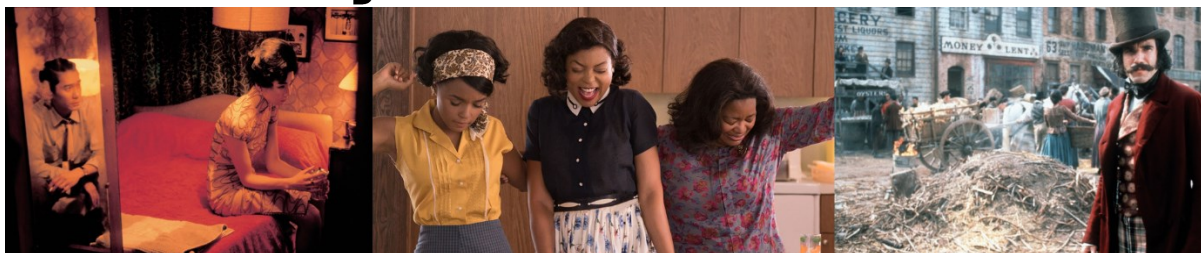


February 2017 at BFI Southbank



ONSTAGE APPEARANCES INCLUDE:

OSCAR-WINNING EDITOR & SCORSESE COLLABORATOR THELMA SCHOONMAKER, DIRECTORS NEIL JORDAN (*THE COMPANY OF WOLVES*) & **ALICE LOWE** (*SIGHTSEERS*), **ACTORS LORRAINE BRACCO** (*GOODFELLAS, THE SOPRANOS*), **EDWARD FOX** (*DAY OF THE JACKAL*) & **TIM MCINNERNY** (*BLACKADDER*)

Film and TV Previews include: **THE FOUNDER** (John Lee Hancock, 2016), **HIDDEN FIGURES** (Theodore Melfi, 2016), **TRESPASS AGAINST US** (Adam Smith, 2016), **PREVENGE** (Alice Lowe, 2016)

Runs include: **MOONLIGHT** (Barry Jenkins, 2016), **GOODFELLAS** (Martin Scorsese, 1990), **TAXI DRIVER** (Martin Scorsese, 1976)

Wednesday 21 December 2016, London.

This February at BFI Southbank will see the conclusion of the BFI's major **Martin Scorsese** retrospective and the special programme **Martin Scorsese Curates**, in which the director picks his favourite titles from The Film Foundation back catalogue. The Scorsese season will boast some very special guests in February including Scorsese's frequent collaborator, Oscar-winning editor **Thelma Schoonmaker** (*Raging Bull, GoodFellas, The Departed*) and actor **Lorraine Bracco** (*GoodFellas, The Sopranos*), who will take part in a Q&A following a screening of *GoodFellas* (1990), which is re-released on **Friday 20 January** as part of the season. Also playing on extended run will be *Taxi Driver* (1976), which is re-released by Park Circus on **Friday 10 February**. Our television season in February will be **Forgotten Dramas**, a short series of ground-breaking and rare TV dramas, featuring famous faces such as **Patrick Troughton, Zoë Wanamaker, Michael Elphick** and **Edward Fox**, the latter of whom will take part in a Q&A during the season.

The events programme in February includes previews of *The Founder* (2016), the new film from John Lee Hancock (*Saving Mr Banks, The Blind Side*) starring Michael Keaton; *Hidden Figures* (2016) the untold true story of three NASA employees, played by Taraji P Henson, Octavia Spencer and Janelle Monáe, who were vital to USA in the 1960s Space Race; the debut feature from Adam Smith, *Trespass Against Us* (2016), starring Michael Fassbender and Brendan Gleeson; and the brilliant jet-black comedy *Prevenge* (2016), directed by, written by and starring **Alice Lowe** (*Sightseers*). Lowe will take part in a Q&A following a special *Woman with a Movie Camera* preview on **Monday 6 February**. Another event highlight will be a special 25th anniversary screening of *The Crying Game* (1992) ahead of the BFI's dual format release of the film on 20 February; the screening will be followed by a Q&A with director **Neil Jordan**, producer **Stephen Woolley** and cast members to be announced in due course. February will also see the return of the **BFI Future Film Festival** for a landmark tenth edition, plus there will be **Valentine's Day** screenings and films to celebrate the **Chinese New Year**.

MARTIN SCORSESE

- **DATE IN FEBRUARY TBA – SPECIAL EVENT: *Thelma Schoonmaker in Conversation***
- **DATE IN FEBRUARY TBA – SCREENING + Q&A: *GoodFellas* (1990) + Actor Lorraine Bracco**
- **TUE 21 FEB, 20:30 – TALK: Men, Women and Scorsese**

- **TUE 7 FEB, 18:10 – TALK: The Catholic Imagination of Martin Scorsese**
- **WED 1 FEB, 18:20 – TALK: Martin Scorsese's History of New York**

Running from **1 January – 28 February 2017**, BFI Southbank's Martin Scorsese season will place Scorsese's films back on the big screen where they deserve to be seen, where possible screening from 35mm prints, offering younger audiences the chance to experience many of his films in the cinema for the first time, while allowing others to become reacquainted with his towering body of work. The season will be themed to help audiences easily explore the rich and diverse programme, with three themes on offer in February: **NEW YORK, NEW YORK, A LIFE IN MUSIC** and **QUESTIONS OF FAITH**. Highlights of the programme in February will include Park Circus' re-release of *Taxi Driver* (1976), which will be back in cinemas from **Friday 20 February in a 4K restoration**, screenings of the **4K restoration** of *The Age of Innocence* (1993), a **Q&A with actor Lorraine Bracco** following a screening of the BFI re-release of *GoodFellas* (1990), and **In Conversation with Thelma Schoonmaker** in which audiences will be able to hear from one of Scorsese's closest collaborators, the Oscar-winning editor of more than 20 of his film.

For over 50 years, Martin Scorsese has established himself as the most cinematically eloquent and influential American director of his generation. His profoundly personal oeuvre draws on memories of growing up in Little Italy as well as his own passions and interests; even in his earliest films, Scorsese, a devout cinephile since childhood, has paid tribute to movies he loves. For those wishing to delve deeper into the season there will also be special contextualising talks **Men, Women and Scorsese, Martin Scorsese's History of New York** and **The Catholic Imagination of Martin Scorsese**, and a ten week evening course exploring **Martin Scorsese's Films and Influences**.

NEW YORK, NEW YORK

Extending the black humour of *King of Comedy* (1982) (which screens in January), *After Hours* (1985) chronicles a nightmarish few hours in the life of quiet computer programmer, who sinks into a life-threatening mire of chaotic coincidences after he loses his cab fare en route to a date. *After Hours* will screen alongside Scorsese's first student film, a wry fable about a writer obsessed by a picture called *What's a Nice Girl Like You Doing in a Place Like This?* (1963). Made just after *Mean Streets*, *Italianamerican* (1974) is a lively and moving documentary which looks at life in Little Italy through anecdotes related by Scorsese's parents; it will screen alongside *Steven Prince* (1978), a documentary portrait of Scorsese's friend Stephen Prince, best known as Easy Andy in *Taxi Driver* and Scorsese's second film at NYU *It's Not Just You, Murray!* (1964). Though Woody Allen's closing *Oedipus Wrecks* is a very funny extended Jewish momma gag, Scorsese's opening *Life Lessons* is the most ambitious and resonant featurette in the triptych of films *New York Stories* (1989) (the final film of which is directed Francis Ford Coppola). *Life Stories* boasts an intense performance from Nick Nolte as a blocked and egocentric artist infatuated by his assistant. Charting three challenging nights over Easter in early 90s New York *Bringing Out the Dead* (1999) combines philosophical speculation high drama and gallows humour; the film, which stars Nicholas Cage as a paramedic on the brink of physical and emotional collapse didn't perform very well at the box office but was a hit with critics.

Scorsese's magnificent adaptation of Edith Wharton's novel *The Age of Innocence* (1993), about the extraordinarily strict constraints of New York high society in the 1870s is one of his finest achievements. This beautiful and profoundly moving love story starring Daniel Day-Lewis, Winona Ryder and Michelle Pfeiffer will screen in a **pristine 4K restoration**. Completing this part of the programme is *Gangs of New York* (2002), Scorsese's epic account of the deadly rivalries between ethnic groups in mid-19th-century New York which centres on an Oedipal conflict between Bill the Butcher (Daniel Day-Lewis) and Amsterdam Vallon (Leonardo DiCaprio), the son of a priest Bill killed.

A LIFE IN MUSIC

This section of the programme reflects Scorsese's continued interest in music, beginning with an often underrated highpoint of Scorsese's early career, ***New York, New York*** (1977) starring Robert De Niro and Liza Minnelli. This scorching portrait of the volatile relationship between a charming but irresponsible jazz saxophonist and a singer he pursues, is both a tribute to, and critique of, traditional Hollywood musicals and an astute chronicle of changes in post-war American music. This will screen alongside the short film ***The Big Shave*** (1968); to the strains of Bunny Berigan's 'I Can't Get Started,' a man takes a shave, in what becomes an allegory about the war in Vietnam.

Also screening will be ***The Last Waltz*** (1978), Scorsese's record of *The Band's* last-ever gig, on Thanksgiving 1976 at San Francisco's Winterland; performances are interspersed with interviews in which the five members tell Scorsese about their 16 years on the road together. A long-time admirer of Dylan's music, Scorsese was a fitting choice to direct ***No Direction Home: Bob Dylan*** (2005). This epic account of a Greenwich Village folk singer evolving into one of the most acclaimed artists of our time features unseen and rare archive footage both of Dylan and of the artists who influenced him, while an in-depth interview with the great man anchors the narrative. Screening at the **BFI IMAX**, ***Shine a Light*** (2008) captures *The Rolling Stones* in concert in 2006 using 18 cameras; at once an intimate and raucous concert film, it demands to be played loud and on the biggest screen possible. Completing **A LIFE IN MUSIC** will be screenings of ***George Harrison: Living in the Material World*** (2011), Scorsese's detailed Emmy-award winning documentary portrait of 'the quiet Beatle'.

QUESTIONS OF FAITH

The final section of the programme looks at tales of determination and deliverance, persecution and perseverance and includes screenings of ***The Last Temptation of Christ*** (1988), Scorsese's faithful adaptation of Nikos Kazantzakis' book, which centres on a Christ riven by the tensions between his divine destiny and his very human awareness of suffering and sexuality. This heartfelt, intelligent and ambitious movie is notable for strong performances (not least David Bowie as Pontius Pilate), superb camerawork, and a fine score by Peter Gabriel. Arguably the most unlikely addition to Scorsese's filmography, ***Kundun*** (1997) chronicles the Dalai Lama's life, from his discovery by Buddhist monks in the Tibetan farmlands in the 30s, through his education in Lhasa and the Chinese invasion of 1950, to his escape and exile in India. Shot in gloriously rich hues by Roger Deakins, it also boasts a trance-like score by Philip Glass.

Completing the season will be screenings of ***The Aviator*** (2004), a portrait of the billionaire, filmmaker and aviator Howard Hughes as an independent-spirited visionary, asserting his passionate belief in the magic of flight while fending off attacks from corrupt politicians; and ***The 50 Year Argument*** (2014) a documentary chronicling the history of the *New York Review of Books*.

Alongside the season, events and re-releases, there will also be a BFI Player collection focusing on Scorsese's documentary work and the great works of cinema that inspired him, DVD releases of WHO'S THAT KNOCKING AT MY DOOR and ALICE DOESN'T LIVE HERE ANYMORE, and dedicated articles in Sight & Sound, the BFI's international film magazine.

Media partners:

ShortList MRHYDE

MARTIN SCORSESE CURATES

Running alongside BFI Southbank's Martin Scorsese season from **1 January – 28 February 2017** will be **Martin Scorsese Curates**, a wide-ranging selection of films which have been restored by his non-profit organisation **The Film Foundation**, and have been personally chosen by Martin Scorsese to screen at BFI Southbank. The programmes underlines The Film Foundation's mission to restore and preserve films – from all genres – presenting them on the big screen where they belong.

In expressing his admiration for the great filmmakers of yesteryear, **Martin Scorsese** isn't alone; he is joined on the board of **The Film Foundation** by 12 of his fellow directors, each uniquely dedicated to film preservation. As the founder and chair of the Foundation, Scorsese's commitment to preserving the cinematic past is unparalleled; since 1990 he has worked with rights-holders, sponsors and archives to restore, preserve and make available over 750 films – an extraordinary achievement augmented since 2007 by the **World Cinema Project**, which focuses on the diversity of global cinema culture. Scorsese has also been a supporter of the BFI National Archive, encouraging members of the public to pledge their support for the recent *Film is Fragile* campaign, as well as giving an impassioned speech about the importance of the BFI National Archive at the BFI London Film Festival Awards in 2010.

The titles screenings in February include *Journey into Light* (Stuart Heisler, 1951), a striking yet little-known drama exploring the loss of Christian faith, the strikingly atmospheric *Revenge (aka The Red Flute)* (Yermek Shinarbayev, 1989) which never achieved the international prominence it deserved, and *The Tree of Wooden Clogs* (1978), a film which won the Palme d'Or at Cannes in 1978. That *The Tree of Wooden Clogs* should already warrant restoration is a warning about the fragility of film stock, while also confirming director Ermanno Olmi's painstaking saga of 19th-century peasantry as one of the treasures of modern Italian cinema.

Celebrated for the rich colour cinematography framing its tragic love story amid the political turbulence of the 19th-century Italian unification movement, Luchino Visconti's *Senso* (1954) is arguably the most beautiful Film Foundation restoration. Exquisite costumes and historical locations create an immersive vision of the past, which, like Visconti's later triumph *The Leopard*, majestically express novelistic insight through opulent visual splendour. Scorsese first encountered the documentary *Trances* (Ahmed El Maanouni, 1981) about Moroccan musical group *Nass-El Ghiwane* while editing *King of Comedy* (1982), and was so captivated that it later became the World Cinema Project's first-ever restoration.

Little Fugitive (Ray Ashley, Morris Engel, Ruth Orkin, 1953) was a landmark in American independent cinema which channelled the realism and intimacy of street photography into a charming film about a little boy left to his own devices in bustling Coney Island; the film proved a key inspiration for subsequent celluloid free spirits François Truffaut and John Cassavetes. Cassavetes himself practically invented guerrilla filmmaking with his first feature *Shadows* (1959), financed by his Hollywood acting jobs. The lack of technical polish barely inhibited what Scorsese termed the 'shocking sense of truth and reality between the characters.' Racial tensions and the daily struggles of New York jazz musicians set the context, while Cassavetes' fearless direction and a cast from his acting workshop turn up the heat.

Never released in Britain, *The Breaking Point* (Michael Curtiz, 1950) is a forgotten classic of the studio era, based on Hemingway's *To Have and Have Not*, while *The Chase* (Arthur Ripley, 1946) is a truly unsettling film noir which can be likened to a David Lynch mystery ahead of its time. Also screening is *Fair Wind to Java* (Joseph Kane, 1953) a rollicking film from B-studio Republic Pictures, whose original poster promised 'Adventure!' and 'Spectacle!'. From the brief risqué interlude before the Production Code made Hollywood movies squeaky clean comes *Her Man* (Tay Garnett, 1930), a chronicle of a Cuban clip joint, where the girls dream of a better life as their pimps keep them earning. An always entertaining amalgam of melodrama, vaudevillian knockabout and bouncy trad jazz – with director Garnett's serpentine tracking shots debunking early sound cinema's static reputation. Completing the line-up is a programme of **Restored Avant-garde Films**; this selection of shorts present pioneers who shaped pop-culture to their own ends including work by Kenneth Anger, Shirley Clarke and George Kuchar.

FORGOTTEN DRAMAS

This February BFI Southbank embarks on a second season dedicated to **Forgotten Dramas** of television, rediscovering neglected TV dramas. It follows on from the success of February 2015's Forgotten Dramas season, with a programme that unearths more high-quality programmes that are mostly unseen since their original broadcast and feature highly-regarded writers, directors and actors.

The season will include a number of introductions by season curators as well as **Q&As**. One of the highlights of the season will be a Q&A with actors **Edward Fox** (*The Day of the Jackal*) and **Charles Kay** (*Fall of Eagles*) following a screening of *Loyalties* (1976), in which they both starred. *Loyalties* was the final project from pioneering TV director **Rudolph Cartier** who worked exclusively for the BBC, directing such classics as *The Quatermass Experiment* and *Nineteen Eighty-Four* featuring Peter Cushing. **Michael Elphick**, best known for his role in *Boon*, will feature in *The Early Man* (1974) a gritty Granada drama about a Labour politician caught between his Westminster ambitions and the demands of his northern constituency. This one-off drama, which inspired a subsequent TV series, is the first part of a mid-1970s political drama double bill and is followed by *The Eagle Has Landed* (1973) an inventive satire on the Apollo Space Programme featuring **Zoë Wanamaker**. One of the earliest surviving television plays, *The Passionate Pilgrim* (1953) – which broadcast just two days after Queen Elizabeth's Coronation – depicts the lives of a group of nurses who worked with Florence Nightingale during the Crimean War. *The Passionate Pilgrim* features a turn from **Patrick Troughton**, who audiences would later come to know as The Second Doctor in *Doctor Who* during the late 1960s.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **THU 2 FEB, 20:35 – PREVIEW: *The Founder*** (John Lee Hancock, 2016)
- **MON 6 FEB, 18:10 – WOMAN WITH A MOVIE CAMERA PREVIEW: *Prevenge*** (Alice Lowe, 2016) / Onstage: Director/writer/actor Alice Lowe
- **WED 8 FEB, 20:30 – PREVIEW: *Hidden Figures*** (Theodore Melfi, 2016)
- **TUE 14 FEB – VALENTINE'S DAY SCREENINGS: *An American in Paris*** (Vincente Minnelli, 1951), *Senso* (Luchino Visconti, 1954), *The Age of Innocence* (Martin Scorsese, 1993), *Blue Is the Warmest Colour* (Abdellatif Kechiche, 2013), *Happy Together* (Wong Kar-Wai, 1997)
- **WED 15 FEB, 18:30 – BFI MEMBER EXCLUSIVE: BFI Flare Programme Launch**
- **WED 15 FEB, 20:10 – SPECIAL EVENT: 25th Anniversary screening: *The Crying Game*** (Neil Jordan, 1992) / Onstage: Director Neil Jordan, Producer Steven Woolley and cast TBC
- **Thu 16 FEB – SUN 19 FEB: THE 10TH BFI FUTURE FILM FESTIVAL** – four days of screenings and special events for 16 to 25-year-olds; the full programme will be announced in January 2017
- **THU 16 FEB, 18:30 & 20:45 – SPECIAL EVENT: Adam Buxton Videos His Old Bits / Onstage: Comedian Adam Buxton**
- **SAT 18 FEB, 13:30 – FAMILY FUNDAY: *Labyrinth*** (Jim Henson, 1986)
- **MON 20 FEB, 18:15 – PREVIEW: *Trespass Against Us*** (Adam Smith, 2016)
- **SAT 25 FEB, 14:00 – AFRICAN ODYSSEYS: *The Black Safari*** (Colin Luke, 1972) + onstage discussion with guests TBC
- **SUN 26 FEB, 17:50 – AUDIENCE CHOICE:** Each month we pick a category and line up two opponents for the audience to choose from. In February, pick your favourite NY disco film; choose between *Saturday Night Fever* (1977) and *The Last Days of Disco* (1998).
- **MON 27 FEB, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI / Onstage: Broadcaster and critic Mark Kermode**

- **TUE 28 FEB, 20:20: BFI MEMBER EXCLUSIVE:** Tim McInnerny introduces *White Heat* (Raoul Walsh, 1949)
- **TUE 28 FEB, 20:40 – EXPERIMENTA:** Films Sacred and Profane: Jordan Belson Retrospective
- **VARIOUS DATES – CHINESE NEW YEAR SCREENINGS:** *The Taste of Youth* (Cheung King-Wai, 2016), *What's in the Darkness* (Wang Yichun, 2015), *Tricks on the Dead: The Story of the Chinese Labour Corps in WWI* (Jordan Paterson, 2014), *In the Mood for Love* (Wong Kar-Wai, 2000) / **Onstage: Director Jordan Paterson**
- **VARIOUS DATES – BFI CULT screenings of** *Multiple Maniacs* (John Waters, 1970) and *Lust in the Dust* (Paul Bartel, 1985)

NEW RELEASES

- **PREVIEWS FROM FRI 10 FEB, ON EXTENDED RUN FROM FRI 17 FEB:** *Moonlight* (Barry Jenkins, 2016)

RE-RELEASES

- **CONTINUES FROM FRI 20 JAN:** *GoodFellas* (Martin Scorsese, 1990) – **part of the Martin Scorsese season**
- **FROM FRI 10 FEB:** *Taxi Driver* (Martin Scorsese, 1976) – **part of the Martin Scorsese season**
- **FROM FRI 17 FEB:** *Multiple Maniacs* (John Waters, 1970) – **part of the BFI CULT strand**

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

Until mid-March our regular *Big Screen Classics* series will feature films which are all notable for their production design or art direction. **Sets, Threads and Sellotape: Design in the Movies** will feature films which vary in design, from conspicuously flamboyant and exaggerated to subtle and low key. One of these films in the series will be screened on a daily basis for the special price of £8:

- *It Always Rains on Sunday* (Robert Hamer, 1947)
- *The Fountainhead* (King Vidor, 1949)
- *Orphée* (Jean Cocteau, 1950)
- *An American in Paris* (Vincente Minnelli, 1951)
- *Madame de...* (Max Ophuls, 1953)
- *Ordet The Word* (Carl Theodor Dreyer, 1954)
- *Throne of Blood* Kumonosu-jô (Akira Kurosawa, 1957)
- *Touch of Evil* (Orson Welles, 1958)
- *An Autumn Afternoon* *Sanma no aji* (Yasujiro Ozu, 1962)
- *Repulsion* (Roman Polanski, 1965)
- *Once Upon a Time in the West* *C'era una volta il West* (Sergio Leone, 1968)

PLEASE SEE ONLINE FOR FULL EVENTS LISTINGS FOR FEBRUARY:

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-southbank-february-events-listings-2016-12-21.pdf>

– ENDS –

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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 £11.00, concs £8.50 Members pay £1.50 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 / February