

May 2016 at BFI Southbank



Seasons: BFI Presents: Shakespeare on Film, Antonia Bird, The Psychological Western, Malcolm Le Grice

WITH ONSTAGE APPEARANCES FROM: ACTORS HUGH GRANT, CILLIAN MURPHY, HELEN MCCRORY, LEONARD WHITING AND STEVEN MACKINTOSH; DIRECTORS STEPHEN FREARS, WHIT STILLMAN, MARK COUSINS AND ALEXANDER ABELA; MUSIC PRODUCER TONY VISCONTI; BROADCASTER MARK KERMODE; MULTIMEDIA ARTIST CAO FEI

SEASONS

BFI PRESENTS: SHAKESPEARE ON FILM

- SAT 21 MAY, 16:45 – SCREENING AND Q&A: *Romeo and Juliet* (Franco Zeffirelli, 1968) / Onstage: Actor Leonard Whiting
- WED 21 MAY, 14:00 – SCREENING + Q&A: *Makibefo* (Alexander Abela, 2000) / Onstage: Director Alexander Abela
- WED 4 MAY, 18:05 – TALK: Judith Buchanan on Silent Shakespeare + Play On! Shakespeare in Silent Film / Onstage: Professor Judith Buchanan and BFI's silent film curator Bryony Dixon
- THU 5 MAY, 20:30 – TALK: Shrews on Film? Shakespeare's Women at the Movies
- SAT 7 MAY, 11:00 – STUDY DAY: Global Shakespeares

The BFI's landmark *Shakespeare on Film* season continues in May at BFI Southbank, with a focus on films which have reimagined the Bard's work, taking his characters, plots and themes to places that Shakespeare is unlikely to have ever imagined. In this final part of the season audiences will be able to discover *The Tempest* in space (*Forbidden Planet*, 1956) and the Old West (*Yellow Sky*, 1948); *The Taming of the Shrew* in an American High School (*Ten Things I Hate About You*, 1999) and on Broadway (*Kiss Me Kate (3D)*, 1953); and *Romeo and Juliet* in New York (*West Side Story*, 1961) and California (*William Shakespeare's Romeo + Juliet*, 1996).

One of the highlights of the season in May will be the re-release of Franco Zeffirelli's *Romeo and Juliet* (1968), which has been digitally remastered especially for the season, and must be seen on the big screen. Following its re-release on **Friday 20 May**, BFI Southbank will welcome one of its stars, **Leonard Whiting** (Romeo), on **Saturday 21 May**, to speak about his experiences making the film. Dubbed by Roger Ebert as 'the most exciting film of Shakespeare ever made,' Zeffirelli's *Romeo and Juliet* brings the play to life by foregrounding emotion above all. Its visual exuberance, with every frame populated by the lavish colours and textures of Renaissance Italy, earned Oscars® for cinematography and costume design, while the vibrant performances by the two relatively unknown young leads are complemented by Nina Rota's delicate score.

Following on from the re-release of Kurosawa's *Ran* (1985) on April 1, audiences will also be able to see the Japanese master's take on *Macbeth*, *Throne of Blood* (1957). Kurosawa transports 'the Scottish play' to feudal Japan, adding the bold styles of Noh theatre and the samurai film, to spectacular effect.

Aki Kaurismäki's satirical interpretation of Hamlet is full of dark humour – in *Hamlet Goes Business* (1987), when the director of a large company that leads the world in rubber-duck manufacture is murdered in a bloody power-struggle, his sensitive son seeks revenge. Other key titles screening in May include Basil Dearden's *All Night Long* (1961) which transposes Othello to the 1960s Soho Jazz scene; Peter Greenaway's *Prospero's Books* (1991) starring Sir John Gielgud; *Coriolanus* (2011) directed by and starring Ralph Fiennes; Julie Taymor's *Titus* (2000) starring Anthony Hopkins and Jessica Lange; Gus Van Sant's queer classic *My Own Private Idaho* (a radical reimagining of *Henry IV*); and cult classic *Theatre of Blood* (1972) starring Vincent Price as a vengeful actor seeking bloody payback on the critics who so callously denied him the recognition he felt he deserved.

LGBT interpretations of Shakespeare on Film:

Two films by Derek Jarman will be screened in May: *The Tempest* (1979) is considered by some to be the most evocative Shakespeare adaptation ever to reach the screen, while *The Angelic Conversation* (1985) is a simple and poetic ode to gay love, which sees Shakespeare's sonnets gently read by Judi Dench, set to a minimal score with visuals of the English landscape.

An African Odyssey into Shakespeare on Film:

BFI Southbank's regular African Odysseys strand will present a special screening of Alexander Abela's *Makibefo* (2000) which will be followed by a **Q&A with the director**; shot in high-contrast black and white, this distinctive and austere version of *Macbeth* is located amid the coastal dunes of Madagascar's southern tip.

THE WOMAN WHO KICKED DOWN DOORS: THE UNCOMPROMISING FILMS OF ANTONIA BIRD

- **THU 12 MAY, 18:10 – PREMIERE: *Antonia Bird: From EastEnders to Hollywood*** (Susan Kemp, 2016) / **Onstage: director Susan Kemp, filmmaker Mark Cousins and actor Steven Mackintosh**
- **THU 12 MAY, 20:30 – SCREENING AND Q&A: *Safe*** (BBC 1993, Antonia Bird) / **Onstage: former head of BBC Films David Thompson, academic Sophie Mayer and actor Kate Hardie**

Following on from the BFI's major Alan Clarke project, BFI Southbank will look at another important director, this time a woman, who took the reality of everyday life and examined the extremities of it; the award-winning film, TV and theatre director **Antonia Bird**, who sadly died in 2013, will have a dedicated season during May. Bird blazed a trail from the radical hotbed of the Royal Court Theatre in the 70s, via the ground-breaking early days of *EastEnders* and *Casualty* in the 80s, all the way to Hollywood in the 90s and back again. She always had something urgent to say, but her career was a long struggle to get her voice heard. Her films including *Safe* (BBC, 1993), *Priest* (1994) and *Ravenous* (1999) were wake-up calls about how homelessness, homophobia, class prejudice and machismo made life hell.

The season will start on **Thursday 12 May** with the premiere of a new documentary by Susan Kemp *Antonia Bird: From EastEnders to Hollywood* (2016); featuring many of her close collaborators, including Robert Carlyle, Irvine Welsh, Kate Hardie and Mark Cousins, this documentary is the first to examine Bird's legacy, and to place her where she belongs – among the most important British film, TV and theatre directors of her era. The premiere will be followed by a Q&A with director **Susan Kemp**, filmmaker **Mark Cousins** and actor **Steven Mackintosh**.

Films screening in the season will include the BAFTA winning drama *Safe* (BBC, 1993) starring Aidan Gillen (*Game of Thrones*, *Queer as Folk*) and Kate Hardie (*Mona Lisa*, *The Krays*); pumping with energy, burning with anger, marbled with bleak humour, *Safe* won best first feature at Edinburgh in 1993, and announced Antonia Bird to the world. The screening on **Thursday 12 May** will be introduced by former head of BBC Films **David Thompson**, academic and writer **Sophie Mayer** and actor **Kate Hardie**. Winner of top prizes at Edinburgh and Toronto, *Priest* (1994) bought Antonia Bird her ticket to Hollywood. Jimmy McGovern's script mixes Catholic sexual hypocrisy (homo and hetero) with incest and anti-Thatcherism to create a rich melodramatic stew, seasoned with deadpan Liverpudlian comedy that also packs a big emotional punch. Described by one critic as 'EastEnders meets Tarantino,' *Face* (1997) was another bold genre shift for Bird. Robert Carlyle, Ray Winstone and Phil Davis plot a heist, but unlike the laddish gangster films which followed, *Face* isn't remotely impressed by its anti-heroes. Bird nails the crisis of masculinity behind the hard façade.

Also screening is the brilliantly intense and hilariously insane cult classic *Ravenous* (1999). Somewhere between a horror, a western, a satire and a comedy, *Ravenous* had already gone through two directors when actor Robert Carlyle called Antonia Bird to rescue this strange and brilliant project about cannibalism in the Old West. Completing the season is *The Hamburg Cell* (C4, 2004), a docu-drama about the 9/11 aircraft hijackers; this propulsive thriller shows the bombers as human without ever flirting with sympathy. The world wasn't ready for this in 2004, but like many of Bird's films, *The Hamburg Cell* has become more powerful and necessary over time.

RIDE LONESOME: THE PSYCHOLOGICAL WESTERN

In the post-war years, the western took a turn into darker psychological territory in a series of fascinating films that questioned the frontier myths of old. During May, BFI Southbank will host a season – **Ride Lonesome: The Psychological Western** – featuring a series of films which, as a result of McCarthyite paranoia and popular Freudianism, saw Westerns turn their gaze inward. Whether in a 'psychological epic' like John Ford's *The Searchers*, or in the taut B-westerns of Budd Boetticher (such as *The Tall T* (1957) and *Ride Lonesome* (1959), which the season will screen in a special double bill), these films of the 1940s and 50s saw heroes become anti-heroes, and aging gunfighters confront the true consequences of their violent pasts. The season will include an extended run of Nicholas Ray's proto-feminist response to McCarthy's anti-red witch-hunts, *Johnny Guitar* (1954), starring Joan Crawford.

Determined to outdo even *Gone with the Wind* for spectacle, David O Selznick steered the Technicolor extravaganza *Duel in the Sun* (1946) with magnificent obsession. Jennifer Jones plays a half-Mexican orphan sent to live alongside two brothers, played by Joseph Cotton and Gregory Peck, both of whom fall in love her; the result is a fascinating Freudian epic, as well as rollicking entertainment. Gregory Peck also stars in *The Gunfighter* (1950); this landmark film signalled a new psychological complexity for the western hero, in it Peck plays Jimmy Ringo, a legendary gunfighter who has grown weary of his own reputation. Robert Mitchum stars in two films in the season, the haunting psychodrama *Pursued* (1947) in which he plays a man traumatised by dim memories of the murder of his parents in his childhood, and *Track of the Cat* (1954), a supremely strange film which has been described as Carl Dreyer's *Ordet* by way of the West.

Also screening will be *I Shot Jesse James* (1949), which shuns the outlaw legend to focus instead on the inner conflict of the 'coward' Robert Ford, who famously shot his friend Jesse James in the back. The hypocrisies of McCarthy-era America are famously reflected in Fred Zinnemann's superbly taut and psychologically acute *High Noon* (1952), in which a small-town marshal steps up to do his duty when nobody else dares to. Fritz Lang's unique western *Rancho Notorius* (1952) explores, in the words of its title song, the 'old story of hate, murder and revenge.' In pursuit of the men who murdered his fiancée, Vern Haskell (Arthur Kennedy) insinuates himself into a gang and they hide out

on a ranch run by a singer (Marlene Dietrich). But as thoughts of revenge consume him, Haskell becomes ever more indistinguishable from the men he's hunting.

In *The Naked Spur* (1953), the darkest and most psychologically complex of the five Westerns he made with director Anthony Mann, James Stewart plays a Civil War veteran-turned-bounty hunter who may be driven not only by justice, but also his own greed and a violent need for vengeance. Completing the season is Delmer Daves' complex and thrilling *3:10 to Yuma* (1957) starring Glenn Ford, the stark masterpiece *Day of the Outlaw* (1959) and the stylish *Warlock* (1959) starring Henry Fonda.

CROSSING THE THRESHOLD: EXPERIMENTAL FILMS AND LIVE PERFORMANCES FROM MALCOLM LE GRICE

- **WED 4 MAY, 20:50 – SCREENING AND Q&A: Experiments and Exploration: Malcolm Le Grice Film Restorations / Onstage: Director Malcolm Le Grice**
- **TUE 17 MAY, 18:00 – SCREENING AND Q&A: Blackbird Descending – Tense Alignment / Onstage: Director Malcolm Le Grice and Lucy Reynolds, Central Saint Martins**
- **WED 18 MAY, 18:10 – SCREENING AND INTRO: Expanding the Screen: 3D Films and Double-Projection / Onstage: Director Malcolm Le Grice**
- **FRI 27 MAY, 16:00 – SPECIAL EVENT: The Many Mona Lisas: Malcolm Le Grice Performance Evening**
- **SAT 28 MAY, 12:00 – SPECIAL EVENT: Malcolm Le Grice, Stan Brakhage Debate Re-enactment + Films / Onstage: Director Malcolm Le Grice**
- **WED 18 MAY, 20:30 – SPECIAL EVENT: The Anatomy of a Film Restoration / Onstage: Director Malcolm Le Grice, William Fowler (Curator of Artists' Moving Image, BFI National Archive) and Kieron Webb (Film Conservation Manager, BFI)**

Throughout May, BFI Southbank will celebrate one of the most influential modernist filmmaker's in British cinema **Malcolm Le Grice**. Le Grice's work has explored the complex relationships between the filmmaking, projecting and viewing processes, as well as the tropes of early cinema, shadow performances, features, multiple-projection work, digital and most recently 3D. During the season Le Grice will appear onstage numerous times to speak about his work, and present special screenings of films from his career that produced such visually stunning work. Le Grice began in the underground scene of London and was a key early member of the London Filmmakers' Co-operative, reconfiguring images through 16mm printing treatments, looping and other manipulations, critiquing Hollywood convention and challenging notions of realism and authenticity. The London Filmmakers' Co-operative also celebrates its 50th anniversary this year, and to mark this, BFI Southbank are hosting monthly *Experimenta* events throughout 2016.

This unique season celebrates the broad range of Le Grice's output and the issues raised in his films about the meaning of images, and how their delivery affects us. In this age of media proliferation, the questions he raises remain pertinent and prescient. Season highlights will include the first screening of five experimental films restored by the BFI National Archive from original master elements to 35mm and 2K DCP; a special event *Expanding the Screen: 3D Films and Double-Projection*, which will include twin-screen 16mm projections and two new 3D films made last year; *The Many Mona Lisas: Malcolm Le Grice Performance Evening*, in which we present a special evening of shadow and expanded cinema performance by Le Grice, who will operate and manipulate projectors live in person; and *Malcolm Le Grice, Stan Brakhage Debate Re-enactment*, an event in which Le Grice will re-create a meeting between himself and Brakhage from 1977, when the American and the Englishman met to discuss their respective positions and implicitly that of their national contemporaries.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **MON 23 MAY, 18:30 – SPECIAL EVENT: *Mark Kermode Live in 3D at the BFI***
- **WED 4 MAY, 20:20 – PREVIEW: *Florence Foster Jenkins* (Stephen Frears, 2016) / Onstage: Actor Hugh Grant and director Stephen Frear**
- **THU 26 MAY, 20:30 – PREVIEW: *Love And Friendship* (Whit Stillman, 2016) / Onstage: Director Whit Stillman**
- **THU 3 MAY 20:15 – TV PREVIEW: *Peaky Blinders* (2016) / Onstage: actor and exec producer Cillian Murphy, actor Helen McCrory, writer and exec producer Steven Knight and exec producer Caryn Mandabach**
- **FRI 20 MAY, 20:50 – SONIC CINEMA: Born to Boogie – *The Motion Picture* (Ringo Starr, 1972) / Onstage: music producer Tony Visconti**
- **WED 25 MAY, 18:15 – WOMAN WITH A MOVIE CAMERA: *Losing Ground* (Kathleen Collins, 1982)**
- **SUN 8 MAY, 11:15 – FAMILY PREVIEW: *The Angry Birds Movie* (Fergal Reilly, Clay Kaytis, 2016)**
- **SUN 15 MAY, 20:00 – AUDIENCE CHOICE – to mark the Ride Lonesome season, on the theme of: The Modern Western**
- **TUE 24 MAY 20:30 – EXPERIMENTA: LPMC 50: Taking the Time, programmed by Deke Dusinberre LPMC programmer 1977-1978**
- **VARIOUS DATES – SCREENINGS CELEBRATING THE CENTENARY OF THE BIRTH OF ROALD DAHL: *Danny the Champion of the World* (Gavin Millar, 1989), *James and the Giant Peach* (Henry Selick, 1996), *Willy Wonka and the Chocolate Factory* (Mel Stuart, 1971) / Onstage: actress Julie Dawn Cole, who plays Veruca Salt in *Willy Wonka and the Chocolate Factory***
- **VARIOUS DATES – CHINESE VISUAL FESTIVAL: Includes Multimedia Artist Cao Fei in conversation, and screenings of *Longing for the Rain* (Tian-yi Yang, 2013) and *Wawa No Cidal* (Cheng Yu-chieh, Lekal Sumi, 2015) / Onstage: Multimedia artist Cao Fei, director Tian-yi Yang, actor Ado Kaliting Pacidal**

NEW RELEASES

- **OPENS FRI 29 APRIL: *Son of Saul* (László Nemes, 2015)**
- **OPENS FRI 13 MAY: *Mustang* (Deniz Gamze Ergüven, 2015)**

RE-RELEASES

- **OPENS FRI 6 MAY: *Johnny Guitar* (Nicholas Ray, 1954)**
- **OPENS FRI 20 MAY: *Romeo and Juliet* (Franco Zeffirelli, 1968)**

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

In the second month of our new, ongoing series of great, often landmark films (screened on a daily basis for the special price of £8), we again focus on movies with superior scripts, including:

***His Girl Friday* (Howard Hawks, 1940)**

***Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (Stanley Kubrick, 1964)**

***All About Eve* (Joseph L Mankiewicz, 1950)**

***Citizen Kane* (Orson Welles, 1940)**

***Charulata* (Satyajit Ray, 1964)**

***Hannah and Her Sisters* (Woody Allen, 1986)**

***The Lady Vanishes* (Alfred Hitchcock, 1938)**

***Some Like It Hot* (Billy Wilder, 1959)**

***Adam's Rib* (George Cukor, 1949)**

***The Draughtsman's Contract* (Peter Greenaway, 1982)**

***Les Demoiselles de Rochefort* (Jacques Demy, 1967)**

***The Band Wagon* (Vincente Minnelli, 1953)**

PLEASE SEE ONLINE FOR FULL EVENTS LISTINGS FOR MAY

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-southbank-may-events-listings-2016-03-23.pdf>

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NOTES TO EDITORS:

Press Contacts:

Liz Parkinson – Press Officer, BFI Southbank

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

Elizabeth Dunk – Press Office Assistant

Elizabeth.dunk@bfi.org.uk / 020 7985 8986

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 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 / May