

October - November 2019 at BFI Southbank



Film previews and premieres: *MEETING GORBACHEV* (Werner Herzog, Andre Singer, 2019), *LUCE* (Julius Onah, 2019), *FROZEN 2* (Jennifer Lee, Chris Buck, 2019), *THE AMAZING JOHNATHAN DOCUMENTARY* (Benjamin Berman, 2019), *KNIVES OUT* (Rian Johnson, 2019)

TV previews: *HIS DARK MATERIALS* (BBC-Bad Wolf-New Line Cinema-HBO, 2019), *WAR OF THE WORLDS* (Mammoth Screen-BBC One 2019)

New and Re-Releases: *SINGIN' IN THE RAIN* (Gene Kelly, Stanley Donen, 1952), *TOMMY* (Ken Russell, 1975), *EYES WIDE SHUT* (Stanley Kubrick, 1999), *SORRY WE MISSED YOU* (Ken Loach, 2019), *PUNCH AND JUDY* (Mirrah Foulkes, 2019)

Friday 30 August 2019, London.

BFI Southbank will be bursting with song this October and November as we usher in the joy of **BFI MUSICALS: THE GREATEST SHOW ON SCREEN**, a major UK-wide season which will welcome the most iconic scenes and the best-loved song and dance numbers back to the big screen. Full details of **BFI MUSICALS** will be announced at a launch event on **Tuesday 10 September**. This Autumn BFI Southbank will also be presenting the UK's first complete retrospective of **MAURICE PIALAT** – arguably one of the most influential French directors of all time – as well as an accompanying season of work by the 90s French filmmakers whom adopted his gritty style. Often likened to Ken Loach and John Cassavetes, Pialat's films have an uncompromising vision of humanity, breaking in the crème de le crème of French acting talent, including Gerard Depardieu and Isabelle Huppert in *Loulou* (1980), Jacques Dutronc in *Van Gogh* (1991) and Sandrine Bonnaire in *À Nos amours* (1983). The season also include Pialat's 'lost' masterwork, *La Maison des bois* (1971) a seven-part TV series, in a very rare big screen outing. Accompanying the season will be a **Sight & Sound Deep Focus** offering a look at the new generation of French directors such as Claire Denis, Olivier Assayas and André Téchiné, who found inspiration in Pialat's raw realism, which chimed with the times.

On **Tuesday 15 October**, the BFI will present a preview of the eagerly anticipated adaption of Philip Pullman's fantasy adventure *His Dark Materials* (BBC-Bad Wolf-New Line Cinema-HBO, 2019) at the **BFI IMAX**. The preview will be introduced by members of the extraordinary cast and creative team including actors **Dafne Keen** and **Ruth Wilson**, with more guests to be announced soon. On **Tuesday 5 November** BFI Southbank will also preview *The War of the Worlds* (Mammoth Screen-BBC One, 2019) a thrilling three-part series, written by Peter Harness (*McMafia*, *Doctor Who*), which offers a number of firsts; this is the first British television adaptation of HG Wells' classic novel, and the first version to be set in London and the home counties during the Edwardian period.

Film previews at the venue this autumn include *Meeting Gorbachev* (Werner Herzog, Andre Singer, 2019) on **Thursday 24 October**; this heartfelt documentary centres on a number of interviews Werner Herzog undertook with Mikhail Gorbachev, former President of the Soviet Union. BFI Southbank also previews *The Amazing Johnathan Documentary* (Benjamin Berman, 2019) on **Tuesday 19 November**, which follows the comeback of comic-magician John Edward Szeles after a life-threatening diagnosis. Following its European Premiere at the BFI London Film Festival the star-studded *Knives Out* (Rian Johnson, 2019) will preview on **Tuesday 26 November**, while gripping

psychological thriller *Luce* (Julius Onah, 2019), starring Naomi Watts and Octavia Spencer will screen on **Monday 4 November**.

BFI Southbank's ongoing **EXPERIMENTA** series this month offers a rare opportunity to explore independent filmmaker **SHIRLEY CLARKE** work, with a centenary celebration. Clarke's films were dynamic and bold, often inspired by dance and jazz. She played a key role in the early days of the New American Cinema, rejecting the objective truth claims of documentary and aimed for a 'duality of fantasy and reality' – infusing her work with Beat spirit. The focus will include screenings of *Rome Is Burning* (1970), featuring cameos from Yoko Ono and Jacques Rivette, *Butterfly* (1967), a beautiful anti-Vietnam film that Clarke made with her daughter, and the highly rhythmic *Tongues* (1982) which illustrate the breadth of her interests and the diversity of her

BFI MUSICALS! THE GREATEST SHOW ON SCREEN

BFI MUSICALS! THE GREATEST SHOW ON SCREEN will be singing and dancing its way into cinemas and venues across the UK from **October 2019 to January 2020**. **BFI MUSICALS!** will celebrate the joyful, emotional, shared experience of watching film musicals; with the biggest stars, the most iconic scenes and the best-loved song and dance numbers back on the big screen. **BFI MUSICALS!** will feature a major season at **BFI Southbank**, hundreds of screenings and events at venues across the UK programmed in partnership with the **BFI Film Audience Network** (BFI FAN) and the **Independent Cinema Office** (ICO), BFI UK-wide re-releases of classic musicals including *Singin' in the Rain* (Gene Kelly, Stanley Donen, 1952), **BFI DVD and Blu-ray** releases of *Yentl* (Barbra Streisand, 1983), *Hair* (Miloš Forman, 1979) and *Les demoiselles de Rochefort* (Jacques Demy, 1967), and musical collections on the BFI's VOD service **BFI Player**.

Robin Baker, Head Curator, BFI National Archive and BFI Musicals! Programmer said: *"Following the blockbuster successes of La La Land and The Greatest Showman, movie musicals are hitting a chord with audiences everywhere and the BFI will celebrate the very best of them together with rediscoveries and surprises. We'll celebrate the biggest stars - from Judy Garland to Barbra Streisand - together with the composers who get our feet tapping, choreographers who make us want to dance in the aisles and the directors who have turned movie musicals into sublime art. Audiences flock to musicals in troubled times – from Depression-era hits like 42nd Street to the masterpieces made by MGM's Freed Film Unit during and after WW2. So it's no surprise that the big screen musical is enjoying its biggest success for decades. What better way to escape from our uncertain times than by immersing yourself in the emotional, hairs-on-the-back-of-your-arms-raising joy of the film musical? Forget your troubles, come on get happy!"*

The full programme will be announced at a spectacular launch event at BFI Southbank on Tuesday 10 September, 6.20pm.

A season press release is available [here](#), with further details to be announced on www.bfi.org.uk/musicals soon.

MAURICE PIALAT AND THE NEW FRENCH REALISM

- **MON 21 OCT, 18:15 – TALK: *Maurice Pialat: Lust for Life***

Throughout October and November BFI Southbank presents the first complete UK retrospective of the film and television work of **MAURICE PIALAT**. Arguably one of the most influential French directors of all time, the season will also be accompanied by a look at the new generation of young French filmmakers inspired by his work throughout the 1990s.

Pialat's films have an uncompromising vision of humanity, often linked stylistically to Ken Loach and John Cassavetes; his films are direct and totally unsentimental, every scene shot contains an emotional truth that grips the viewer. Season programmer **David Thompson** will explore what made this very French director's work so potent and influential on future directors in an illustrated talk *Maurice Pialat: Lust for Life* on **Monday 21 October**. Pialat's influence goes beyond filmmakers, he worked with many actors, now major stars – such as Gerard Depardieu and Isabelle Huppert in *Loulou* (1980), and Jacques Dutronc who starred in *Van Gogh* (1991) as the titular character – all at the beginning of their careers. Pialat would work with the actors to make scenes as real as possible by bringing his own life experiences and playing psychological games with his actors. Pialat personally discovered Sandrine Bonnaire for his film *À Nos amours* (1983), in which Bonnaire's made her debut aged 16 playing a promiscuous teenage girl dealing with her tempestuous family and various partners. The role was written by and based on the life of Arlette Langmann, Pialat's one-time collaborator and lover.

The season will also include a screening of Pialat's once 'lost' masterwork, *La Maison des bois* (1971) a seven-part series shown on French television once and rarely seen again. The series is an intimate epic which follows a group of children exiled to the country during World War One and how they change the lives of their guardians. It is supremely engrossing and moving, and considered by Pialat to be his finest work.

Long before his feature debut, Pialat made two documentaries on religious subjects – *Isabelle aux Dombes* (1951) and *Congrès eucharistique diocésain* (1953) – as well as the mysterious fiction short *L'Ombre familière* (1958). These will be screened in one of two shorts programmes; **Pialat Shorts 1** will also feature *L'Amour existe* (1961) a prize-winning look at the beauty and ugliness of Paris, and *Janine* (1962) a droll story of men and women, written by and starring Claude Berri. **Pialat Shorts 2** includes a series of luminous documentaries about people and architecture in Turkish cities – *Pehlivan* (1964), *Maître Galip* (1964), *La Corne d'or* (1964), *Istanbul* (1964), *Byzance* (1964) and *Bosphore* (1964). These will be presented alongside two short films for the series *Chroniques de France*, retracing the steps of the painter in *Van Gogh* (1965) and celebrating the life of *La Camargue* (1966).

As well as Pialat's early shorts, the programme includes his first feature, part-produced by François Truffaut and echoing *The 400 Blow*; *L'Enfance Nue* (1968) follows an orphaned boy whose erratic, aggressive behaviour leads him to be passed from one family to another. Wholly unsentimental and unconventional in his approach, Pialat cast non-actors and filmed entirely in the north of France, creating unforgettable scenes that, in their truthfulness, are both unflinching and tender.

THE NEW FRENCH REALISM

This **Sight & Sound Deep Focus** running alongside the Pialat season examines a new generation of young French filmmakers who seized the artistic mantle back from the *Cinéma du look* filmmakers of the 1980s to restore something of the personal, energised spirit of the French New Wave. Their key influence, however, wasn't Godard or Truffaut, but **Pialat**, whose raw realism chimed with the times. This Sight & Sound Deep Focus highlights the actors and creators who ushered in a new French realism which helped make a vital time for French cinema.

A film perhaps most directly influenced by Pialat is *Savage Nights* (Cyril Collard, 1992), Collard is a novelist, musician and poet as well as a filmmaker who worked as Pialat's assistant (and acted in *À Nos amours*). His mentor's influence shows in the raw honesty of his only feature. Collard plays a promiscuous bisexual man wrestling with the burden of living with HIV one of the first French features to show HIV on film. A year after the film's release, Collard died of AIDS-related complications, leaving this landmark, nakedly autobiographical film as a searing testament to his many talents.

During the 1990s a series of TV films called *Tous les garçons et les filles de leur âge* were produced by new filmmaking talent, looking to create films that captured the freshness and youth of the new French realism. The film's directors look to Pialat for inspiration, simulating his gritty style. A few films from the series were extended to feature films, two of which are in the programme, *Wild Reeds* (André Téchiné, 1994) and *Cold Water* (Olivier Assayas, 1994). *Wild Reeds* is set at the end of the Algerian War in 1962, in a town in South West France and follows a group of school-friends who are caught up in their own romantic yearnings. *Cold Water* portrays a more rebellious adolescence against a 1970s backdrop with an immaculate rock soundtrack; Assayas' autobiographical film is a thrillingly fluid immersion in the heady emotions of youth.

Claire Denis' second feature, *S'en fout, la mort* (1990), adopts a gritty Pialat-influenced realism, set amid the subterranean world of cockfighting inspired by her reading of Frantz Fanon. Descas and De Bankolé play two Beninese immigrants training a rooster for a fight in the Paris suburbs, whose bond strains under the pressure of life as outsiders in a white world. The season also includes *A Single Girl* (Benoît Jacquot, 1995), a mesmerising portrait of a young woman, Valérie (Ledoyen), at a crossroads in life.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **MON 14 OCT, 18:15** – BFI Flipside Blu-ray-DVD Launch: *Legend of the Witches* (Malcolm Leigh, 1970) / **Onstage: Q&A with actor Maxine Sanders**
- **TUE 15 OCT, 18:15** – TV PREVIEW: *His Dark Materials* (BBC-Bad Wolf-New Line Cinema-HBO, 2019) / **Onstage: intro by actors Dafne Keen and Ruth Wilson**
- **WED 16 OCT, 20:40**– BFI MEMBER EXCLUSIVE: *Member Picks: Dirty Dancing* (Emile Ardolino, 1987)
- **THU 17 OCT, 18:10** – TALK: *Once Upon a Time in the West: 50 Years On* / **Onstage: author Christopher Frayling**

- TUE 22 OCT, 14:00 – SENIOR'S MATINEE: *Singin' in the Rain* (Gene Kelly, Stanley Donen, 1952)
- WED 23 OCT, 18:10 – EXPERIMENTA: *Rome Is Burning: The Legacy of American Independent Shirley Clarke*
- THU 24 OCT, 18:10 – PREVIEW: *Meeting Gorbachov* (Werner Herzog, Andre Singer, 2019)
- SUN 27 OCT, 13:30 – SILENT CINEMA: Happy Birthday, Mr Paul!
- TUE 29 OCT, 18:15 – WOMAN WITH A MOVIE CAMERA / PREVIEW: *Making Waves: The Art of Cinematic Sound* / Skype Q&A with director Midge Costin
- THU 31 OCT, 20:40 – TERRORVISION: *Night of the Demons* (Kevin S Tenney, 1988)
- MON 4 NOV, 18:15 – PREVIEW: *LUCE* (Julius Onah, 2019)
- MON 4 NOV, 18:15 – BFI MEMBER EXCLUSIVE: *Members Salon: Sorry We Missed You* (Ken Loach, 2019)
- TUE 5 NOV, 18:15 – TV PREVIEW: *War Of The Worlds* (Mammoth Screen-BBC One, 2019)
- TUE 7 Nov, 18:00 – TALK: 2019 SACF Phalke Memorial Lecture: Charting the early history of Bombay Talkies: 1934-1940
- SAT 9 NOV, 14:00 – AFRICAN ODYSSEYS: *Barrow: Freedom Fighter* (Marcia Weekes, 2016) / Onstage: Q&A with director Marcia Weekes
- SAT 16 NOV, 19:00 – PREVIEW: *Frozen 2* (Jennifer Lee, Chris Buck, 2019) / Onstage: Q&A directors Jennifer Lee and Chris Buck
- MON 18 NOV, 18:15 – SPECIAL EVENT: Game of Thrones: A Celebration
- TUE 19 NOV, 18:30 – PREVIEW: *The Amazing Johnathan Documentary* (Benjamin Berman, 2019)
- TUE 26 NOV, 20:20 – PREVIEW: *Knives Out* (Rian Johnson, 2019)
- THU 28 NOV, 20:45 – TERRORVISION: *The House with Laughing Windows* (Pupi Avati, 1976)
- WED 29 NOV, 21:00– BFI MEMBER EXCLUSIVE: *Member Picks: Invasion of the Body Snatchers* (Don Siegel, 1956)

NEW AND RE-RELEASES

- FROM FRI 18 OCT: *Singin' in the Rain* (Gene Kelly, Stanley Donen, 1952) – BFI re-release
- FROM FRI 1 NOV: *Sorry We Missed You* (Ken Loach, 2019)
- FROM FRI 15 NOV: *Punch & Judy* (Mirrah Foulkes, 2019)
- FROM FRI 22 NOV: *Tommy* (Ken Russell, 1975) – BFI re-release
- FROM FRI 29 NOV: *Eyes Wide Shut* (Stanley Kubrick, 1999)

BIG SCREEN CLASSICS – REEL TO REEL

As we investigate the films of Maurice Pialat and what we've dubbed 'the new French realism' (see pxx), our daily screenings of classic movies examine how other filmmakers, in different countries and at different times, have sought an aura of verisimilitude. A film's 'authenticity' – be it sociological, historical, psychological or emotional – may be flagged up in various ways; here are some landmark examples. Tickets for these screenings are only £8:

- *Bicycle Thieves* *Ladri di biciclette* (Vittorio De Sica, 1948)
- *The Naked City* (Jules Dassin, 1948)
- *Poor Cow* (Ken Loach, 1967)
- *The General* (Buster Keaton, 1926)
- *The Man Who Shot Liberty Valance* (John Ford, 1962)
- *Apocalypse Now: Final Cut* (Francis Ford Coppola, 1979)
- *Late Spring* *Banshun* (Yasujiro Ozu, 1949)
- *Journey to Italy* *Viaggio in Italia* (Roberto Rossellini, 1954)
- *Longing Sehnsucht* (Valeska Grisebach, 2006)
- *Rebel Without a Cause* (Nicholas Ray, 1955)
- *Raging Bull* (Martin Scorsese, 1980)
- *Love Streams* (John Cassavetes, 1984)
- *The Last of the Mohicans* (Michael Mann, 1992)
- *Aguirre, Wrath of God* *Aguirre, der Zorn Gottes* (Dir Werner, 1972)
- *Cleo from 5 to 7* *Cléo de 5 à 7* (Agnès Varda, 1962)
- *This Sporting Life* (Lindsay Anderson, 1963)
- *A Fistful of Dollars* *Per un pugno di dollari* (Sergio Leone, 1964)

FULL EVENT LISTINGS FOR SEPTEMBER ARE AVAILABLE HERE:

– ENDS –

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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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