

February 2020 at BFI Southbank, including
Fellini, Elia Kazan, Jessica Hausner



ONSTAGE GUESTS AT BFI SOUTHBANK THIS MONTH INCLUDE:

- Director Jessica Hausner (*LITTLE JOE*, *LOURDES*)
- Director Mark Jenkin (*BAIT*)
- Writer and lyricist Javed Akhtar (*SHOLAY*, *DIL DHADAKNE DO*)
- Writer and Broadcaster Mark Kermode
- Actors Imelda Staunton and Francesca Annis, director Louise Hooper, writer Sarah Williams and producers Kate Bartlett and Letitia Knight (*FLESH AND BLOOD*)
- Director Michael Caton-Jones, producer Stephen Woolley and writer Michael Thomas (*SCANDAL*)
- Actor Anneke Wills (*DOCTOR WHO: THE FACELESS ONES*)
- Director Joel Zito Araújo (via Skype) (*MY FRIEND FELA*)

Film previews and premieres: *MIDNIGHT FAMILY* (Luke Lorentzen, 2019), *PORTRAIT OF A LADY ON FIRE* *PORTRAIT DE LA JEUNE FILLE EN FEU* (Céline Sciamma, 2019), *GREED* (Michael Winterbottom, 2019), *A GUIDE TO SECOND DATE SEX* (Rachel Hirons, 2019)

TV previews: *FLESH AND BLOOD* (ITV, 2020)

DVD launch events and previews: *SCANDAL* (Michael Caton-Jones, 1989), *DOCTOR WHO: THE FACELESS ONES (ANIMATED)* (BBC Studios, 1967)

New and Re-Releases: *A STREETCAR NAMED DESIRE* (Elia Kazan, 1951), *THE LIGHTHOUSE* (Robert Eggers, 2019), *PARASITE* *GISAENGCHUNG* (Bong Joon-Ho, 2019), *LITTLE JOE* (Jessica Hausner, 2019)

Friday 20 December 2019, London.

Running from **1 February – 17 March**, BFI Southbank will present a major season dedicated to one of the most influential American directors of the 1950s, **ELIA KAZAN**, whose work in theatre and film helped to change the face of acting. **ELIA KAZAN: THE ACTORS' DIRECTOR** will feature screenings of pioneering films including *Gentleman's Agreement* (1947), *On the Waterfront* (1954), *East of Eden* (1955), *Splendor in the Grass* (1961) and *America, America* (1963). The BFI will also re-release Kazan's film of Tennessee Williams' stage hit *A Streetcar Named Desire* (1951) starring Vivien Leigh, Marlon Brando, Kim Hunter and Karl Malden on **Friday 7 February** at selected cinemas across the UK, including an extended run at BFI Southbank. In February BFI Southbank also concludes its season marking the centenary of one of Italy's most celebrated filmmakers **FEDERICO FELLINI**, whose career stretches from post-war neorealism to the MTV era. Part two of the season in February will include the seminal *8½* (1963), Fellini's free-form filmic autobiography *Intervista* (1987) and his first colour feature, *Juliet of the Spirits* (1985). To coincide with the BFI release of Jessica Hausner's first English-language film *Little Joe* (2019) – in cinemas UK-wide from **21 February** – BFI Southbank will host a short season **THE CINEMA OF JESSICA HAUSNER**, running 21–29 February. The season will include multiple onstage Q&As and introductions with Hausner and screenings of her shorts and features to date, including *Hotel* (2004), *Lourdes* (2009) and *Amour Fou* (2014).

February sees the return of the **BFI Future Film Festival** (20-23 February), with masterclasses, workshops, screenings and networking opportunities for emerging filmmakers – details will be announced in January. Also this month is the

programme launch for **BFI Flare: London LGBTQ+ Film Festival** on **Tuesday 18 February**, during which the Festival team will reveal the line-up for the 2020 edition, taking place at BFI Southbank from **18-29 March**.

The events programme in February will include our final **BFI MUSICALS!** event, bringing to a close our four month UK-wide celebration of the genre. The multi award-winning writer and lyricist **Javed Akhtar** will be onstage on **Saturday 1 February** to share insights into his craft of writing for the Bollywood musical. Akhtar is a master of the Indian musical and one of Bollywood's most noted screenwriters, poets and lyricists, whose credits include *Dil Dhadakne Do* (which will also screen on the same day), *Deewar*, *Zanjeer* and *Sholay*. BFI Southbank's monthly onstage event with writer and broadcaster Mark Kermode – **Mark Kermode Live in 3D at the BFI** – will this month take place on **Monday 10 February**, with special guests to be announced soon. Director **Mark Jenkin** will be at BFI Southbank on **Monday 3 February** to introduce back to back screenings of his award-winning film *Bait* (2019) and of Robert Eggers' *The Lighthouse* (2019) – a perfect black and white nautical pairing. As awards season rolls around once more, the BFI test audiences' knowledge of this season's awards race and some of the most memorable moments in Oscar history with the **BFI Quiz: Awards Season** on **Friday 7 February**.

Film previews this month include *My Friend Fela* (Joel Zito Araújo, 2019), followed by a Skype Q&A with the director, *Midnight Family* (Luke Lorentzen, 2019) and *Greed* (Michael Winterbottom, 2019). This Galentine's Day (13 February), we'll preview *A Guide to Second Date Sex* (Rachel Hirons, 2019), while Valentine's Day (14 February) will boast a preview of Céline Sciamma's *Portrait of a Lady on Fire* (2019). There will be a preview of ITV's major new family drama *Flesh and Blood* (ITV, 2020) on **Wednesday 19 February**. Three adult siblings, Helen, Jake and Natalie, are thrown into disarray when their recently widowed mother Vivien declares she's in love with a new man; the preview will be followed by a Q&A with special guests including actors **Imelda Staunton** and **Francesca Annis** and writer **Sarah Williams**.

Also in February, BFI Southbank will host a DVD launch for the forthcoming BFI release of Michael Caton-Jones' *Scandal* (1989); newly remastered by the BFI from a 4K scan, *Scandal* will be released on Blu-ray and DVD on **Monday 17 February**. The launch event will feature a **Q&A** with director **Michael Caton-Jones**, producer **Stephen Woolley** and writer **Michael Thomas**. Also launched on DVD in February will be *Doctor Who: The Faceless Ones (animated)*, the latest 'lost' episode of *Doctor Who* to be animated and combined with surviving audio recordings. The *Doctor Who* preview on **Saturday 29 February** will be followed by a **Q&A** with actor **Anneke Wills**. Completing the events programme in February is a **BUG** special featuring the videos of one of the best-loved bands to have emerged during the frenzy of Britpop, *Supergrass*, who are back with a new tour and a definitive boxset collection.

ELIA KAZAN: THE ACTOR'S DIRECTOR

- **SUN 2 FEB, 10:00-17:30 – DAY COURSE: *An Actor's Workshop for Film Creatives***
- **WED 5 FEB, 18:10 – TALK + SCREENING: *Re-considering Kazan: An Illustrated Talk by Geoff Andrew*** followed by a screening of *A Letter to Elia* (Martin Scorsese, Kent Jones, 2010)

Running from **1 February – 17 March**, BFI Southbank will present a major season dedicated to one of the most influential American directors of the 1950s, **ELIA KAZAN**, whose work in theatre and film helped to change the face of acting. **ELIA KAZAN: THE ACTORS' DIRECTOR** will feature screenings of pioneering films including *Gentleman's Agreement* (1947), *On the Waterfront* (1954), *East of Eden* (1955), *Splendor in the Grass* (1961) and *American, American* (1963). The BFI will also re-release Kazan's film of Tennessee Williams' stage hit *A Streetcar Named Desire* (1951) starring Vivien Leigh, Marlon Brando, Kim Hunter and Karl Malden on **Friday 7 February** at selected cinemas across the UK, including an extended run at BFI Southbank. Also included in this season on **Wednesday 5 February** will be an illustrated talk on Kazan's hugely influential work as a director – **Re-considering Kazan: An Illustrated Talk by Geoff Andrew** – followed by a highly personal documentary on what Kazan's work meant to Martin Scorsese: *A Letter to Elia* (Martin Scorsese, Kent Jones, 2010).

Adapted from Betty Smith's semiautobiographical novel, Kazan's first feature *A Tree Grows in Brooklyn* (1945) centres on an impoverished Irish-American family living in Brooklyn in 1912, and especially on 13-year-old Francie, who's devoted to her alcoholic father and dreams of becoming a writer. This touching, funny, unsentimental and unusually authentic portrait of immigrant life won its stars Peggy Anne Garner and James Dunn well-deserved Oscars. An atypical film for both director and stars, *The Sea of Grass* (1947) sees a St Louis woman, played by Katharine Hepburn, travel to New Mexico to marry a rancher (Spencer Tracy) regarded locally as a tyrant; this western became the highest-grossing of all MGM's Hepburn-Tracy movies. In *Boomerang!* (1947) an attorney defends a vagrant in a murder trial, despite local prejudice and pressure from politicians and big business. For this

taut mystery-cum-courtroom drama based on real events, Kazan shot in Connecticut locations and, save for a few carefully chosen professionals in leading roles, cast locals, friends and family.

With Gregory Peck playing a journalist who pretends to be Jewish in order to research an article on anti-semitism, **Gentleman's Agreement** (1947) is a characteristically 'Hollywood' slice of social comment, lapsing sporadically into earnest sermonising and romantic turmoil, but touching on relevant issues with intelligence and insight. With **Pinky** (1949), Fox boss Daryl Zanuck tried to do the same for racism as *A Gentleman's Agreement* did for anti-semitism, hoping to repeat the earlier film's success. The story focuses on an African-American woman who returns home to the segregated South after passing herself off as white in the North. Kazan's neorealist preference for location shooting and his expertise with actors reaped rewards with **Panic in the Streets** (1950), a pacy New Orleans thriller about the urgent hunt for the killers of an illegal immigrant whose corpse bears traces of pneumonic plague. Perhaps Kazan's most underrated movie, **Man on a Tightrope** (1953) follows a circus travelling around Czechoslovakia in the early 1950s. A beguiling blend of black comedy, stirring drama, narrative surprises and robust performances, the film successfully evokes a world where distrust and anxiety rule.

Seen by some as Kazan and writer Budd Schulberg's attempt to justify their 'friendly' testimony to the HUAC, the Oscar-winning **On the Waterfront** (1954) remains a powerhouse drama in which a young longshoreman – played by Marlon Brando – slowly comes to recognise and regret his complicity with the mobsters controlling the unions at the New Jersey docks. The evocative use of locations, a memorable script and uniformly excellent performances produced an electrifying classic. John Steinbeck's transposition of the *Cain and Abel* story to 1917 California is well served by the performances Kazan elicits from a superb cast in **East of Eden** (1955); James Dean and Raymond Massey, as the 'bad' son and the puritanical father, are especially effective in Kazan's first film shot in colour. Adapted from two of Tennessee Williams' one-act plays, **Baby Doll** (1956) is a gleefully grotesque black comedy – set in and around a gloriously run-down Mississippi mansion – chronicling the vengeful strategy undertaken by a Sicilian businessman against a dishonest rival. Completing part one of the season is **A Face in the Crowd** (1957), Kazan's most explicitly political film; a bitter parable about celebrity culture, populist demagoguery, and the power of mass media, it remains all too relevant today.

Coming in March: **Wild River** (1960), **Splendor in the Grass** (1961), **America, America (aka The Anatolian Smile)** (1963), **The Arrangement** (1969), **The Visitors** (1972), **The Last Tycoon** (1976).

THE CINEMA OF JESSICA HAUSNER

- **FRI 21 FEB, 18:00 – SCREENING + IN CONVERSATION: *Little Joe* (2019) / Onstage: Jessica Hausner in Conversation**
- **SAT 22 FEB, 16:00 – SCREENING + Q&A: *Lovely Rita* (2001) / Onstage: Q&A with Jessica Hausner**
- **SAT 22 FEB, 18:10 – SCREENING + INTRO: *Little Joe* (2019) / Onstage: intro by Jessica Hausner**
- **SUN 23 FEB, 16:00 – SCREENING + Q&A: *Lourdes* (2009) / Onstage: Q&A with Jessica Hausner**
- **TUE 27 FEB, 20:15 – SPECIAL EVENT: *Critics' Salon: Little Joe***

To accompany the BFI release of Jessica Hausner's first English-language film **Little Joe** (2019) – in cinemas UK-wide from **21 February** – BFI Southbank will host a short season **THE CINEMA OF JESSICA HAUSNER**, running 21–29 February, including multiple onstage Q&As and introductions with Hausner, including an in conversation event on **Friday 21 February**. The season includes screenings of Hausner's two short films **Flora** (1995), a darkly funny and wholly unsentimental look at the trials and tribulations of early adulthood, and **Inter-View** (1999), a fragmented and impressionistic film which alternates between two protagonists. The titular character in **Lovely Rita** (2001) is ostracised by her schoolmates, frequently chided by her parents, and striving to cope with her burgeoning sexuality; at once drily amusing and unflinchingly authentic, Hausner's first feature is a penetrating but tender portrait of a youngster on the brink of adulthood. A screening of **Lovely Rita** on **Saturday 22 February** will be followed by a **Q&A** with Jessica Hausner.

Hotel (2004) is an unsettling, visually ravishing study of loneliness about a receptionist at an Alpine hotel who discovers that her predecessor vanished mysteriously – although she is unalarmed, she finds the place's gloomy atmosphere getting to her. Screening alongside **Hotel** will be **Toast** (2006), an installation Hausner created for an exhibition, focusing on a woman's repetitive activities in the kitchen. Hausner's next feature **Lourdes** (2009) stars Sylvie Testud as a wheelchair-user who joins a group pilgrimage to Lourdes – less from any faith in miracles than for the journey and company. Funny (though never at the expense of the devout or disabled), affecting, insightful and deeply ambivalent, this tender gem tackles life's mysteries, paradoxes, pains and simple pleasures head-on. A

screening on **Sunday 23 February** will be followed by **Q&A** with Hausner. Completing the season is *Amour Fou* (2014), inspired by the real-life suicide of the writer Heinrich von Kleist alongside Henriette Vogel, Hausner's reimagining of the events leading to their death may be seen, in her own words, as 'romantic comedy'.

In addition to the season at BFI Southbank, a number of Hausner's films, including *Lourdes* and *Amour Fou* will be made available on **BFI Player**.

FELLINI

- **MON 10 FEB, 18:10 – TALK: Roundtable: Gender and sexuality in Federico Fellini's cinema**

BFI Southbank continues to celebrate the centenary of renowned Italian filmmaker Federico Fellini in February with a focus on aspects of his work he's arguably most famous for – the world of dreams and autobiography. The two month retrospective wouldn't be complete without the seminal film about film, *8½* (1963). Fellini's semi-autobiographical portrait of creative block stars long term collaborator Marcello Mastroianni and had a profound influence of filmmakers such as Todd Haynes who paid affectionate homage to it in his distinctly Fellini-esque portrait of Bob Dylan, *I'm Not There*. Another prime example of Fellini's free-form filmic autobiography includes *Intervista* (1987) originally conceived to mark the 50th anniversary of Rome's Cinecittà studios, it is an emotional reunion of the stars of *La Dolce Vita*, Marcello Mastroianni and Anita Ekberg.

The February programme includes some of Fellini's best-known pictures including the Oscar-winning *Amarcord* (1973), again drawing from his own experience. The film explores Fellini's childhood in Rimini and features some jaw-dropping set-pieces together with one of composer Nino Rota's most recognisable and wistful main themes. Although Fellini grew up in northern city of Rimini, he was infatuated with Italy's capital; *Fellini's Roma* (1972) is a deeply personal love letter to city, spanning several decades – from the fascist era to the twilight of the hippie movement. *The Clowns* (1970) was a documentary made for Italian TV and similarly to both *Amarcord* and *Fellini's Roma* it sees he director recreate moments from his childhood.

Audiences will also have the opportunity to see Fellini's first colour feature, *Juliet of the Spirits* (1985) which masterfully uses Technicolor to explore a kaleidoscope of dreams, spirits, and memories. It sees the director reunited with his actor wife Giulietta Masina who plays a middle-class housewife seeking solace in the world of psychics and seers, figures that Fellini himself had always been fascinated by. *And the Ship Sails On* (1983) is submerged in a dream-like air, the story of a cruise ship sailing out from Naples to scatter the ashes of a famed opera singer in the weeks before WWI. Also ripe for discovery is *Il Bidone* (1955), a downbeat story of three conmen which was Fellini's follow up to his international breakthrough *La Strada* (screening in January).

Like novelists relishing the challenges of the short story, many Italian filmmakers of the 1950s and 60s (including Visconti, Antonioni, and De Sica) leapt at the opportunity to direct episodes for omnibus films in between more arduous and time-consuming feature projects. Fellini made three anthology entries which will be screened during the event **EPISODIC FELLINI: *Love in the City: Agenzia matrimoniale* (1953), *Boccaccio '70: Le tentazioni del dottor Antonio* (1962) and *Tales of Mystery and Imagination (aka Spirits of the Dead): Toby Dammit* (1968).**

The season will also look at Fellini's exploration and expression of sexual desire which often created controversial portrayals of women and men. On **Monday 10 February** BFI Southbank will host a roundtable **Gender and sexuality in Federico Fellini's cinema** with film scholars and writers Richard Dyer, Danielle Hipkins, Dalila Missero and Julia Wagner. They will discuss what approaches audiences can employ to discuss and interpret these portrayals in 2020.



This retrospective is the first of the Fellini 100 official international tour, coordinated by the Italian Ministry of Culture, led by Istituto Luce-Cinecittà, who have provided the films. All films have been digitally restored by Istituto Luce-Cinecittà, Cineteca di Bologna and Cineteca Nazionale.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **SAT 1 FEB, 12:15 – SCREENING + INTRO: *Dil Dhadakne Do* (Zoya Akhtar, 2015) / Onstage: intro by writer and lyricist Javed Akhtar**

- SAT 1 FEB, 15:50 – SPECIAL EVENT: *Javed Akhtar in Conversation / Onstage*: writer and lyricist Javed Akhtar
- SUN 2 FEB, 13:00 – FAMILIES: *King Kong* (Merian C Cooper, Ernest B Schoedsack, 1933)
- SUN 2 FEB, 13:30 – SILENT CINEMA: *The Big Parade* (King Vidor, 1925)
- MON 3 FEB, 11:00 – SENIORS' FREE TALK: *Fellow Traveller* (BBC, 1990)
- MON 3 FEB, 14:00 – SENIORS' FREE MATINEE: *Hell Drivers* (Cy Endfield, 1957)
- MON 3 FEB, 18:20 – SCREENING + INTRO: *Bait* (Mark Jenkin, 2019) / Onstage: intro by director Mark Jenkin
- MON 3 FEB, 20:40 – SCREENING + INTRO: *The Lighthouse* (Robert Eggers, 2019) / Onstage: intro by *Bait* director Mark Jenkin
- THU 6 FEB, 20:20 – BFI MEMBER EXCLUSIVE: *Member's Salon: The Lighthouse*
- FRI 7 FEB, 19:30 – SPECIAL EVENT: *BFI Quiz: Awards Season*
- SAT 8 FEB, 14:00 – AFRICAN ODYSSEYS: *My Friend Fela* (Joel Zito Araújo, 2019) / Onstage: Q&A with director Joel Zito Araújo (via Skype), hosted by Kunle Olulode, with more guests TBA
- SUN 9 FEB, 12:50 – FAMILIES: *The Jungle Book* (Zoltan Korda, 1942)
- MON 10 FEB, 18:30 – SPECIAL EVENT: *Mark Kermode Live in 3D at the BFI / Onstage*: Writer and broadcaster Mark Kermode plus special guests TBA
- TUE 11 Feb, 18:00 – PROJECTING THE ARCHIVE: *Stolen Life* (Paul Czinner, 1939)
- WED 12 FEB, 18:10 – FILM PREVIEW: *Midnight Family* (Luke Lorentzen, 2019)
- THU 13 FEB, 18:40 – BFI BLU-RAY/DVD LAUNCH: *Scandal* (Michael Caton-Jones, 1989) / Onstage: Q&A with director Michael Caton-Jones, producer Stephen Woolley and writer Michael Thomas
- THU 13 FEB, 20:30 – FILM PREVIEW: *Galentine's Day Preview: A Guide to Second Date Sex* (Rachel Hirons, 2019) / Onstage: Q&A with guests TBA
- FRI 14 FEB, VARIOUS TIMES – VALENTINE'S DAY SCREENINGS: *Portrait of a Lady on Fire* *Portrait de la jeune fille en feu* (Céline Sciamma, 2019), *My Beautiful Laundrette* (Stephen Frears, 1985), *Brief Encounter* (David Lean, 1945), *Casablanca* (Michael Curtiz, 1942)
- SAT 15 FEB, 13:00 & 15:10 – SPECIAL EVENT: *Ready Steady Go! The Weekend Starts Here!* – a pair of events celebrating the impact of *Ready Steady Go* and its legacy
- MON 17 FEB, 18:20 – FILM PREVIEW: *Greed* (Michael Winterbottom, 2019)
- TUE 18 FEB, 19:00 – BFI MEMBER EXCLUSIVE: *BFI Flare Programme Launch*
- WED 19 FEB, 18:15 – TV PREVIEW: *Flesh and Blood* (ITV, 2020) / Onstage: Q&A with actors Imelda Staunton and Francesca Annis, director Louise Hooper, writer Sarah Williams and producers Kate Bartlett and Letitia Knight
- WED 19 FEB, 20:00 – EXPERIMENTA: *Experimenta Salon: Un chant d'amour* (Jean Genet, 1950)
- THU 20 FEB – SUN 23 FEB – FILM FESTIVAL: BFI FUTURE FILM FESTIVAL – four days of masterclasses, workshops, screenings and networking opportunities for emerging filmmakers
- FRI 21 FEB, 20:20 – BFI MEMBER EXCLUSIVE: *The Fisher King* (Terry Gilliam, 1991)
- TUE 25 FEB, 18:20 – EXPERIMENTA: *Experimenta Mixtape #8*
- THU 27 FEB, 20:30 – TERROR VISION: *Dead & Buried* (Gary Sherman, 1981)
- THU 27 FEB, 20:45 – SPECIAL EVENT: *BUG: Supergrass* – BFI Southbank regular BUG event celebrates one of the best-loved bands to have emerged during the frenzy of Britpop, *Supergrass*, who are back with a new tour and a definitive boxset collection
- SAT 29 FEB, 12:00 – DVD PREVIEW: *Doctor Who: The Faceless Ones (animated)* / Onstage: Q&A with actor Anneke Wills

NEW AND RE-RELEASES

- CONTINUES FROM FRI 31 JAN: *The Lighthouse* (Robert Eggers, 2019)
- FROM FRI 7 FEB: *A Streetcar Named Desire* (Elia Kazan, 1951)
- FROM FRI 14 FEB: *Parasite Gisaengchung* (Bong Joon-Ho, 2019)
- FROM FRI 21 FEB: *Little Joe* (Jessica Hausner, 2019)

BIG SCREEN CLASSICS – MAN VS NATURE

Humanity's insatiable thirst to control everything that stands in its way has been especially true when it comes to the natural world. Whether it be the Sahara desert, the Amazon jungle or the depths of the ocean, there's no part of the planet that we haven't interfered in, sometimes for the greater good and sometimes for the worse. These films present different perspectives of mankind and nature bumping into each other in various ways. A film from **BIG SCREEN CLASSICS – MAN VS NATURE** will screen every day for the special price of £8:

- *King Kong* (Merian C Cooper, Ernest B Schoedsack, 1933)
- *The African Queen* (John Huston, 1951)
- *Fitzcarraldo* (Werner Herzog, 1982)
- *South, Sir Ernest Shackleton's Glorious Epic of the Antarctic* (Trans Atlantic Film Syndicate/Frank Hurley, 1919)
- *Gerry* (Gus Van Sant, 2002)
- *Walkabout* (Nicolas Roeg, 1971)
- *Koyaanisqatsi* (Godfrey Reggio, 1982)
- *The Gold Rush* (Charles Chaplin, 1925)
- *The Jungle Book* (Zoltan Korda, 1942)
- *The Flight of the Phoenix* (Robert Aldrich, 1965)
- *Lord of the Flies* (Peter Brook, 1963)
- *The Wages of Fear Le salaire de la peur* (Henri-Georges Clouzot, 1953)
- *Waiting for Happiness Heremakono En attendant le Bonheur* (Abderrahmane Sissako, 2002)

FULL EVENT LISTINGS FOR FEBRUARY ARE AVAILABLE HERE:

<https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-releases-bfi-southbank-february-2020-events-2019-12-20.pdf>

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NOTES TO EDITORS:

Press Contacts:

Liz Parkinson – PR Manager, BFI Cultural Programme

liz.parkinson@bfi.org.uk / 020 7957 8918

Elizabeth Dunk – Junior Press Officer

elizabeth.dunk@bfi.org.uk / 020 7957 8986

About the BFI

The BFI is the UK's lead organisation for film, television and the moving image. It is a cultural charity that:

- Curates and presents the greatest international public programme of World Cinema for audiences; in cinemas, at festivals and online
- Cares for the BFI National Archive – the most significant film and television archive in the world
- Actively seeks out and supports the next generation of filmmakers
- Works with Government and industry to make the UK the most creatively exciting and prosperous place to make film internationally

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Josh Berger CBE.

BFI Southbank

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 £13.75, concs £11.25 including Gift Aid donation. Members pay £2.20 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.

BFI Reuben Library

BFI Southbank is home to the BFI Reuben Library which holds the world's largest collection of books, journals and digitised material about film, television and the moving image. The library is free to access and hosts a year-round programme of talks and events.

'Not just for movie nerds - this huge collection of film and TV books, periodicals, scripts, stills and posters is full of inspiration for anyone involved in the creative arts' – Evening Standard Magazine

The BFI Reuben Library is open 10:30-19:00, Tuesday-Saturday.

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.

BFI Mediatheque

Free to access BFI Mediatheques offer users an opportunity to explore the digital collections drawn from the BFI National Archive and partner collections, at select UK-wide locations.

***** PICTURE DESK *****

A selection of images for journalistic use in promoting BFI Southbank can be found via the link below:

https://www.dropbox.com/sh/bvv5defzi4rm5bg/AABM_AW1iEB18kPTK1CVNSUIa?dl=0

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