

BFI announce major project for autumn 2017: BFI THRILLER

...and asks is this the film genre of our age?



Highlights include: major season at BFI Southbank with new and classic thrillers, special events, a new BFI Compendium, BFI Player collection, ICO touring programme, and a UK-wide re-release of *The Silence of the Lambs*

www.bfi.org.uk/thriller

@BFI

#BFIThriller

Tuesday 1 August 2017, London.

This autumn the BFI will embark on a nail-biting and suspense-filled UK-wide season **BFI THRILLER**, running from **Friday 20 October – Sunday 10 December** at BFI Southbank, online on BFI Player, and at selected venues across the UK. The season will feature classic film and TV screenings, preview events, a UK-wide re-release of *The Silence of the Lambs* (Jonathan Demme, 1991), a UK-wide touring programme in partnership with the **ICO** (Independent Cinema Office), a **new 4K restoration** BFI DVD and Blu-ray release of Henri-Georges Clouzot's *The Wages of Fear* (1953) and a new BFI Compendium with contributions from writers including award-winning author **Lee Child** – the mind behind *Jack Reacher* – and critically-acclaimed author **Jake Arnott** (*The Long Firm*). Exploring political conspiracies and paranoia, erotic thrillers, racial politics, espionage, the British thriller tradition, fake news, queer characters and femmes fatales, the project will feature leading talent on-stage, a launch event at BFI Southbank featuring a special screening of Francis Ford Coppola's haunting surveillance thriller *The Conversation* (1974) which will inspire a surprise artist-led experience, and **THE BIG THRILL WEEKEND** at BFI Southbank on **11 –12 November**, offering audiences a chance to delve deeper into the genre.

Stuart Brown, BFI Head of Programme and Acquisitions said: "In our new reality of tumultuous global politics – Brexit, Trump, cyber-espionage, the fake news epidemic and terrorism – it's hard not to feel disorientated amidst the pervasive atmosphere of fear and division. The Thriller genre

*perfectly reflects these societal upheavals, uncertainties, fears and anxieties, from the murky world of cold-war era paranoia of the 1960s and 70s, exemplified by Francis Ford Coppola's masterpiece *The Conversation* and Alan Pakula's seminal *Paranoia* Trilogy, through the twisted world of the genius serial killer in *The Silence of the Lambs*, to the present day Hitchcockian chiller *The Killing of a Sacred Deer*. Audiences love being on the edge of their seats and BFI THRILLER will be a masterclass in the art of suspense, a visceral and emotional rollercoaster ride that will of course be best experienced in the dark and in front of a big screen."*

BFI THRILLER WILL INCLUDE:

UK-WIDE BFI RELEASES

On **Friday 3 November** the BFI will re-release a **4K restoration** of Jonathan Demme's Oscar-winning psychological thriller ***The Silence of the Lambs*** (1991). The third and final film (thus far) to win the so-called 'big five' Oscars (Best Picture, Director, Actor, Actress and Screenplay), *The Silence of the Lambs* was the second film to feature the cannibalistic serial killer Hannibal Lecter, following Michael Mann's *Manhunter* five years earlier. It follows young FBI trainee Clarice Starling as she seeks the advice of Lecter to apprehend another serial killer known as Buffalo Bill. A second BFI THRILLER theatrical release will be announced in due course.

CLASSIC AND CONTEMPORARY THRILLERS ON THE BIG SCREEN AT BFI SOUTHBANK

The history of big and small screen thrillers reminds audiences that they have survived in times of uncertainty and upheaval before. From the threat of the Cold War and the ever present power battles between men and women, to the rise of the Third Reich and government scandals; thrillers remind us that, despite it all, we continue to triumph over our circumstances in heart-stopping style.

Dark and dangerous women have always flourished in thrillers, and the season at **BFI Southbank** will take a closer look at the women in front of and behind the camera, from archetypal femmes fatales and powerful female detectives to the women who have penned some of the best-loved stories of the genre. Classic noir femmes fatales feature heavily in **BFI THRILLER** with screenings of, amongst others, ***Double Indemnity*** (Billy Wilder, 1944) about an insurance salesman who is roped into a murderous scheme by Barbara Stanwyck's classic femme fatale; and ***Out of the Past*** (Jacques Tourneur, 1947) starring Jane Greer and Robert Mitchum, in what is considered one of the greatest of all noirs. It is a common misconception that femmes fatales are exclusively the terrain of US and French Noir, but a number of post-war British thrillers also featured cunning women. Screenings of ***Dear Murderer*** (Arthur Crabtree, 1947), ***The Long Memory*** (Robert Hamer, 1953), ***Mine Own Executioner*** (Anthony Kimmins, 1947) and ***Obsession*** (Edward Dmytryk, 1949), featuring vivacious vixens Greta Gynt, Elizabeth Sellars, Christine Norden and Sally Gray will show that in post-war Britain, beauty and talent were not on ration.

A new crop of women writers such as Gillian Flynn (*Gone Girl*) and Paula Hawkins (*The Girl on the Train*) have taken the world by storm with their best-selling domestic thrillers which place female characters at their core, unsure of whether to trust the people closest to them. Their work comes from a rich tradition of thrillers, written by women about women, which have often been overlooked. Examples screening in the season include ***The Reckless Moment*** (Max Ophüls, 1949), based on *The Blank Wall* by Elisabeth Sanxay Holding, and starring Joan Bennett as a housewife who takes desperate measures to protect her family from scandal, and ***The Hand That Rocks the Cradle*** (Curtis Hanson, 1992), written by Amanda Silver; after her humiliated husband kills himself, an embittered pregnant widow loses her child, and embarks on a mission of vengeance.

Other films which place women front and center will include 90s neo-noirs like *The Last Seduction* (John Dahl, 1994) about a devious woman who steals her husband's drug money and hides out in a small town where she meets the perfect dupe for her next scheme; and *Bound* (The Wachowskis, 1996) which sees a tough ex-con and her lover Violet concoct a scheme to steal millions of stashed mob money and pin the blame on Violet's crooked boyfriend. The programme will also include a special event looking at the role of women in the contemporary TV thriller. Traditionally, female roles have either been the terrorised victim or the female detective surviving in a male dominated world (*Prime Suspect*, *The Fall*, *Happy Valley*). But recently there has been an emergence of TV thrillers such as *Apple Tree Yard* and *The Replacement*, that place women at the centre of the plot in their own right – they live ordinary lives overtaken by dark events, and critically they fight to take back control of their lives, not as victims, but as rounded individuals who triumph against adversity.

BFI THRILLER will also feature a selection of exciting conspiracy and paranoia thrillers including Alan J Pakula's 'paranoia trilogy' *Klute* (1971), *The Parallax View* (1974) and *All the President's Men* (1976); Francis Ford Coppola's *The Conversation* (1974) starring Gene Hackman as a surveillance expert whose morals are put to the test; the first film in the *Dr Mabuse* series *Dr Mabuse, The Gambler* (Fritz Lang, 1922); political thriller *The Manchurian Candidate* (John Frankenheimer, 1962); and Jordan Peele's hit 'social thriller' *Get Out* (2017), which depicts the racial anxieties which arise when a black man meets his white girlfriend's parents for the first time. Paranoia and conspiracy will also manifest in an event looking at the connections between the contemporary thriller on TV and modern day concerns over terrorism, crisis of faith in the Establishment and the rise of political populism. With a panel drawn from the finest exponents of the contemporary TV thriller, this event will examine the ways that these themes manifest in contemporary shows such as *The Honourable Woman*, *Utopia* and the *Red Riding Trilogy*, compared to the way they were tackled in the past, by famous TV thrillers such as *Edge of Darkness*, *State of Play*, *Callan* and *The Prisoner*. The latter two shows, *Callan* and *The Prisoner*, both celebrate their 50th anniversary in 2017, and **BFI THRILLER** will mark the occasion with special events dedicated to both of these ground-breaking shows.

A season of thrillers would be incomplete without the *Master of Suspense* Alfred Hitchcock, and there will be a chance to see classic Hitchcock films like *39 Steps* (1935), *North by Northwest* (1959) and *Psycho* (1960). Alongside *Psycho*, there will also be an extended run of new documentary *78/52* (Alexandre O. Philippe, 2017) which takes an unprecedented look at the iconic shower scene in Hitchcock's masterpiece, the "man behind the curtain", and the screen murder that profoundly changed the course of world cinema. There will also be an extended run of new 'Hitchcockian' thriller *The Killing of a Sacred Deer* (Yorgos Lanthimos, 2017), which won the award for Best Screenplay at this year's Cannes Film Festival.

THE BIG THRILL WEEKEND will take over BFI Southbank from **11 –12 November**; this ambitious, festival-inspired weekend of agenda-setting talks, ideas, screenings, masterclasses and panel discussions will explore the thriller as *the* genre of our anxious times. **THE BIG THRILL** will have three narrative threads - or talking points - that will permeate all the events and interconnect with each other. **TRUTH** will examine non-fiction as thrillers, the proliferation of fake news, and the ethics in true-crime storytelling; **TECH** will include masterclasses on sound design, editing and composition, an interactive exploration of internet culture, surveillance and voyeurism, gaming and hackathon events and immersive VR experiences; **SOCIAL ANXIETY** will explore the work of key figures such as Adam Curtis, Charlie Brooker, Shonda Rhimes and Paula Hawkins, the relationship between historical moments and thrillers, and erotic thrillers and the era of nasty women.

BFI THRILLER will also include **BIG THRILL DOUBLE BILLS**, taking place on Saturdays throughout the season; Hitchcock will also feature here, with a pairing of *Rear Window* (1954) in which a wheelchair-bound James Stewart spies on his neighbours, and *Body Double* (1984) in which director

Brian De Palma pays deliberate homage to Hitchcock with the story of a young actor's obsessive spying on a beautiful woman. Other double-bills featured will include David Fincher's *Fight Club* (1999) and *The Game* (1997); and a pair of adrenaline-fueled thrillers set in Berlin *Run Lola Run* (Tom Tykwer, 1998) and *Victoria* (Sebastian Schipper, 2015). Regular BFI Southbank programming strands will also reflect the genre. These will include an **AFRICAN ODYSSEYS** double bill of *Vaya* (Akin Omotoso, 2016) and *Wulu* (Daouda Coulibaly, 2016), **BFI FLARE** screenings of erotic thriller *Dressed to Kill* (Brian De Palma, 1980), and screenings of contemporary Indian thrillers *NH10* (Navdeep Singh, 2015) and *Jigarhanda* (Karthik Subbaraj, 2014), which also form part of the BFI's continuing **INDIA ON FILM** programme.

BOOKS AND DVDs

Following its premiere at this year's Cannes Classics, released on **Monday 23 October** on BFI DVD and Blu-ray in a Dual Format Edition, will be a **new 4K restoration** of Henri-Georges Clouzot's *The Wages of Fear* (1953). Critically hailed upon its original release, winning prizes at Berlin and Cannes, as well as the BAFTA for Best Film, *The Wages of Fear* has maintained its reputation as a classic of world cinema; director Christopher Nolan recently cited the film as an influence on his nail-biting box-office smash *Dunkirk* (2017), picking it to screen at BFI Southbank as part of a season of films he curated. Based on the 1950 French novel *Le Salaire de la peur*, the film tells the story of an oil well in a South American village which catches fire; the company who own it quickly hire four desperate European men to drive trucks loaded with highly volatile nitroglycerin needed to extinguish the flames. The film brought Clouzot international fame and he went on to direct *Les Diaboliques*, the film which cemented his reputation as the 'French Hitchcock'. *The Wages of Fear* will also be made available to rent on BFI Player from Monday 23 October as part of BFI Player's **BFI THRILLER** collection.

Released to coincide with the start of the season, there will be a new **BFI THRILLER Compendium** with contributions from critics, academics and authors including **Jake Arnott** (*The Long Firm*) and **Lee Child** (*Jack Reacher*). Lavishly illustrated and reflecting a number of the themes addressed by the **BFI THRILLER** season, the new compendium will touch on subjects such as: political conspiracies, erotic thrillers, racial politics in thrillers, espionage, the British thriller tradition, fake news, pulp 'b-movie' thrillers, queer characters in thrillers and femmes fatales.

GLORIA GRAHAME SEASON AT BFI SOUTHBANK

Running concurrently alongside **BFI THRILLER**, BFI Southbank will also present a season of films celebrating the irresistible and alluring **Gloria Grahame**. The season will tie in with the release of *Film Stars Don't Die in Liverpool* (Paul McGuigan, 2017), about the passionate relationship between British actor Peter Turner and the Academy Award-Winning actress, starring Annette Bening and Jamie Bell. Graham was most famous for her femmes fatales roles in films such as *In a Lonely Place* (Nicholas Ray, 1950), *The Big Heat* (Fritz Lang, 1953), *Sudden Fear* (David Miller, 1952) and *Human Desire* (Fritz Lang, 1954), all of which will be screened alongside non-thriller titles she starred in, shining a spotlight on her formidable talent. *In a Lonely Place* (1950) and *The Big Heat* (1953) will both be re-released in selected cinemas by Park Circus on **Friday 17 November** and screen on extended run at BFI Southbank during the Gloria Grahame season.

BFI PLAYER

BFI Player will feature a wide selection of thrillers across its three service strands – Rentals, Subscription and Free – with more than 100 titles being made available across the service. The latest thrillers such as *Get Out* (Jordan Peele, 2017) will be available to rent alongside a selection of classic and modern titles like *The Wages of Fear* (Henri-Georges Clouzot, 1953), *Rear Window* (Alfred Hitchcock, 1954) and *The Hurt Locker* (Kathryn Bigelow, 2008). BFI Player's subscription service BFI Player+ will focus on British classics and cult European thrillers, while a selection of newly digitised

archive rarities will also be made freely available for the first time. BFI Player will also offer a comprehensive history of the British thriller, from the key works of Alfred Hitchcock and Carol Reed through to recent favourites from Ben Wheatley, as well as focusing on lesser known stories such as Hammer Films' early specialism in the genre before it moved into horror.

UK-WIDE

Ten **BFI THRILLER** titles will be made available to cinemas and community venues across the UK through a touring programme coordinated by the **ICO (Independent Cinema Office)**, with a view to thrilling audiences the length and breadth of country.

Danger, Deception and Deceit: the European Political Thriller in the 1970s, a new season of 18 films at HOME, Manchester, 4 Nov-10 Dec 2017; with Q&As, intros, workshops, podcasts and programme notes; kicking off with the landmark feature **Z** (Costa Gavras, 1969). Audiences of all ages will discover and revisit a vital period in film history that still influences how politically engaged filmmakers embrace popular forms and genres, using the thriller to explore conspiracies, authoritarian regimes and political violence. 10 of these films will go on tour across the UK between Nov 2017 and Jan 2018, with at least 115 screenings taking place across the country.

Further UK-wide **BFI THRILLER** events will be announced in the coming months.

INTO FILM Festival

The Into Film Festival 2017 will take place from November 8th-24th, with 3,000 free screenings and events, supported by teaching resources, to engage, inspire and educate young people through the medium of film. This year the Festival aims to reach 500,000 5-19 year olds and their educators from all backgrounds and corners of the UK and continues to be the largest free, youth film festival in the world. The **BFI THRILLER** strand is one of 6 strands in the festival and one which has been programmed by young people from Into Film's Youth Advisory Council, and the BFI's Film Audience Network led, Young Programmers Network.

- ENDS -

NOTES TO EDITORS:

Press Contacts:

Liz Parkinson – Press Officer, BFI Southbank

liz.parkinson@bfi.org.uk / 020 7957 8918

Judy Wells – Head of Press and PR, BFI

judy.wells@bfi.org.uk / 020 7957 8919

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 / THRILLER