

**August 2017 at BFI Southbank including:
JEAN-PIERRE MELVILLE, GROSS INDECENCY,
INDIA ON FILM, JOE ORTON, CUBAN DOCUMENTARIES**



ONSTAGE APPEARANCES INCLUDE:

DIRECTOR STEPHEN FREARS (*THE QUEEN, PRICK UP YOUR EARS*), **ACTOR IAN MCKELLEN** (*GODS AND MONSTERS, MR HOLMES*), **DIRECTOR FRANCIS LEE** (*GOD'S OWN COUNTRY*), **ACTORS TOM BURKE AND HOLLIDAY GRAINGER** (*STRIKE: THE CUCKOO'S CALLING*), **ACTOR MURRAY HEAD** (*SUNDAY BLOODY SUNDAY*), **DIRECTOR RON PECK** (*NIGHTHAWKS*)

Film previews include: *ATOMIC BLONDE* (David Leitch, 2017), *A GHOST STORY* (David Lowery, 2017), *THE ODYSSEY* (Jérôme Salle, 2016), *DAPHNE* (Peter Mackie Burns, 2016), *GOD'S OWN COUNTRY* (Francis Lee, 2017)

TV previews include: *STRIKE: THE CUCKOO'S CALLING* (BBC, 2017)

Runs include: *HOTEL SALVATION* (Shubhashish Bhutiani, 2016), *HOWARDS END* (James Ivory, 1992), *PRICK UP YOUR EARS* (Stephen Frears, 1987), *LE DOULOS* (Jean-Pierre Melville, 1962)

Monday 19 June 2017, London.

August is set to be another packed month at BFI Southbank, with a wide range of seasons for audiences to choose from. Marking his centenary year, August sees the first part of a two month season dedicated to the truly original French filmmaker **JEAN-PIERRE MELVILLE**, including a re-release of classic thriller *Le Doulos* (1962), back in selected cinemas across the UK from **Friday 11 August**. This month, **BFI INDIA ON FILM** will mark the 70th anniversary of Partition with a series of films from Pakistan, Bangladesh and India. **GROSS INDECENCY**, marking the 50th anniversary of the Sexual Offences Act 1967, also continues this month. **JOE ORTON: OBSCENITIES IN SUBURBIA** celebrates the work of the original, controversial and obscenely witty playwright **Joe Orton with a month long season**. This will include an extended run of *Prick Up Your Ears* (1987), the biographical film which tells the story of Orton's untimely death; director **Stephen Frears** will take part in a **post-screening Q&A** on **Friday 4 August**, the day the film is re-released in selected cinemas by Park Circus. Completing the season line-up will be **FOR AN IMPOSSIBLE CINEMA: CUBAN DOCUMENTARIES**, a series of Cuban docs made in the 1960s and 70s, at a time when Cuban film culture was truly unique.

The special events programme will include **film previews** of David Lowery's subversive horror *A Ghost Story* (2017), the neon-tinted thriller starring Charlize Theron *Atomic Blonde* (David Leitch, 2017) and the BFI film-funded *God's Own Country* (2017), at which director Francis Lee will attend for a **post-screening Q&A**. There will also be a **TV Preview** of the hotly anticipated adaptation of **Robert Galbraith's (aka JK Rowling) Strike: The Cuckoo's Calling** (BBC, 2017), which will be attended

by cast and crew including **Tom Burke** and **Holliday Grainger**. **BFI AFRICAN ODYSSEYS** will celebrate the work of pioneering Nigerian filmmaker **Ola Balogun** and BFI members will get an exclusive peek at the programme for **the 61st BFI London Film Festival**. Extended runs will include BFI releases of **Hotel Salvation** (Shubhashish Bhutiani, 2016) as part of **BFI INDIA ON FILM**, and a 25th anniversary 4K restoration of James Ivory's **Howards End** (1992).

JEAN-PIERRE MELVILLE: VISIONS OF THE UNDERWORLD – PART ONE

- **TUE 8 AUG, 18:10 – TALK: *Jean-Pierre Melville, Man of the Cinema***

Beginning in August, BFI Southbank will present **VISIONS OF THE UNDERWORLD**, a comprehensive two month season dedicated to the versatile and artistically ambitious French filmmaker **Jean-Pierre Melville** (1917-1973), in this, his centenary year. Melville is probably best known for his crime movies which he made in the latter part of his career, including **Le Samouraï** (1967), **Le Cercle rouge** (1970) and **Le Doulos** (1962), the latter of which will be re-released by Park Circus on **Friday 11 August** and play on extended run as part of the season. Melville made meticulously stylised films with an abiding interest in loyalty and betrayal, courage and camaraderie, honour and dignity: themes found not only in his tense explorations of underworld ethics, but in his lesser-known earlier studies of troubled, even perverse relationships. The season will also include an illustrated talk by season curator Geoff Andrew on **Tuesday 8 August; *Jean-Pierre Melville, Man of the Cinema*** will examine key elements of Melville's style and world-view, and relate them his work to the wider context of film history. **VISIONS OF THE UNDERWORLD** offers audiences an opportunity to discover the work of a truly original and proudly independent filmmaker, admired by contemporary directors such as Jim Jarmusch and Quentin Tarantino as well as by key names of the French New Wave, to such an extent that he even had a bit part in Godard's seminal *Breathless* (1960).

Part one of the season in August will include a rare screening of Melville's first foray into filmmaking, a short film which was long believed lost; **24 heures de la vie d'un clown** (1946) offers a brief account of a day in the life of a clown, an outcome of the director's lifelong interest in the circus and music hall. Screening alongside it will be Melville's feature-length debut **Le Silence de la mer** (1949), a drama about the Nazi Occupation made cheaply, quickly and clandestinely. Melville's collaboration with Jean Cocteau on an adaption of the latter's novel **Les Enfants terribles** (1950) is a claustrophobic, psychologically astute drama about a sister and brother retreating into an isolated world of erotically charged game-playing. Despite disagreements with the author, it remains one of the finest of all Cocteau adaptations, its keenest admirers having included François Truffaut and Claude Chabrol. Though the noir-tinged melodrama **When You Read This Letter** (1953) is perhaps Melville's least typical film, there's still much to enjoy both in its depiction of a faintly Americanised Nice underworld and in its psychological ambiguities.

Bob le flambeur (1956) was Melville's first film from his own original script, and is a light-hearted, loosely structured fable about an ageing criminal whose plans for a daring casino robbery are put at risk by his passion for gambling – and, perhaps, a young woman. Beautifully shot by Henri Decaë, the film is a love letter to Paris and an affectionate nod to Hollywood heist movies like *The Asphalt Jungle*. Melville's fascination with America gave rise to the unlikely jaunt **Two Men in Manhattan** (1959), in which two journalists (one played by the director himself) travel around New York in search of a missing French diplomat. Set in the provinces during the German Occupation, **Léon Morin, Priest** (1961) focuses on a handsome, charming priest so determined to save souls that he plays on the feelings he arouses in a young widow whom he'd like to convert. A complex film of

ambiguities and ironies, it boasts superb lead performances from Jean-Paul Belmondo and Emmanuelle Riva. Completing part one of the season is the re-release of the first of Melville's great thrillers, **Le doulos** (1962), a dazzlingly intricate tale of deadly suspicion and betrayal starring Jean-Paul Belmondo and Serge Reggiani. Establishing an atmosphere of unease, distrust and deception with a beautifully staged opening scene, Melville combines ingenious plot twists with a near-mythic evocation of underworld customs and fashions. *Le doulos* is re-released by Park Circus on **Friday 11 August** and will screen on extended run.

Season in collaboration with:



Films screening in part two of the season in September will include: *L'ainé des Ferchaux* (1963), *Le Deuxieme Souffle* (1966), *Le Samourai* (1967), *The Army of Shadows* (1969), *Le Cercle Rouge* (1970) and *Un Flic* (1972)

A number of venues across the UK will, thanks to support from the BFI Film Audience Network, screen films by Jean-Pierre Melville in August and September, including the re-release of *Le Doulos*; venues will include HOME Manchester, Edinburgh Filmhouse, and Watershed Bristol.

STUDIOCANAL will also release of a brand-new boxset of six key films by **Jean-Pierre Melville**, in celebration of his centenary. Featuring several brand new 4k restorations as well as exclusive new extras, **MELVILLE, THE ESSENTIAL COLLECTION** will include *Le Doulos*, *Bob Le Flambeur*, *Léon Morin, Prêtre*, *L'Armée Des Ombres* and *Le Cercle Rouge* and will be available to own on DVD and Blu-Ray for the first time on **September 12**.

GROSS INDECENCY – PART TWO

- **FRI 4 AUG, 18:10 – SCREENING + CLUB NIGHT: *60s Drag Double Bill* followed by 'The Glory' Takeover Afterparty**
- **THU 10 AUG, 18:10 – SCREENING + Q&A: *Two Gentlemen Sharing* (Ted Kotcheff, 1969) / Onstage: Actors Ram John Holder and Esther Anderson (work permitting)**
- **MON 21 AUG, 18:10 – SCREENING + Q&A: *Sunday Bloody Sunday* (John Schlesinger, 1971) / Onstage: Actor Murray Head (work permitting)**
- **THU 24 AUG, 18:00 – SCREENING + Q&A: *Edward II* (BBC, 1970) / Onstage: Actor Ian McKellen (work permitting)**
- **THU 31 AUG, 18:10 – SCREENING + INTRO: *Nighthawks* (Ron Peck, 1978) / Onstage: Director Ron Peck**

British cinema boasts a long history of carefully coded queers, but taboo-busting gathered steam from the late 1950s. The two-month season **GROSS INDECENCY: QUEER LIVES BEFORE AND AFTER THE '67 ACT** spans two decades, bracketed by the 1957 Wolfenden Report and the onset of AIDS.

Part two in August will focus on television and film made after the Act, showing that it was a double-edged sword in its effect on real lives and on depictions of the LGBT community. Queer London was reimagined to misanthropic, even exploitative effect on foreign soundstages for *The Killing of Sister George* (Robert Aldrich, 1968) and *Staircase* (Stanley Donen, 1969); a world away from the tender bisexual love triangle of *Sunday Bloody Sunday* (John Schlesinger, 1971). We hope to welcome star of *Sunday Bloody Sunday* **Murray Head** to take part in a **Q&A** following a screening of the film on **Monday 21 August**. TV mined the drag renaissance for anarchic performances and we'll screen some of the best in a special **drag double-bill** of the riotous *What's a Girl Like You...* (LWT, 1969) and *Black Cap Drag* (Dick Benner, 1969); the screenings on **Friday 4 August** will be followed by an after-party in

BFI Southbank hosted by alternative queer East End night-spot *The Glory*. Audiences will also be able to see television's first gay kiss between Ian McKellen and James Laurenson in the BBC's broadcast of the Prospect Theatre Company production of Christopher Marlowe's *Edward II* (BBC, 1970), *Two Gentlemen Sharing* (Ted Kotcheff, 1969) featuring a rare black gay character, and *I Want What I Want* (John Dexter, 1972), which saw cinema highlight trans issues. In 1975, **Quentin Crisp** put queerness on our cultural radar and the season will feature a screening of the newly remastered *The Naked Civil Servant* (Thames TV, 1975) starring the late **John Hurt**, as well as a screening of documentary *World in Action: Quentin Crisp*. Completing this survey, as the tragedies and triumphs of the 80s beckoned, will be Britain's first explicitly gay feature film *Nighthawks* (Ron Peck, Paul Hallam, 1978), which will be followed by a Q&A with Ron Peck on **Thursday 31 August**.

For full details on BFI activity marking the anniversary of the Sexual Offences Act 1967, please see the [BFI website](#).

JOE ORTON: OBSCENITIES IN SUBURBIA

- **FRI 4 AUG, 18:00 – SCREENING + Q&A: *Prick Up Your Ears*** (Stephen Frears, 1987) / **Onstage: Director Stephen Frears**
- **MON 7 AUG, 18:10 – TALK: *Joe Orton: Working Class, Queer, and Onscreen***
- **SUN 27 AUG, 15:00 – SCREENING + Q&A: *What the Butler Saw*** (BBC, 1987) / **Onstage: biographer John Lahr, Orton's sister Leonie Orton and actor/Orton's personal friend, Kenneth Cranham**

Original, controversial and obscenely witty, these are just some of the descriptions used to reference the work of playwright **Joe Orton**. Like all great geniuses, Orton was ahead of his time, as the initial failure of the theatre production of *Loot* attests (the 1970 film version will screen here), but as the austerity of the 50s gave way to the sexual revolution of the 60s, his work caught the spirit of the age. Ruthlessly exposing the hypocrisies of the Establishment, his delight in causing offence is palpable in every play, but always harnessed to a razor sharp wit and purpose. Across the TV plays and films presented in this season it is possible to chart his ever growing mastery of both stage and screen as he sets out his overriding themes of sex, death and homoeroticism from their first incarnations in *The Ruffian on the Stair* (ITV, 1973) to his perfectly formed last great masterpiece *What the Butler Saw* (BBC, 1985). Following a screening of *What the Butler Saw* on **Sunday 27 August**, there will be a **Q&A with biographer John Lahr, Orton's sister Leonie Orton and actor/Orton's personal friend, Kenneth Cranham**. 50 years after Orton's bizarre murder that so strangely mirrored the world of his plays, he deserves reassessment as a most singular talent.

The season will include an extended run of Stephen Frears' *Prick Up Your Ears* (1987), re-released on **Friday 4 August** by Park Circus and starring Gary Oldman, Alfred Molina and Vanessa Redgrave; Frears will take part in a post-screening Q&A on the day the film is re-released. Based on the life of Orton and his relationship with Kenneth Halliwell (his lover who ended up killing Orton), the screenplay was written by Alan Bennett and won acclaim on its initial release, including the prize for Best Artistic Contribution at Cannes in 1987. Other titles screening in the season will include *Funeral Games* (ITV, 1968), *Entertaining Mr Sloane* (Douglas Hickox, 1970) and an *Arena* documentary *Genius Like Us A Portrait of Joe Orton* (BBC, 1982).

FOR AN IMPOSSIBLE CINEMA: CUBAN DOCUMENTARIES

- **WED 23 AUG, 18:10 – TALK: *An impossible cinema: Cuban documentary in the 1960s***

Running throughout August, **FOR AN IMPOSSIBLE CINEMA: CUBAN DOCUMENTARIES** will be a season of Cuban docs made in the 1960s and 70s, at a time when Cuban film culture was truly unique. Under the guidance of Cuba's new film institute the ICAIC (*Cuban Institute of Cinematographic Art and Industry*), which was established by the government in March 1959 after the Cuban Revolution, enthusiastic young filmmakers went out onto the streets to chronicle the spirit of the times with fresh eyes. At the heart of this season is the boldest innovator, **Santiago Alvarez**, who was in charge of a weekly newsreel, which he soon transformed with his own experimental montage-driven style of agitation and special brand of political satire, usually directed against US imperialism. There will be a triple-bill of films by Alvarez: ***Cerro Pelado*** playfully follows Cuban athletes to Puerto Rico where the USA tried to prevent them participating in the Games, ***Hanoi martes 13*** is a subtle and poetic anti-reportage on North Vietnam, and ***Hasta la victoria siempre*** is Alvarez's emotional instant response to the news of Che Guevara's death. There will be a programme of documentaries all made by women, including **Sara Gómez** (***Iré a Santiago*** and ***Y tenemos sabor***), the first woman director to make a mark in Cuban cinema, as well as European filmmakers including a young **Agnès Varda** (***Salut les Cubains***) and the veteran **Theodor Christensen** (***Ellas***).

Also screening in the season will be a programme of films looking at and celebrating Cuban culture. These include ***Por primera vez*** by **Octavio Cortázar**, in which a mobile cinema brings films to a remote village for the first time; ***Nuestra Olimpiada en La Habana*** by José Massip, a nicely observed report on an international chess tournament in Havana (where the amateur players include Fidel); and ***En la otra isla*** by **Sara Gómez**, which offers a collection of portraits of people living on Isla de Pinos, drawing out their stories and reflections, touching on subjects like racism and delinquency, which most filmmakers at this time were reluctant to address. There will also be films which look at foreign perspectives on the Cuban Revolution, as well as three programmes of films under the headline **Perspectives**, which feature work that highlights the points of view of local Cubans. This season offers a chance to discover a remarkable body of innovative documentaries with attitude, made at a time when Cuban cinema flourished; radical cinema that served filmmakers' own artistic ambitions as well as audience appetites.

INDIA ON FILM – THE TURNING POINT: THE PARTITION OF 1947

As part the UK-India Year of Culture, the BFI will embark on a celebration of Indian film throughout the rest of 2017. Co-curated by BFI Head Curator **Robin Baker**, and writer and programmer **Meenakshi Shedde**, the BFI's **INDIA ON FILM** programme, will run at **BFI Southbank**, until **December 2017**. India and Pakistan gained independence from Britain in August 1947, and this Partition remains a defining aspect of India's identity and subcontinental relations even today. The films that address Partition being screened in August – from Pakistan, Bangladesh and India – each underline that secularism, compassion and forgiveness are the only way forward.

Silent Waters (Sabiha Sumar, 2003) tells the story of Pakistani widow Ayesha Khan, who is concerned that her son is becoming radicalised by Islamic extremists. Soon they are reminded of Partition's terrible secrets, when men would rather kill their own women than have them 'dishonoured' by the enemy. This fine film from Pakistan, which makes barely 20 feature films annually, won Best Film at Locarno. Also from Pakistan is the beautiful neo-realist film ***Day Shall Dawn*** (Aaejay Kardar, 1958), about a Bangladeshi fisherman whose humanity and dignity remain

unsullied by poverty and exploitation. The film was an extraordinary collaboration between artists in hostile parties West Pakistan, East Pakistan (which became independent in 1971) and India, with a cinematographer, sound editor and editor from the UK. A moving and assured debut feature, ***The Clay Bird*** (Tareque Masud, 2002) is a partly autobiographical film about a Bangladeshi family that destroys itself through religious extremism. The story is told through a schoolboy, whose father's growing conservatism alienates his family. Meanwhile, the legacy of Partition continues through the turbulent 60s. The film was initially banned by the censors, before gaining box-office success at home, and it won the FIPRESCI prize in Cannes in 2002.

One of the great classics of world cinema, ***The Cloud-Capped Star*** (Ritwik Ghatak, 1960) was in the BFI's Greatest Films of All Time list in 2012. Displaced by Partition, a family moves from East Bengal into a refugee resettlement colony in West Bengal. Although they love self-sacrificing daughter Nita, the family exploit her, and life becomes even tougher when she loses her job. Director Ritwik Ghatak uses songs, melodrama and dramatic camera angles to create a haunting portrait of the refugees' plight. Completing this month's line-up is another Indian classic ***Scorching Winds*** (MS Sathyu, 1974). Selected at Cannes in the year of its release, it is one of the most poignant films on the impact of Partition, and the terrible price paid by Muslims who stayed on in India.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **WED 2 AUG, 20:50 – PREVIEW: *A Ghost Story*** (David Lowery, 2017)
- **THU 3 AUG, 20:45 – PREVIEW: *Atomic Blonde*** (David Leitch, 2017)
- **SAT 5 AUG and SUN 6 AUG – AFRICAN ODYSSEYS** screenings celebrating the work of pioneering Nigerian filmmaker **Ola Balogun**: including ***Cry Freedom!*** (Ola Balogun, 1981), ***Black Goddess*** (Ola Balogun, 1978), ***Alpha*** (Ola Balogun, 1972) and selected **short films**
- **TUE 8 AUG, 18:10 – PREVIEW: *The Odyssey L'odyssée*** (Jérôme Salle, 2016)
- **THU 10 AUG, 18:15 – TV PREVIEW + Q&A: *Strike: The Cuckoo's Calling*** (BBC, 2017) / **Onstage: actors Tom Burke and Holliday Grainger, director Michael Keillor, writer Ben Richards and executive producer Ruth Kenley-Letts**
- **SAT 12 AUG, 11:00-17:00 – SCREENING + DISCUSSION: *Tamas*** (Govind Nihalani, 1987)
- **WED 16 AUG, 20:40 – BFI DVD LAUNCH: *Every Picture Tells a Story*** (James Scott, 1983)
- **SAT 19 AUG, 20:30 – WOMAN WITH A MOVIE CAMERA: 40th Anniversary 16mm screening of *The Sealed Soil Khake Sar Beh Morh*** (Marva Nabili, 1977) / **Onstage: Director Marva Nabili**
- **SUN 20 AUG, 13:00 – FAMILY FUNDAY: *Despicable Me 3*** (Pierre Coffin, Kyle Balda, Eric Guillon, 2017) **TUE 22 AUG, 18:20 – PREVIEW + Q&A: *God's Own Country*** (Francis Lee, 2017) / **Onstage: Director Francis Lee**
- **WED 23 AUG, 20:40 – MEMBER EXCLUSIVE: Screen Epiphany Alexander Balanescu presents *Age Is...*** (Stephen Dwoskin, 2012) / **Onstage: Violinist and Composer Alexander Balanescu (Balanescu Quartet, Michael Nyman Ensemble)**
- **WED 30 AUG, 20:45 – PREVIEW: *Daphne*** (Peter Mackie Burns, 2016)
- **THU 31 AUG, 20:30 – MEMBER EXCLUSIVE: Programme Launch: The 61st BFI London Film Festival**
- **VARIOUS DATES – FAMILY screenings of *The Railway Children*** (Lionel Jeffries, 1970), ***The 400 Blows*** (François Truffaut, 1959) and ***The Lord of the Rings*** (Ralph Bakshi, 1978)

NEW RELEASES

- FROM FRI 25 AUG: *Hotel Salvation Mukti Bhawan* (Shubhashish Bhutiani, 2016) – part of BFI INDIA ON FILM

RE-RELEASES

- CONTINUES FROM FRI 28 JUL: *Howards End* (James Ivory, 1992) – a BFI release, in selected cinemas UK-wide from 28 July
- FROM FRI 4 AUG: *Prick Up Your Ears* (Stephen Frears, 1987) – part of JOE ORTON: OBSCENITIES IN SUBURBIA
- FROM FRI 11 AUG: *Le Doulos* (Jean-Pierre Melville, 1962) – part of JEAN-PIERRE MELVILLE: VISIONS OF THE UNDERWORLD

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

Throughout August and September, our regular **BIG SCREEN CLASSICS** series will be dubbed **A Question of Climate**. As in life, so in cinema: weather exerts an enormous, even decisive influence, both on individuals and on geographical regions. But because films are the stuff of artifice, their creators (to some degree) control the climate of their narratives, deploying it for dramatic or metaphorical purposes. This month and next our **BIG SCREEN CLASSICS** examine just how much weather can matter. One of these films in the series will be screened on a daily basis for the special price of £8:

- *Pierrot le fou* (Jean-Luc Godard, 1965)
- *Big Wednesday* (John Milius, 1978)
- *Key Largo* (John Huston, 1948)
- *Chinatown* (Roman Polanski, 1974)
- *The Bridges of Madison County* (Clint Eastwood, 1995)
- *Seven Samurai Shichinin no samurai* (Akira Kurosawa, 1954)
- *Day of Wrath Vredens dag* (Carl Theodor Dreyer, 1943)
- *The Wind* (Victor Sjöström, 1928)
- *Boudu Saved from Drowning Boudu sauvé des eaux* (Jean Renoir, 1932)
- *People on Sunday Menschen am Sonntag* (Robert Siodmak, Edgar G Ulmer, 1929)
- *The Swimmer* (Frank Perry, 1968)
- *The Green Ray Le Rayon vert* (Eric Rohmer, 1986)

PLEASE SEE ONLINE FOR FULL EVENTS LISTINGS FOR AUGUST:

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-southbank-august-events-listings-2017-06-19.pdf>

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About the BFI

The BFI is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK - investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

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

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

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

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

The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £12.10, concs £9.70 including Gift Aid donation. Members pay £2.00 less on any ticket - www.bfi.org.uk/southbank.

Young people aged 25 and under can buy last minute tickets for just £3, 45 minutes before the start of screenings and events, subject to availability - <http://www.bfi.org.uk/25-and-under>.

Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment

BFI Shop

The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

The benugo bar & kitchen

Eat, drink and be merry in panoramic daylight. benugo's décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail.

There's more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

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

A selection of images for journalistic use in promoting BFI Southbank screenings can be found at www.image.net under BFI / BFI Southbank / 2017 / August