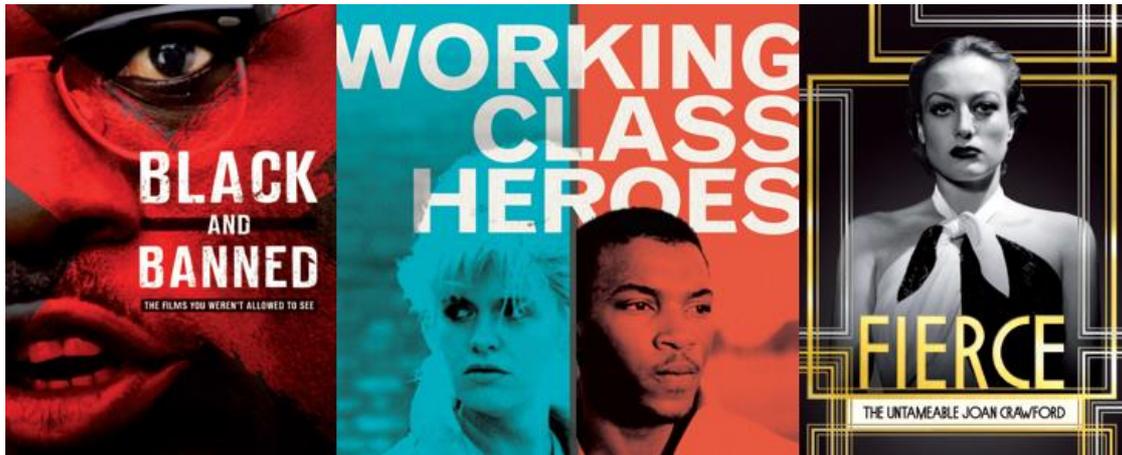


## September – early October 2018 at BFI Southbank



### ONSTAGE APPEARANCES INCLUDE:

DIRECTOR LYNNE RAMSAY (*MORVERN CALLAR*, *YOU WERE NEVER REALLY HERE*) AND ACTOR SAMANTHA MORTON (*MORVERN CALLAR*), PRODUCER MARK HERBERT AND ACTORS THOMAS TURGOOSE AND JO HARTLEY (*THIS IS ENGLAND*), ACTOR ASHLEY WALTERS (*BULLET BOY*), ATHLETE TOMMIE SMITH, ACTOR-DIRECTOR DESIREE AKHAVAN AND ACTOR MAXINE PEAKE (*THE BISEXUAL*), DIRECTOR PAUL GREENGRASS (*UNITED 93*, *CAPTAIN PHILLIPS*), DIRECTOR MICHAEL DUDOK DE WIT (*THE RED TURTLE*), WRITER AND BROADCASTER MARK KERMODE, BROADCASTER EDITH BOWMAN

**Film previews:** *THE RIDER* (Chloé Zhao, 2017), *SKATE KITCHEN* (Crystal Moselle, 2018), *COLUMBUS* (Kogonada, 2017), *SMALLFOOT* (Karey Kirkpatrick, Jason Reisig, 2018)

**TV previews:** *THE BISEXUAL* (Hootenanny, 2018), *BUTTERFLY* (ITV-Red Production Company, 2018)

**New and Re-Releases:** *BLACKKKLANSMAN* (Spike Lee, 2018), *DISTANT VOICES*, *STILL LIVES* (Terence Davies, 1988), *YARDIE* (Idris Elba, 2018), *LUCKY* (John Carroll Lynch, 2018), *FACES PLACES* (Agnès Varda, 2017), *THE GODFATHER* (Francis Ford Coppola, 1972)

### Friday 20 July 2018, London.

The programme at **BFI Southbank** in September and early October will include a major season showcasing work by and about the African diaspora, all of which was subject to varying forms of censorship; **BLACK AND BANNED** also coincides with the 50<sup>th</sup> anniversary of the Mexico 1968 Olympic Games, where athletes Tommie Smith and John Carlos enacted a silent protest for civil rights, and a special event with **Tommie Smith in conversation** on **Tuesday 9 October** will commemorate this globally significant event. Following on from a timely and invigorating event at BFI Southbank in April, the BFI will continue to celebrate the **WORKING CLASS HEROES** of cinema – from **Julie Walters** and **Michael Caine** to **Samantha Morton** and **Ashley Walters** – with a month-long season. Also timely is a season looking at British women writers for television; the season follows hot on the heels of a damning new [report](#) which shows that only 14% of prime-time British TV is written by women and the vast majority are still penned by men. We take this opportunity to celebrate writers such as **Fay Weldon**, **Susan Pleat**, **Andrea Newman** and **Julia Jones**, who regularly managed to produce fascinating and intriguing works for television. Completing the season line up will be the concluding part of **FIERCE: THE UNTAMEABLE JOAN CRAWFORD** and the latest instalment in the BFI's **ANIMATION 2018** series.

The highlights of a packed programme this month include a focus on the late, great, **Harry Dean Stanton**, who passed away in 2017. As his last film *Lucky* (John Carroll Lynch, 2018) is released in the UK, we take the opportunity to celebrate the much-missed actor, with an extended run of *Lucky*, as well as screenings of *Paris, Texas* (Wim Wenders, 1984), *The Straight Story* (David Lynch, 1999) and *Repo Man* (Alex Cox, 1984). There will be special live editions of popular podcasts *Edith Bowman presents Soundtracking at the BFI*, *Ctrl Alt Del: From Book to Screen* hosted by Emma Gannon, and *The Guilty Feminist Live!* with comedian **Deborah Frances-White**. **BFI Screen Epiphanies** this month will be chosen by actors **Georgina Campbell** (*Murdered by My Boyfriend*, *Black Mirror*) and **Emily Beecham** (*Daphne*) and director and illustrator **Michael Dudok de Wit** (*The Red Turtle*). In addition to his monthly BFI Southbank event – **Mark Kermode Live in 3D at the BFI** – the broadcaster and writer will also take part in a special event on **Thursday 20 September** to launch his new book *How Does It Feel? A Life of Musical Misadventures*, joined onstage by band his **The Dodge Brothers**.

Extended runs this month will include the new release from Spike Lee, *Blackkklansman* (2018), Idris Elba's directorial debut, the BFI-backed *Yardie* (2018) and Agnès Varda's Oscar-nominated documentary *Faces Places* (2017), made in collaboration with renowned artist JR. Re-releases will include the BFI's new restoration of *Distant Voices, Still Lives* (Terence Davies, 1988) and a 4K restoration of *The Godfather* (Francis Ford Coppola, 1972).

#### WORKING CLASS HEROES

- **SUN 7 OCT, 16:30 – SCREENING + Q&A: *The Long Good Friday*** (John Mackenzie, 1980) / **Onstage: admirer of the film, writer-director Steven Knight**
- **FRI 28 SEP, 18:00 – SCREENING + Q&A: *Morvern Callar*** (Lynne Ramsay, 2002) / **Onstage: director Lynne Ramsay and actor Samantha Morton**
- **FRI 28 SEP, 20:45 – WOMAN WITH A MOVIE CAMERA SCREENING + Q&A: *The Unloved*** (Samantha Morton, 2009) / **Onstage: director Samantha Morton**
- **WED 19 SEP, 20:30 – SCREENING + Q&A: *This is England*** (Shane Meadows, 2006) / **Onstage: actors Thomas Turgoose and Jo Hartley and producer Mark Herbert**
- **SAT 6 OCT, 18:30 – SCREENING + Q&A: *Bullet Boy*** (Saul Dibb, 2004) / **Onstage: actor Ashley Walters**
- **SAT 6 OCT, 12:45 – TALK: *Working Class Heroes: The Filmmakers*** – a live event where new and established filmmakers will screen excerpts from their work before a frank conversation open to all.
- **SAT 6 OCT, 16:25 – SPECIAL EVENT: *Doc Brown in conversation*** / **Onstage: actor and comedian Ben Bailey Smith aka Doc Brown**

Following on from a major event at **BFI Southbank** in April addressing how British working class talent can thrive in the film and TV industries, we dedicate a whole season to celebrating the working class actors who have lit up British cinema screens. The season will bring together bold, powerful and provocative films such as *Charlie Bubbles* (1968) directed by and starring **Albert Finney**, the great British crime thriller *The Long Good Friday* (1980) with **Bob Hoskins**, Danny Boyle's debut *Shallow Grave* (1994) featuring a brilliant performance from **Christopher Eccleston**, and Shane Meadows' masterly *This Is England* (2006) which introduced audiences to stars like **Thomas Turgoose** and **Vicky McClure**. The season will welcome director **Lynne Ramsay** and stars including **Samantha Morton**, **Thomas Turgoose** and **Ashley Walters** to discuss their work and what it means to be a working-class in the British film industry.

In Britain (for a time at least) film stars came from comprehensives and council houses. The story begins in the socially mobile 1960s as young working-class talent exploded through music, fashion and film. Few films tell a heart-breaking story as hilariously as *Billy Liar* (John Schlesinger, 1963), the tale of a young clerk lost to daydreams in his Yorkshire home town. Released into a Britain newly smitten with working-class pop culture, it forever sealed the fame of dockworker's son Tom Courtenay. Carol White – the 'Battersea Bardot' – became a star in 1966 with TV play *Cathy Come Home*, directed by Ken Loach. A year later, the pair reunited for *Poor Cow* (1967) in which White delivered an even more electric performance as Joy, an 18-year-old single mother caught between social conventions, money problems and criminal boyfriends. Having soared to fame at the start of the 60s, Albert Finney stepped behind the camera for *Charlie Bubbles* (1968), with Finney himself playing a celebrated writer returning home to working-class Salford in a gold Rolls-Royce. In the hard-edged 80s Bob Hoskins became a hugely popular actor, with his signature film probably being *The Long Good Friday* (John Mackenzie, 1980), a story of terrorism and organised villainy unfolding against the dawn of Thatcherism and the redevelopment of London's Docklands.

Education was the key to social mobility, and it was at the heart of the adaptation of Willy Russell's acclaimed play *Educating Rita* (Lewis Gilbert, 1983) about a Liverpool hairdresser re-inventing herself as an Open University student. The film boasts two stellar performances – Michael Caine, superb as alcoholic professor Frank, and a note-perfect Julie Walters in her big-screen breakthrough as Rita. After his spectacular performances in *Sid and Nancy* and *Prick Up Your Ears*, Gary Oldman became the hottest star in British cinema and his next film *Track 29* (1988) united Oldman, director Nicolas Roeg and writer Dennis Potter. In the 90s a new mood saw a series of inventive British films built around working-class faces; as the era of Blair and Britpop came into view, director Danny Boyle made his first feature, the darkly delicious crime thriller *Shallow Grave* (1994). After the phenomenal success of Boyle's *Trainspotting* Robert Carlyle became a leading man – working on *Face* (1997) with his friend and collaborator, the late and much-missed director Antonia Bird.

Sometimes an actor and filmmaker fit perfectly. So it proved in the most underrated film by the great Lynne Ramsay *Morvern Callar* (2002). Her star is **Samantha Morton**, who gives a luminous performance as Morvern, a supermarket

worker in a small Scottish town whose dead boyfriend's unpublished novel sets in motion a hypnotic adventure of assumed identity in sun-blasted Spain; the screening on **Friday 28 September** will be followed by a **Q&A with Ramsay and Morton**. On the same evening, **Samantha Morton** will also take part in a **Q&A** following a screening of her directorial debut *The Unloved* (2009), a stunning portrait of an 11-year-old girl taken into care. Gurinder Chadha brought her trademark warmth and wit to the story of a teenage girl from Hounslow who finds she has a rare talent on the pitch. *Bend It Like Beckham* (2002) starred **Parminder Nagra**, a young actor from a working-class Sikh family, who brought huge charm to a film at the junction of feminism, race and class – which is also a feel-good treat. A masterpiece of working-class storytelling, *This is England* (Shane Meadows, 2006) inspired three TV series and made stars of many of its actors. Set in 1983, the story belongs to 12-year-old Shaun, played by **Thomas Turgoose**, who finds a sense of belonging with a group of local skinheads. **Turgoose** and co-star **Jo Hartley**, alongside producer **Mark Herbert** will take part in a **Q&A** following a screening of the film on **Wednesday 19 September**.

Completing the season will be a series of events on **Saturday 6 October**, starting with a screening of *Bullet Boy* (Saul Dibb, 2004), an intelligent story about gang life which made a film star of Ashley Walters, the young MC from UK garage collective So Solid Crew, who will join us for a **Q&A** following the screening. In an industry built on connections and money, in a country where most decision makers have both, how do working-class filmmakers get their projects made and seen? And what makes their voice so vital? In a special live event, **Working Class Heroes: The Filmmakers**, new and established filmmakers will screen excerpts from their work before a frank conversation open to all. Finally, in-demand actor and comedian **Ben Bailey Smith**, aka **Doc Brown**, will join us for a one-off event to discuss his favourite film scenes, and offer his unique take on London, class and all things cinematic.

#### **BLACK AND BANNED: THE FILMS YOU WEREN'T ALLOWED TO SEE**

- **SAT 1 SEP, 14:00 – SCREENING + Q&A: *Two Gentlemen Sharing*** (Ted Kotcheff, 1969) / **Onstage: actor Esther Anderson, plus director Ted Kotcheff and actor Judy Geeson via Skype**
- **TUE 4 SEP, 18:20 – TALK: *Black and Banned: Season Introduction***
- **THU 6 SEP, 19:00 – TALK: *Free Speech 'Punch Up'!***
- **MON 10 SEP, 18:10 – SCREENING + DISCUSSION: *Save the Children Fund Film*** (Ken Loach, 1971)
- **SAT 15 SEP, 13:00 – TALK: *Black, British, Banned!***
- **SUN 16 SEP, 17:15 – SCREENING + Q&A: *Home Again*** (Sudz Sutherland, 2012) / **Onstage: Kunle Olulode, director of Voice4Change and Patrick Vernon, activist and commentator**
- **TUE 9 OCT, 18:10 – SCREENING + Q&A: *Winnie*** (Pascale Lamche, 2017) / **Onstage: director Pascale Lamche**
- **TUE 9 OCT, 20:30 – SCREENING + Q&A: *Black Power Salute*** (BBC, 2008) / **Onstage: Athlete Tommie Smith in conversation with Kunle Olulode, director of Voice4Change**

Running from **Saturday 1 September – Tuesday 9 October**, **BLACK AND BANNED: THE FILMS YOU WEREN'T ALLOWED TO SEE** will offer audiences a vital insight into the wide range of films, TV documentaries and dramas by and about the African diaspora that were subject to censorship of some form. The programme, which is part of BFI Southbank's ongoing **AFRICAN ODYSSEYS** series, follows on from the BFI's major 2016 season **BLACK STAR**, which sought to champion work by black actors. Titles being screened will include Raoul Peck's *Lumumba* (2000), which was censored for revealing details about CIA complicity, Ken Loach's banned documentary *Save the Children Fund Film* (1971) which was filmed in the UK, Kenya and Uganda to mark the 50<sup>th</sup> anniversary of the charity, and *The Spook Who Sat by the Door* (Ivan Dixon, 1973), the story of a 'token black' CIA recruit which was effectively buried by the FBI, who seized and destroyed all but one film print.

The season also coincides with the 50<sup>th</sup> anniversary of the iconic moment that American athletes **Tommie Smith** and **John Carlos** stood on the podium at the 1968 Olympic Games in Mexico and each held up black-gloved salute in a silent protest for civil rights. To mark the anniversary of an event that reshaped public perception of equality across the world, BFI Southbank will welcome **Tommie Smith** to take part in a **Q&A** on **Tuesday 9 October** following a screening of the BBC documentary *Black Power Salute* (BBC, 2008). The works screening in **BLACK AND BANNED** offer unique perspectives and intrinsic artistic worth, yet were denied wider exposure for allegedly subversive content: their ideas, politics, themes or storylines were deemed incompatible with the values of the day. Such censorship is occasionally imposed by governments, but more often than not it's covertly assumed within the film industry, and even within the social, critical and academic community; this season is an opportunity for audiences to see the uncensored material for themselves so they can make up their own mind.

Other special events during the season will include a **season introduction** from programmer David Somerset and Voice4Change's Kunle Olulode on **Tuesday 4 September**, a screening of acclaimed documentary *Winnie* (2017) about the former first lady of South Africa, followed by a **Q&A** with its director **Pascale Lamche**, and a screening of the rarely shown *Two Gentlemen Sharing* (Ted Kotcheff, 1969), which follows an ambitious young Jamaican in swinging London who battles everyday racism as he tries to enter the hallowed portals of British business. The film, which was given an X certificate and never released in the UK, will be screened on **Saturday 1 September** followed by a **Q&A** with actor **Esther Anderson**, plus director **Ted Kotcheff** and actor **Judy Geeson** via Skype.

Other titles screening will include: *Home Again* (Sudz Sutherland, 2012), *Goodbye Uncle Tom* (Gualtiero Jacopetti, Franco Prospero, 1971), *Camp de Thiaroye* (Ousmane Sembene, 1987), *Come Back, Africa* (Lionel Rogosin, 1959), *Right On!* (Herbert Danska, 1970) *Ava & Gabriel: A Love Story* (Felix de Rooy, 1990), *Fable* (1965, BBC) and *Half of a Yellow Sun* (Biyi Bandele, 2013).

### **FIERCE: THE UNTAMEABLE JOAN CRAWFORD**

Running at BFI Southbank from **Wednesday 1 August – Tuesday 9 October**, **FIERCE: THE UNTAMEABLE JOAN CRAWFORD**, will be a major season of 20 films starring the incomparable **JOAN CRAWFORD**, spanning a period of more than 40 years working in Hollywood.

A full press release is available on the [BFI website](#).

### **DRAMA SHE WROTE: PIONEERING FEMALE WRITERS OF THE TELEVISION PLAY**

- **FRI 7 SEP, 18:20 – SCREENING + PANEL DISCUSSION: *Choice*** (ITV, 1974) / **Onstage: writer Andrea Newman, plus other guests TBC**
- **SAT 29 SEP, 18:20 – SCREENING + PANEL DISCUSSION: *Love Story*** (ATV, 1963-74), episodes: *Third Party* (ITV, 1972) and *Home for the Holidays* (ITV, 1973) / **Onstage: writer of *Home for the Holidays* Andrea Newman**

Although some TV genres (such as soaps and children's TV) have a fair proportion of female writers, in the most critically regarded and prestigious forms – serials and single dramas – the story is very different, and has been for many years. Following hot on the heels of a damning new [report](#) for the Writers' Guild of Great Britain highlighting the lack of female writers getting television work in the UK, **BFI Southbank** dedicates a season to pioneering female TV writers like **Fay Weldon**, **Susan Pleat**, **Elaine Morgan** and **Julia Jones**, who regularly managed to produce fascinating and intriguing works for television. Running from **Friday 7 September – Monday 8 October** **DRAMA SHE WROTE: PIONEERING FEMALE WRITERS OF THE TELEVISION PLAY** will offer audiences the opportunity to revisit some of the greatest dramas even written, many which remain unseen since their original broadcast.

Fay Weldon was one of a handful of contemporary female writers who were as prolific as their male counterparts. ***A Splinter of Ice*** (1972, Derek Bennett) is a wonderful example of Weldon's writing, it is an absorbing story of infidelity leading to an unwanted pregnancy. Screening alongside *Splinter of Ice* will be ***Over*** (1973, Robert Knights), a one-woman tour de force from Barbara Jefford, who eloquently delivers Edna O'Brien's hauntingly poetic prose in a piece that comes across like a dark and dreamy variation of Alan Bennett's *Talking Heads*. There will also be opportunity to hear from the writer of *A Bouquet of Barbed Wire* **Andrea Newman**, as well as see some of her other work including ***Choice*** (1974, Christopher Hodson) a beautifully acted, intelligent, adult drama about a married woman who decides to leave her husband for a much younger man. Newman will join a panel discussion following this screening on **Friday 7 September**.

ATV's *Love Story* (1963-74) had a higher than normal percentage of female writers (16%) and was one of the many themed anthology series that dominated the schedules of its day. There will be screening of writer Bernice Rubens' ***Third Party*** (1972, Henri Safran) and Andrea Newman's ***Home for the Holidays*** (1973, Henri Safran) followed by a **panel discussion with Andrea Newman** on **Saturday 29 September**. **Watson Gould** and **Jill Laurimore** wrote some controversial and radical dramas for their time. Gould's ***The Other Women*** (1976, Simpson) was slammed by some for its sexual content and by others for its lurid portrayal of lesbianism, while Laurimore presents a different view of 'the other woman' with ***Family Tree*** (1973, Richard Bramall).

### **ANIMATION 2018: GOING UNDERGROUND**

- **TUE 11 SEP, 18:20 – SPECIAL EVENT: *Black British Animators*** / **Onstage: filmmakers including Osbert Parker**
- **MON 1 OCT, 20:30 – FILM PREVIEW: *Tehran Taboo*** (Ali Soozandeh, 2017) / **Onstage: director Ali Soozandeh**

BFI Southbank continues to celebrate Animation in September, this month focusing on British innovation as well as exploring the dark side of new international animation.

Animation can transport audiences to unlimited worlds – viewers can explore different galaxies, go back in time or have adventures in the company of talking animals – the medium is able to explore stories which cannot be achieved in live action. International animation is pushing these boundaries presenting contemporary sides of China and Iran that we rarely see. BFI Southbank hosts a preview of *Tehran Taboo* (2017) followed by a **Q&A with director Ali Soozandeh on Monday 1 October**. The film explores a dark underbelly as a handful of people resort to deceitful and criminal acts to deal with their country's religious laws and standards. Similarly *Have a Nice Day!* (2017, Liu Jian) is a humorous yet violent depiction of China's corrupt urban life. The film plays like Tarantino's animated love-child, Xiao Zhang helps himself to a gangster's million yuan to pay for his girlfriend's unsuccessful plastic surgery job, but during the course of one night all havoc is let loose as he becomes a target for every con in the city. The final international instalment in this month's programme is *Seoul Station* (2017, Yeon Sang-ho) which follows a group of people at the start of a zombie apocalypse in Korea.

There are also a host of events that celebrate innovations in British animation with a look at the ground-breaking work coming from Passion Pictures and Nexus Studios. Nexus are behind some of the most cutting-edge animated storytelling on our screens from AR experiences to immersive stories in VR. ***Animate and Innovate: AnimationCraft in the New World of Stories*** will offer an opportunity to hear from experts in traditional animation who are exploring the boundaries and future of storytelling, and learn about the innovative technology that is making it possible. There will also be a chance to hear from **Passion Studios** who continue to prove that animation can make an impact – whether it's social, charitable, cultural or emotional, animation can connect in ways live-action can't. ***Using Animation to Make an Impact: Passion Studios*** will explore the different ways animation can inspire change as we chat with some of the animators behind these projects. The programme also looks at the contribution of Black British Animators such as **Osbert Parker** and **Keith Piper**; ***Black British Animators*** on **Tuesday 11 September** will explore the work and inspirations of these talented animators, with some of the filmmakers participating in a **Q&A** as well.

#### **EVENTS, PREVIEWS AND REGULAR STRANDS**

- **TUE 4 – SUN 9 SEP, VARIOUS TIMES** – screenings as part of the **OPEN CITY DOCUMENTARY FESTIVAL**
- **TUE 4 SEP, 18:15** – TV PREVIEW + Q&A: *The Bisexual* (Hootenanny, 2018) / **Onstage: creator and star Desiree Akhavan, co-writer Cecilia Frugiele, actors Maxine Peake and Brian Gleeson**
- **THU 6 SEP, 19:30 AT QUEEN ELIZABETH HALL** – **SPECIAL EVENT: BFI Presents: Ripping It Up** – a programme of D/deaf and disability-led UK shorts, screening in partnership with Unlimited Festival
- **THU 6 SEP, 20:45** – **SPECIAL EVENT: Edith Bowman presents Soundtracking at the BFI** / **Onstage: broadcaster Edith Bowman, plus special guest TBA**
- **SAT 8 SEP, 20:45** – **MEMBER EXCLUSIVE: Member Picks: Repo Man** (Alex Cox, 1984)
- **TUE 11 SEP, 19:00** – **SPECIAL EVENT: Ctrl Alt Del: From Book to Screen** / **Onstage: podcaster Emma Gannon, plus special guest TBA**
- **TUE 11 SEP, 20:30** – **FILM PREVIEW: The Rider** (Chloé Zhao, 2017)
- **WED 12 SEP, 20:30** – **SCREEN EPIPHANY: Georgina Campbell introduces Clouds of Sils Maria** (Olivier Assayas, 2014) / **Onstage: actor Georgina Campbell (Murdered by My Boyfriend, Black Mirror)**
- **SUN 16 SEP, 13:20** – **SILENT CINEMA: Blighty** (Adrian Brunel, 1927) – part of a series of films commemorating the centenary of the end of WWI. Also screening: *Westfront 1918* (GW Pabst, 1930) and *La Grande Illusion* (Jean Renoir, 1937)
- **MON 17 SEP, 18:10** – **SCREEN EPIPHANY: Michael Dudok de Wit introduces the short animated films of Yuri Norstein** / **Onstage: animator, director and illustrator Michael Dudok de Wit (The Red Turtle)**
- **WED 19 SEP, 18:10** – **FILM PREVIEW: Skate Kitchen** (Crystal Moselle, 2018)
- **THU 20 SEP, 18:30** – **SPECIAL EVENT/BOOK LAUNCH: How Does It Feel? A Life of Musical Misadventures** / **Onstage: writer and broadcaster Mark Kermode and his band The Dodge Brothers**
- **THU 20 SEP, 20:00** – **MEMBER EXCLUSIVE: Member Salon: Lucky** – our monthly discussion series for BFI Members will explore *Lucky* (John Carroll Lynch, 2017), featuring the last role from the late great Harry Dean Stanton
- **SAT 22 SEP, 12:00** – **DVD LAUNCH + Q&A: The Hitchhiker's Guide to the Galaxy** (BBC, 1981) / **Onstage: guests TBA**

- **MON 24 SEP, 18:15 – TV PREVIEW + Q&A: *Butterfly*** (ITV-Red Production Company, 2018) / Onstage: writer Tony Marchant, exec producer Nicola Shindler and actors Anna Friel and Emmett J Scanlan
- **MON 24 SEP, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI** / Onstage: writer and broadcaster Mark Kermode
- **MON 24 SEP, 20:45 – SPECIAL EVENT: Mark Kermode Live in 4D at the BFI** / Onstage: writer and broadcaster Mark Kermode and director Paul Greengrass
- **TUE 25 SEP, 18:30 – SPECIAL EVENT: *The Guilty Feminist Live!*** / Onstage: podcaster and comedian Deborah Frances-White, plus special guests TBA
- **WED 26 SEP, 20:30 – FILM PREVIEW: *Columbus*** (Kogonada, 2017)
- **SAT 29 SEP, 10:00 – FILM PREVIEW: *Smallfoot*** (Karey Kirkpatrick, Jason Reisig, 2018)
- **TUE 2 OCT, 18:00 – AFRICAN ODYSSEYS: *The Rape of Recy Taylor*** (Nancy Buirski, 2017)
- **TUE 2 OCT, 18:30 – SPECIAL EVENT: *Tenderflix: Future Responsibilities*** – special event to announce the winner of Tenderflix's 2018 short film competition
- **THU 4 OCT, 18:10 – SCREEN EPIPHANY: Emily Beecham introduces *Wonderland*** (Michael Winterbottom, 1999) / Onstage: actor Emily Beecham (*Daphne*)

#### NEW AND RE-RELEASES

- **CONTINUES FROM FRI 24 AUG: *Blackkklansman*** (Spike Lee, 2018)
- **CONTINUES FROM FRI 31 AUG: *Distant Voices, Still Lives*** (Terence Davies, 1988) – A BFI release
- **FROM FRI 7 SEP: *Yardie*** (Idris Elba, 2018)
- **FROM FRI 14 SEP: *Lucky*** (John Carroll Lynch, 2017)
- **FROM FRI 21 SEP: *Faces Places Visages villages*** (Agnès Varda, 2017)
- **FROM FRI 21 SEP: *The Godfather*** (Francis Ford Coppola, 1972) – a new 4K restoration

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

Unsurprisingly, many filmmakers have been fascinated by the various pleasures and pitfalls of what might be called the artistic life. Besides filmmaking itself, they've turned their attention to theatre, dance, painting, writing, even architecture and culinary wizardry. This month our daily screenings of classic movies look at different responses to a simple question: what is it, exactly, that drives people to create? A film from **BIG SCREEN CLASSICS: *The Creative Urge*** will screen every day for the special price of £8:

- ***Day for Night La Nuit Américaine*** (François Truffaut, 1973)
- ***Persona*** (Ingmar Bergman, 1966)
- ***Opening Night*** (John Cassavetes, 1977)
- ***Les Enfants du paradis*** (Marcel Carné, 1945)
- ***French Cancan*** (Jean Renoir, 1955)
- ***Lust for Life*** (Vincente Minnelli, 1956)
- ***Caravaggio*** (Derek Jarman, 1986)
- ***F for Fake Vérités et mensonges*** (Orson Welles, 1973)
- ***The Fountainhead*** (King Vidor, 1949)
- ***The Shining*** (Stanley Kubrick, 1980)
- ***Barton Fink*** (Joel Coen, 1991)
- ***My Left Foot*** (Jim Sheridan, 1989)
- ***Bright Star*** (Jane Campion, 2009)
- ***Adaptation*** (Spike Jonze, 2002)
- ***Babette's Feast Babettes gaestebud*** (Gabriel Axel, 1987) .
- ***Les Demoiselles de Rochefort*** (Jacques Demy, 1967)

FULL EVENTS LISTINGS FOR SEPTEMBER-EARLY OCTOBER ARE AVAILABLE HERE:

<https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-september-october-2018-southbank-events-2018-07-20.pdf>

– ENDS –

## **NOTES TO EDITORS:**

### **Press Contacts:**

**Liz Parkinson – Press Officer, BFI Southbank**

[liz.parkinson@bfi.org.uk](mailto:liz.parkinson@bfi.org.uk) / 020 7957 8918

**Elizabeth Dunk – Junior Press Officer**

[elizabeth.dunk@bfi.org.uk](mailto: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>.

**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-sd9c55934e8e4463a>

[To unsubscribe from the BFI's press list please click here](#)