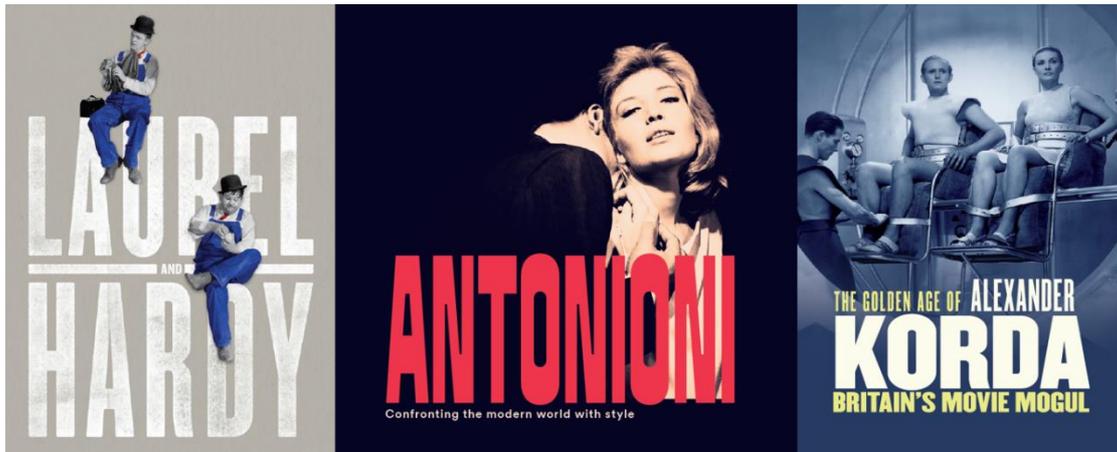


January 2019 at BFI Southbank



ONSTAGE AT BFI SOUTHBANK:

PRODUCERS STEPHEN WOOLLEY AND ELIZABETH KARLSEN (*COLETTE*), **WRITER AND BROADCASTER MARK KERMODE**, **DIRECTOR DEAN DEBLOIS AND PRODUCER BRAD LEWIS** (*HOW TO TRAIN YOUR DRAGON: THE HIDDEN WORLD*), **DIRECTOR JESSICA LESKI** (*I USED TO BE NORMAL: A BOYBAND FANGIRL STORY*), **HOST OF THE GUILTY FEMINIST DEBORAH FRANCES-WHITE**, **VISUAL ARTIST AND BEATBOXER REEPS ONE**

Film previews: *HOW TO TRAIN YOUR DRAGON: THE HIDDEN WORLD* (Dean DeBlois, 2019), *BEAUTIFUL BOY* (Felix van Groeningen, 2018), *DESTROYER* (Karyn Kusama, 2018), *COLETTE* (Wash Westmoreland, 2017), *HALE COUNTY THIS MORNING, THIS EVENING* (RaMell Ross, 2018)

New and Re-Releases: *SORRY TO BOTHER YOU* (Boots Riley, 2018), *FREE SOLO* (Elizabeth Chai Vasarhelyi, Jimmy Chin, 2018), *THE PASSENGER* (Michelangelo Antonioni, 1975), *STAN AND OLLIE* (Jon S Baird, 2018), *BERGMAN: A YEAR IN A LIFE* (Jane Magnusson, 2018)

Friday 16 November 2018, London.

BFI Southbank kicks off 2019 with a major season dedicated to the groundbreaking and influential films of **Michelangelo Antonioni**. This major two month season **ANTONIONI: CONFRONTING THE MODERN WORLD WITH STYLE** will include a BFI re-release of Antonioni's last American film, *The Passenger* (1975) starring Jack Nicholson and Maria Schneider, which will be back in selected cinemas across the UK from **Friday 4 January**. This month will also include a season honouring the maverick producer-director whose vision and ambition transformed British cinema; **THE GOLDEN AGE OF ALEXANDER KORDA: BRITAIN'S MOVIE MOGUL** includes screenings of *The Private Life of Henry VIII* (Alexander Korda, 1933) in a new BFI 4K restoration; Korda's collaboration with HG Wells *Things to Come* (William Cameron Manzi, 1936) and *That Hamilton Woman* (Alexander Korda, 1941) starring Laurence Olivier and Vivien Leigh. Also screening will be the **UK Premiere** of *Churchill and the Movie Mogul* (John Fleet, 2018) a new documentary exploring the little-known relationship between Korda and Winston Churchill. The BFI's major blockbuster season **COMEDY GENIUS** will conclude in January with a focus on arguably the greatest comedy double-act of all time **LAUREL AND HARDY**, who are guaranteed to banish the January blues in an instant with their hilarious antics.

Film previews in January will include BFI London Film Festival favourites *Beautiful Boy* (Felix van Groeningen, 2018), *Destroyer* (Karyn Kusama, 2018) and *Colette* (Wash Westmoreland, 2017), the latter of which will be followed by a **Q&A** with producers **Stephen Woolley** and **Elizabeth Karlsen**. BFI Southbank's regular **WOMAN WITH A MOVIE CAMERA** series will also feature an LFF hit, with a special screening of the joyful documentary *I Used to Be Normal: A Boyband Fangirl Story* (2018) followed by a skype **Q&A** with director **Jessica Leski**. There will also be a **Funday Preview** of the final film in the *How to Train Your Dragon* trilogy; the screening of *How to Train Your Dragon: The Hidden World* (Dean DeBlois, 2019) on **Sunday 27 January** will be preceded by a free Funday workshop in the BFI Foyer and after the screening, director **Dean DeBlois** and producer **Brad Lewis** will take part in an onstage **Q&A**.

Highlights of the events programme this month will include BFI Southbank's annual celebration of **Chinese New Year**, which in 2019 includes **UK premieres** of *A Way Out* (Zheng Qiong, 2017), *Men on the Dragon* (Sunny Chan,

2018), *The Soul of Himalaya* (Zeng Yunhui, 2017) and *The Fragile House* (Lin Zi, 2018). The **London Short Film Festival** will also return to BFI Southbank for their sixteenth year, delivering the best in short form storytelling. This month's **AFRICAN ODYSSEYS** programme will be a Horace Ové double bill which will, in light of Barry Jenkins' new adaptation of James Baldwin's novel *If Beale Street Could Talk*, include an impassioned and entertaining portrait of the writer. *Baldwin's Nigger* (Horace Ové, 1968) sees Baldwin address a community activist group in 1960s London; the screening on **Saturday 19 January** will be introduced by Ové's son, the visual artist **Zak Ové**.

Reeps One: We Speak Music, part of the **SONIC CINEMA** series, will be an exploration into the unexpected evolution of the human voice and technology. Fronted by visual artist and world-class beatboxer **Harry Yeff (aka Reeps One)** and presented by technological innovators Nokia Bell Labs, the event will be a series of six short documentaries which investigate this little-studied and emerging areas of voice and communication beyond speaking. Completing the events programme will be a 50th anniversary screening of *Where Eagles Dare* (Brian G Hutton, 1968), which will be followed by a Q&A, with guests to be announced soon.

ANTONIONI: CONFRONTING THE MODERN WORLD WITH STYLE

Events include

- **WED 9 JAN, 18:10 – TALK: Michelangelo Antonioni: Chronicle of a Modernist's Career / Onstage: season curator Geoff Andrew**
- **EVERY WED FROM 9 JAN-13 FEB, 18:30-20:30 – COURSE: *Remaking the Image: An Introduction to the Work of Michelangelo Antonioni* – an illustrated overview of the work of Antonioni, led by Dr Matilde Nardelli, Senior Lecturer at the University of West London**
- **MON 14 JAN, 11:00 – FREE SENIORS' EVENT: *Dear Antonioni* (Gianni Massironi, 1997)**
- **THU 17 JAN, 20:20 – PHILOSOPHICAL SCREENS: *The Passenger* – the latest event in our popular discussion series exploring cinema through a philosophical lens will consider Antonioni's last American film / Onstage: film philosophers Lucy Bolton, William Brown and John Ó Maoilearca**
- **TUE 29 JAN, 19:00 – TALK: *Michelangelo Antonioni: A Close Reading***

Arriving in London after a world tour, produced by Luce Cinecittà, **ANTONIONI: CONFRONTING THE MODERN WORLD WITH STYLE** will be a major season, running throughout January and February 2019, dedicated to the groundbreaking director **Michelangelo Antonioni**. A former critic, Antonioni quickly established himself with a striking series of features notable for their visual elegance, narrative subtlety and fascination with people striving to find satisfaction in the modern world. Part one of the season in January will include screenings of acclaimed films such as *Le amiche* (1955), *L'avventura* (1960), *L'eclisse* (1962) and *The Passenger* (1975), the latter of which will be re-released in selected cinemas by the BFI on **Friday 4 January**. *The Passenger* will also be the subject of BFI Southbank's popular discussion series **Philosophical Screens** on **Thursday 17 January**, in which film philosophers Lucy Bolton, William Brown and John Ó Maoilearca will explore the film through a philosophical lens.

As well as screening all of Antonioni's features, the season will also offer audiences a rare chance to see his short films on the big screen. In January the shorts programme **Antonioni's Short Films 1947-65** will feature early documentaries such as *People of the Po Valley* (1947), *Seven Reeds, One Suit* (1948) and *The Funicular of Mount Faloria* (1950), which are the closest the director came to neo-realism. The season will also include a rich and varied events programme, kicking off with a season introduction from **season curator Geoff Andrew** on **Wednesday 9 January**. This talk – ***Michelangelo Antonioni: Chronicle of a Modernist's Career*** – will see Andrew discuss both Antonioni's steady development of what became a highly distinctive style of cinematic storytelling, and the themes which preoccupied him over the years. Also in the programme will be ***Michelangelo Antonioni: A Close Reading*** in which we invite a group of speakers to choose a sequence, a shot or even a frame of Antonioni's work and delve deep into a meticulous investigation of his stylistic innovations, while ***Remaking the Image: An Introduction to the Work of Michelangelo Antonioni*** will be a six-session evening course exploring all the key moments in Antonioni's career.

A full press release about the season will be available soon.

IN PARTNERSHIP WITH



THE GOLDEN AGE OF ALEXANDER KORDA: BRITAIN'S MOVIE MOGUL

- **SUN 6 JAN, 13:30 – SILENT CINEMA: *A Modern Dubarry*** (Alexander Korda, 1927) / **Onstage: intro by BFI curator Bryony Dixon**
- **MON 7 JAN, 14:00 – SENIORS' FREE ARCHIVE MATINEE: *The Scarlet Pimpernel*** (Harold Young, 1935)
- **TUE 8 JAN, 18:10 – DISCUSSION: *Introducing Britain's Movie Mogul*** / **Onstage: Korda biographer Charles Drazin, producer David Korda, academic Sarah Street and BFI season curator Josephine Botting**
- **THU 10 JAN, 18:20 – SCREENING + INTRO: *Things to Come*** (William Cameron Menzies, 1936) / **Onstage: intro by Valeria Carullo, Curator, RIBA Photographs Collection**
- **TUE 22 JAN, 18:10 – SCREENING + INTRO: *Service for Ladies (aka Reserved for Ladies)*** (Alexander Korda, 1932) / **Onstage: intro by BFI season curator Josephine Botting**
- **THU 24 JAN, 18:10 – UK PREMIERE + Q&A: *Churchill and the Movie Mogul*** (John Fleet, 2018) / **Onstage: director John Fleet and Korda biographer Charles Drazin**

From **Tuesday 1 January – Wednesday 30 January**, BFI Southbank will honour **ALEXANDER KORDA**, the maverick producer-director whose vision and ambition transformed British cinema. **THE GOLDEN AGE OF ALEXANDER KORDA: BRITAIN'S MOVIE MOGUL** will include screenings of films such as the new BFI 4K restoration of *The Private Life of Henry VIII* (Alexander Korda, 1933), Korda's spectacular collaboration with HG Wells *Things to Come* (William Cameron Menzies, 1936) and *That Hamilton Woman* (Alexander Korda, 1941) starring Laurence Olivier and Vivien Leigh. Also screening will be the **UK Premiere** of *Churchill and the Movie Mogul* (John Fleet, 2018) a new documentary exploring the little-known relationship between Korda and Winston Churchill; during Churchill's 'wilderness years,' Korda employed him as a screenwriter and historical advisor. Following the screening, this fascinating relationship will be discussed furthered by director **John Fleet** and Korda biographer and academic **Charles Drazin**. Drazin will also join us for a special discussion event – *Introducing Britain's Movie Mogul* – alongside producer **David Korda**, academic **Sarah Street** and BFI season curator **Josephine Botting**.

Alexander Korda was the first filmmaker to earn international acclaim for British cinema and challenge the dominance of Hollywood, winning the first ever Oscar for a British film with *The Private Life of Henry VIII* (Alexander Korda, 1933). He pushed the boundaries of British filmmaking with his bold approach, from erecting sumptuous sets at his Denham studio to shooting in colour in far-flung locations. A Hungarian émigré himself, Korda employed creative talent from all over Europe and his films testify to his skill at bringing together wonderful actors and artists, both literary and visual. He was at his most inspired during the 1930s, directing lavish biopics and producing visionary sci-fi films, elegant romantic comedies and extravagant Technicolor fantasies.

Made in Germany, set in France and pitched to attract international markets, *A Modern Dubarry* (Alexander Korda, 1927) is a frothy drama featuring Korda's first wife María Corda, who was a star of Austrian silent cinema, while Korda's directorial debut in the UK, *Service for Ladies (aka Reserved for Ladies)* (1932) was head and shoulders above the output of the rest of the British industry in the early sound years. The first British film to garner an Oscar, *The Private Life of Henry VIII* (Alexander Korda, 1933) earned Charles Laughton the Best Actor award for his spirited performance as the tyrannical king who veers between monarch and man-child. Following its premiere at the 2018 BFI London Film Festival, the season will include screenings of the new BFI 4K restoration of this classic film. As producer, Korda consolidated his transatlantic success with *The Ghost Goes West* (René Clair, 1935), the tale of a Scottish ghost shipped to America along with his ancestral pile, while he worked with Charles Laughton once again on *Rembrandt* (Alexander Korda, 1936) a biopic about the Dutch painter.

Alexander Korda's collaboration with writer HG Wells *Things to Come* (William Cameron Menzies, 1936) may not have been Britain's first science fiction film, but it was certainly the most ambitious to date. The pair continued their collaboration with *The Man Who Could Work Miracles* (Lothar Mendes, 1936), an inspired comic fantasy about a draper's assistant granted the power to perform miraculous acts. Korda scored a major coup in getting Marlene Dietrich to star in *Knight Without Armour* (Jacques Feyder, 1937), the tale of a young Englishman who falls in love with a Countess while caught up in the Russian revolution, which was also Dietrich's first British role.

The three-time Oscar-winner *The Thief of Bagdad* (Tim Whelan, Michael Powell, Ludwig Berger, 1940) offered audiences an exotic and lavish distraction from the Second World War, while *The Scarlet Pimpernel* (Harold Young, 1935) is a perfect example of Korda's customary lavish production values. Also screening will be *That Hamilton Woman (aka Lady Hamilton)* (Alexander Korda, 1941), probably the most British film ever made in America; this historical drama recreates the romance between Lord Horatio Nelson and Lady Hamilton, portrayed by real-life

lovers Laurence Olivier and Vivien Leigh. The film became a key element in the propaganda campaign to persuade America to join the fight against fascism – an aim so important that Korda returned to directing after a five-year break.

LAUREL AND HARDY

- **MON 21 JAN, 18:10 – SPECIAL EVENT: *King's key Scholars in Film Studies: 'I Want Music Everywhere': Music and Slapstick in Laurel and Hardy's Early Sound Films / Onstage: Professor Rob King, Columbia University***

The BFI's blockbuster season **COMEDY GENIUS** draws to a close with a rare opportunity to focus on arguably the greatest comedy duo of all time, **LAUREL AND HARDY**, with screenings of classic comedies including *Babes in Toyland* (Gus Meins, Charles Rogers, 1934), *Way Out West* (James W Horne, 1937) and *A Chump at Oxford* (Alfred J Goulding, 1939). Laurel and Hardy were a dream partnership that united a disciplined, thoughtful Englishman from the Lake District and a pompous but likeable American from Georgia. Both worked for producer Hal Roach and his studios independently until Roach brought them together, managing their very successful transition from silents to talkies up until 1940 when, feeling creatively stifled, the duo left. Laurel and Hardy's output with Roach represents their best work, and this season will focus on that period with a huge programme of shorts and features, guaranteed to banish the January blues. The season also coincides with the UK-wide release of Jon S Baird's *Stan and Ollie* (2018) which, following on from its World Premiere at the BFI London Film Festival 2018, will be played on extended run at BFI Southbank from **Friday 18 January**.

The season kicks off with two shorts programmes, the first of which looks at the pair's early shorts with Hal Roach, and will include piano accompaniment on the silent films; titles will include silent *You're Darn Tootin'* (1928) with the boys as street musicians, and *Big Business* (1929), where they sell Christmas trees. Moving into sound, the programme will also screen *That's My Wife* (1929) where Stan has to pass himself off as Ollie's wife, and *Perfect Day* (1929), about a picnic that goes wrong. The second shorts programme will include *Brats* (1930), in which Stan and Ollie play their own children, *Helpmates* (1932) which sees Ollie's house ruined by a party and *Dirty Work* (1933) about an eccentric scientist who tries to reverse the ageing process.

Other films in the season will screen in double bills, beginning with *Sons of the Desert* (William A Seiter, 1933) and *The Music Box* (James Parrott, 1932). In the former Stan and Ollie belong to the Sons of the Desert fraternity and swear an oath to attend the annual convention in Chicago, but must resort to desperate measures when one of their wives refuses to let them go. The latter won an Oscar and features the double act trying to deliver a piano to a customer's address only to discover that the house is situated at the top of a very large flight of stairs. *Babes in Toyland* (Gus Meins, Charles Rogers, 1934) is a family comedy that features plenty of songs, as well as characters such as Old King Cole and Mother Goose, and will play alongside *Busy Bodies* (James W Horne, 1933) a brilliant slapstick based in a saw mill. In *Bonnie Scotland* (James W Horne, 1935) Stan and Ollie escape prison and stowaway on a boat to Scotland believing that a significant inheritance awaits them from Stan's late grandfather. This film is paired with *Midnight Patrol* (Lloyd French, 1933) which see the boys playing a couple of cops who interrupt a safe robbery.

The comic duo play themselves *and* their twin brothers in the perfectly paced *Our Relations* (Harry Lachman, 1936), while their second sound film *Berth Marks* (Lewis R Foster, 1929) sees them causing havoc during a train journey. In *Way Out West* (James W Horne, 1937) Stan, Ollie and Dinah the mule are travelling through the Wild West and arrive in the town of Brushwood Gulch. They have an important deed to deliver, but after offending the Sheriff and his wife they're issued with an ultimatum and told to leave. It will screen with *Laughing Gravy* (James W Horne, 1930) which sees Stan and Ollie staying in a boarding house with a 'no dogs' policy, but they haven't the heart to send their dog out into the cold. In *Block-heads* (John G. Blystone, 1938) World War One has ended and the armistice has been signed, but nobody has thought to tell Stan, while in *Chickens Come Home* (James W Horne, 1931) Ollie is a mayoral candidate who finds himself in trouble due to his earlier philandering ways.

Stan and Ollie travel to Switzerland in *Swiss Miss* (John G Blystone, 1938) but find themselves penniless after a business venture backfires; it screens with classic short *County Hospital* (James Parrott, 1932) which sees Ollie in hospital with a broken leg. A true masterclass in comedy, *A Chump at Oxford* (Alfred J Goulding, 1939) features the duo playing a couple of down-and-outs who get sent overseas on a scholarship to Oxford. They find themselves at the receiving end of student pranks, get into trouble with the Deans, and discover that Stan has a noble heritage. It will screen with *The Laurel-Hardy Murder Case* (James Parrott, 1930), the film where Ollie first says 'Here's another nice mess you've gotten me into'. *The Flying Deuces* (A Edward Sutherland, 1939) about Ollie's romantic prospects

taking a sour turn, and the pair consequently joining the French Foreign Legion, will screen alongside *Towed in a Hole* (George Marshall, 1932), which sees them set off on a commercial fishing expedition. Completing the programme is Stan and Ollie's final film with the Hal Roach Studio *Saps at Sea* (Gordon Douglas, 1940), which will be paired with *The Chimp* (James Parrott, 1932) where Laurel and Hardy play two bumbling circus performers.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **WED 2 JAN, 20:30 – FILM PREVIEW: *Beautiful Boy*** (Felix van Groeningen, 2018)
- **MON 7 JAN, 18:10 – WOMAN WITH A MOVIE CAMERA SCREENING + Q&A: *I Used to Be Normal: A Boyband Fangirl Story*** (Jessica Leski, 2018) / **Onstage: director Jessica Leski via Skype**
- **MON 7 JAN, 20:45 – SPECIAL EVENT: The Guilty Feminist Live!** / **Onstage: Comedian and broadcaster Deborah Frances-White**
- **TUE 8 JAN, 20:30 – FILM PREVIEW: *Destroyer*** (Karyn Kusama, 2018)
- **WED 9 JAN, 20:15 – FILM PREVIEW + Q&A: *Colette*** (Wash Westmoreland, 2017) / **Onstage: producers Stephen Woolley and Elizabeth Karlsen**
- **THU 10 JAN, 20:10 – MEMBER EXCLUSIVE: *Member Salon: Sorry to Bother You***
- **THU 10 JAN, 20:30 – EXPERIMENTA: Experimenta Mixtape #1** – an evening of experimenta shorts compiled by BFI curator Will Fowler
- **TUE 15 JAN, 18:15 – FILM PREVIEW: *Hale County This Morning, This Evening*** (RaMell Ross, 2018)
- **SAT 19 JAN, 14:00 – AFRICAN ODYSSEYS: *Horace Ové Double-bill: Baldwin's Nigger*** (Horace Ové, 1968) and *The Black Safari* (Colin Luke, 1972) / **Onstage: artist Zak Ové**
- **SUN 20 JAN, 13:30 – SPECIAL EVENT: *Woody Woodpecker: A Celebration***
- **THU 24 JAN, 20:50 – SONIC CINEMA + LIVE PERFORMANCE AND Q&A: *Reeps One: We Speak Music*** / **Onstage: visual artist and beatboxer Reeps One**
- **SAT 26 JAN, 19:00 – 50TH ANNIVERSARY SCREENING: *Where Eagles Dare*** (Brian G Hutton, 1968) / **Onstage: special guests TBA**
- **SUN 27 JAN, 12:00 – FUNDAY PRVIEW + Q&A: *How to Train Your Dragon: The Hidden World*** (Dean DeBlois, 2019) – preceded by a free Funday workshop in the BFI Foyer from 10:30 / **Onstage: director Dean DeBlois and producer Brad Lewis**
- **MON 28 JAN, 18:30 – SPECIAL EVENT: *Mark Kermode Live in 3D at the BFI*** / **Onstage: writer and broadcaster Mark Kermode**
- **WED 30 JAN, 18:00 – SPECIAL EVENT: *12 Stars*** – a special event in our monthly series offering filmmakers and thinkers an opportunity to reflect on European cinema and identity at a time of profound cultural and geo-political transition
- **THU 31 JAN, 18:10 – SPECIAL EVENT: *Behind the Scenes at the BFI*** – bringing BFI curators, programmers and policy-makers together to give you a glimpse into how the organisation works
- **THU 31 JAN, 20:40 – TERRORVISION: *Zombie (aka Zombie 2/Zombie Flesh Eaters)*** (Lucio Fulci, 1979)
- **VARIOUS DATES – CHINESE NEW YEAR:** We celebrate the Chinese year of the pig with screenings including the **UK Premieres of *A Way Out*** (Zheng Qiong, 2017), *Men on the Dragon* (Sunny Chan, 2018), *The Soul of Himalaya* (Zeng Yunhui, 2017) and *The Fragile House* (Lin Zi, 2018), as well as *Susu* (2018) followed by a **Q&A** with director Yixi Sun and producer Norman J Warren.
- **VARIOUS DATES – LONDON SHORT FILM FESTIVAL 2019:** LSFF returns for its sixteenth year delivering the best in short form storytelling.

NEW AND RE-RELEASES

- **CONTINUES FROM 28 DEC: *Sorry to Bother You*** (Boots Riley, 2018)
- **CONTINUES FROM 28 DEC: *Free Solo*** (Elizabeth Chai Vasarhelyi, Jimmy Chin, 2018)
- **FROM FRI 4 JAN: *The Passenger*** (Michelangelo Antonioni, 1975) – **part of ANTONIONI: CONFRONTING THE MODERN WORLD WITH STYLE**
- **FROM FRI 18 JAN: *Stan and Ollie*** (Jon S Baird, 2018) – **complements LAUREL AND HARDY season**
- **FROM FRI 25 JAN: *Bergman: A Year in a Life*** (Jane Magnusson, 2018) – **a BFI release**

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

Our daily classics this month feature some disquieting titles filled with haunted houses, spiritual threats and night-time chills. There are silent titles that unsettled audiences almost a century ago, such as *Haxan* and *The Phantom of the Opera*, two of the greatest vampire films made in the 1930s, and Tim Burton on fine form with comic scares in

Beetlejuice. A film from **BIG SCREEN CLASSICS: *Things That Go Bump In The Night*** will screen every day for the special price of £8:

- ***The Innocents*** (Jack Clayton, 1961)
- ***Dead of Night*** (Alberto Cavalcanti, Charles Crichton, Basil Dearden, Robert Hamer, 1945)
- ***Cat People*** (Jacques Tourneur, 1942)
- ***Night of the Demon*** (Jacques Tourneur, 1957)
- ***Beetlejuice*** (Tim Burton, 1988)
- ***Häxan Witchcraft Through the Ages*** (Benjamin Christensen, 1921)
- ***Gaslight*** (Thorold Dickinson, 1940)
- ***The Old Dark House*** (James Whale, 1932)
- ***The Phantom of the Opera*** (Rupert Julian, 1925)
- ***Dracula*** (Tod Browning, 1931)
- ***Vampyr Vampyr: Der traum des Allan Gray*** (Carl Theodor Dreyer, 1932)
- ***The Others*** (Alejandro Amenábar, 2001)

FULL EVENTS LISTINGS FOR JANUARY ARE AVAILABLE HERE:

<https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-january-2019-southbank-events-2018-11-15.pdf>

– ENDS –

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About the BFI

At the BFI we support, nurture and promote the art of film, television and the moving image. A charity, funded by Government and earned income, and a distributor of National Lottery funds, we are at the heart of the UK's fast growing screen industries, protecting the past and shaping their future across the UK. We work in partnership with cultural organisations, government and industry to make this happen. We bring our world-class cultural programmes and unrivalled national collections to audiences everywhere, and promote learning about our art-form and its heritage. We support the future success of film in the UK by nurturing new voices and fresh ideas, enriching independent British film culture, challenging the UK's screen industries to innovate and defining Britain and its storytellers in the 21st century.

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://bfi.sharefile.com/d-sed8233c8e7343429>

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