULL EVENTS LISTINGS FOR JUNE:

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-southbank-june-events-listings-2017-05-04.pdf>

– ENDS –

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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 is a Government arm's-length body and distributor of Lottery funds for film. The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK. It delivers this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By providing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

Founded in 1933, the BFI is a registered charity governed by Royal Charter.

The BFI Board of Governors is chaired by Josh Berger CBE.

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 £12.10, concs £9.70 including Gift Aid donation. Members pay £2.00 less on any ticket - 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 under BFI / BFI Southbank / 2017 / June