

July 2019 at BFI Southbank



ONSTAGE AT BFI SOUTHBANK THIS MONTH

ACTORS AISLING BEA AND SHARON HORGAN (*THIS WAY UP*), **WRITER AND BROADCASTER MARK KERMODE**, **DIRECTOR MARK JENKIN** (*BAIT*), **WRITER AND DIRECTOR WILLIAM MCGREGOR** (*GWEN*)

Film previews and premieres: *VITA AND VIRGINIA* (Chanya Button, 2018), *THE DEAD DON'T DIE* (Jim Jarmusch, 2019), *BAIT* (Mark Jenkin, 2019), *GWEN* (William McGregor, 2018)

TV previews: *THIS WAY UP* (Channel 4, 2019)

New and Re-Releases: *DIEGO MARADONA* (Asif Kapadia, 2019) *DON'T LOOK NOW* (Nicolas Roeg, 1973), *VARDA BY AGNÈS* (Agnès Varda, 2018)

Thursday 9 May 2019, London.

This July at BFI Southbank will see the launch of a two month season dedicated to the explosive, transformative and challenging cinema and TV of the 1990s; **NINETIES: YOUNG CINEMA REBELS** will explore the films and filmmakers that subverted cinema conventions during the decade – from **Quentin Tarantino** and **Danny Boyle** to **Cheryl Dunye** and **Takeshi Kitano**. Special events during the season will look at classic 90s kid's TV, black cinema throughout the decade and the world cinema that made waves, as well as celebrating Riot Grrrl punk movement epitomised by bands such as Sleater Kinney and Bratmobile, with a special compilation of documentaries and music videos. Also in July will be the latest in the BFI's ongoing Deep Focus series – curated by Sight & Sound Magazine. This month's season **SALON MEXICO – THE GOLDEN AGE OF MEXICAN CINEMA** will explore the dazzling Mexican cinema of the 30s, 40s and 50s, with films from directors such as Emilio Fernández, Julio Bracho and Roberto Gavaldón. These films, including *Another Dawn* (Julio Bracho, 1943), *Victims of Sin* (Emilio Fernández, 1951) and *In the Palm of Your Hand* (Roberto Gavaldón, 1951) range from epic tales of revolution to uniquely Mexican takes on Gothic horror, and from lurid noirs to Mexican cabareteras – a genre that fused music, dance and melodrama to thrilling effect. The season will launch on **Thursday 4 July** with a season introduction – **Classical Mexican Cinema: Directors, Stars and Films** – followed by an evening of Mexican food, drinks and music in the Blue Room.

This year the 7th **LOCO London Comedy Film Festival** is returning to **BFI Southbank** focusing on a programme inspired by love: a love of comedy and the comedy of love. The theme is highlighted in events such as the London premiere of *Masters of Love* (2019), the debut feature from writer-director Matt Roberts, whose sharp insights and humour are masterfully realised by a winning cast. The theme is further brought to life by the 30th Anniversary of *When Harry Met Sally* (Rob Reiner, 1989), the **London Premiere** of Elizabeth Sankey's documentary *Romantic Comedy* (2019) and the London premiere of *Metal Heart* (Hugh O'Connor, 2018). Along with the features programme the festival continues to celebrate short form comedy with four packed short film programmes and a special screening of the winning shorts films of this year's *Discovery Awards* closing the festival on **Sunday 14 July**.

Film previews in July will include Jim Jarmusch's *The Dead Don't Die* (2019), William McGregor's *Gwen* (2018), followed by a Q&A with the director, and a preview of *Vita and Virginia* (Chanya Button, 2018), following its UK premiere as the Opening Night Gala of **BFI FLARE: LONDON LGBT FILM FESTIVAL**. Also screening will be the latest film from director Mark Jenkin; Cornwall-set *Bait* (2019), which has just been acquired by the BFI for distribution, is about the tensions between fishermen, residents and holidaymakers in a harbour village where industry is being

replaced with leisure. Ahead of the UK-wide release of the film there will be a preview followed by a Q&A with director Mark Jenkin. On **Tuesday 2 July** there will be a TV preview of *This Way Up* (Channel 4 /Hulu, 2019), a new six-part comedy series from comedian, writer and actor **Aisling Bea**. Bea plays Aine, a woman trying to pull her life back together after a 'teeny little nervous breakdown', as her fretful sister Shona, played by *Catastrophe*'s **Sharon Horgan** worries not only about her sibling, but also about her own life choices. Following a preview of the first two episodes, there will be a **Q&A with Aisling Bea and Sharon Horgan**, plus other special guests to be announced.

The BFI are working in partnership with **Somerset House** to present **AFRICAN ODYSSEYS: HOW WE DREAM TO CHANGE THE WORLD**, a weekend of events exploring the life, times and legacy of **Horace Ové**. The events coincide with Somerset House's exhibition *Get up, Stand Up Now* (12 Jun-15 Sep), a major new exhibition celebrating the past 50 years of Black creativity in Britain and beyond. The weekend, which runs from 19-20 July, will include screenings of *The Orchid House* (Horace Ové, Channel Four, 1991), *Pressure* (Horace Ové, 1975) and *Babylon* (Franco Rosso, 1980), as well as *How We Dream to Change the World* – a day of talks and rarities exploring the inspiration and influence of Ové.

Extended runs in July will be Asif Kapadia's much-anticipated *Diego Maradona* (2019), a re-release of Nicholas Roeg's masterly *Don't Look Now* (1973) and the final film from the much-missed Agnès Varda, *Varda by Agnès* (2018), released in selected cinemas UK-wide by the BFI on **Friday 19 July**. Playing alongside the film will also be a selection of her films including *Cléo from 5 to 7* (1962), *Daguerréotypes* (1976) and *Vagabond* (1985), all of which feature prominently in *Varda by Agnès*.

BFI members wishing to get a glimpse at the inner-workings of the BFI will have two opportunities this month, with special members events: *Behind the Scenes at the BFI* on **Thursday 25 July** will welcome programmers and curators to talk about their work and offer a sneak peek at forthcoming events and seasons, while on **Friday 26 July**, there will be a rare opportunity for members to visit the **BFI National Archive** in Berkhamsted, where they will be able to see one of the largest moving-image collections in the world.

NINETIES: YOUNG CINEMA REBELS

- **FRI 5 JUL, 18:20 – WOMAN WITH A MOVIE CAMERA EVENT: *Girls to the Front: An Evening of Riot Grrrl Films***
- **SAT 6 JUL, 13:00-17:00 – TALK: *Black Cinema of the 1990s***
- **MON 8 JUL, 18:20 – TALK: *Global Cinema in the 1990s***
- **SUN 28 JULY, 15:00 – SPECIAL EVENT: *90s Kid's Shows***

BFI Southbank will host a two month exploration of the explosive, transformative and challenging cinema and TV of the 1990s, with screenings and events taking place throughout July and August. **NINETIES: YOUNG SOUL REBELS** will focus on the films and filmmakers that subverted cinematic convention in the ten years from 1989-1999, focusing on the work that created a new cinematic language, challenged formal aesthetics and swerved expectations. The influence of these titles can still be felt today – from the explosive energy of *Do the Right Thing* (Spike Lee, 1989) through to the transformative style of *The Blair Witch Project* (1999).

The season will kick off with a special screening *Do the Right Thing* (Spike Lee, 1989), presented in partnership with *We Are Parable*; Spike Lee's astute, funny and moving film stars out with a spat in an Italian restaurant in Brooklyn, before things escalate to a tragic event taking place in the neighbourhood. Also screening is *Tongues Untied* (Marlon Riggs, 1989) in which multi-hyphenate creative and activist, explores notions of black, queer and American identity. *Tongues Untied* is an experimental documentary which unapologetically portrays black gay experience in America and remains as impactful 30 years on from its original release as it was in 1989. It will screen alongside *Non, je ne regrette rien* (Marlon Riggs, 1992) in which five gay black men discuss their experiences and HIV-positive status. *The Director and star of The Watermelon Woman* (Cheryl Dunye, 1996) Cheryl Dunye was passionate about bringing the stories of queer black women to filmgoers. This first feature directed by a black lesbian filmmaker is a rom-com about a young video store clerk trying to make a film about an uncredited black actress from the 1930s, whom she dubs 'the Watermelon Woman' – all while navigating her own creative practice and love life. The 1990s was a dynamic decade for black cinema worldwide, which represented a political identity as much as a diasporic one. These developments were captured in the seminal BFI publication *The Black Film Bulletin*. In a discussion event – Black Cinema of the 1990s – on **Saturday 6 July**, founding editors of *The Black Film Bulletin* June Givanni and Gaylene Gould invite past colleagues and collaborators to explore this important decade.

Reservoir Dogs (Quentin Tarantino, 1992) is a heist film that needs very little introduction: eight men carry out a diamond robbery for a crime lord, but one of them is not what he seems... Tarantino wears his influences on his sleeve, and the ripple effect of this Sundance hit on cinema is immeasurable, from the stylised violence and non-linear storytelling to the retro soundtrack and the verbose dialogue. Todd Haynes is now a staple of arthouse cinema, but before this he was crafting one of the most talked-about films of the decade. A blend of horror and existential Americana, **[Safe]** (1995) is a character study of a housewife (Moore) possibly suffering from a mysterious environmentally-caused illness that produces strange and unpredictable reactions. One of the most popular British films to come out of the 90s, **Trainspotting** (Danny Boyle, 1996) is the energetic, stylish portrait of a group of drug-addled Edinburgh friends, one of whom tries to get clean and abandon his hedonistic lifestyle. Danny Boyle's cult hit, based on Irvine Welsh's novel, provided distinctive, unapologetic characters, a brilliant soundtrack and scenes that linger long after the credits have rolled. Also screening will be **The Blair Witch Project** (Daniel Myrick, Eduardo Sanchez, 1999), in which three student filmmakers attempt to make a documentary about a local urban legend, the 'Blair Witch' – but all that's left of them is the footage that comprises this film. Horror was never the same after this film, a pioneering example of the 'found footage' genre, and its ground-breaking marketing campaign convinced people (for a while) that the events depicted in it were true.

Cultural, technological, and political changes had a significant impact on world cinema in the 1990s, which resulted in the emergence of new cinematic language and new voices. A discussion event on **Monday 8 July – Global Cinema in the 1990s** – will welcome invited speakers to take a closer look at some of the world cinema movements from the decade that pushed the boundaries of aesthetic and narrative conventions and introduced new stylistic forms and means of artistic expression. Examples of boundary-pushing world cinema screening in part one of the season will include **La Haine** (1995) Mathieu Kassovit's debut feature chronicling 20 hours in the aftermath of a riot in suburban Paris. *La Haine* presented a Paris riddled with police brutality, racism, hostility and violence: this is not what French cinema at the time looked like, and it blew critics and audiences away. In **Tetsuo: The Iron Man** (Shin'ya Tsukamoto, 1989) a metal fetishist is run over by an office worker who tries to cover up his crime – until his body starts slowly turning into a walking pile of metal; not for the faint-hearted, *Tetsuo* is an assault on the senses. Contemplative gangster film **Sonatine** (Takeshi Kitano, 1993) follows a Yakuza enforcer who has grown tired of criminal life and resentfully heads to Okinawa to settle a dispute between his boss's allies. *Sonatine* solidified Takeshi Kitano's international reputation as a filmmaker, having been mainly known as a comedian in Japan until that point. **Festen** (Thomas Vinterberg, 1998) was the first film of the *Dogme 95* movement initiated by Thomas Vinterberg and Lars von Trier, a filmmaking manifesto that emphasised story, theme, acting and simple production values over special effects, elaborate lighting and technical tricks. In *Festen*, a family gathers to celebrate the patriarch's 60th birthday, before the reunion turns both dark and hilarious, sometimes both at the same time.

As part of BFI Southbank's ongoing **WOMAN WITH A MOVIE CAMERA** series, **Girls to the Front: An Evening of Riot Grrrl Films** will celebrate the riot grrrl movement of the 90s that incorporated the raw energy of punk with a feminist consciousness, led by bands like *Bikini Kill*, *Sleater-Kinney* and *Bratmobile*. Outspoken, politically organised and with a burning desire to create spaces where they could express themselves without interruption or disruption, riot grrrls created a subculture whose ripple effects can still be felt today in music, aesthetics and politics. This event on **Friday 5 July** will present a time-capsule of short documentaries and music videos that capture the energy and style of this pivotal, punk-feminist movement.

Television is also an integral part of the story of the nineties, and the season will include screenings of landmark work made for TV. Meera Syal was commissioned to write her first TV script by the BBC in the early 90s and the result **My Sister-Wife** (Screen Two, BBC, 1992) is a tale about the competing affections of a Pakistani man's two wives, which lead to a series of attempts by each to annihilate the other. The drama heralded the arrival of a major new talent with a distinctive and fresh Asian-British voice. When *Play for Today* ended in 1984, *Screen One* and *Screen Two* provided a new home for political and social drams, now shot on film rather than taped in the studio. With **Meat** (Screen One, BBC, 1994), Danny Boyle's script takes a gritty look at love among the underclass. Myra is a teen prostitute and Charlie is a recently released young offender; together they begin an affair 'amid the sleaze of London street-life'. And Myra's jealous pimp is not amused. *Meat* will screen alongside **Zinky Boys Go Underground** (Screen Two, BBC, 1994) a thriller that provides a chilling insight into the damaged psyche of Russian soldiers returning home from Afghanistan. Completing the line-up for part one of the season in July will be a lively illustrated panel discussion with creators and casts of some of the best-remembered and most beloved children's TV shows of the 1990s. In **90s Kid's Shows** on **Sunday 18 July** audiences will be able to take a nostalgic trip to revisit programmes like *Five Children and It*, *Live & Kicking*, *The Queen's Nose*, *Maid Marian and her Merry Men*, *Bodger & Badger*, *The Really Wild Show* and *Press Gang*.

SIGHT & SOUND DEEP FOCUS: SALON MEXICO – THE GOLDEN AGE OF MEXICAN CINEMA

- **THU 4 JUL, 18:20 – TALK: *Classical Mexican Cinema: Directors, Stars and Films*** – season launch event followed by Mexican food, drinks and music in the Blue Room from 19:50

BFI Southbank's ongoing **DEEP FOCUS** series, programmed by **Sight & Sound**, will this month focus on **THE GOLDEN AGE OF MEXICAN CINEMA**, which had stars, directors and films to rival any in the world. Mexican cinema dazzled between the 1930s and the 50s, with each year bringing new films from directors such as **Emilio Fernández**, **Julio Bracho** and **Roberto Gavaldón**. Films screening in the season range from epic tales of revolution to uniquely Mexican takes on Gothic horror, and from lurid noirs to Mexican cabareteras – a genre that fused music, dance and melodrama to thrilling effect. The season will launch on **Thursday 4 July** with a season introduction – **Classical Mexican Cinema: Directors, Stars and Films** – followed by an evening of Mexican food, drinks and music in the Blue Room.

Over a period of almost 30 years, the Golden Age of Mexican cinema saw an unprecedented rise of popular stars, celebrated directors, and internationally-acclaimed works. The season will shine a light on these, starting with ***The Woman of the Port*** (Arcady Boytler, Raphael J Sevilla, 1934), a proto-noir, shot in inky Expressionist style, which was a landmark in Mexican cinema. Andrea Palma, the first great female star of the Golden Age, exudes Dietrich-esque poise as Rosario, a woman pushed to prostitution by tragic circumstances. The 1930s saw the emergence of a distinctly Mexican gothic cinema, and ***Two Monks*** (Juan Bustillo Oro, 1934) is a strikingly atmospheric example. Suffused with a mood of psychological unease that bears the unmistakable influence of German Expressionism, it concerns two monks embroiled in a struggle for the love of the same woman, and tells the tale from both of their perspectives as it builds to a shocking climax. ***Aventurera*** (Alberto Gout, 1950) is a deliriously entertaining example of the Mexican cabaretera genre, which fused melodrama with propulsive music and wild dance routines to tell racy, nightclub-set tales of women forced through misfortune into crime. Here, the Cuban star Ninón Sevilla plays Elena, an innocent young woman tricked into prostitution by a brothel madam who has scandalous secrets of her own.

Key directors whose work will be spotlit by the season include **Julio Bracho**, **Roberto Gavaldón** and **Emilio Fernández**. ***Another Dawn*** (Julio Bracho, 1943) is one of the first Mexican noirs; Bracho's claustrophobic tale takes place over a single night, with Armendáriz, the great heroic star of the Golden Age, cast as a union activist on the run from assassins. Bracho's torrid psychological thriller ***Twilight*** (Julio Bracho, 1945) sees the urbane Arturo de Córdova play surgeon Dr Mangino who, though an advocate for science and progress professionally, is a captive of his primal desire for a former lover, who is now married to his best friend.

Actor Dolores del Río returned to Mexico from Hollywood in 1942 and became one of the great stars of the Mexican Golden Age. Roberto Gavaldón's twisty ***La otra*** (1946) gifts her an especially juicy dual role as identical twins – 'bad' man-eater Magdalena, and 'good', lowly María. Boasting a wickedly dark wit worthy of Hitchcock, Gavaldón's thriller ***In the Palm of Your Hand*** (1951) sees suave Arturo de Córdova impeccably cast as 'Professor' Karin, a charlatan psychic who uses the gossip his wife overhears in her beauty parlour to con his clients into believing his ruse. Gavaldón's celebrated, dreamlike parable ***Macario*** (1960) follows a poor woodcutter on the Day of the Dead as he meets three apparitions who each ask to share his precious turkey meal. After refusing all but one – a stranger who turns out to be none other than Death himself – he is rewarded with a gourd of water that will heal any illness; but such power comes at a price.

A spectacular showcase for two of Mexican cinema's most luminous stars – María Félix and Pedro Armendáriz – Emilio Fernández's rapturous ***Enamorada*** (1946), transposes *The Taming of the Shrew* to revolutionary Mexico, and conveys the fervour of national myth through passionate romance. Fernández and his regular cinematographer Gabriel Figueroa sought to make films that felt uniquely Mexican in their style and expression of national themes – something that's beautifully realised in this visually breath-taking romance ***Maclovía*** (1948) set on Janitzio Island, amid Mexico's indigenous population. Pedro Armendáriz plays a poor fisherman whose love for the beautiful Maclovía (María Félix) is rejected by her father, and tested by the arrival of a soldier. Fernández turned to urban melodrama with the powerful tale of two sisters ***Salón México*** (1949). Marga López plays the self-sacrificing Mercedes, who secretly endures the indignities of working in the seedy Salón México nightclub so that she can keep her younger sister in an expensive convent school. Gabriel Figueroa's magnificent cinematography revels in the club's smoke-filled environs, and conjures an intoxicating twilight netherworld. Completing the season is ***Victims of Sin*** (Emilio Fernández, 1951), a sizzling, feverish melodrama set amid Mexico City's red-light district nightclubs. This explosive cabaretera film stars Ninón Sevilla as Violeta, a rumba performer who rescues a baby boy abandoned by a

fellow dancer. Against the odds, Violeta raises the child as her own, all the while defending him from his father, a ruthless gangster-pimp.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **MON 1 JUL, 18:15 – BFI FLARE FILM PREVIEW: *Vita and Virginia*** (Chanya Button, 2018)
- **TUE 2 JUL, 18:15 – TV PREVIEW + Q&A: *This Way Up*** (Channel 4, 2019) / **Onstage: Q&A with actors Aisling Bea and Sharon Horgan**
- **SAT 6 JUL, 18:10 – BFI MEMBER EXCLUSIVE: Member Picks: *Kiss Me Deadly*** (Robert Aldrich, 1955)
- **SUN 7 JUL, 12:30 – BFI FAMILIES: *The Queen's Corgi*** (Ben Stassen, Vincent Kesteloot, 2019) / **Onstage: Q&A with writer John R Smith**
- **SUN 7 JUL, 14:00 – SILENT CINEMA: *L'homme du large*** *Man of the Sea* (Marcel L'Herbier, 1920)
- **MON 8 JUL, 11:00-16:15 – AFRICAN ODYSSEYS SENIORS' FREE SCREENING: *The Orchid House*** (Horace Ové, Channel Four, 1991)
- **MON 8 JUL, 18:10 – FILM PREVIEW: *The Dead Don't Die*** (Jim Jarmusch, 2019)
- **TUE 9 JUL, 18:15 – PROJECTING THE ARCHIVE: *The Ghosts of Berkeley Square (aka No Nightingales)*** (Vernon Sewell, 1947) / **Onstage: intro by BFI Curator Josephine Botting**
- **THU 11 – SUN 14 JUL – SPECIAL EVENT: LOCO LONDON COMEDY FILM FESTIVAL**
- **SAT 13 JUL, 12:30 – BFI FUTURE FILM: *Future Film Labs: Directors***
- **MON 15 JUL, 18:30 – SPECIAL EVENT: *Mark Kermode Live in 3D at the BFI*** / **Onstage: writer and broadcaster Mark Kermode plus special guests**
- **MON 15 JUL, 20:40 – FILM PREVIEW + Q&A: *Bait*** (Mark Jenkin, 2019) / **Onstage: Q&A with director Mark Jenkin**
- **TUE 16 JUL, 20:30 – FILM PREVIEW + Q&A: *Gwen*** (William McGregor, 2018) / **Onstage: Q&A with writer-director William McGregor**
- **WED 17 JUL, 18:20 – EXPERIMENTA: *Experimenta Mixtape #4***
- **WED 17 JUL, 20:40 – BFI FLARE SCREENING: *The Blond One Un Rubio*** (Marco Berger, 2018)
- **FRI 19 JUL, 18:20 – AFRICAN ODYSSEYS: *Pressure*** (Horace Ové, 1975) / **Onstage: intro by Dr Elizabeth M Williams, Goldsmiths University of London**
- **FRI 19 JUL, 20:40 – AFRICAN ODYSSEYS: *Babylon*** (Franco Rosso, 1980) / **Onstage: intro from filmmaker, Mamoun Hassan**
- **SAT 20 JUL, 12:00-18:00 – AFRICAN ODYSSEYS: *How We Dream to Change the World*** – a day of talks and rare film screenings exploring the inspiration and influence of legendary filmmaker-photographer-director Horace Ové. Presented in partnership with Somerset House's exhibition *Get up, Stand Up Now* (12 Jun-15 Sep)
- **SUN 21 JUL, 12:30 – BFI FAMILIES: *Missing Link*** (Chris Butler, 2019)
- **MON 22 JUL, 14:00 – RELAXED SCREENING: *Varda by Agnès*** (Agnès Varda, 2018)
- **THU 25 JUL, 18:20 – BFI MEMBER EXCLUSIVE: *Behind the Scenes at the BFI***
- **THU 25 JUL, 20:40 – TERROR VISION: *Tombs of the Blind Dead La noche del terror ciego*** (Amando de Ossorio, 1972)
- **FRI 26 JUL, 10:30-13:00 – BFI MEMBER EXCLUSIVE: *Archive Tour*** – don't miss your chance to see behind the scenes at one of the largest moving-image collections in the world, the BFI National Archive in Berkhamsted

NEW AND RE-RELEASES

- **CONTINUES FROM FRI 28 JUNE: *Diego Maradona*** (Asif Kapadia, 2019)
- **FROM FRI 5 JUL: *Don't Look Now*** (Nicolas Roeg, 1973)
- **FROM FRI 19 JUL: *Varda by Agnès*** (Agnès Varda, 2018) – a BFI release, playing alongside selected films by Agnès Varda including *Cléo from 5 to 7* (1962), *Daguerréotypes* (1976) and *Vagabond* (1985)

BIG SCREEN CLASSICS – OBSESSION

To tie in with the BFI Film Audience Network's Film Feels project, this month's daily screenings of classic movies examine how cinema has depicted obsession. Just as the objects of obsession may vary – from a person to a painting and bugging to bowling – so too can the movie's tone, be it sympathetic or critical, descriptive or analytical, lyrical or violent, feverish or comic. A film from **BIG SCREEN CLASSICS – OBSESSION** will screen every day for the special price of £8:

- ***The Piano Teacher*** (Michael Haneke, 2001)
- ***The Piano*** (Jane Campion, 1993)
- ***Bluebeard Barbe bleu*** (Catherine Breillat, 2009)

- **Gun Crazy** (Joseph H Lewis, 1950)
- **Kind Hearts and Coronets** (Robert Hamer, 1949)
- **Point Blank** (John Boorman, 1967)
- **Vertigo** (Alfred Hitchcock, 1958)
- **Laura** (Otto Preminger, 1944)
- **Peeping Tom** (Michael Powell, 1960)
- **The Conversation** (Francis Ford Coppola, 1974)
- **Les Enfants terribles** (Jean-Pierre Melville, 1950)
- **The Big Lebowski** (Joel Coen, 1998)

FULL EVENT LISTINGS FOR JULY ARE AVAILABLE HERE:

<https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-press-release-july-2019-southbank-events-2019-05-09.pdf>

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About the BFI

The BFI is the UK's lead organisation for film, television and the moving image. It is a cultural charity that:

- Curates and presents the greatest international public programme of World Cinema for audiences; in cinemas, at festivals and online
- Cares for the BFI National Archive – the most significant film and television archive in the world
- Actively seeks out and supports the next generation of filmmakers
- Works with Government and industry to make the UK the most creatively exciting and prosperous place to make film internationally

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Josh Berger CBE.

BFI Southbank

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 £13.75, concs £11.25 including Gift Aid donation. Members pay £2.20 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.

BFI Reuben Library

BFI Southbank is home to the BFI Reuben Library which holds the world's largest collection of books, journals and digitised material about film, television and the moving image. The library is free to access and hosts a year-round programme of talks and events.

'Not just for movie nerds - this huge collection of film and TV books, periodicals, scripts, stills and posters is full of inspiration for anyone involved in the creative arts' – Evening Standard Magazine

The BFI Reuben Library is open 10:30-19:00, Tuesday-Saturday.

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.

BFI Mediatheque

Free to access BFI Mediatheques offer users an opportunity to explore the digital collections drawn from the BFI National Archive and partner collections, at select UK-wide locations.

***** PICTURE DESK *****

A selection of images for journalistic use in promoting BFI Southbank can be found via the link below:

https://www.dropbox.com/sh/bvv5defzi4rm5bg/AABM_AW1iEB18kPTK1CVNSUIa?dl=0

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