

27 March – 30 April 2017 at BFI Southbank



ONSTAGE APPEARANCES INCLUDE:

DIRECTOR SS RAJAMOULI AND THE CAST OF *BAAHUBALI: THE CONCLUSION*, DIRECTOR CHARLES BURNETT (*THE GLASS SHIELD, TO SLEEP WITH ANGER*), ACTOR HANNA SCHYGULLA (*THE MARRIAGE OF MARIA BRAUN*), EDITOR AND PRESIDENT OF THE FASSBINDER FOUNDATION JULIANE LORENZ, THE BIGGEST STARS OF BRITISH TV AT THE BFI AND RADIO TIMES TELEVISION FESTIVAL

Previews include: *NERUDA* (Pablo Larraín, 2016), *CITY OF TINY LIGHTS* (Pete Travis, 2016), *I AM NOT YOUR NEGRO* (Raoul Peck, 2016), *LADY MACBETH* (William Oldroyd, 2016)

Runs include: *ELLE* (Paul Verhoeven, 2016), *THEIR FINEST* (Lone Scherfig, 2016), *FEAR EATS THE SOUL* (Rainer Werner Fassbinder, 1973), *ONE FLEW OVER THE CUCKOO'S NEST* (Milos Forman, 1975)

Thursday 9 March 2017, London.

The programme at BFI Southbank in April is jam-packed with events and seasons which are guaranteed to satisfy audiences from film fanatics to telly addicts. Kicking off in April will be part one of a two month season dedicated to **Rainer Werner Fassbinder**, arguably post-war Germany's greatest director. A highlight of part one will be a screening of *The Marriage of Maria Braun* (1978) on **Wednesday 29 March** followed by a **Q&A** with actor **Hanna Schygulla** and editor and President of the Rainer Werner Fassbinder Foundation **Juliane Lorenz**, as well as the re-release of *Fear Eats The Soul* (1973). Coinciding with the release of *Their Finest* (Lone Scherfig, 2016) **Girls Like Us: British Women and WWII Cinema** will also begin in April; this season, which runs until the end of May, has been curated by *Their Finest* producer **Stephen Woolley** and takes a look at the features which influenced Lone Scherfig's witty and shrewdly observed film set in the world of WWII propaganda filmmaking. April also sees the start of the year-long **BFI India of Film** programme, including the UK Premiere of *Baahubali: The Conclusion* (SS Rajamouli, 2017) and the star-studded inaugural **BFI and Radio Times Television Festival**, taking place from **Friday 7 April – Sunday 9 April**.

Previews in April will include Pablo Larraín's critically acclaimed *Neruda* (2016), BFI Film Fund titles *City Of Tiny Lights* (Pete Travis, 2016) and *Lady Macbeth* (William Oldroyd, 2016) and Raoul Peck's hotly anticipated *I Am Not Your Negro* (2016), based on James Baldwin's unfinished manuscript *Remember This House*. Extended Runs include hits from last year's BFI London Film Festival *Elle* (Paul Verhoeven, 2016) and *Their Finest* (Lone Scherfig, 2016), and the BFI re-release of *One Flew Over The Cuckoo's Nest* (Milos Forman, 1975). Other event highlights will include a 25th anniversary screening of *Gas Food Lodging* (1992) with director **Alison Anders** on stage, and ground-breaking director **Charles Burnett** taking part in a **Q&A** following a screening of *The Glass Shield* (1994).

BFI AND RADIO TIMES TELEVISION FESTIVAL

The **BFI & Radio Times Television Festival**, taking place at **BFI Southbank** and **BFI IMAX** from **Friday 7 April – Sunday 9 April**, will celebrate the current golden age of TV. The Festival will welcome the stars, writers and producers of some of the biggest TV shows of the year; including *The Crown*, *Victoria*, *The Night Manager*, *Line of Duty*, *Poldark*, *Sherlock*, *Black Mirror*, *Sherlock*, *Doctor Who* and *Strictly Come Dancing*. The Festival will be an unmissable occasion for lovers of the small screen with more than 40 events, including talks; exclusive UK and international previews; rare archive screenings; book signings; family programming; a fiendishly tricky TV quiz, and much more besides.

Full details of the Festival have already been announced and can be found [online](#), and press accreditation is open now.

FASSBINDER

- **WED 29 MAR, 19:00 – SCREENING + Q&A: *The Marriage of Maria Braun*** (Rainer Werner Fassbinder, 1978) + **Q&A with actor Hanna Schygulla and editor Juliane Lorenz (President of the Rainer Werner Fassbinder Foundation)**
- **TUE 28 MAR, 18:10 – TALK: *Rainer Werner Fassbinder: Wunderkind, Iconoclast, Star***
- **SAT 22 APR 12:00-15:30 – STUDY DAY: *Fassbinderian Politics***

Running from **Monday 27 March – Wednesday 31 May**, BFI Southbank's major **Fassbinder** retrospective will celebrate the constantly controversial and fearless filmmaker **Rainer Werner Fassbinder**, arguably post-war Germany's greatest director. This extensive retrospective will feature most of the great auteur's huge body of work, from gangster movies to melodramas, social satires to queer dramas. Fassbinder is perhaps one of the most prolific filmmakers of the 20th century; his first 10 features were astonishingly made in less than two years, and he went on to make another 30 by the time he died young at 37. A fearless artist who knew no taboos, Fassbinder combined scathing social criticism with profound psychological insight.

The season will include an introductory talk *Rainer Werner Fassbinder: Wunderkind, Iconoclast, Star* by Martin Brady (King's College London, GSSN) and a *Fassbinderian Politics* Study Day during which we'll examine his preoccupation with marginal figures, re-evaluate his provocative representations of LGBT characters, and consider how his forensic analysis of class exploitation contrasts with his critique of left-wing institutions. A highlight of the season will be a special screening of *The Marriage of Maria Braun* (1978) on **Wednesday 29 March**. *The Marriage of Maria Braun* was the greatest critical and commercial success of Fassbinder's career, and was the 'German Hollywood film' he'd longed to make. We will welcome the film's star **Hanna Schygulla** and Editor **Juliane Lorenz**, who is also President of the **Rainer Werner Fassbinder Foundation**, to discuss working with post-war Germany's most prominent and controversial filmmaker. Another highlight of the month will be a re-release of *Fear Eats the Soul* (1973) on **Friday 31 March**. Playing on extended run during the season, this was Fassbinder's international breakthrough. A bold reworking of Douglas Sirk's *All That Heaven Allows*, *Fear Eats the Soul* is an unconventional love story which combines lucid social analysis with devastating emotional power; arguably Fassbinder's best loved film, it is still, 40 years on, burningly relevant.

An insatiable film addict from early childhood, Fassbinder drew inspiration from the French New Wave and, later, from the Hollywood melodramas of Douglas Sirk and others. Running alongside the season, our regular **Big Screen Classics** series will showcase some of these films; **Fassbinder's Favourites** will include Sirk melodramas *All That Heaven Allows* (1955) and *Imitation of Life* (1959), pioneering French New Wave films *Vivre sa vie* (Jean-Luc Godard, 1962) and *Le Signe du lion* (Eric Rohmer, 1962), as well as Hollywood classics such as *All About Eve* (Joseph L Mankiewicz, 1950) and *Gentlemen Prefer Blondes* (Howard Hawks, 1953). The series will also continue in May with further titles Fassbinder has cited as influential to him.

Full details of the Fassbinder season will be made available in due course.

In collaboration with:



GIRLS LIKE US: BRITISH WOMEN AND WWII CINEMA

- **TUE 18 APR, 18:00 – TALK: *Introducing Girls Like Us*** with season curator **Stephen Woolley** and other guests TBA

Running from **Friday 14 April – Wednesday 31 May** BFI Southbank's *Girls Like Us* season will be an opportunity for audiences to see some of the great British gems of WWII cinema as well as unique wartime propaganda shorts. WWII Britain gave fertile inspiration to emergent women writers, producers and stars, and resulted in some astonishing propaganda movies which merged stark reality with fiction and fantasy, many with a female bias. Titles screening in the season will include *Millions Like Us* (Sidney Gilliat, Frank Launder, 1943), *Went the Day Well?* (Alberto Cavalcanti, 1942) and *In Which We Serve* (Noël Coward, David Lean, 1942). The season coincides with the release of Lone Scherfig's *Their Finest* (2016), playing on extended run at BFI Southbank and going on UK-wide release from **Friday 21 April** and starring Gemma Arterton, Bill Nighy and Sam Claflin, it is set in the world of WWII propaganda filmmaking. The producer of *Their Finest* **Stephen Woolley** has curated *Girls Like Us*, and will be introducing the season, along with other guest speakers, at a special talk on **Tuesday 18 April**.

The selection of distinguished wartime shorts and features screening in this season embrace the everyday reality of a besieged and battered Britain and have been universally acclaimed as, cinematically, Britain's finest hour. Filmmakers such as **Carol Reed**, **Powell and Pressburger**, **Anthony Asquith** and **David Lean** created works that embraced a conflicted society where the class system was in flux and the male-female divide was increasingly blurred by women shouldering the burden of what was once perceived as a man's world. Films screening in part one of the season in April include *Went the Day Well?* (Alberto Cavalcanti, 1942), a unique WWII Ealing film which shows women taking on a German invasion and co-written by Diana Morgan. An unlikely UK box-office smash in 1943, *The Gentle Sex* (Leslie Howard, Maurice Elvey) celebrates the joys of the ATS and was inspired by the need to reassure the public that the organisation was a suitable environment for women of all backgrounds, and not a hotbed of sexual promiscuity. Diana Morgan was an uncredited co-writer on *The Foreman Went to France* (Charles Frend, 1942), a prime example of Ealing's dramatisation of the 'people's war' and the strength of ordinary folk; it will play alongside *Channel Incident* (Anthony Asquith, 1940) in which a woman decides to join the flotilla of boats rescuing soldiers in Dunkirk, one of the inspirations behind Lissa Evans' *Their Finest Hour and a Half*.

Based on a play by Clemence Dane (who also co-wrote the screenplay), Alexandra Korda's *Perfect Strangers* (1945), made towards the end of the war with victory in sight, reveals the transformative powers of conscription. Playing alongside *Perfect Strangers* will be *A Letter from Home* (Carol Reed, 1941) featuring the first screen role by Celia Johnson; made exclusively for a US (female) audience, Johnson dramatises London life in the Blitz in a letter to her estranged children in NY. *Millions Like Us* (Sidney Gilliat, Frank Launder, 1943) is the story of a young Londoner sent to an arms factory in the Midlands, where she encounters a supportive world of women from across the class system; a brilliantly heart-warming and heart-breaking film, which points out the absurdities and hilarities of wartime austerity. *Millions Like Us* will be preceded by a short documentary about a shift of all-female munitions factory workers *Night Shift* (Jack Chambers, 1942), as well as *A Call For Arms!*

(Brian Desmond Hurst, 1940), a MOI short that disastrously mis-portrays the factory floor and features in the film *Their Finest*.

Piccadilly Incident (Herbert Wilcox, 1946) starts as a light-hearted comedy about a couple who meet during a blackout in London's (then) notorious Piccadilly, but evolves into melodramatic Douglas Sirk territory. **Unpublished Story** (Harold French, 1942) is an unusual mix of screwball comedy, conspiracy thriller and battle-of-the-sexes, which boasts an excellent depiction of life in the London blitz and blackout regime. Writer-director Frank Launder originally sent the idea for **Two Thousand Women** (1944) – based on the true story of a female internment camp at Vittel, France – to Hitchcock, but then decided to make a more comedic version himself, resulting in sections of the film playing like a precursor to the director's later *St Trinian's* satires. Completing the first part of the season in April will be **Demi Paradise** (Anthony Asquith, 1943), a thinly disguised propaganda film to promote better relations with the Soviets, that is also a genuinely funny romantic comedy, and **In Which We Serve** (1942) in which directors Noël Coward, and David Lean reinforce the status quo in a celebration of the British class starring Celia Johnson in her feature debut.

Details of part two of the season will be made available in due course.

In partnership with:



INDIA ON FILM: BOLLYWOOD 2.0

- **MON 3 APR, 18:30 – TALK: *What is Bollywood 2.0? Current Trends and New Directions***
- **FROM FRI 14 APR – EXHIBIT: *The Art of Indian Cinema***
- **THU 27 APR, 19:00 – UK PREMIERE: *Baahubali: The Conclusion* (SS Rajamouli, 2017) / Onstage: Director SS Rajamouli and cast members TBA**

As previously announced, 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**, from **April – December 2017**. The programme will kick off in April at BFI Southbank with **Bollywood 2.0**, a focus on 'New Bollywood' films which have pushed the boundaries of conventional Bollywood filmmaking by combining song and dance numbers with more realistic stories which tackle issues such as caste, crime, homosexuality and feminism. The films in *Bollywood 2.0* have been acclaimed at festivals worldwide as well as finding large audiences in India.

The highlight of the April programme will be the **UK Premiere** of ***Baahubali: The Conclusion*** (SS Rajamouli, 2017) on **Thursday 27 April**, which will be followed by a **Q&A** with director **SS Rajamouli** and selected cast to be announced in due course. *Baahubali: The Conclusion* is the much-anticipated sequel to one of the highest-grossing Indian films of all time ***Baahubali: The Beginning*** (2015) (which also screens this month) and picks up again with our hero Shivudu, as he comes to terms with his legacy. We're delighted to host the UK premiere of one of the most eagerly awaited Indian films of the year, as well as the unique opportunity to enjoy a specially-created VR experience inspired by the film.

Alongside screenings of recent innovations in Bollywood cinema, there will be a talk – **What is Bollywood 2.0?** – in which academics and industry experts will examine current trends and consider future directions for the world's biggest movie business. The talk will trace the rise of genre and arthouse pictures, and discuss how issues of race, class, gender, sexuality and politics are being addressed in 'Bollywood 2.0'. Also running alongside the season from **Friday 14 April** will be a free

exhibit; **The Art of Indian Cinema** will immerse visitors in the colour, spectacle and artistry of Indian cinema art, with stunning posters and other promotional material drawn from the collections of the BFI National Archive.

Also screening in April will be crime thriller **Raman Raghav 2.0** (Anurag Kashyap, 2016), based on a real-life serial killer, who confessed to killing over 30 people in Mumbai in the 1960s. The film, by cult filmmaker Anurag Kashyap, 'king' of Indian indie cinema, was selected at Cannes in 2016. Three stories intersect by the Ganges in Neeraj Ghaywan's superb debut feature, **Masaan** (Neeraj Ghaywan, 2015) which won two prizes at Cannes, while **Shahid** (Hansal Mehta, 2012) is a powerful thriller based on the life of Shahid Azmi, the Muslim human rights activist and lawyer who freed many poor people, including Muslims, languishing in Indian prisons without evidence of their crimes. The poignant **Kapoor & Sons (since 1921)** (Shakun Batra, 2016) redefines the traditionally saccharine Bollywood family with a story of a dysfunctional family grappling with homosexuality, parental infidelity and death; Chaitanya Tamhane's debut feature **Court** (2014) is an arthouse film that redefines what a Bombay film in Hindi can be and it deservedly won top prizes at Venice in 2014. Completing the programme in April is **Queen** (Vikas Bahl, 2013), a delightful film about a traditional young Delhi woman who is stood up by her fiancé on the eve of her wedding. She decides to honeymoon in Europe alone, and finds that her adventures make her more confident, liberated and less judgmental.

India on Film continues at BFI Southbank in May with *Music in Indian Cinema: Song and Dance*

EVENTS, PREVIEWS AND REGULAR STRANDS

- **MON 27 MAR & MON 24 APR – SPECIAL EVENT: *Mark Kermode Live in 3D at the BFI***
- **MON 27 MAR, 18:15 – UK PREMIERE: *Behind the Door* (Irvin V Willat, 1919) / Onstage: Robert Byrne, President of San Francisco Silent Film Festival**
- **TUE 28 MAR, 18:15 – FILM PREVIEW: *Nerdua* (Pablo Larraín, 2016)**
- **TUE 28 MAR, 20:30 – WOMAN WITH A MOVIE CAMERA SCREENING + Q&A: 25th Anniversary: *Gas Food Lodging* (Allison Anders, 1992) / Onstage: Director Allison Anders**
- **THU 30 MAR, 18:10 – FILM PREVIEW: *City of Tiny Lights* (Pete Travis, 2016) / Onstage: Filmmakers and cast TBA**
- **THU 30 MAR, 18:30 – SPECIAL EVENT: BFI and KINOTEKA Present Tomasz Bagiński Masterclass**
- **FRI 31 MAR – SUN 2 APR – EXPERIMENTA: DIVINE TRANSFORMATIONS: THE EXPERIMENTAL ETHNOGRAPHY OF MAYA DEREN AND JEAN ROUCH – a series of screenings celebrating the centenaries of radical filmmakers Jean Rouch and Maya Deren**
- **SAT 1 APR, 18:00 – AFRICAN ODYSSEYS FILM PREVIEW: *I Am Not Your Negro* (Raoul Peck, 2016)**
- **SUN 2 APR, 12:30 – FAMILY FUNDAY: *The Boss Baby* (Tom McGrath, 2017) / Onstage: Director Tom McGrath and Producer Ramsey Naito**
- **TUE 4 APR, 18:10 – SCREENING + Q&A: *The Glass Shield* (Charles Burnett, 1994) / Onstage: Director Charles Burnett**
- **THU 6 APR, 18:00 – AFRICAN ODYSSEYS: *Kalushi: The Story Of Solomon Mahlangu* (Mandla Walter Dube, 2016)**
- **MON 10 APR, 20:30 – BFI MEMBER EXCLUSIVE: Morwenna Banks introduces *This is Spinal Tap* (Rob Reiner, 1984)**
- **TUE 18 APR, 18:10 – FILM PREVIEW: *Lady Macbeth* (William Oldroyd, 2016) / Onstage: Filmmakers and cast TBA**
- **THU 20 APR, 18:10 – SCREENING + Q&A: *India in a Day* (Richie Mehta, 2016) / Onstage: Director Richie Mehta, editor Beverley Mills and producer Cassandra Sigsgaard**
- **SAT 22 APR, 17:55 – LIVE FROM THE NEW YORK METROPOLITAN OPERA: *Eugene Onegin***

- **TUE 25 APR, 18:10 – PROJECTING THE ARCHIVE: *Diversion*** (James Dearden, 1979) / **Onstage:** writer-director James Dearden

NEW RELEASES

- **FROM MON 27 MAR: *Elle*** (Paul Verhoeven, 2016)
- **FROM FRI 31 MAR: *Fear Eats the Soul*** (Rainer Werner Fassbinder, 1973) – **part of the RW Fassbinder season**
- **FROM FRI 14 APRIL: *One Flew Over the Cuckoo’s Nest*** (Milos Forman, 1975)
- **FROM FRI 21 APRIL: *Their Finest*** (Lone Scherfig, 2016)

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

From the end of March and throughout April and May, our regular *Big Screen Classics* series will feature films which were admired by Rainer Werner Fassbinder. **Fassbinder’s Favourites** coincides with BFI Southbank’s two month season dedicated to the work of the iconic German director. One of these films in the series will be screened on a daily basis for the special price of £8:

- ***All That Heaven Allows*** (Douglas Sirk, 1955)
- ***Imitation of Life*** (Douglas Sirk, 1959)
- ***Vivre sa vie*** (Jean-Luc Godard, 1962)
- ***Le Mépris*** (Jean-Luc Godard, 1963)
- ***Le Signe du lion*** (Eric Rohmer, 1962)
- ***The Chronicle of Anna Magdalena Bach*** (Dirs Jean-Marie Straub, Danièle Huillet, 1968)
- ***White Heat*** (Raoul Walsh, 1949)
- ***Pick-up on South Street*** (Samuel Fuller, 1953)
- ***Viridiana*** (Luis Buñuel, 1961)
- ***All About Eve*** (Joseph L Mankiewicz, 1950)
- ***Gentlemen Prefer Blondes*** (Howard Hawks, 1953)
- ***Johnny Guitar*** (Nicholas Ray, 1954)
- ***Suspicion*** (Alfred Hitchcock, 1941)

PLEASE SEE ONLINE FOR FULL EVENTS LISTINGS FOR APRIL:

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-southbank-april-events-listings-2017-03-10.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 / April