22 October – 30 November 2018 at BFI Southbank

**ONSTAGE AT BFI SOUTH BANK:***

**JANE FONDA, DIRECTOR SEBASTIÁN LELIO (A FANTASTIC WOMAN, DISOBEDIENCE)**

**COMEDY GENIUS GUESTS:** LENNY HENRY, JO BRAND, JENNIFER SAUNDERS, TRACY ULLMAN, VIC REEVES AND BOB MORTIMER, DIRECTOR JOHN LANDIS AND COSTUME DESIGNER DEBORAH NADOOLMAN LANDIS, (COMING TO AMERICA), THE CASTS AND CREWS OF NIGHTY NIGHT (INCLUDING JULIA DAVIS, ANGUS DEAYTON, MARC WOOTTON), THE YOUNG ONES (INCLUDING NIGEL PLANER) AND PEOPLE JUST DO NOTHING, COMEDIAN HENNING WHEN AND AUTHOR AND ACTOR DAVID WALLIAMS

Film previews: **WILDLIFE** (Paul Dano, 2018), **LIZZIE** (Craig William Macneill, 2018), **SHOPLIFTERS MANBIKI KAZOKU** (Hirokazu Kore-eda, 2018), **CREED II** (Steven Caple Jr, 2018)

TV previews: **JANE FONDA IN FIVE ACTS** (HBO, 2018), **PEOPLE JUST DO NOTHING** (BBC/Roughcut Television, 2018), **VIC AND BOB’S BIG NIGHT OUT** (BBC, 2018), **WATERSHIP DOWN** (BBC/NETFLIX, 2018)

**New and Re-Releases:** **9 TO 5** (Colin Higgins, 1980), **ORPHÉE** (Jean Cocteau, 1950), **SOME LIKE IT HOT** (Billy Wilder, 1959), **DISOBEDIENCE** (Sebastián Lelio, 2017)

Tuesday 18 September 2018, London.

The BFI’s 2018 blockbuster season **COMEDY GENIUS** kicks off at BFI Southbank on Monday 22 October, with a huge number of special events taking place in the first month, including talks from comedy legends Jennifer Saunders, Lenny Henry, Tracey Ullman and Vic and Bob. A highlight of the season will be the BFI re-release of **9 to 5** (Colin Higgins, 1980), back in cinemas as part of the season from Friday 16 November. The film will be previewed at BFI Southbank on Tuesday 23 October, introduced by Jane Fonda. On the same night, Fonda will take part in a very special event **Jane Fonda In Conversation**, marking the start of a two month season dedicated to her incredible body of work; part one the season will include screenings of **Barbarella** (Roger Vadim, 1968), **Klute** (Alan J Pakula, 1971), and **Barefoot in the Park** (Gene Saks, 1967) the charming rom-com penned by the late Neil Simon. **FANTASTIQUE: THE DREAM WORLDS OF FRENCH CINEMA** will offer audiences an introduction to the French fantastique genre, incorporating fantasy, horror and science fiction to create a weird and wonderful tradition of its own. Featuring work by Georges Méliès, Marcel Carné and Jean Cocteau, with the latter’s wildly imaginative reworking of the Orpheus myth *Orphée* (1950), re-released by the BFI in selected cinemas UK-wide on Monday 22 October. Animator Richard Williams, who turned 85 this year, will be celebrated as part of our ongoing **ANIMATION 2018** programme. **Who Framed Roger Rabbit** (Robert, Zemeckis, 1988) and **The Thief and the Cobbler** (Richard Williams, 1933) will screen on Sunday 25 November followed by Q&As with Williams. This month will also see a celebration of the films of pioneering Scottish filmmaker **MARGARET TAIT**, whose unique mix of image, sound, rhythm and poetry will be lauded in this her centenary year.

BFI Southbank’s ongoing **CLOSE-UP** series continues this month with **SEBASTIÁN LELIO**, the Chilean filmmaker whose incredible **A Fantastic Woman** (2017) starring Daniela Vega as a young trans woman trying to come to terms with the loss of her partner, won Chile an Oscar for Best Foreign Language Film for the first time. As Lelio’s first English-language film **Disobedience** (2017) comes to UK cinemas, we revisit the work of this visually confident and emotionally profound filmmaker. Lelio will be in **Conversation at BFI Southbank on Wednesday 28 November, while Disobedience**, starring Rachel Weisz and Rachel McAdams opens on extended run on **Friday 30 November**. Lelio will also take part in the first part of a new BFI Southbank series – **12 STARS** – which will offer filmmakers, film professionals and thinkers an opportunity to reflect on European cinema and identity at a time of profound cultural
and geo-political transition. In the first event Lelio will introduce Wim Wenders’ *Wings of Desire* (1987) and discuss his thoughts on why the film particularly resonates.

Also this month, BFI Southbank will host PODSTOCK on **Saturday 3 November**, a day-long celebration of podcasts with a curated selection of the most entertaining live editions of popular podcasts, the line-up for which will be announced soon. Other highlights this month will include previews of Paul Dano’s *Wildlife* (2018) and Craig William Macneill’s *Lizzie* (2018), both premiering at this year’s BFI London Film Festival, and the return of annual film festivals Underwire Film Festival, Film Africa and Russian Film Week.

**COMEDY GENIUS**

- **MON 22 OCT, 19:30** – **SONIC CINEMA PRESENTS**: *Mabel Normand Shorts with Live Score by the Meg Morley Trio*
- **TUE 23 OCT, 18:30** – **SPECIAL EVENT**: *Jane Fonda in Conversation* / Onstage: Jane Fonda
- **TUE 23 OCT, 20:30** – **FILM PREVIEW + Q&A**: *9 to 5* (Colin Higgins, 1980) / Onstage: Jane Fonda
- **FRI 26 OCT, 20:30** – **FILM SCREENING + INTRO**: *The Jerk* (Carl Reiner, 1979) / Onstage: introduction by actor Marc Wootton
- **SUN 28 OCT, 13:00 – 17:00** – **SPECIAL EVENT**: *Broad Strokes: Trailblazing Comedy Screenwriters*
- **MON 5 NOV, 18:30** – **SPECIAL EVENT**: *Jennifer Saunders in Conversation* / Onstage: Jennifer Saunders
- **TUE 6 NOV, 18:10** – **SCREEN EPIPHANY**: Felicity Kendal introduces *Some Like It Hot* (Billy Wilder, 1959) / Onstage: actor Felicity Kendal
- **TUE 6 NOV, 18:15** – **TV PREVIEW + Q&A**: *People Just Do Nothing (Series 5)* / Onstage: cast and crew TBC
- **FRI 9 NOV, 18:00** – **SCREENING + Q&A**: *Coming to America* (John Landis, 1988) / Onstage: director John Landis and Costume Designer Deborah Nadoolman Landis
- **SAT 10 NOV, FROM 16:00** – **SPECIAL EVENT**: *Great British Smut Day* – a day of saucy humour and reprehensible silliness with talks – *The Joy of Smut* and *Should We Still Be At It?* – and a rare screening of *Cary of Cleo* (Gerald Thomas, 1964)
- **SAT 10 NOV, 23:00** – **SCREENING + INTRO**: *Airplane!* (Jim Abrahams, David Zucker, Jerry Zucker, 1980) / Onstage: introduction by actor and comedian Hattie Hayridge
- **SUN 11 NOV, 14:30** – **SCREENING + INTRO**: *The Pink Panther Strikes Again* (Blake Edwards, 1976) / Onstage: introduction by actor and author David Walliams
- **TUE 13 NOV, 18:30** – **SPECIAL EVENT**: *Lenny Henry’s Father Ted Talk: Black Comedy on the Edge of a Nervous Breakdown* / Onstage: Lenny Henry
- **WED 14 NOV, 18:15** – **SPECIAL EVENT**: *Tracey Ullman on Ullman* / Onstage: Tracey Ullman
- **WED 14 NOV, 2010** – **DISCUSSION**: *The Hot Take: It’s Political Correctness Gone Mad*
- **SAT 17 NOV, 15:00** – **SPECIAL EVENT**: *The Black Comedy Revolution*
- **SAT 17 NOV, 18:30** – **SPECIAL EVENT**: *The Real McCoy Reunion*
- **SUN 18 NOV, 15:00** – **MEMBERS EXCLUSIVE**: *In the Bleak Midwinter (aka A Midwinter’s Tale)* (Kenneth Branagh, 1995)
- **TUE 20 NOV, 20:10** – **MEMBERS EXCLUSIVE**: *Members Salon: 9 to 5*
- **TUE 20 NOV, 20:30** – **TV PREVIEW + Q&A**: *Vic and Bob’s Big Night Out* (BBC, 2018) / Onstage: Vic Reeves and Bob Mortimer
- **THU 22 NOV, 18:10** – **SCREENING + INTRO**: *This is Spinal Tap* (Rob Reiner, 1984) / Onstage: actor and comedian Morwenna Banks
- **SAT 24 NOV, 13:20** – **SPECIAL EVENT**: *The Youngs Ones* / Onstage: cast and crew TBC
- **SUN 25 NOV, 17:30** – **SPECIAL EVENT**: *Nighty Night* / Onstage: cast and crew TBC
- **TUE 27 NOV, 18:30** – **SPECIAL EVENT**: *Jo Brand: The Unvarnished Truth* / Onstage: Jo Brand
- **THU 29 NOV, 16:00** – **SPECIAL EVENT**: *ICO Archive Screening Day: Women In Silent Film Comedy*

**Comedy Genius** (22 October 2018 – 31 January 2019) will be the UK’s greatest ever celebration of film and TV comedy. From boundary-pushing writers and performers who say the unsayable, to silent slapstick heroes of the past and disreputable and anarchic voices of the present, this season will celebrate comic genius with an array of talent taking part throughout the season. Guests will include Jane Fonda, John Landis, Tracey Ullman, Lenny Henry...
and Jennifer Saunders, while silent star Mabel Normand is given her long-overdue moment in the spotlight. Following on from previous landmark BFI blockbusters including Sci-Fi: Days of Fear and Wonder, The Genius of Hitchcock and Black Star, Comedy Genius will be a provocative and timely moment to pause and contemplate comedy in contemporary Britain. As we collectively face fundamental questions of identity, social responsibility and nationhood in a post-Brexit and post-#MeToo world, are there now some lines that simply should not be crossed or are the lines more blurred than ever? Is it possible to enjoy un-PC comedy of the past with a clear conscience? And how are a new generation of ‘woke’ comedians changing up the game? As arguably the most subjective form of entertainment, comedy has the power to provoke exciting and varied debate – and make us laugh with fart jokes.

Heather Stewart, BFI Creative Director said: "In a divided Britain, in a world where we may be uncertain about what we're allowed to find funny anymore, we need a laugh more than ever. Just seeing Sid James holding a sausage roll or the sight of Jack Benny at the front of a bunch of goose-stepping Nazis in To Be or Not to Be, cheers me up. Whether it’s Dolly Parton, Jane Fonda and Lily Tomlin indulging in a drug-fuelled fantasy of bringing down their sexist boss, Peter Sellers’s manicual Dr Strangelove, Buster Keaton’s deadpan face, Sharon Horgan’s hilariously frank take on family and relationships, or Tiffany Haddish’s grapefruit tutorial, we think there is enough wisecracking, slapstick, satire, smut and innuendo in our Comedy Genius season for everyone.”

A full press release is available on the [BFI website](https://www.bfi.org.uk).

### JANE FONDA

- **TUE 23 OCT, 18:30** – SPECIAL EVENT: *Jane Fonda in Conversation* / Onstage: Jane Fonda
- **TUE 23 OCT, 20:30** – FILM PREVIEW + Q&A: *9 to 5* (Colin Higgins, 1980) / Onstage: Jane Fonda
- **MON 12 NOV, 18:30** – TALK: *The Many Lives of Jane Fonda*
- **TUE 20 NOV, 20:10** – MEMBERS EXCLUSIVE: *Members Salon: 9 to 5*

Running from **Monday 22 October** – **Monday 31 December**, the BFI’s **JANE FONDA** season will offer audiences a chance to examine Fonda’s career reinventions, her defining on-screen performances, and her cultural and political significance beyond cinema. Political activist, two-time Academy Award-winner, fitness guru, non-profit founder, Jane Fonda has done it all. And now, in the age of Trump, she’s back with a vengeance delivering blistering speeches on behalf of *Black Lives Matter* and continuing to be a vocal activist for women’s rights. Key films screening in part one of the season in October and November will include the BFI re-release of the all-too-relevant *9 to 5* (Colin Higgins, 1980), *Barefoot in the Park* (Gene Saks, 1967) the charming rom-com penned by the late Neil Simon and Roger Vadim’s cult sci-fi hit *Barbarella* (1968). There will also be a discussion event – **The Many Lives of Jane Fonda** – which will delve more deeply in Fonda’s career, as well as chance to see the brand new HBO documentary *Jane Fonda in Five Acts* (Susan Lacy, 2018) ahead of its broadcast on Sky Atlantic in the UK on 28 October.

Full details of the season will be announced soon.

### FANTASTIQUE: THE DREAM WORLDS OF FRENCH CINEMA

- **THU 25 OCT, 18:30** – TALK: *Le fantastique: A Curious Tour of the French Weird*

Incorporating fairy tales, fantasy, horror and science fiction, the marvellous and the strange, the dreamlike and the uncanny, the French *Le Cinéma fantastique* genre has a weird and wonderful tradition which will be explored in a month-long season at BFI Southbank from **Tuesday 23 October** – **Friday 30 November**. This **Sight & Sound Deep Focus** season will include an extended run of the BFI re-release of Jean Cocteau’s rich and strange allegorical reworking of the Orpheus myth *Orphée* (1950), in selected cinemas from **Monday 22 October**, as well as screening of a new 2K restoration of the masterly and macabre *Eyes Without a Face* (Georges Franju, 1960) and a René Clair double-bill of *Paris qui dort* (1924) and *Le Voyage imaginaire* (1926). The season will also feature an opening talk on **Thursday 25 October** for audiences looking to discover this lesser-known French filmic tradition; *Le fantastique: A Curious Tour of the French Weird* will see Virginie Sélavy, the founder and editor of *Electric Sheep*, trace the genre’s development from Georges Méliès to Lucile Hadžihalilovic, looking at the influence of Surrealism, the wartime golden age and the experiments of the 1970s, up to the present day.

With its dazzling use of impressionist camera techniques, Jean Epstein’s entrancing adaptation of Poe’s *The Fall of the House of Usher* (1928) creates an all-consuming atmosphere of morbidity and creeping dread; it will screen alongside *The Merry Frolics of Satan* (Georges Méliès, 1906), a Faustian parable about an inventor who unwittingly
sells his soul to the devil and departs on a fantastical train ride that takes him from the far reaches of outer space to the infernal depths of hell itself. Tales of the fantastique flourished in France during the German occupation, as filmmakers sought allegorical stories whose true meanings would escape the Nazi authorities; Marcel Carné’s Les Visiteurs du soir (1942) follows two emissaries of the devil who appear at a magnificent white castle intent on spreading suffering, La Nuit fantastique (Marcel L’Herbier, 1942) is a nocturnal adventure conceived as a tribute to Georges Méliès and The Phantom Baron (Serge de Poligny, 1943) sees two young sisters being taken by their countess mother to be brought up in a dilapidated castle whose owner has disappeared.

Later examples of the fantastique include Blood and Roses (Roger Vadim, 1960), a rarely screened vampire tale about a lovelorn aristocrat who may be possessed by the vengeful spirit of her vampiric ancestor and The Wedding Ring (Christian de Chalonge, 1970) starring Jean-Claude Carrière and Anna Karina as a couple who meet through a dating agency before strange goings-on begin to take hold. Encompassing horror, eroticism and the fantastique, Jean Rollin’s films are possessed of a haunting atmosphere all their own. In Rollin’s beguiling The Iron Rose (1973), a couple head into a rambling, deserted graveyard for a romantic tryst, but as darkness falls they realise they’re unable to find their way back out again and they slowly edge toward madness. Completing the programme is Lucile Hadžihalilović’s brilliantly eerie and mysterious debut Innocence (2004) – part-Grimm fairy tale, part-feminist fable, Innocence brings a uniquely disquieting new vision to the fantastique.

CLOSE UP: SEBASTIÁN LELIO

• WED 28 NOV, 18:10 – SPECIAL EVENT: Sebastián Lelio in Conversation/ Onstage: director Sebastián Lelio

BFI Southbank’s ongoing CLOSE-UP series, which spotlights small but significant bodies of work by contemporary filmmakers, will this month focus on Chilean filmmaker SEBASTIÁN LELIO, whose films delve deep into notions of religious faith, family, grief and what it means to love someone. The CLOSE-UP coincides with the release of Lelio’s new film Disobedience (2017), which will play on extended run from Friday 30 November. It will also feature an In Conversation event with the director on Wednesday 28 November where Lelio will offer insight into his creative process and discuss his career so far, from his early short films at the Chilean Film School to his upcoming English-language remake of his own film Gloria, which will star Julianne Moore in the title role. This CLOSE-UP offers audiences a chance to discover the work of a visually confident and emotionally profound filmmaker.

Lelio firmly placed himself on the international cinema scene when his debut, The Sacred Family (2005), screened at over 100 festivals. The film follows a family of architects planning a relaxing weekend away, where the parents aim to meet their son’s girlfriend. But plans go awry when the mother is called away to tend to an emergency – and a toxic, competitive relationship between Father and son emerges. The Sacred Family will screen alongside Lelio’s 2003 short Cargo Vital about a teenager who tries to hide her pregnancy from her family. Also screening will be Christmas (2009) about a young couple, Aurora and Alejandro, who find a teen runaway collapsed in the abandoned rural home of Aurora’s recently deceased father; and The Year of the Tiger (2011), based on real-life 2010 events when an earthquake in Chile brought down the walls of several prisons and an escapee takes advantage of the panic to journey across a devastated landscape in an attempt to reunite with his family. The Year of the Tiger will screen alongside Música de cámara (1996), in which a group of musicians rehearse a piece by JS Bach.

The titular character of Gloria (2013) is 58-years-old and alone in the world. Divorced and with grown up children, she fills her days with travels and her nights with dancing and love affairs. Inspired by Lelio’s mother’s generation, the film centres on the inner life of an older woman, played flawlessly by Paulina García, dubbed ‘the Meryl Streep of Latin America.’ The first Chilean feature to win the Oscar for Best Foreign Language Film, A Fantastic Woman (2017) is a powerful tale of love and grief. After her older lover unexpectedly dies, a young trans woman (Daniela Vega) must face questioning from her partner’s family and harassment from the police in order to prove that she had nothing to do with his death – all while trying to come to terms with her loss. Lelio’s first English-language film, Disobedience (2017), which is released in UK cinemas on Friday 30 November, takes a look inside a strict Orthodox Jewish community in London. Photographer Ronit (Rachel Weisz) returns to London after her father, a Rabbi in an Orthodox Jewish congregation, passes away. Estranged from her father and shunned by her community, Ronit reunites with a friend and his wife Esti (Rachel McAdams). Ronit and Esti’s reunion stirs up past feelings, and they rekindle the affair they once had as teenagers. Based on the novel by Naomi Alderman, Disobedience explores queerness and religion via an eloquent, and never judgemental, love triangle.

RHYTHM AND POETRY: THE FILMS OF MARGARET TAIT

• MON 29 OCT, 14:00 – TALK: Seniors’ Programme Matinee: A Portrait of Margaret Tait: Filmmaker and Poet
This month BFI Southbank celebrates the centenary of pioneering Scottish filmmaker MARGARET TAIT. Born in 1918 Tait served as a doctor in WWII before she studied film at the Centro Sperimentale di Cinematografia in Rome. Returning to Scotland in the early 1950s she made over 30 distinctive short films, most of which were self-funded and shot on 16mm. Tait made her only feature film, Blue Black Permanent (1992), in her 70s; newly remastered in 2K by the BFI, the film will receive its London Restoration Premiere at BFI Southbank on Sunday 11 November.

Tait’s unique mix of image, sound, rhythm and poetry reminds us of what cinema is and can be. On Monday 29 October season curator Peter Todd introduces a specially selected programme of short films by Tait including A Portrait of Ga (1952), an intimate portrait of her mother, Rose Street (1956), a film about Tait’s home in Edinburgh, and Aerial (1974), a film poem. Todd also introduces Land Makar (1981), a portrait of Tait’s farming neighbour Mary Graham Sinclair, alongside screenings of The Drift Back (1956) and Coora Mor: The Big Sheep (1966). Additionally Todd introduces Places of Work which will feature shorts such as Garden Pieces (1998), a triptych garden portrait with both live action and hand-drawn images, and Tailpiece (1976), which mediates on Tait’s Orkney family home.

On Monday 5 November the programme Film Poems will include Hugh MacDiarmid – A Portrait (1964), about the Scottish poet, journalist and political figure and Where I Am Is Here (1964), which shows the winter streets of Edinburgh; these films will be followed by a discussion with writers Anna Coatman and So Mayer, academic Lucy Reynolds and season curator Peter Todd. Supported by Glasgow Film Festival, LUX Scotland and Creative Scotland, the Margaret Tait Award was founded in 2010 to support experimental and innovative artists working with film and the moving image. In a special programme on Monday 5 November – Cross-generation Dialogue: The Margaret Tait Award – we present the eclectic and fascinating works produced by previous winners (2015-2017) Duncan Marquiss, Kate Davis and Sarah Forrest – each of whom will be onstage to reflect on Tait’s personal, individual approach, and the current strength and dynamism of artist filmmaking in Scotland.

ANIMATION 2018: RICHARD WILLIAMS FRAMED ROGER RABBIT

- **MON 19 NOV, 14:45 – UK PREMIERE: Animation 2018 / Onstage: BBC Four’s Cassian Harrison, Helen Brunsdon, Director of the British Animation Awards and the BFI’s Justin Johnson and Jez Stewart**
- **MON 19 NOV, 18:15 – TV PREVIEW + Q&A: The Secrets of British Animation (BBC/Academy 7, 2018) / Onstage: director Seb Barfield and guests**
- **SAT 24 NOV, 11:00 – TV PREVIEW + Q&A: Watership Down (BBC/Netflix, 2018) / Onstage: guests TBC**
- **SUN 25 NOV, 12:00 – FUNDAY SCREENING + Q&A: Who Framed Roger Rabbit (Robert Zemeckis, 1988) / Onstage: animation director Richard Williams**

ANIMATION 2018 continues into October and November with a preview of episode one of the long-anticipated BBC-Netflix co-production of Watership Down on Saturday 24 November. This modern take on Richard Adams’ beloved tale of adventure, courage and survival features the recognisable voices of Olivia Colman, John Boyega, James McAvoy and Nicholas Hoult. Also this month is the UK premiere of Animation 2018 on Monday 19 November, showcasing impressive new animations created on the back of a special BFI and BBC partnership designed to find and support the UK’s most exciting new and emerging animators. As well as being the first to see these new shorts, audiences will have the chance to hear from some of the creatives behind them. A new documentary, The Secrets of British Animation (BBC/Academy 7, 2018), commissioned by BBC4 to tie in with BFI’s ANIMATION 2018 season will also screen on the same day.

This month will also offer an opportunity to look back at some of the most significant names in animation; Oscar-winning animator Richard Williams, who celebrates his 85th birthday this year, will appear onstage to speak about two of his most significant films Who Framed Roger Rabbit (Robert Zemeckis, 1988) and his unfinished masterpiece The Thief and the Cobbler: A Moment in Time (Richard Williams, 1993). The Thief and the Cobbler was unreleased in the UK but released in two separate versions in the US: The Princess and the Cobbler in 1993 and Arabian Knight in 1995. Neither version was sanctioned by Williams at the time, but the original 1992 Workprint version which will be screened this month (only the second time it’s been seen in the UK), is how Williams intended the film to be seen.
Williams take part in Q&As following screenings of each film. The programme will also champion the work of the great Bob Godfrey whose rollicking 30 minute musical cartoon biopic about Isambard Kingdom Brunel, Great (1975), earnt Britain its first Oscar for animation. Godfrey’s grandson Tom Lowe has tracked down many of the film’s crew for a new documentary that reveals the ups and downs of a production made despite the odds, and offers insight into the unique mind of the man behind it.

EVENTS, PREVIEWS AND REGULAR STRANDS

- MON 29 OCT, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI / Writer and broadcaster Mark Kermode
- FRI 2 NOV – SUN 11 NOV: FILM AFRICA – The annual film festival celebrating the best African cinema returns, opening with the UK Premiere of The Burial of Kojo (Sam Blitz Bazawule, 2018), plus screenings of Sylvia (Daniel Oriahi, 2018), A Hotel Called Memory (Akin Omotoso, 2017), Supa Modo (Likarion Wainaina, 2018) and Lost Warrior (Nasib Farah, 2018)
- SAT 3 NOV, ALL DAY: SPECIAL EVENT: PODSTOCK – a one day celebration of podcasts with a curated selection of the most entertaining live editions of popular podcasts. Line up to be announced soon.
- SUN 4 NOV, 13:50 – SILENT CINEMA: Love’s Crucible Vem dömer (Victor Sjöström, 1922)
- WED 7 NOV, 18:20 – BFI FLARE PREVIEW: Lizzie (Craig William Macneill, 2018)
- FROM FRI 16 NOV – UNDERWIRE FILM FESTIVAL – the UK’s only film festival celebrating female filmmaking talent returns to BFI Southbank will screenings of new work and Q&As with filmmakers
- SAT 17 NOV, 12:00 – SCREENING + Q&A: Doctor Who: Earthshock (Peter Grimwade, 1982, BBC Studios) / Onstage: writer Eric Saward and actor Matthew Waterhouse
- MON 19 NOV, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI / Writer and broadcaster Mark Kermode
- MON 19 NOV, 20:40 – FILM PREVIEW: Shoplifters Manbiki kazoku (Hirokazu Kore-edo, 2018)
- SUN 25 NOV – SUN 2 DEC: RUSSIAN FILM WEEK – showcasing Russian film, screenings at BFI Southbank will include: Summer Leto (Kirill Serebrennikov, 2018), Temporary Difficulties Vremennye trudnosti (Mikhail Raskhodnikov, 2018), Three Seconds (aka Going Vertical) Dvizhenie vverkh (Anton Megerdichev, 2017) and Ice Lyod (Oleg Trofim, 2018)
- WED 28 NOV, 17:30 – FILM PREVIEW: Creed II (Steven Caple Jr, 2018)

NEW AND RE-RELEASES

- FROM MON 22 OCT: Orphée (Jean Cocteau, 1950) – A BFI release, part of Fantastique: The Dream Worlds of French Cinema
- FROM FRI 2 NOV: Some Like It Hot (Billy Wilder, 1959) – part of Comedy Genius
- FROM FRI 16 NOV: 9 to 5 (Colin Higgins, 1980) – part of Comedy Genius / Jane Fonda
- FROM FRI 30 NOV: Disobedience (Sebastián Lelio, 2017) – part of Close Up: Sebastián Lelio

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

To complement our Comedy Genius season our daily screenings of classic movies offer a reminder that life isn’t always a laughing matter; things can go suddenly, surprisingly downhill. As viewers, we’re at a safe distance from events on screen, but that doesn’t prevent our getting emotionally involved in them. Bad stuff happens: c’est la vie...

A film from BIG SCREEN CLASSICS: Going Downhill will screen every day for the special price of £8:

- Lola Montès (Max Ophüls, 1955)
- Throne of Blood Kumonosu-jô (Akira Kurosawa, 1957)
- Journey to Italy Viaggio in Italia (Roberto Rossellini, 1954)
- Nosferatu the Vampyre Nosferatu: Phantom der Nacht (Werner Herzog, 1979)
- Cries and Whispers Viskningar och rop (Ingmar Bergman, 1972)
- The Magnificent Ambersons (Orson Welles, 1942)
- Mouchette (Robert Bresson, 1966)
• **Bigger Than Life** (Nicholas Ray, 1956)
• **Kiss Me Deadly** (Robert Aldrich, 1955)
• **Lift to the Scaffold** *Ascenseur pour l’échafaud* (Louis Malle, 1958)
• **Beau Travail** (Claire Denis, 1999)
• **Theorem** *Teorema* (Pier Paolo Pasolini, 1968)
• **Ace in the Hole** (Billy Wilder, 1951)
• **Chinatown** (Roman Polanski, 1974)

**FULL EVENTS LISTINGS FOR LATE OCTOBER – NOVEMBER ARE AVAILABLE HERE:**

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**NOTES TO EDITORS:**

**Press Contacts:**

Liz Parkinson – Press Officer, BFI Southbank
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 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 £12.65, concs £10.15 including Gift Aid donation. Members pay £2.20 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](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**
The 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-sd9c55934e8e4463a

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