

12/44

## The Genius of Hitchcock Part One: August 2012



### Special events include:

- **Tippi Hedren in Conversation**
- **TV Preview + Q&A: THE GIRL – new BBC2 drama telling the full story of Hitchcock’s relationship with Tippi Hedren**
  - **Camille Paglia: Women & Magic in Hitchcock**
- **The Lodger + composer Nitin Sawhney in Conversation**

Over the course of almost three months, Hitchcock’s surviving body of work as director will be presented in its entirety at BFI Southbank. The films will be grouped together, taking inspiration from one his most famous films to present the **39 Steps to the Genius of Hitchcock** to help audiences increase their understanding of this complex and fascinating director. The first part of the BFI Southbank season in August, with special thanks to Sky Movies/HD, focuses on the first 12 steps, beginning with **The Shaping of Alfred Hitchcock**.

The recent discovery in New Zealand of several reels of *The White Shadow*, scripted by Hitchcock, made international headlines. But other material, too, survives from his apprentice years, prior to *The Pleasure Garden*. In **The Shaping of Hitchcock: Reflections on The White Shadow** author Charles Barr will present a richly illustrated narrative of Hitchcock’s formative years, as

an introduction to a screening of the thus-far incomplete **The White Shadow** (1924).

**BFI Future Film** presents **The DIY Thriller Film Fortnight** to accompany the second step: **The Master of Suspense**. This course will give participants aged 15-25 the chance to make short thriller films inspired by Hitchcock.

**The Evolution of Style** will look at the development of Hitchcock's style – described by the director as 'the first true Hitchcock film', **The Lodger** (1926) introduces themes that would run through much of Hitchcock's later work. The film has been lovingly restored by the BFI National Archive and will have a nationwide re-release from 10 August. BFI and Network Releasing commissioned composer and producer **Nitin Sawhney** to compose a new score. Following a screening on **Friday 10 August, Nitin Sawhney** will join Head Curator of the BFI National Archive **Robin Baker**, onstage for a **Q&A**.

**Hitchcock's Britain** will include screenings of some of his most famous London based films including **Sabotage** (1936) and **Frenzy** (1972) as well as both the sound and the newly restored silent version of **Blackmail** (1929) featuring a score by composer Neil Brand.

A ten week course on **The Hitchcock Touch** will endeavour to uncover the tricks and flourishes which help define the unmistakable 'Hitchcockian' style. Audiences can go on the run with such Hitchcock heroes as Robert Donat (**The 39 Steps**, 1935) and Cary Grant (**North by Northwest**, 1959) in **Hitchcock's Odysseys** and continue to delve into Hitchcock's complex moral universe in **Guilty?** which will feature screenings **Murder!** (1930), **The Paradine Case** (1947), **I Confess** (1953) and **The Wrong Man** (1956).

Step 9, **Murder!**, will be investigated by visual artist Henry Bond in **The Hitchcock Crime Scene**. Bond will deconstruct some of Hitchcock's most famous murders by drawing on his compelling research in psychoanalysis and 1950s crime scene photography. **Secret Agent** (1936), **Notorious** (1946) and **Torn Curtain** (1966) will help audiences uncover the enigma of the **Secret Agents**, with expert views coming from spy film historian and former intelligence officer Dr Pierre Lethier in his event **Pierre Lethier: In the Company of Alfred Hitchcock's Secret Agents**.

**In the Act** will look at the ultimate 'Hitchcock Blonde' **Tippi Hedren** as **BFI Southbank** welcomes her to speak on **Thursday 16 August** about her career and memories of Hitch while filming *The Birds*. Additionally she will speak about her contribution to the new BBC2 drama **The Girl** (2012) which will be previewed after **Tippi Hedren in Conversation**. Starring Sienna Miller as Hedren and Toby Jones as Hitchcock, **The Girl** tells the story of how in 1962 Hitch chose an unknown fashion model to star in one of his most ambitious films, *The Birds*. After the preview, there will be a Q&A with writer Gwyneth Hughes (BBC's *The Mystery of Edwin Drood*), director Julian Jarrold and members of the cast.

The final step to be examined in August will be **The Right Women**, the highlight of which will be a talk by America's renowned cultural critic

**Camille Paglia. Camille Paglia: Women & Magic in Hitchcock** will be an illustrated lecture which deflects from Hitchcock's reputed misogyny and redirect it towards 'the profound depth and searing truth of his emotional world', as infused in the films. Following on from this will be a preview of the re-release of **Vertigo** (1958) – widely recognised as one of Hitchcock's greatest achievements, *Vertigo* sees a San Francisco detective (Jimmy Stewart) fall for a mysterious woman (Kim Novak) he's been hired to follow.

**Screenings taking place in Part One in The Genius of Hitchcock season:**

**Blackmail** (silent version)

UK 1929. With Anny Ondra, John Longden, Cyril Ritchard. c75min. Digital. **PG**. With live musical accompaniment. New restoration

Hitch began *Blackmail* as a silent film – indeed, he favoured the ideal of a 'pure', primarily visual approach to cinematic storytelling to the end of his career – and it's instructive to discover how richly nuanced this now rare, lesser-known version of his first talkie remains. Striking imagery, elastic editing and a vivid evocation of contemporary London life are all to the fore in the brisk tale of a copper's fiancée's brief flirtation turning very suddenly and terribly sour.

**\*Introduced by Archive curator Vic Pratt**

**Wed 1 Aug 18:30 NFT1\***

**Wed 15 Aug 20:40 NFT1**

**Blackmail** (sound version)

UK 1929. With Anny Ondra, John Longden, Cyril Ritchard. 86min. **PG**

Rapidly responding to the advent of sound, Hitch not only turned the film he'd started into Britain's first notable talkie but – like Lang with the later *M* – used the soundtrack as one more instrument in his directorial toolbox. Most famously he amplifies a gossip's harping on the word 'knife' to heighten the heroine's sickening mix of fear, panic and guilt after her ordeal, but a crowded Lyons' Corner House and the glass dome of an otherwise seemingly hushed British Museum also provide deft aural drama.

+ **Blackmail sound test** (1929): The director gives his Czech star a memorable English lesson.

**Wed 1 Aug 20:45 NFT1**

**Sat 18 Aug 20:40 NFT2**

**Wed 29 Aug 20:40 NFT2**

**Sabotage**

UK 1936. With Sylvia Sydney, Oscar Homolka, John Loder. 76min. **PG**

Arguably Hitchcock's greatest London movie, this adaptation of Joseph Conrad's *The Secret Agent* centres on the young American wife of an Eastern European funding his ailing cinema by helping a group of terrorists; his kindness to her teenage brother means she's reluctant to believe the insinuations of a detective passing himself off as a greengrocer's assistant next door. Various landmarks are imaginatively used, but it's the colourful, witty account of the capital's vibrant working-class life that makes the threat to it feel so urgent.

**\*Introduced by Archive curator Sonia Genaitay**

**Thu 2 Aug 18:30 NFT1**

**Sun 5 Aug 15:30 NFT1**

**Fri 17 Aug 20:40 NFT2\***

**Mon 20 Aug 20:45 NFT1**

### **Frenzy**

UK 1972. With Jon Finch, Barry Foster, Barbara Leigh-Hunt, Anna Massey, Alec McCowen. 116min

Made – to great acclaim – two decades after *Stage Fright*, Hitch's final London film brings a beady eye to life in Covent Garden and elsewhere, as the wrong man (Finch) is suspected of being the serial 'necktie killer'. Finding frequently grotesque rhymes between the various appetites for food, sex and violence, Hitch indulges the most morbid aspects of his sense of humour while serving up unsettling set-pieces and virtuoso camera choreography galore. Not the most flattering portrait of London life, but true to mischievously macabre form.

**\*Introduced by broadcaster and critic Matthew Sweet; we hope to welcome members of cast & crew for a Q&A following this screening**

**Thu 2 Aug 20:40 NFT1**

**Tue 14 Aug 20:50 NFT2**

**Fri 31 Aug 18:10 NFT1\***

### **The 39 Steps**

UK 1935. With Robert Donat, Madeleine Carroll, Lucie Mannheim, Godfrey Tearle, Peggy Ashcroft. 87min. **PG**

Swept from a London music hall to the Scottish Highlands and back to the Palladium, Donat's Richard Hannay is the archetypal wrongly accused man, embarking on a quest to find the villain and prove his innocence; he also 'meets cute' with a less than initially dependable blonde, encounters various dubious 'friends', and never gets to sort out the MacGuffin. The model for many subsequent films, this amazingly pacy version of John Buchan's novel is one of Hitchcock's most fully satisfying achievements: tense, witty, effortlessly stylish and emotionally direct, it's his warmest, most touching movie.

**\*Introduced by Geoff Andrew**

**Fri 3 Aug 18:00 NFT1\***

**Tue 7 Aug 20:45 NFT1**

**Fri 24 Aug 18:20 NFT1**

**Sat 25 Aug 16:15 NFT1**

### **Young and Innocent**

UK 1937. With Nova Pilbeam, Derrick de Marney, Percy Marmont, Edward Rigby. 82min. **PG**

A delight, unfairly neglected due to an obscure cast and, probably, to the breezy tone adopted in following another fugitive 'wrong man' in search of justice; here, his initially reluctant accomplice is a spunky policeman's daughter (the excellent Pilbeam). Regular collaborator Charles Bennett's typically droll script makes space for two fine set-pieces: a kids' party and (with a remarkable crane shot) a dance in a swish hotel. But the film also fascinates as a (partly location-shot) voyage around the highways and byways of rural southern England.

**\*Introduced by author Nicola Upson, whose recent novel *Fear in the Sunlight* focuses on the Hitchcocks' visit to the crime writer Josephine Tey**

**Sat 4 Aug 16:00 NFT1**

**Sat 18 Aug 15:50 NFT2**

**Wed 22 Aug 18:30 NFT2\***

### **Saboteur**

USA 1942. With Robert Cummings, Priscilla Lane, Otto Kruger, Norman Lloyd. 108min. **PG**

Suspected of murderous sabotage, a California munitions worker heads east to New York (and a symbolic Statue of Liberty) to establish his innocence and nail the real culprit, finding romance with a model and uncovering Nazi sympathisers en route. An episodic but consistently gripping tour of America in all its iconic variety, the film – complete with pleasingly pithy dialogue courtesy of Dorothy Parker – impresses as both a follow-up to *The 39 Steps* and a precursor to *North by Northwest*.

**Sat 4 Aug 18:00 NFT1**

**Wed 8 Aug 20:45 NFT1**

**Sun 19 Aug 20:40 NFT2**

**Thu 30 Aug 18:20 NFT2**

### **North by Northwest**

USA 1959. With Cary Grant, Eva Marie Saint, James Mason, Martin Landau. 136min. New digital restoration. **PG**

Trains, planes, automobiles: this grand Ernest Lehman-scripted odyssey – undertaken by hunted Mad-man Roger O Thornhill from Manhattan to Mt Rushmore as he seeks to regain his own sense of identity – has them all, along with various milieux that dwarf and diminish his air of insouciant detachment. The rich, resonant serio-comic narrative serves almost as a compendium of major Hitchcockian themes and motifs; it hangs together magnificently, in no small degree due to the uniform excellence of the performances.

**Fri 3 Aug 20:20 NFT1**

**Sat 4 Aug 20:20 NFT1**

**Sun 5 Aug 17:20 NFT1**

**Sun 19 Aug 20:20 NFT1**

**Fri 24 Aug 20:20 NFT1**

**Mon 27 Aug 17:50 NFT1**

### **Murder!**

UK 1930. With Herbert Marshall, Nora Baring, Edward Chapman, Phyllis Konstam. 104min. **PG**

Here, in one of Hitchcock's few whodunits, even the actress accused of murder is unsure whether she's guilty, having blacked out before being discovered with the weapon and a colleague's corpse. Just one juror (Marshall) – a thesp himself – believes her innocent, and investigates. A fascinating, multi-layered study of the role played by performance in public and private life, the film (one of several linked to the theatrical world) features fittingly long, carefully choreographed takes – as well as an intriguing, almost audacious take on sexuality.

**\*Introduced by Archive curator John Oliver**

**Sun 5 Aug 20:40 NFT2**

**Thu 23 Aug 18:10 NFT2**

### **Mary / Mord – Sir John greift ein!**

UK-Germany 1931. With Alfred Abel, Olga Tschekowa, Paul Graetz. 80min. **EST**

A rare outing for this German language version of *Murder!*, made at the same time as the English original and boasting not only top actor Abel (*Phantom*, *Metropolis*, *L'Argent*) but mysterious silent-era star Tschekowa (later accused by the Nazis of being a Russian agent). Unsurprisingly, perhaps, the film reflects the influence of German Expressionism on Hitchcock's lighting – though he later expressed regret at having retained some of the jokes about English snobbery and class conflict.

**\*Introduced by Archive curator Jo Botting**

**Mon 6 Aug 18:30 NFT1\***

**Sun 19 Aug 18:20 NFT2**

### **The Paradine Case**

USA 1947. With Gregory Peck, Alida Valli, Ann Todd, Charles Laughton, Ann Todd, Louis Jourdan. 115min. **U**

In a London trial, the defence attorney (Peck) has fallen for a beauty (Valli) accused of killing her husband while she's seemingly in love with her former groom (Jourdan) and his own wife (Todd) is fending off the case's lecherous judge (Laughton). How, Hitch asks, may guilt or innocence be established when, as here, the personal inf(lects) the professional, and moral fallibility circulates freely? A dark, unsettling work, in some respects anticipating themes in *Vertigo*.

**Wed 8 Aug 18:20 NFT1**

**Sat 25 Aug 20:40 NFT2**

**Stage Fright**

UK 1950. With Marlene Dietrich, Jane Wyman, Michael Wilding, Richard Todd, Alastair Sim. 111min. **PG**

This time, it's the lover (Todd), not the actress (Dietrich), who's suspected of murdering her husband, and so he's on the run with a RADA student (Wyman) he asks to help clear his name. But who's guilty, and of what? Another look at the (far from mutually exclusive) relationship between acting and 'reality', another tour around London and the South East and another selection of fine set-pieces. But the most joy (for Hitch, perhaps, as for us) lies in the British supporting cast: Sybil Thorndike, Joyce Grenfell and, superbly, Alastair Sim.

**\*Introduced by John Wischmeyer**

**Fri 10 Aug 20:50 NFT1**

**Sun 12 Aug 15:40 NFT1\***

**Sun 19 Aug 17:50 NFT1**

**I Confess**

USA 1953. With Montgomery Clift, Anne Baxter, Karl Malden, Brian Aherne, OE Hasse. 95min. **PG**

Shot very evocatively in Québec, this explores a Catholic conundrum regarding guilt, as a priest, forbidden from even alluding to a confession of murder by his caretaker, falls under suspicion himself when it's discovered the victim was blackmailing a married woman who was the priest's lover before he was ordained. As in *The Paradine Case*, guilt becomes infectious, and confessions of one kind or another proliferate, as the gulf between an idealised/romanticised spiritual state of grace and harsh everyday reality becomes more apparent.

**Sat 11 Aug 16:15 NFT1**

**Sat 25 Aug 18:30 NFT1**

**Mon 27 Aug 20:40 NFT2**

**The Wrong Man**

USA 1956. With Henry Fonda, Vera Myles, Anthony Quayle, Harold J Stone. 105min. **PG**

Based for once on a real-life case – the wrongful arrest of New York jazz bassist Manny Balestero (played by Fonda) for robbery – and evidently inspired in part by Hitchcock's lifelong fear of the police, this dark, realist, black-and-white drama (isolated in a string of glossily stylish colour films) shows the erosion of taken-for-granted liberty, familial happiness, security and sanity. At times it's almost Kafkaesque in pitting a powerless individual against institutional bureaucracy: is guilt simply the human condition?

**Sat 11 Aug 18:30 NFT1**

**Sun 19 Aug 15:30 NFT1**

**Tue 21 Aug 20:40 NFT2**

**Wed 22 Aug 20:40 NFT2**

**Secret Agent**

UK 1936. With John Gielgud, Madeleine Carroll, Peter Lorre, Robert Young. 85min. **PG**

Even a hardened spy might feel pangs of guilt, or so suggests this loose adaptation of two 'Ashenden' stories by Somerset Maugham. The cost of deadly patriotic subterfuge is made clear in the tensions arising between three agents (Gielgud, Carroll and Lorre) sent to identify and kill an enemy operative in the Swiss Alps – a (studio-concocted) milieu ideal for a series of imaginative set-pieces. A film where nothing is as it appears, and where hearing counts for as much as seeing.

**Sat 11 Aug 20:45 NFT1**

**Mon 20 Aug 21:00 NFT2**

**Sun 26 Aug 16:00 NFT1**

### **Notorious**

USA 1946. With Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern. 101min. Digital. **U**

A US agent (Grant) plies his charm on an executed traitor's tormented, alcoholic daughter (Bergman) until she makes up to a German friend and admirer (Rains) suspected of consorting with Nazis in Brazil. Undercover work, starting with guilt, desire and idealism, proceeds to betrayal, (partly self-)loathing and still murkier emotions. A dark love story which rivals, in terms of its bitter overtones, even the later *Vertigo*.

**Sun 12 Aug 18:20 NFT1**

**Sat 25 Aug 20:45 NFT1**

**Sun 26 Aug 18:00 NFT1**

**Mon 27 Aug 15:40 NFT1**

**Tue 28 Aug 18:20 NFT2**

**Fri 31 Aug 20:45 NFT3**

### **Tom Curtain**

USA 1966. With Paul Newman, Julie Andrews, Lila Kedrova. 128min. **PG**

When, during a visit to Scandinavia, an American scientist defects to East Germany, his assistant and fiancée follows, partly disbelieving his sudden switch of loyalties, partly distraught and bewildered that she knew nothing of his plans. A cool look at the effect that undercover espionage and private relationships may have upon one another, Hitchcock's foray into the gloomy world behind the Iron Curtain is rightly famous for an extended sequence suggesting the sheer difficulty of killing another human being.

**Sun 12 Aug 20:30 NFT1**

**Sat 25 Aug 18:00 NFT2**

**Mon 27 Aug 20:30 NFT1**

**Tue 28 Aug 20:30 NFT2**

### **Topaz**

USA 1969. With Frederick Stafford, Dany Robin, John Vernon, John Forsythe, Karin Dor. 142min. **PG**

Boasting a fine supporting cast that includes French actors Michel Piccoli, Claude Jade, Philippe Noiret and Michel Subor, Hitchcock's adaptation of Leon Uris' epic of international intrigue at the time of the Cuban missile crisis (itself purportedly based on real-life events) also features one of his most complex, labyrinthine narratives. Cynical and chilling, the film – which makes imaginative use of colour and décor – is ripe for re-assessment after the success of *Tinker Tailor Soldier Spy*.

**Sun 26 Aug 20:15 NFT1**

**Wed 29 Aug 20:15 NFT1**

**Thu 30 Aug 20:15 NFT2**

### **Pierre Lethier: In the Company of Alfred Hitchcock's Secret Agents**

Dr Pierre Lethier, spy film historian and former intelligence officer, will decipher the secrets of Alfred Hitchcock's fourteen espionage films, revisiting the work of the great master, from the days when diplomacy was practised by all-knowing *eminences grises* and espionage by young, intrepid adventurers, through the secret services' heyday to the Cuban Missile Crisis, which will soon be marking its 50th anniversary.

**Wed 29 Aug 18:15 NFT1**

### **Tippi Hedren In Conversation**

True 'Hitchcock Blonde' Tippi Hedren takes to the stage to discuss her film career and memories of Hitch while filming *The Birds* (for which she won a Golden Globe for most promising newcomer) and *Marnie*. Hedren, who now runs a sanctuary for

big cats in California, will also talk about her contributions to *The Girl*, the BBC production inspired by her relationship with Hitchcock.

**Tickets £13.80, concs £10.30 (Members pay £1.50 less)**

**Thu 16 Aug 18:15 NFT1**

#### **TV Preview + Q&A: The Girl**

BBC Two-Wall to Wall Television, in association with HBO, 2012. Dir Julian Jarrold. With Toby Jones, Sienna Miller, Imelda Staunton, Penelope Wilton. 90min

Toby Jones plays Alfred Hitchcock in a single film which, for the first time, tells the full story of his relationship with Tippi Hedren (played by Sienna Miller). Hitchcock was at the height of his fame and creativity when, in 1962, he chose an unknown fashion model to star in his most ambitious film – *The Birds*. But as he sculpted Tippi Hedren into the perfect Hitchcock blonde, would it ever be possible for him to win her love? The film has been written by Gwyneth Hughes (*The Mystery Of Edwin Drood*).

**Gwyneth Hughes, director Julian Jarrold and members of the cast will take part in a Q&A session following the screening. (Please check BFI website for final panel confirmation)**

**Thu 16 Aug 20:30 NFT1**

#### **Charles Barr presents: The Shaping of Hitchcock: Reflections on The White Shadow**

UK 1924. Dir Graham Cutts. 43min - incomplete

The recent discovery in New Zealand of several reels of *The White Shadow*, scripted by Hitchcock, made international headlines. But other material, too, survives from his apprentice years, prior to *The Pleasure Garden*: stills, or fragments, or complete films, that represent his varied work on titles, inserts, scripts, and sets. Charles Barr, author of *English Hitchcock*, presents a richly illustrated narrative of this formative period, as introduction to *The White Shadow* itself.

**Wed 15 Aug 18:20 NFT1**

#### **The Hitchcock Crime Scene**

How do the aesthetics of movie murder diverge from brutal reality? Join visual artist Henry Bond, author of *Lacan at the Scene* (MIT Press 2009), as we journey to the dark hinterland of Hitchcock's oeuvre. Drawing on his compelling research in Lacanian psychoanalysis and 1950s crime scene photography, Bond deconstructs some of Hitchcock's most famous murders. An audience Q&A will follow.

**Please note this event contains imagery that some may find disturbing**

**Tue 21 Aug 20:45 NFT1**

#### **Camille Paglia: Women & Magic in Hitchcock**

We are delighted to welcome renowned social critic Camille Paglia to present an illustrated lecture on the women in Hitchcock's films. A teacher at the University of the Arts in Philadelphia, Paglia is the author of the BFI Film Classic on *The Birds* and has contributed to our new *39 Steps to the Genius of Hitchcock* compendium. Her lecture will deflect the focus from Hitchcock's reputed misogyny and redirect it towards 'the profound depth and searing truth of his emotional world', as infused in the films.

**Tickets £13.80, concs £10.30 Joint ticket with *Vertigo* available £21.00, concs £13.80 (Members pay £1.50 less)**

**Sat 18 Aug 18:10 NFT1**

#### **Preview: Vertigo**

USA 1958. With James Stewart, Kim Novak, Barbara Bel Geddes. 128min. Digital. **PG.** Courtesy of Universal

Widely recognised as one of Hitchcock's greatest achievements, this haunting drama has a San Francisco detective (Stewart at his most intense) fall for the

mysterious woman (Novak at her very best) he's been hired to follow; his increasingly obsessive behaviour leads both of them into dangerous territory. Perhaps Hitchcock's most disenchanting account of male-female relationships, it's an unusually frank exploration of the tangled links between idealistic love, erotic fantasy and exploitative manipulation. Bernard Herrmann's score sweetens the pill to perfection.

**Sat 18 Aug 20:30 NFT1**

### **The Lodger + Nitin Sawhney in Conversation**

UK 1926. Dir Alfred Hitchcock. With Ivor Novello, June, Marie Ault, Malcolm Keen. 89min Digital. **PG**. New score commissioned by Network Releasing in partnership with the BFI. A BFI Release

Described by the auteur himself as 'the first true Hitchcock film', *The Lodger*, about a mysterious lodger who might also be a serial killer terrorising fog-shrouded London, introduced themes that would run through much of his later work. The film has been lovingly restored to its former glory by the BFI National Archive, who also commissioned multi-award-winning composer and producer Nitin Sawhney to compose a new score. We look forward to welcoming Nitin Sawhney onstage after this screening for a Q&A with Robin Baker, Head Curator of the BFI National Archive.

**Fri 10 Aug 18:15 NFT1**

### **The Lodger**

UK 1926. Dir Alfred Hitchcock. With Ivor Novello, June, Marie Ault, Malcolm Keen. 89min Digital. **PG**. New score commissioned by Network Releasing in partnership with the BFI. A BFI Release

Now painstakingly restored and boasting a new score by Nitin Sawhney, this classic 'tale of the London fog' has long been recognised, not least by its director, as 'the first true Hitchcock movie'. Inspired by a play and novel about Jack the Ripper, Hitchcock's second feature and first suspense film anticipated his interest in erroneous accusations and his increasingly expert play with point-of-view. After a remarkably dynamic first 15 minutes beginning with a blonde's murder and charting the responses of police, press and public, the story proper starts with the emergence from the fetid city fog of a mysterious stranger (Novello) keen to rent a room in the home of golden-haired fashion model Daisy. Despite her detective boyfriend's objections, Daisy takes to the handsome newcomer, to the consternation of her mother who's troubled by her tenant's nocturnal outings... Skilfully staged setpieces, moody compositions and lighting (revealing the profound influence of German Expressionism) and a brief cameo show a young director revelling in a rapidly developing medium.

**Fri 10 – Thu 23 Aug (Seniors' matinee, with intro by Archive curator Nigel Algar, Fri 17 Aug 14:00 NFT3)**

### **Future Film presents: The DIY Thriller Film Fortnight**

Future Film is the BFI's exciting monthly programme of screenings, workshops, competitions and ticket offers for 15-25 year olds.

Start your summer with a crash course in DIY filmmaking at BFI Southbank. Inspired by the BFI's Hitchcock season, we're bringing you another chance to make amazing short films at our DIY Film Fortnight and this year we're making thrillers. Our practical fortnight includes masterclasses to help you understand and create short thriller films on a micro-budget. We'll cover everything from planning and production to editing and SFX. At the end of the course we'll show the final films on the big screen in front of industry professionals and invited guests.

**The course is £30 for the fortnight (that's just £3 a day!) and runs from Fri 17 Aug to Fri 31 Aug 10:00 – 16:00 each day. Limited spaces available. Call our box office now on 0207 928 3232 to book your place. Check us out on [ideastap.com/bfi](http://ideastap.com/bfi)**

### **Course: The Hitchcock Touch**

What is it exactly that defines ‘the Hitchcockian’? This weekly evening course, led by tutor John Wischmeyer, forms an accessible introduction to the director’s full body of work. Discover the ingenious techniques, tricks and experiments that helped define his signature style, and track his development from the heyday of British silent film to Hollywood legend. With our retrospective in full swing, and BFI Library and Mediatheque collections to draw upon, this is the essential pathway to learn about, and enjoy The Genius of Hitchcock.

**To enrol on the course, call The City Lit on 020 7831 7831 Tuesdays 7 Aug – 9 Oct 18:30 Studio (10 sessions) or Wednesdays 8 Aug – 10 Oct 18:30 Studio (10 sessions)**

### **Press Contacts:**

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### **NOTES TO EDITORS**

#### **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 £10.0, concs £6.75 Members pay £1.50 less on any ticket. Website [www.bfi.org.uk/southbank](http://www.bfi.org.uk/southbank)

**Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment**

#### **BFI Filmstore**

The BFI Filmstore 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.

#### **About Sky Movies/HD**

Sky Movies is Europe's largest in-home movie service providing a fantastic range of movies to its customers both in the home and on the move. The

service provides viewers with hundreds of movies to choose from, including up to 5 premieres every Friday, at least a year before they appear on any other TV or streaming subscription service.

Sky Movies offers customers more of the year's biggest blockbusters, plus a library of quality titles and flexibility over what they watch, when and how – whether on TV, on PC, Mac, mobile or tablet.

As part of your subscription, Sky Movies is available on demand via Sky Anytime+ which provides access to hundreds of movies via any broadband connection directly to an enabled Sky+HD box. Sky Movies can also be streamed on the move on your laptop, iPad, iPhone or selected Android smartphones with Sky Go.

The Sky Movies App enables customers to browse movies currently showing on Sky and at the cinema, remote record movies to your Sky+HD box and watch titles via Sky Go.

A host of extra benefits are also available to Sky Movies customers including free tickets to preview screenings across the UK.

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For regular updates check out Sky Movies on Facebook ([www.facebook.com/SkyMoviesHD](http://www.facebook.com/SkyMoviesHD)) and on Twitter (@skymovies\_com)

## **BFI National Archive Silent Hitchcock restoration credits:**

### **The Lodger**

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and Simon W Hessel. Additional funding provided by British Board of Film Classification, Deluxe 142, Shivendra Singh Dungarpur, and Ian & Beth Mill.

### **Blackmail**

Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation. Additional funding provided by Deluxe 142, Pia Getty, Col & Karen Needham, and the Dr Mortimer & Theresa Sackler Foundation.

### **About Network Releasing**

UK film distributor specialises in independent cinema from across the world. Its British film library includes the rights to a number of films in the Hitchcock library including The Lodger, The Pleasure Garden, Downhill, The Man Who Knew Too Much, The 39 Steps, Secret Agent, Sabotage, Young and Innocent and The Lady Vanishes. Its film library includes Abel, Afterschool Flight of the Red Balloon and Heartbeats. Forthcoming releases include Avé, Bonsai, The Return and The Taqwacores.

**\*\*\* PICTURE DESK \*\*\***

**A selection of images for journalistic use in promoting BFI Southbank screenings can be found at [www.image.net](http://www.image.net) under BFI / Archive / The Genius of Hitchcock**