

July 2016 at BFI Southbank **Seasons: Spielberg, Olivia De Havilland,** **Jack Gold, London Indian Film Festival, WW1**



WITH ONSTAGE APPEARANCES FROM: ACTORS JOHN HURT, LESLIE CARON, TOBY JONES, JANE LAPOTAIRE AND KAMAL HAASAN, DIRECTORS GEORGE AMPONSAH AND SHEKHAR KAPUR, PRODUCERS TONY GARNETT AND JEREMY ISAACS
 NEW RELEASES: *NOTES ON BLINDNESS*, *MEN AND CHICKEN* AND *CHEVALIER*
 CLASSIC RE-RELEASES: *RAIDERS OF THE LOST ARK* AND *BARRY LYNDON*

Tuesday 24 May 2016, London.

This July the great Hollywood Golden Age actress **Olivia de Havilland** turns 100, and to mark the occasion BFI Southbank will host a season dedicated to the body of work of this feminist trailblazer who took on the oppressive Hollywood studio system and won. Audiences will also find some of the greatest summer blockbusters back on the big-screen, as our **Steven Spielberg** season continues; part two includes a special *Indiana Jones* day, and screenings of Spielberg's films from 1993's *Jurassic Park*, through to last year's Oscar-winning *Bridge of Spies*. BFI Southbank's monthly TV season focuses on the amazing 60-year career of **Jack Gold**, a director probably best known for *The Naked Civil Servant* (1975) starring **John Hurt**, who will join an illustrious panel to speak about working with Gold. Europe's largest South Asian film festival, the **London Indian Film Festival**, returns to BFI Southbank to showcase the best independent films from the Indian subcontinent, alongside talks by top talent including South Indian superstar **Kamal Haasan** and director **Shekhar Kapur**. The BFI's survey of WWI on film *The War That Changed Everything* (which began in 2014) continues in July, focusing on the experience of the people who lived through it. The season will draw on rare material from the Imperial War Museum and the BFI National Archive, and include screenings of *The Battle of the Somme* (1916), a film which David Lloyd George called the 'most imposing and important picture of the war'.

The events programme for July boasts film previews of *The Neon Demon* (Nicolas Winding Refn, 2016), *Maggie's Plan* (Rebecca Miller, 2016), *The Hard Stop* (George Amponsah, 2016), *The Commune* (Thomas Vinterberg, 2016) and *Finding Dory* (Andrew Stanton, 2016). Actors **Leslie Caron** and **Toby Jones** will introduce screenings as part of the BFI's ongoing **Screen Epiphanies** series, exclusive to BFI members. **New releases** will include *Notes on Blindness* (Pete Middleton, James Spinney, 2016), *Men and Chicken* (Anders Thomas Jensen, 2015) and *Chevalier* (Athina Rachel Tsangari, 2015), while there will be classic re-releases of *Raiders of the Lost Ark* (Steven Spielberg, 1981) and *Barry Lyndon* (Stanley Kubrick, 1975), the latter of which is re-released by the BFI in selected cinemas across the UK on **Friday 29 July**. The BFI's new **Big Screen Classics** series offers

films that demand the big-screen treatment, and this month include *Aguirre, Wrath of God* (Werner Herzog, 1972), *The Leopard* (Luchino Visconti, 1963) and *2001: A Space Odyssey* (Stanley Kubrick, 1968).

OLIVIA DE HAVILLAND: THE WOMAN WHO CHANGED HOLLYWOOD

- **SAT 2 JUL, 18:20 – SCREENING + TALK: *The Great Garrick*** (James Whale, 1937) + season introduction by Sight and Sound's **Isabel Stevens**

With diversity, gender inequality and on and off screen representation in the film industry dominating news and social media agendas this year, as well as the BFI's own diversity standards beginning to make an impact, there seems no better time to present a celebration of one of the great Hollywood Golden Age actors and early feminist trailblazers, **Olivia de Havilland**, who turns 100 on July 1. Throughout July, BFI Southbank will present screenings of 12 of her best films, including the big-screen epic *Gone with the Wind* (1939), William Wyler's *The Heiress* (1949), *Hush... Hush, Sweet Charlotte* (1964) opposite Bette Davis, and Robert Siodmak's *The Dark Mirror* (1946), in which De Havilland plays identical twins; one good, one a murderer.

Olivia de Havilland was a feminist trailblazer who took on the oppressive Hollywood studio system as she demanded the right to seek roles that had complexity, depth and narrative significance. Like many Hollywood actresses today, she was frustrated with the narrow range of parts she was offered; 'I had quite different ideas about my career' she told audiences at the BFI in 1971. 'I wanted to play a real human being instead of a delightful romantic heroine.' When in 1943 Warner Bros. refused to acknowledge that her seven-year contract had expired, she took them to court and won, forever changing the studio system by weakening its control over actors. Winning the lawsuit granted her the creative freedom to pick roles in some of the most acclaimed films in Hollywood's history, and set a precedent that has benefited legions of artists since.

Other films screening in the season also include *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938), both opposite Errol Flynn; *The Strawberry Blonde* (1941), a romance that packs in comedy, drama and melancholy, in which De Havilland shines as a freethinking modern girl; and *My Cousin Rachel* (1952), a gothic romance in which De Havilland is the epitome of glamour and grace while ingeniously hinting at something malign beneath the surface. For her role in *The Snake Pit* (1948), Hollywood's first serious chronicle of mental illness, De Havilland spent three months visiting mental institutions to develop an authentic depiction of schizophrenia. Her performance in the film compelled 26 states in America to improve conditions and treatment in their mental hospitals. Also screening will be *The Great Garrick* (1937), an overlooked comedy co-starring Lana Turner and Brian Aherne, which will be followed by a season introduction from Sight & Sound's **Isabel Stevens**, who also curated the season. De Havilland brought all kinds of women to life on screen: fiery independent dames, gutsy fairy-tale beauties, love-starved daughters, single mothers, genteel small-townners and conniving psychopaths. But she had to fight for these diverse roles. Her employer Warner Bros. saw her as just a pretty face. Some 70 years later, with stars such as Jennifer Lawrence and Gillian Anderson vociferously campaigning for pay equality, her victory seems all the more poignant.

SPIELBERG

- **SAT 10 JUL, FROM 12:30 – INDIANA JONES DAY: *Raiders of the Lost Ark*** (1981), *Indiana Jones and the Temple of Doom* (1984), *Indiana Jones and the Last Crusade* (1989), *Indiana Jones and the Kingdom of the Crystal Skull* (2008)

During June and July BFI Southbank will celebrate one of the most influential and successful filmmakers in the history of cinema – the living legend, **Steven Spielberg**. Undoubtedly one of the most prominent filmmakers in Hollywood, Steven Spielberg has countless critically acclaimed,

commercially successful credits to his name, as producer, director and writer. The season will feature more than 30 of the director's best-loved films back on the big screen where they belong. Part two during July will usher audiences into darker territory, with two distinct sides to Spielberg emerging: on one hand, fun family adventures, and on the other, films with serious and sometimes upsetting subject matter.

A highlight of part two of the season will be a special **Indiana Jones** day on **Saturday 10 July**, with back to back screenings of all four films chronicling the adventures of the world's best-loved (and coolest) archaeologist; **Raiders of the Lost Ark** (1981) will also screen on extended run, re-released by Park Circus on **Friday 15 July**. The two sides of Spielberg were unmistakable in 1993: in the space of one year he directed the awe-inspiring **Jurassic Park** (1993), which terrified a whole new generation nearly 20 years after **Jaws** (1975), and the devastating **Schindler's List** (1993), in which he brought audiences into the death camps, staking his claim as a 'serious' artist once and for all. The sequel to **Jurassic Park**, **The Lost World: Jurassic Park** followed in 1997, with Jeff Goldblum returning as Dr Ian Malcolm, joined this time by Julianne Moore and Pete Postlethwaite. Following **Schindler's List**, Spielberg would return to the subject of WWII twice more in **Saving Private Ryan** (1998) and **War Horse** (2011). The former sees the last surviving Ryan (Matt Damon) of four brothers unwittingly attracting a nine-man detachment to go behind enemy lines to find him; the film features one of the most powerful set-pieces of Spielberg's whole career, a recreation of the Normandy landings. **War Horse**, based on the hugely successful novel by Michael Morpurgo, offered a different proposition, focusing on the emotional legacy and cost of WWI in Europe, rather than the American soldiers of **Saving Private Ryan**.

Also screening in July will be three films which return science fiction, a genre previously explored by **E.T. The Extra-Terrestrial** (1982) and **Close Encounters of the Third Kind** (1977), both of which screen in part one of the season during June; **A.I. Artificial Intelligence** (2001), a project originally developed by Stanley Kubrick, **Minority Report** (2002) which was based on a short story by Philip K Dick, and **War of the Worlds** (2005), based on HG Wells' alien invasion flick starring Tom Cruise. Biographical films which see Spielberg reconstruct various points in history include **Catch Me If You Can** (2002), **Munich** (2005) and **Lincoln** (2012), while last year's Oscar-winner **Bridge of Spies** (2015) depicts the cloak and dagger world of espionage during the Cold War.

Media Partner:

ShortList

THE MIDAS TOUCH: THE TV DRAMAS OF DIRECTOR JACK GOLD

- **MON 25 JUL, 20:30 – DISCUSSION: Jack Gold Panel Discussion / Onstage:** Actors **John Hurt** and **Jane Lapotaire**, producers **Tony Garnett** and **Sir Jeremy Isaacs**, composer **Carl Davis** and cinematographer **Brian Tufano** (all work permitting)

During July and August BFI Southbank will host a season dedicated to the remarkable 60-year career of director **Jack Gold**, who died last year aged 85. A director who could turn his hand to any genre – documentary, drama, comedy – with consistent quality, Gold has left behind a beautifully crafted body of work which will be showcased by the season. Titles screening in part one include **Alan Whicker Reports from a Private World: The Model Millionairess** (BBC, 1963), **Stocker's Copper** (BBC, 1972), **The Bofors Gun** (1968) and perhaps his most famous work, the deeply moving and witty story of Quentin Crisp, **The Naked Civil Servant** (Thames TV, 1975). The star of the latter, **John Hurt**, will take part in a panel discussion about working with Gold on **Monday 25 July**; he will be joined by producers **Sir Jeremy Isaacs** and **Tony Garnett**, actor **Jane Lapotaire**, composer **Carl Davis** and cinematographer **Brian Tufano** (all work permitting).

Like many great directors, Jack Gold began his career as a film editor at the BBC, which imbued him with a natural skill for pacing and rhythm and an eye for framing. In 1960 he joined the revolutionary TV series *Tonight* – examples from this series that will be screened are *Tonight: Black Campus* (BBC, 1968), *Tonight: Is It Cricket?* (BBC, 1963) *Tonight: Dance Hall* (BBC, 1960) and *Tonight: Happy As Can Be* (BBC, 1959); *Tonight* gave Gold his big break when, in 1964, he won his first of three BAFTA awards for a special episode *Death in the Morning*, about fox-hunting. Also screening will be two early dramas: *The Lump* (BBC, 1967), a Wednesday Play about a bricklayer who's sacked from his job and forced to take up work on 'the lump,' an exploitative mode of employment without proper regulation and *The World of Coppard: Dusky Ruth* (BBC, 1967), which was heavily influenced by the French New Wave. Gold's experience as a director of documentaries as well as drama meant that he was able to perfectly judge the tone required dramatisations based on real incidents such as *Stocker's Copper* (BBC, 1972) starring Gareth Thomas and Jane Lapotaire and *Ninety Days* (BBC, 1966) scripted by anti-apartheid activist Ruth First, who plays herself in this revealing account of her arrest by South African authorities for being a supporter of Nelson Mandela.

Other key titles playing in part one of the season include his feature debut *The Bofors Gun* (1968), a tense, brooding, occasionally darkly comic interpretation of John McGrath's play *Events While Guarding the Bofors Gun* and *The Naked Civil Servant* (Thames TV, 1975), Gold's ground-breaking drama, adapted by Philip Mackie from Quentin Crisp's autobiography. The film saw Gold coax an astonishing performance from a young John Hurt and find precisely the right style to tell this moving story of intolerance and one man's fight for dignity and acceptance.

Jack Gold was absolutely trusted by producers, writers and actors alike due to his natural sensitivity to the subject – whether it be the social realism of *The Lump*, the eroticism of *Dusky Ruth* or the deeply moving nature of *The Naked Civil Servant*. The late director leaves behind an incredible legacy of some of the most powerful and beautifully crafted films to have graced our screens.

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

LONDON INDIAN FILM FESTIVAL

- **FRI 15 JUL, 20:30 – SCREENING: *Brahman Naman*** (Qaushiq Mukherjee, 2016) / **Onstage: Talent from the film**
- **SAT 16 JUL, 18:20 – SPECIAL EVENT: *Shekhar Kapur: A Life With Elizabeth*** / **Onstage: Director Shekhar Kapur**
- **SAT 16 JUL, 20:30 – SCREENING + Q&A: *I Am Not He... She*** (BS Lingadevaru, 2015) / **Onstage: Director BS Lingadevaru**
- **SUN 17 JUL, 14:00 – SPECIAL EVENT: *Kamal Haasan Screen Talk*** / **Onstage: Actor Kamal Haasan**
- **SUN 17 JUL, 15:00 – WOMAN WITH A MOVIE CAMERA: *A Life Less Ordinary: South Asian Filmmakers' Debate*** / **Onstage: a selection of female filmmakers**
- **SUN 17 JUL, 17:30 – SCREENING + INTRO: *Arshinagar Mirrorsville*** (Aparna Sen, 2015)
- **TUE 19 JUL, 20:30 – SCREENING: *Ramsingh Charlie*** (Nitin Kakkar, 2015)
- **WED 20 JUL, 20:40 – SCREENING: *Parched*** (Leena Yadav, 2015)
- **THU 21 JUL, 18:00 – LONDON INDIAN FILM FESTIVAL CLOSING NIGHT** – LIFF closes with a spectacular, star-studded red-carpet finale and the announcement of winners of the festival's annual Satyajit Ray Short Film Competition and LIFF Audience Award for Best Film. Followed by the closing night film premiere (film to be announced in June).

Europe's largest South Asian film festival, the **London Indian Film Festival**, returns to BFI Southbank this July, showcasing the best independent films from the Indian subcontinent. This year's line-up includes some spectacular talks by top talent including South Indian superstar **Kamal Haasan** and director **Shekhar Kapur**, most famous for his *Elizabeth* films starring Cate Blanchett. A special

Women with a Movie Camera debate will bring together some of South Asia's greatest female filmmakers, including double Oscar®-winner Sharmeen Obaid-Chinoy and Leena Yadav whose critically acclaimed film ***Parched*** (2015) stole the show at TIFF. Audiences will have the opportunity to not only listen to trailblazers in their field, and to also see their work at first hand with special screenings of their films at the BFI Southbank during the festival. Indian sexual diversity is highlighted in the transgender movie ***I Am Not He... She*** (2015), which will be followed by a Q&A with director **BS Lingadevaru**. Finally, on **Thursday 21 July**, the festival will close in style, with a star-studded red-carpet and the announcement of winners of the festival's annual awards, followed by the closing night film (which will be announced in due course).

WW1 – THE VIEW FROM THE GROUND

- **FRI 8 JUL, 14:00 – SCREENING + INTRO: *The Battle of the Somme*** (Geoffrey H Malins, Charles Urban, 1916) / **Onstage:** curators **Toby Haggith** (Imperial War Museum) and **Bryony Dixon** (BFI)
- **FRI 8 JUL, 11:00 – SENIORS' FREE SCREENING + DISCUSSION: UK PREMIERE: *Meeting in No Man's Land 2016*** (Ivan Riches, 2016)
- **TUE 12 JUL, 18:15 – SCREENING + INTRO: *Britannia's Daughters: Women Workers of WWI*** / **Onstage:** **Matthew Lee** (IWM) and **Bryony Dixon** (BFI)
- **TUE 19 JUL, 18:15 – SCREENING + INTRO: *Food Fight*** / **Onstage:** **Jane Fish** (IWM) and **Bryony Dixon** (BFI)
- **TUE 26 JUL, 18:20 – SCREENING + INTRO: *Frightfulness v Fairplay: British Animation in WWI*** / **Onstage:** **Toby Haggith** (IWM) and **Jez Stewart** (BFI)

For part two of BFI Southbank's look at WWI on film (which launched in 2014 with a season of films depicting life before the war) we focus on the experience of the people who lived through WWI, with screenings of films made during the conflict itself, or soon after, and as such reflect what was going on very directly. The British government was slow to wake up to the possibilities for mass communication offered by the newly established cinema networks, but when conscription was introduced in 1916 they became involved with film in earnest with ***The Battle of the Somme*** (1916), an official attempt to answer the rising popular demand for pictures from the Front. This feature-length documentary was a ground-breaking, box-office smash that reached an audience of 20 million on its release and was dubbed the 'most imposing and important picture of the war' by then Prime Minister David Lloyd George. The film was shot by two cameramen, J B McDowell and Geoffrey H Malins, a week either side of 1 July 1916. It contains actual scenes of the business of war – scenes that we may find both familiar and utterly new: the supplies and ammunition; the troops marching; the big guns, and remarkably, shots of the wounded and the dead. The screening on **Friday 8 July** will be introduced by the IWM's **Toby Haggith** with BFI's **Bryony Dixon**. The season will also include the UK premiere of ***Meeting in No Man's Land 2016*** (2016), a touching feature-length documentary which compares how German and British families have held and interpreted their First World War family histories across generations.

The rest of the programme in July will comprise of rare archive films sourced primarily from the BFI National Archive and the Imperial War Museum. These information and propaganda films reveal an astonishing range of wartime images you wouldn't ordinarily see, and will be compiled into three programmes: ***Britannia's Daughters: Women Workers of WWI***, ***Food Fight*** and ***Frightfulness v Fairplay: British Animation in WWI***, all of which will be introduced by experts from the BFI and the Imperial War Museum.

The season will continue in August and September; details will be announced in due course.

In association with:



EVENTS, PREVIEWS AND REGULAR STRANDS

- **WED 6 JUL, 20:45 – FILM PREVIEW:** *The Neon Demon* (Nicolas Winding Refn, 2016)
- **THU 7 JUL, 18:15 – FILM PREVIEW:** *Maggie's Plan* (Rebecca Miller, 2016)
- **MON 11 JUL, 17:50 – AFRICAN ODYSSEYS PREVIEW:** *The Hard Stop* (George Amponsah, 2016) / **Onstage:** director **George Amponsah**, co-writer/producer **Dionne Walker**, Co-founder Broadwater Farm Defence Campaign **Stafford Scott**, and childhood friends of Mark Duggan **Marcus Knox** and **Kurtis Henville**
- **WED 27 JUL, 20:45 – FILM PREVIEW:** *The Commune Kollektivet* (Thomas Vinterberg, 2016)
- **WED 20 JUL, 18:10 – SCREENING + DISCUSSION:** *Akenfield* (Peter Hall, 1974) (coinciding with a DVD and Blu-ray dual format edition release on 18 July)
- **TUE 12 JUL, 18:30 – MEMBER EXCLUSIVES:** **Toby Jones** introduces *Apocalypse Now Redux* (Francis Ford Coppola, 2001) / **Onstage:** Actor **Toby Jones**
- **TUE 26 JUL, 18:00 – MEMBER EXCLUSIVES:** **Leslie Caron** introduces *La Règle du jeu* (Jean Renoir, 1939) / **Onstage:** Actor **Leslie Caron**
- **SAT 2 JUL, 14:00 – AFRICAN ODYSSEYS:** *Toussaint Louverture (Parts I and II)* (Philippe Niang, 2012) / **Onstage:** **Tony Warner**, Chair of African Odysseys steering committee and founding Director of Black History Walks
- **VARIOUS DATES – BFI FLARE SCREENINGS:** *Uncle Howard* (Aaron Brookner, 2016) and *Burroughs: The Movie* (Howard Brookner, 1983)
- **VARIOUS DATES – BFI CULT SCREENINGS:** *The Tingler* (William Castle, 1959) and *Matinee* (Joe Dante, 1993)
- **THU 21 JUL, 19:00 – SPECIAL EVENT:** **Around China with a Movie Camera: A Journey from Beijing to Shanghai (1900-1948) + live score by Ruth Chan** (coinciding with a DVD release on 18 July)
- **TUE 19 JUL, 18:20 & 20:45 – EXPERIMENTA:** **LFMC 50: Notes from the Underground 1980-82**, programmed by Anna La Thew and Steve Farrer
- **THU 7 JUL, 20:50 – SONIC CINEMA:** *An evening with Funki Porcini: UK Premiere of new score: Chemi Bebia* (Kote Miqaberidze, 1929) + *selected new works* / **Onstage:** **Funki Porcini** (musician and filmmaker **James Braddell**)
- **MON 18 JUL, 18:30 – SPECIAL EVENT:** *Mark Kermode Live in 3D at the BFI* / **Onstage:** Critic and broadcaster **Mark Kermode**
- **SUN 10 JUL, 12:00 – FUNDAY PREVIEW:** *Finding Dory* (Andrew Stanton, 2016) / **Onstage:** Director **Andrew Stanton** and producer **Lindsey Collins** (both work permitting)
- **SUN 17 JUL, 20:30 – AUDIENCE CHOICE** on the subject of **Rural Britain**

NEW RELEASES

- **OPENS FRIDAY 1 JULY:** *Notes on Blindness* (Pete Middleton, James Spinney, 2016)
- **OPENS FRIDAY 15 JULY:** *Men and Chicken Mænd & høns* (Anders Thomas Jensen, 2015)
- **OPENS FRIDAY 22 JULY:** *Chevalier* (Athina Rachel Tsangari, 2015)

RE-RELEASES

- **OPENS FRIDAY 15 JULY:** *Raiders of the Lost Ark* (Steven Spielberg, 1981)
- **OPENS FRIDAY 29 JULY:** *Barry Lyndon* (Stanley Kubrick, 1975)

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

During July our ongoing series of great, often landmark films (screened on a daily basis for the special price of £8), will focus on films which are memorable for their imagery:

- *North by Northwest* (Alfred Hitchcock, 1959)
- *Aguirre, Wrath of God Aguirre, der Zorn Gottes* (Werner Herzog, 1972)
- *Red Desert Deserto Rosso* (Michelangelo Antonioni, 1964)

- ***Last Year in Marienbad*** *L'Année dernière à Marienbad* (Alain Resnais, 1961)
- ***The Innocents*** (Jack Clayton, 1961)
- ***The Leopard*** *Il gattopardo* (Luchino Visconti, 1963)
- ***Doctor Zhivago*** (David Lean, 1965)
- ***Don't Look Now*** (Nicolas Roeg, 1973)
- ***The Third Man*** (Carol Reed, 1949)
- ***On the Town*** (Stanley Donen, Gene Kelly, 1949)
- ***Metropolis*** (Fritz Lang, 1927)
- ***2001: A Space Odyssey*** (Stanley Kubrick, 1968)

PLEASE SEE ONLINE FOR FULL EVENTS LISTINGS FOR JULY

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-southbank-july-events-listings-2016-05-24.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 / Southbank 2016 / July