Poets, Painters & Pioneers

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Carefully curated collections of film and TV, which showcase an influential genre, theme or talent.

BOOKING DATES

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<td>MEMBERS</td>
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<td>Tue 4 Jun (from 11:30)</td>
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<td>Tue 11 Jun (from 11:30)</td>
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JOIN TODAY FOR PRIORITY BOOKING AND DISCOUNTS: BFI.ORG.UK/JOIN

The BFI is proud to screen on film where possible, showcasing restorations and sourcing archive prints from our partners.

Look out for 16mm, 35mm or 70mm in the film credits.

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Talent Q&As and rare appearances, plus a chance for you to catch the latest film and TV before anyone else.

**Preview: Vita & Virginia**


Chanya Button’s (*Burn Burn Burn*) second feature brings to the screen the true story of the intense romantic relationship between author Virginia Woolf (Debicki) and enigmatic aristocrat Vita Sackville-West (Arterton). With exquisite production design, the film, which opened this year’s BFI Flare festival, is a vivid account of the physical and intellectual attraction between two extraordinary women.

Tickets £15, concs £12 (Members pay £2 less).

**TV Preview: This Way Up + Q&A with Aisling Bea and Sharon Horgan**

(work permitting)


Comedian, writer and actor Aisling Bea pens and stars in *This Way Up*, a pin-sharp and poignant new six-part comedy series about the social, mental and personal obstacles that people face in their own pursuit of happiness. Bea plays Aine, a woman trying to pull her life back together after a 'teeny little nervous breakdown', as her fretful sister Shona (Catastrophe’s Sharon Horgan) worries not only about her sibling, but also about her own life choices.

Join us for a preview of the first two episodes and hear from cast and crew.

Please check bfi.org.uk for guest updates.

‘DON’T MISS AISLING BEA’S PIN-SHARP NEW COMEDY SERIES, CO-STARRING SHARON HORGAN’

MARCUS PRINCE, TV PROGRAMMER

*This Way Up* (adjacent)

**MON 1 JUL**

18:15 NFT1

**TUE 2 JUL**

18:15 NFT1

book online at bfi.org.uk
In this bonkers new film from arthouse director Jim Jarmusch, the peaceful town of Centerville finds itself battling a zombie horde as the dead start rising from their graves. The local sheriff’s deputies (Murray, Driver, Sevigny), aided by a strange Scottish mortician with a love for drag makeup and sword fighting, must band together to figure out how to deal with the uprising. This star-studded romp is fresh from its premiere at the Cannes Film Festival.

Tickets £15, concs £12 (Members pay £2 less)
Audio description available

Mark Kermode Live in 3D at the BFI
TRT 90min
Mark Kermode Live in 3D at the BFI is a monthly conversation between you (the audience) and one of the nation’s favourite and most respected film critics. With the help of surprise guests from the industry, Kermode will explore, critique and dissect movies past and present and reveal his or his guests’ cinematic guilty pleasures. Get involved by tweeting your questions in advance to @KermodeMovie #MK3D.

Tickets £20, concs £16 (Members pay £2 less)
Preview: *Bait* + Q&A with director Mark Jenkin
Cornish fisherman Martin is struggling to buy a boat while coping with family rivalry and the influx of London money, holiday homes and stag parties to his harbour village. Summer brings simmering tensions within the community... Stunningly shot on a vintage 16mm camera using monochrome Kodak stock, *Bait* is timely, poignant and funny.
Tickets £15, concs £12 (Members pay £2 less)

Preview: *Gwen* + Q&A with writer-director William McGregor
UK 2018. Dir William McGregor. With Eleanor Worthington-Cox, Maxine Peake, Richard Harrington. 84min. Digital. 15. Courtesy of Bulldog Film Distributors
Gwen (Worthington-Cox) lives on a farm in the beautiful hills of Snowdonia with her mother Elen (Peake) and little sister Mari. Like nearly all the local men, Gwen’s father is away at war. As she struggles to cope with her mother’s mysterious illness, her father’s absence and a ruthless mining company encroaching on their land, darkness begins to take a grip on Gwen’s home, and the suspicious local community turn on her.
Tickets £15, concs £12 (Members pay £2 less)

book online at bfi.org.uk
**MEMBER EXCLUSIVES**

These events are exclusive to BFI Members and their guests. Join today at [bfi.org.uk/join](http://bfi.org.uk/join)

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**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. See rarely viewed film materials and find out from our expert team how films are stored and restored. The tour lasts roughly two hours and will be followed by light refreshments.

Champions and Members can apply for up to two tickets (at £25 each) in the ballot which runs until 12:00 midnight on Sun 9 Jun. Enter at [bfi.org.uk/members](http://bfi.org.uk/members)

“It was a revelation and a delight to learn about this institution”

Ornan Rotem, BFI Member

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**Behind the Scenes at the BFI**

TRT 90min

This unique event brings together BFI curators, programmers and policy makers to give you a glimpse into how we work. This time we’ll look at the importance of TV within the BFI: how we put together our TV programme (including the recent BFI & Radio Times Television Festival); and how the BFI National Archive looks after – and digitally restores – vast quantities of old TV shows. It’s a chance to discover how the BFI, despite its name, ensures that TV is an essential part of its work.

Tickets £6

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**Member Picks**

For a chance to see one of your favourite films on the big screen, share your choice with us at [bfi.org.uk/memberpicks](http://bfi.org.uk/memberpicks)

**Kiss Me Deadly**

USA 1955. Dir Robert Aldrich. With Ralph Meeker, Albert Dekker, Paul Stewart. 106min. Digital. 12A

Mickey Spillane’s tough PI Mike Hammer moves from book to screen in this Cold War-paranoia noir, where he meets an unstable woman who’s being chased by undesirables. As well as containing ‘blood-red kisses’ and ‘white-hot thrills’, the film also has a beautiful depiction of 1950s LA.

“It’s a great example of classic film noir, my favourite movie genre”

Almaz Anderson, BFI Member

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**SAT 6 JUL**

18:10 NFT2

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**FRI 26 JUL**

10:30-13:00 BFI NATIONAL ARCHIVE, BERKHAMSTED

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**THU 25 JUL**

18:20 NFT3

All Member exclusive tickets are just £6 unless otherwise stated. Champions and Members can book as soon as their priority booking opens and tickets will be allocated on a first-come, first-served basis. Remaining tickets will be released to the public, as a taster of the benefits of Membership, once public booking opens.
The man and myth of Maradona is explored in this new documentary by Academy award-winning filmmaker Asif Kapadia (Senna, Amy).

In July 1984, Argentine football superstar Diego Maradona arrived in Naples to play for the ailing football giant SSC Napoli. The world’s most celebrated football genius and one of the most dysfunctional cities in Europe were a perfect match for each other, and for seven years all hell broke loose. Maradona became an almost god-like figure, worshipped by the Italians for elevating the Napoli team through the football ranks. Constructed from over 500 hours of never-before-seen footage from Maradona’s personal archive, Asif Kapadia’s latest documentary deftly explores the complicated dynamic between talent and fame, artistry and performance, Diego the man and Maradona the icon.

Anna Bogutskaya, Events Programmer
In this inspirational and affecting documentary, the great visual storyteller Agnès Varda shares her observations on cinema, art and life. In her final work, the award-winning filmmaker takes us on a journey through her remarkable life and career in her characteristically contemplative yet playful way. Recordings of public appearances and conversations with Varda’s collaborators are weaved in with film clips and installation footage as we’re guided through her oeuvre, and as we get to hear her reflections on the creative process and her work as a photographer, filmmaker and artist. Full of illuminating wisdom, moving stories and amusing anecdotes, this is an unmissable self-portrait of a talent with an uncompromising vision, a deep curiosity and a life-affirming outlook.

Aga Baranowska, Events Programmer

Also available on BFIPLAYER

‘Intro Fri 19 Jul 18:20 NFT1
Seniors’ matinee + intro Fri 19 Jul 14:00 NFT3
See overleaf for more Agnès Varda films
FOCUS ON AGNÈS VARDA

We’ve selected these three films for you to revisit – all of which feature prominently in her latest release Varda by Agnès (p9)

Cléo from 5 to 7 Cléo de 5 à 7
France-Italy 1962. Dir Agnès Varda. With Corinne Marchand, Antoine Bourseiller, Dominique Davray. 90min. Digital. EST. PG
One of Varda’s best-known features follows singer Cléo as she strolls the streets of Paris one afternoon, encountering friends and strangers and contemplating her mortality as she awaits important medical results.

This French New Wave classic is not only a vivid portrayal of a young woman’s journey of self-discovery, but also a love letter to 1960s Paris.

Daguerréotypes
France 1976. Dir Agnès Varda. 75min. Digital. EST
Varda’s first feature-length documentary is a fond portrait of the shopkeepers along Rue Daguerre, Paris’ lively market street and long-time home to the filmmaker herself. Varda’s keen curiosity about the day-to-day lives of those in her community combines with her passion for stills photography as she manages to capture people and everyday objects in a captivating and intimate way.

Vagabond Sans toit ni loi
Sandrine Bonnaire gives a career-defining performance as Mona, a rebellious and independent woman who drifts through rural France. Inspired by true events, Varda reconstructs Mona’s final few weeks on the road through her interactions with those she meets along the way, offering touching moments alongside darker encounters. This Golden Lion-winning film remains powerful and relevant 30 years on.
DIRTY GOD

IN CINEMAS JUNE 7
MODERNFILMS.COM/DIRTYGOD

NEVER LOOK AWAY

IN CINEMAS JULY 5
WWW.MODERNFILMS.COM/NEVERLOOKAWAY
Don’t Look Now
With Donald Sutherland, Julie Christie,
Hilary Mason, Clelia Matania. 110min.
Digital. 15. A STUDiocanal release
Roeg’s dazzlingly imaginative adaptation
of a Daphne du Maurier short story
is surely his greatest achievement
To come to terms with their daughter’s
death, a couple winter in Venice, where
a blind woman tells them she’s seen
the child... If the film, with its chilly
hints of the supernatural, is an
enormously effective thriller, it’s also
an insightful study of profound grief.
The wife (Christie) looks to the past
for solace, the husband (Sutherland) to
the future; accordingly, the fragmented
narrative creates a psychological
reality where time becomes a tangle
of memory, hope, fantasy and fear,
while the densely allusive imagery
(reds, water, glass, darkness) turns
the couple’s Venetian sojourn into a
waking nightmare. Hauntingly brilliant.
Geoff Andrew, Programmer-at-large
Also available on BFIPLAYER
Closed Captions/Hearing-impaired
subtitled screenings on:
Sun 14 Jul 15:00 Studio
Wed 17 Jul 18:15 NFT2
FROM FRI 5 JUL
We’ve selected these key
classics (many newly restored)
for you to enjoy, with plenty of
screening dates to choose from
(see pull-out calendar)
BACKED BY
THE BFI

TELL IT TO THE BEES
26 JULY
Annabel Jankel’s film follows Dr Jean Markham (Anna Paquin) as she returns to her home town and meets young mother Lydia (Holliday Grainger). The two women find themselves drawn to one another in a way that Jean recognises and fears, and Lydia could never have expected. But, in 1950s small-town Britain, their new secret can’t stay hidden forever.

IN SELECTED CINEMAS
ACROSS THE UK

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bfi.org.uk/filmfund
Carefully curated collections of film and TV, which showcase an influential genre, theme or talent

‘DISCOVER THESE MEXICAN CLASSICS, WITH STARS AND DIRECTORS TO RIVAL HOLLYWOOD’

JAMES BELL, SEASON PROGRAMMER
Salon Mexico, The Golden Age of Mexican Cinema (p22)
‘MOVIES CAN TELL US ABOUT OUR PLACE, OR LACK OF PLACE, IN OUR CULTURE’
ALLISON ANDERS

Explosive, transformative and challenging cinema and TV – that’s the nineties we want to explore and celebrate, says season programmer Anna Bogutskaya

This two-month season is dedicated to exploring the films and filmmakers that subverted cinematic convention in the 1990s, focusing on the titles that created a new cinematic language, challenged formal aesthetics and swerved what was expected of a director and of the moving image. On the small screen, there was a shift away from studio-based plays to film strands such as Screen One, and it was a decade that gave us epoch-defining series such as GBH, Queer as Folk, and the glorious live anarchy and frantic energy of TFI Friday and The Word. The influence of these film and TV titles can still be felt today. Join us as we celebrate the rule-breakers and rebels.

WANT MORE?
See p45 for a (free) 90s collection on BFI Player
Aged 16-25? £3 tickets are available to book in advance to any film in the season in July (excluding special events).
Sign up at bfi.org.uk/25-and-under

Do the Right Thing + venue takeover
USA 1989. Dir Spike Lee. With Danny Aiello, Ossie Davis, Ruby Dee. 120min. Digital. 15
Tensions are high in Brooklyn. What starts as a spat in an Italian restaurant escalates to a tragic event in the neighbourhood in this astute, funny and moving film, boasting great performances across the board. Spike Lee’s third major feature firmly established him as a hot property in Hollywood and a pioneering force to be reckoned with.
Look out for a venue-wide takeover in partnership with We Are Parable: details to be announced, check bfi.org.uk for updates
Also available on BFI PLAYER

FRI 5 JUL
18:15 NFT1

Image: Do the Right Thing
**The Watermelon Woman**
USA 1996. Dir Cheryl Dunye. With Cheryl Dunye, Guinevere Turner, Valarie Walker. 90min. Digital
Director and star 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.

**Safe**
USA-UK 1995. Dir Todd Haynes. With Julianne Moore, Peter Friedman, Xander Berkeley. 119min. 35mm
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 is a character study of a housewife (Moore) possibly suffering from a mysterious environmentally-caused illness that produces strange and unpredictable reactions.

**Sonatine**
Japan 1993. Dir Takeshi Kitano. With Takeshi Kitano, Aya Kokumai, Tetsu Watanabe, Masanobu Katsumura. 94min. Format tbc. EST. 18
A Yakuza enforcer (Kitano) has grown tired of criminal life and resentfully heads to Okinawa to settle a dispute between his boss’s allies. A contemplative gangster film with bursts of violence, Sonatine solidified Kitano’s international reputation as a filmmaker, whereas he was mainly known as a comedian in his native Japan.
La Haine

Chronicling 20 hours in the aftermath of a riot in suburban Paris, Kassovitz’s debut feature follows three twenty-something men who are seething with rage and discontent at their place in life. 

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.

The Blair Witch Project + intro by Mike Muncer, host of The Evolution Of Horror podcast*
USA 1999. Dirs Daniel Myrick, Eduardo Sanchez. With Heather Donahue, Michael C Williams, Joshua Leonard. 81min. 35mm 15

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 movie, a pioneering example of the ‘found-footage’ genre, and its groundbreaking marketing campaign convinced people (for a while) that the events depicted in it were true.

Also available on BFIPLAYER

SAT 13 JUL 20:50 NFT3
SUN 21 JUL 17:50 NFT3
TUE 23 JUL 20:30 NFT3*
**Black Cinema of the 1990s**

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.* Founding editors June Givanni and Gaylene Gould invite past colleagues and collaborators to explore this important decade.

**Joint ticket offer available with Tongues Untied on Sat 6 July £18, concs £15 (Members pay £2 less)**

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**Tongues Untied**  
Marlon Riggs, a multi-hyphenate creative and activist, explores notions of black, queer and American identity in this experimental documentary. *Tongues Untied* is an unapologetic portrayal of black gay experience in America that remains as impactful 30 years on from its original release as it was in 1989.

**+ Non, je ne regrette rien**  
USA 1992. Dir Marlon Riggs. 38min  
Five gay black men discuss their experiences and HIV-positive status.  
For joint ticket offer see left

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**Reservoir Dogs**  
With Harvey Keitel, Tim Roth, Steve Buscemi, Michael Madsen. 99min. Digital. 18  
This 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 his Sundance hit on cinema is immeasurable, from the stylised violence and non-linear storytelling to the retro soundtrack and verbose dialogue.  
Also available on **BFIPLAYER**

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**Tetsuo: The Iron Man**  
With Tomorô Taguchi, Kei Fujiwara, Nobu Kanaoka. 67min. Digital. 18  
A metal fetishist (yes, that’s a thing) 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 that could have only come out of the wave of crazed cinematic creativity of the late 80s.  
Also available on **BFIPLAYER**  
See p38 for our Terror Vision film
When a family gathers to celebrate the patriarch’s 60th birthday, the reunion turns both dark and hilarious, sometimes both at the same time. *Festen* was the first film of the Dogme 95 movement initiated by 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.

Festen
Denmark-Sweden 1998. Dir Thomas Vinterberg. With Ulrich Thomsen, Henning Moritzen, Thomas Bo Larsen, Paprika Steen. 105min. 35mm EST. 15

One of the most popular British films to come out of the 90s, *Trainspotting* 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.

*Trainspotting* + intro by Matt Glasby, author of *Britpop Cinema: From Trainspotting to This Is England*

Danny Boyle’s cult hit, based on Irvine Welsh’s novel, provided distinctive, unapologetic characters, a brilliant soundtrack and scenes that will linger in your brain long after the credits have rolled.

Also available on BFIPLAYER
**NINETIES**

*My Sister-Wife*


With Meera Syal, Shaheen Khan, Paul Bhattacharjee. 87min

Meera Syal was studying English and Drama at Manchester University when her stage play *One of Us* came to the attention of the BBC. Syal was commissioned to write her first TV script and delivered this 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.

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*Global Cinema in the 1990s*

TRT 90min

Cultural, technological, and political changes had a significant impact on world cinema in the 1990s, which resulted in the emergence of a new cinematic language and new voices. Join our 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.

Tickets £6.50

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*Woman with a Movie Camera presents: Grrrls to the Front: An Evening of Riot Grrrl Films*

TRT c.90min

The riot grrrl movement was a movement of the 1990s that incorporated the raw energy of punk with a feminist consciousness, led by bands like Bikini Kill, Sleater-Kinney and Bratmobile (among others). 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 presents a time-capsule of short documentaries and music videos that capture the energy and style of this pivotal, punk-feminist movement.

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*My Sister-Wife*

Screen Two. BBC 1992. Dir Lesley Manning. With Meera Syal, Shaheen Khan, Paul Bhattacharjee. 87min

Meera Syal was studying English and Drama at Manchester University when her stage play *One of Us* came to the attention of the BBC. Syal was commissioned to write her first TV script and delivered this 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.

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**TUE 9 JUL**

18:20 NFT3

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**MON 29 JUL**

18:10 NFT2

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**TUE 16 JUL**

18:20 NFT3

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**SAT 27 JUL**

18:20 NFT3

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**book online at bfi.org.uk**
90s Kids’ Shows
TRT 120min
Come and join us for a lavishly illustrated panel discussion with creators and casts of some of the best-remembered and most-loved children’s TV shows of the 1990s. In this nostalgic trip, we’ll feature clips from shows such as: Five Children and It, The Puddington Peas, Live & Kicking, Mike & Angelo, The Queen’s Nose, Julia Jekyll and Harriet Hyde, Maid Marian and her Merry Men, Bodger & Badger, The Really Wild Show, Press Gang, Dark Season and Zzzap!
See p42 for our BFI families programme

Meat
Screen One. BBC 1994. Dir John Madden. With Johnny Lee Miller, John Simm, Sarah Jane Potts. 84min
When Play for Today ended in 1984, Screen One and Screen Two provided a new home for political and social dramas, now shot on film rather than taped in the studio. With Meat, 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.

+ Zinky Boys Go Underground
This thriller provides a chilling insight into the damaged psyche of Russian soldiers returning home from Afghanistan. Andrei is the drug-crazed leader of the ‘Zinky Boys’, who make a living on the black market in the underground railway, where a serial killer is on the loose...
‘THERE ONLY EXISTS ONE MEXICO: THE ONE I INVENTED’

EMILIO FERNÁNDEZ

The Golden Age of Mexican Cinema had stars, directors and films to rival any in the world, writes Sight & Sound’s James Bell

While Hollywood was in its studio-era heyday, south of the border another film industry was enjoying a Golden Age of its own. Mexican cinema dazzled between the 1930s and the 50s, with each new year bringing classic films from directors such as Emilio Fernández, Julio Bracho and Roberto Gavaldón; films that ranged from epic tales of revolution to uniquely Mexican takes on Gothic horror, and from lurid noirs every bit as hardbitten as those made in Hollywood to Mexican cabaretars – a genre that fused music, dance and melodrama to thrilling effect. Lighting up the screen, and captivating audiences across Latin America, were luminous figures such as María Félix, Dolores del Río, Pedro Armendáriz and Ninón Sevilla – stars who were immortalised through the breathtaking cinematography of masters like Gabriel Figueroa.

WANT MORE?
See the July issue of Sight & Sound for more on this season

IN PARTNERSHIP WITH
The Material World Foundation

WITH SPECIAL THANKS TO
Cineteca Nacional México
Filmoteca de la UNAM
Televisa
Embassy of Mexico
Chloé Roddick
Two Monks
Dos monjes
Mexico 1934. Dir. Juan Bustillo Oro.
With Víctor Urruchúa, Carlos Villatoro, Magda Haller. 85min. Digital 4K. EST

The 1930s saw the emergence of a distinctly Mexican gothic cinema, and this strikingly atmospheric film is a fascinating 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.

Restored by The Film Foundation’s World Cinema Project at L’Immagine Ritrovata laboratory in collaboration with Filmoteca de la UNAM and Cinémathèque française

Restoration funded by the Material World Charitable Foundation

The Woman of the Port
La mujer del Puerto
Mexico 1934. Dir. Arcady Boytler, Raphael J Sevilla. With Andrea Palma, Domingo Soler, Joaquín Busquets. 76min. Digital EST

Russian-born Boytler’s proto-noir, shot in inky Expressionist style by Canadian Alex Phillips, 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. She’s rescued by sailor Alberto (Soler) – but all may not be what it seems.

Restored by The Film Foundation’s World Cinema Project at L’Immagine Ritrovata laboratory in collaboration with Filmoteca de la UNAM and Cinémathèque française

Restoration funded by the Material World Charitable Foundation

Classical Mexican Cinema: Directors, Stars and Films

TRT 90min

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. In this illustrated talk, Dr Dolores Tierney (University of Sussex) will present an overview of this vibrant era in Mexican filmmaking, introducing us to key directors, actors and films and providing context for this hugely successful and creative period.

Tickets £6.50

Join us to celebrate the season launch with Mexican food, drinks and music in the Blue Room from 19:50. Please present a ticket for this talk or the 4 Jul screening of Enamorada (p25) to gain access. Refreshments provided by Casa Morita.
**Twilight**  *Crepúsculo*
Mexico 1945. Dir Julio Bracho. With Arturo de Córdova, Gloria Marín, Julio Villarreal. 108min. Digital. EST
Julio Bracho’s torrid psychological thriller 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 former lover Lucía (Marín), now married to his best friend.

---

**Another Dawn**  *Distinto amanecer*
Mexico 1943. Dir Julio Bracho. With Andrea Palma, Pedro Armendáriz, Alberto Galán. 106min. Digital. EST
One of the first Mexican noirs, filmed with velvety style by Gabriel Figueroa, 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.

He bumps into his old flame Julieta (Palma), who seizes the chance to help him – but at what cost?

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**book online at bfi.org.uk**
La otra The Other One
Mexico 1946. Dir Roberto Gavaldón. With Dolores del Río, Agustín Irusta, Víctor Junco. 98min. Digital. EST
The beautiful Dolores del Río returned to Mexico from Hollywood in 1942 and became one of the great stars of the Mexican Golden Age. Gavaldón’s twisty ‘ciné negro’ gifts her an especially juicy dual role as identical twins – ‘bad’ man-eater Magdalena, and ‘good’, lowly María. But, consumed with envy towards her wealthy sister, is María as without sin as she seems?

Enamorada
Mexico 1946. Dir Emilio Fernández. With María Félix, Pedro Armendáriz, Fernando Fernández. 99min. Digital 4K. EST
A spectacular showcase for two of Mexican cinema’s most luminous stars – María Félix and Pedro Armendáriz – Fernández’s rapturous film, sumptuously shot by Gabriel Figueroa, transposes The Taming of the Shrew to revolutionary Mexico, and conveys the fervour of national myth through passionate romance.

Armendáriz is a general who occupies an enemy town, only to fall for Beatriz (María Félix), the spirited, beautiful daughter of a local aristocrat. Restored by UCLA Film & Television Archive and The Film Foundation’s World Cinema Project in collaboration with Fundación Televisa AC and Filmoteca de la UNAM. Restoration funded by the Material World Charitable Foundation.

For a special season launch celebration with food and drink on 4 Jul see p23

Maclovía
Mexico 1948. Dir Emilio Fernández. With María Félix, Pedro Armendáriz, Carlos López Moctezuma, Columba Domínguez. 101min. 35mm. EST
Emilio Fernández and 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 breathtaking romance set on Janitzió island, amid Mexico’s indigenous population. Armendáriz plays a poor fisherman whose love for the beautiful Maclovía (Félix) is rejected by her father, and tested by the arrival of a soldier.
**Salón México**
Mexico 1949. Dir Emilio Fernández. With Marga López, Miguel Inclán, Rodolfo Acosta. 95min. Digital. EST

Emilio Fernández turned to urban melodrama with this powerful tale of two sisters. López plays the self-sacrificing Mercedes, who secretly endures the indignities of working in the seedy Sálon 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.

**Aventurera**
Mexico 1950. Dir Alberto Gout. With Ninón Sevilla, Tito Junco, Andrea Palma, Rubén Rojo. 102min. Digital. EST

This 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 sensual Cuban star Ninón Sevilla plays Elena, an innocent young woman tricked into prostitution by a brothel madam (Palma) who has scandalous secrets of her own.

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**SUN 21 JUL**
17:45 NFT2

**WED 24 JUL**
20:40 NFT3

**AVENTUERA**
Mexico 1950. Dir Alberto Gout. With Ninón Sevilla, Tito Junco, Andrea Palma, Rubén Rojo. 102min. Digital. EST

This 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 sensual Cuban star Ninón Sevilla plays Elena, an innocent young woman tricked into prostitution by a brothel madam (Palma) who has scandalous secrets of her own.
Victims of Sin / Víctimas del pecado
Mexico 1951. Dir Emilio Fernández.
With Ninón Sevilla, Rodolfo Acosta, Tito Junco, Rita Montaner. 90min. Digital. EST
A sizzling, feverish melodrama set amid Mexico City’s red-light district nightclubs, this explosive cabaretera film stars the white-hot Ninón Sevilla as Violeta, a rhumba 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, the ruthless gangster-pimp Rodolfo (Acosta).

In the Palm of Your Hand / En la palma de tu mano
Mexico 1951. Dir Roberto Gavaldón.
With Arturo de Córdova, Leticia Palma, Ramón Gay, Enriqueta Reza. 114min. Digital. EST
Boasting a wickedly dark wit worthy of Hitchcock, Gavaldón’s thriller 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. When he meets alluring widow Ada Romano (Palma), Karin attempts to blackmail her. But has he met his match?

Macario
Roberto Gavaldón’s celebrated, dreamlike parable follows poor woodcutter Macario (López Tarso) 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 – Macario is rewarded with a gourd of water that will heal any illness; but such power comes at a price.
The Piano
New Zealand-Australia-France 1993.
Dir Jane Campion. With Holly Hunter, Harvey Keitel, Sam Neill, Anna Paquin.
120min. Digital. 15
Set in the wilds of 19th-century New Zealand, this Bronte-esque romance concerns the fraught relationship between a young mother, mysteriously mute, who expresses herself through her music; the farmer with whom she’s guardedly entered into an arranged marriage; and his foreman, who helps the woman for reasons best known to himself. Campion regards the trio’s respective passions with a sympathetic curiosity.

The Piano Teacher
La pianiste + intro by Geoff Andrew, Programmer-at-large*
Austria-France-Germany 2001.
Dir Michael Haneke. With Isabelle Huppert, Benoît Magimel, Annie Girardot. 131min. 35mm
EST. 15
Haneke’s magisterial adaptation of Elfriede Jelinek’s novel centres on a music professor (Huppert, extraordinarily good) so oppressed by her tyrannical mother that her only sexual and emotional kicks come from watching porn. But when a student (Magimel) makes clear his interest in her, a painful relationship develops... Cool yet unsettling, rigorously non-judgemental yet profoundly compassionate, this is filmmaking of the highest order.

Bluebeard
Barbe bleue + intro by academic Dr Catherine Wheatley, King’s College London*
Long fascinated by the power dynamics of erotic obsession, Breillat adapts Charles Perrault’s 17th-century fairy tale to witty, imaginative and haunting effect. Two sisters in the 1950s scare one another by reading the dark story; intercut with their teasing is the tale itself, in which a teenager readily marries the titular lord, even though he’s rumoured to have murdered his previous wives.

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.

GEOFF ANDREW, PROGRAMMER-AT-LARGE
Part of a UK-wide season supported by the National Lottery and BFI Film Audience Network. Find full UK listings and events at filmfeels.co.uk

Tickets for these screenings are only £8

book online at bfi.org.uk
**BIG SCREEN CLASSICS**

[Image -1x258 to 1x421]

**29@BFI**

**TUE 9 JUL SUN 14 JUL MON 15 JUL**

**TUE 2 JUL SUN 7 JUL MON 29 JUL**

**Kind Hearts and Coronets**


Bent on attaining the dukedom denied him by his ignoble birth, a draper's assistant devotes himself to eliminating the estranged relatives standing in his way. Hamer's glitteringly cynical script is beautifully served by superb performances all round (with Guinness playing all the offending d'Ascoynes), and with the constrictive Edwardian milieu impeccably designed and the fusty aristocratic manners sharply characterised, this is Ealing's blackest comedy.

**Gun Crazy**

USA 1950. Dir Joseph H Lewis. With Peggy Cummins, John Dall, Berry Kroeger. 87min 35mm PG

Drawn together by their shared love of guns, a couple resort to robbing banks when married life gets tough. B-movie wizard Lewis takes an archetypal rural-gangsters saga and transcends it by the sheer invention of his direction, highlighting the Freudian and animalistic aspects of the pair's *amour fou* and making expert, eloquent use of extended takes and a foggy swamp finale.

**Point Blank**

USA 1967. Dir John Boorman. With Lee Marvin, Angie Dickinson, Keenan Wynn, John Vernon. 92min 35mm 15

Left for dead at Alcatraz by his partners in crime, the aptly named Walker (Marvin) returns to get the money he's owed and wreak revenge on those who cheated him. As fragmented, vivid and packed with wish-fulfilment as an obsessive dream, Boorman's modernist classic – from a Richard Stark novel – makes magnificently expressive use of the landscapes, architecture and mores of 60s California.
Vertigo
Probably Hitchcock’s most widely acclaimed film, this boasts a harrowing performance from Stewart as a retired detective hired by an old friend to follow his seemingly distracted wife (Novak, a revelation); when she attempts suicide, he falls madly in love with her... Less a thriller than a study of manic, manipulative, near-necrophile obsession, it’s a memorably corrosive view of male-female relationships.
Also available on BFIPLAYER

Laura
A cop investigating the murder of a young woman apparently adored by all who knew her begins to feel attracted to her himself – or, at least, to her portrait... Not so much a whodunit as a whodunwhat, Preminger’s stylish, consistently intriguing adaptation of Vera Caspary’s novel revels in the variously perverse passions of the colourful inhabitants of the upper-crust world in which Laura moved.

Peeping Tom + intro by Nathalie Morris, BFI National Archive Curator*
UK 1960. Dir Michael Powell. With Karlheinz Böhm, Anna Massey, Moira Shearer, Maxine Audley. 101min Digital. 15
This once-controversial, unusually compassionate portrait of a shy, mild-mannered cameraman (Böhm) who also happens to be a serial killer is a genuinely Freudian study of pathological voyeurism. Leo Marks’ script, rich in ironies, insights and resonance, is turned by Powell – who appears in a small, significant role – into a brilliant, multi-levelled meditation on Eros and Thanatos, the psyche and the cinema.
Also available on BFIPLAYER
**The Conversation + intro by Geoff Andrew, Programmer-at-large**
Despite being a surveillance expert paid for spying on others, Harry Caul (Hackman) is fanatical about maintaining his own privacy. Yet when he records a conversation that might be about an imminent murder, can he cope with the consequences all by himself? Astute in its psychological insights, sophisticated in its ethical musings, packed with terrific performances, this is one of Coppola’s finest achievements.

**Les Enfants terribles**
France 1950. Dir Jean-Pierre Melville. With Nicole Stéphane, Edouard Dermithe, Renée Cosima. 112min 35mm EST. 12A
Melville's characteristically sensitive adaptation of Cocteau's novel about a claustrophobically close, dependent and jealous relationship between a young woman and her teenage brother is rather more grounded in social realities than the author’s own films.

**The Big Lebowski + intro by Geoff Andrew, Programmer-at-large**
USA-UK 1998. Dir Joel Coen. With Jeff Bridges, John Goodman, Julianne Moore, Steve Buscemi. 117min. Digital.18
Set in early 1990s LA, the Coens’ exhilaratingly imaginative, extremely funny tribute to the novels of Raymond Chandler finds ex-hippy stoner the Dude (Bridges) forlornly caught up in – and trying to solve – the kidnapping of his wealthy namesake’s young wife. Taking advice from his likewise bowling-addicted friends is undoubtedly not the Dude’s best way to go down these particular mean streets...

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Also available on **BFIPLAYER**
SPECIAL FILMS & EVENTS

LOCO LONDON COMEDY FILM FESTIVAL
Developing and screening the world’s most original comedy filmmakers
locofilmfestival.com

‘LOCO RETURNS TO THE BFI WITH A PROGRAMME JAM-PACKED WITH LOLS’
ANNA BOGUTSKAYA, EVENTS PROGRAMMER
LOCO Festival (adjacent)

Opening Night Premiere:
Horrible Histories: The Movie – Rotten Romans
RT and Cert tbc. See p43 for synopsis.
Welcome to the 7th LOCO London Comedy Film Festival. This summer we’re all about love. The love of comedy, with Horrible Histories: The Movie opening the festival, new comedy shorts from the hottest young talent, masterclasses from our comedy heroes and our biggest ever training programme. And the comedy of love, with a celebration of romcoms, and the rekindling an old flame with the 30th anniversary of When Harry Met Sally... So swipe right, save the date and see you there.

Tickets £15, concs £12 (Members pay £2 less)
Supported by MindsEye

THU 11 JUL 18:20 NFT1

FRI 12 JUL 18:15 NFT1

FRI 12 JUL 20:45 NFT1

book online at bfi.org.uk

Masters of Love + Q&A with director Matt Roberts and cast
Wannabe food critic Josh is dumped by Izzy. His photographer sister Emmy gets cold feet about marrying Samantha. Their stand-up comic friend Niall is casually seeing sous-chef Lily, who tentatively connects with Josh... Writer-director Matt Roberts’ first feature charts the romantic breakthroughs and break-ups of a close-knit London crew, with his sharp insights and humour masterfully realised by a sparkling cast.

Metal Heart + Q&A with director Hugh O’Conor
You won’t get two teenage twins less alike than shy goth Emma and blonde socialite Chantal. So when their parents leave them home alone for the summer, sibling rivalry, romances and unexpected role reversals redefine their relationship. The directorial feature debut of actor Hugh O’Conor (Chocolat, My Left Foot) is a charming coming-of-age comedy that challenges and celebrates the bonds of sisterhood.
Presented in association with Irish Film London
LOCO Shorts: Awkward Encounters
TRT 86min
Ever had an embarrassing interaction that made you cringe, or romantic plans that didn’t go so well? This selection of short comedy films will help by reminding you it could’ve been much worse. Featuring casual workplace cruelty, parental advice and some disastrous dating.

Password Dir Jon Drever
The Neighbour Dir Phoebe Bourke
The Orgy Dir Sam Baron
TMI Dir Ita Fitzgerald
Cabin Pressure Dir Matthew Lee
Luger Dir Freddie Waters
Dog Pianist Dir William Garratt
F*ck Dir Danny Morgan
Masterpiece Dir Runyararo Mapfumo
Last Dates Dir Ben Mallaby
Men Don’t Cry Dir Benjamin Sutton
Quiet Carriage Dir Ben S Hyland

LOCO Shorts: Something Funny Going On
TRT 94min
Nothing is what it seems in this short film programme, which throws light on mysterious, strange and sometimes spooky corners. Get ready for haunted furniture, dancing chicken and dinner parties with dark twists.

Diane’s New Boyfriend Dir Dan Clark
It’s Not Custard Dir Kate McCoid
Blood Shed Dir James Moran
Asparagus Dir Tips Sam Bailey
War Paint Dir Nat Luurtsema
The Cabinet Dir Thomas Nelstrop
Lasagne Dir Hannah Hill
Red Man Dir Tom Meeten, Steve Oram, Sean Reynard
Handcuffs for Poltergeists Dir Dan Britt
Jarressey Dir Joseph Pelling
**LOCO Shorts: Take Control**  
TRT 92min  
In this selection of films we meet characters who are taking life into their own hands, pursuing their dreams or attempting to make a change. Sadly, not all results are positive. Expect phobias, inventions and a strong argument for cannibalism.

- **Pleased to Eat You!** Dir Adrian Hedgecock  
- **The 31st Floor** Dir Tiani Ghosh  
- **Mumatar** Dir Destiny Ekaragha  
- **Taking Stock** Dir Duncan Cowles  
- **Brexicuted** Dir Chris Shepherd  
- **The Director** Dir Kim Albright  
- **Gruel Intro Video** Dir James Roberts  
- **Men of Vision** Dir Frank Todaro  
- **Alex** Dir Adam McNicol  
- **Down from London** Dir Jim Archer

**LOCO Shorts: Intimate Details**  
TRT 97min  
Get up close and very personal with this selection of short comedy films about sex, love and romance. Spend time with characters in the throes of unrequited passion, learn about modern dating and witness a couple of very happy endings.

- **Lobsters** Dir Matt Huntley  
- **Clean As You Like** Dir Theresa Varga  
- **Ouija Sex** Dir Mondo Ghulam  
- **A Family Affair** Dir Florence Keith-Roach  
- **Custom Love** Dir Jonathan Kebe  
- **Tales From Pussy Willow – Coming**  
- **I Didn’t...I Wasn’t...I Amn’t (an un-romantic comedy)** Dir Laoisa Sexton  
- **Open Wide** Dirs Behnam Taheri, Gideon Beresford  
- **The Dates** Dir Stuart Laws  
- **Absence** Dir Alex Goddard  
- **Pull** Dir Ben Mallaby

**SAT 13 JUL**  
13:40 NFT1  
**Mumatar**

**SAT 13 JUL**  
15:40 NFT1  
**I Didn’t...I Wasn’t...I Amn’t (an un-romantic comedy)**

**SAT 13 JUL**  
15:50 NFT3  
**Lobsters**

**SUN 14 JUL**  
15:20 NFT2  
**Absence**

book online at bfi.org.uk
When Harry Met Sally... 30th-anniversary Screening
Nora Ephron once said, ‘I try to write parts for women that are as complicated and interesting as women actually are’ – she fulfilled that goal with Sally Albright (Ryan), a woman who flirts with the possibility of becoming more than just friends with Harry (Crystal). This is a film that most romcoms aspire to be, and it’s responsible for a raft of memorable quotes about relationships. We’ll have what she’s having...

Romantic Comedy + Q&A
with director Elizabeth Sankey
UK 2019. Dir Elizabeth Sankey. 79min. Digital. Cert tbc
Basing your love life on romantic comedy conventions – the meet-cutes, the public declarations of devotion, the happy-ever-afters – is a recipe for potential heartbreak, yet we’ve fallen for them time after time. In this warm and witty essay film, director Elizabeth Sankey, romcom experts and fans celebrate and critique the genre, from screwball classics to When Harry Met Sally... (see adjacent).

LOCO Masterclass
TRT 90min
Returning for 2019 is LOCO’s public masterclass, in association with their revamped industry training programme. In 2017 they had the incredibly talented Alice Lowe share her experiences and wisdom of working in the comedy genre. This year, you’ll get the chance to hear from more comedy filmmaking talent (to be announced), followed by a chance to ask your own questions.
Please check locofilmfestival.com for updates on special guests

SAT 13 JUL
18:10 NFT3
SAT 13 JUL
20:45 NFT1
SUN 14 JUL
15:30 NFT3
Script Editing for Comedy with Kate Leys
TRT 180min
Script editor and mentor Kate Leys returns to LOCO for a three-hour immersive masterclass where she will discuss the added importance of script editing for comedy. During this session, experienced writers, directors and producers will have the chance to discuss scripts in development, and pick Leys’ brain on any of the relevant topics.
*Please visit locofilmfestival.com for full details, and how to apply

LOCO Industry Events and Training
From 9-14 Jul, LOCO provides industry events and professional training, with help from top comedy experts. Masterclasses, panels, career surgeries and Q&As will be guided by accomplished film professionals and are aimed at both experienced and up-and-coming filmmakers and creators. With targeted sessions and networking events, BFI Southbank is the place to be for someone who has, or aspires to have, a career in comedy. Please visit locofilmfestival.com for full details, and how to apply

LOCO Shorts: Discovery Awards Winners
TRT 90min
LOCO closes the festival with a special screening of the very best shorts of the fest: the winning films of the festival’s Discovery Awards. Categories up for grabs are Best Short Film, Best Short Film Script, Best Performance in a Short and Best Ensemble in a Short. For the first time, the festival will be screening films under three minutes – all of which will be eligible for the new award of Best Short Short. Presented in partnership with MindsEye

SUN 14 JUL
18:30 BLUE ROOM

book online at bfi.org.uk
SPECIAL FILMS & EVENTS

KUBRICK: BACK BY POPULAR DEMAND
A few extra screenings to thrill and delight you...

A Clockwork Orange
Set in a flamboyant, stylised near-future where gangs of disenfranchised teenagers indulge in narcotic cocktails and revel in acts of ‘ultraviolence’, Kubrick’s cult film centres on Alex (McDowell) and his band of droogs. Withdrawn after its initial release, this adaptation of Anthony Burgess’ decline-of-civilisation novel remains chilling, thrilling and unsettling. Also available on BFIPLAYER Bring along your ticket from A Clockwork Orange to ‘Stanley Kubrick: The Exhibition’ at The Design Museum to get 30% off at the box office

2001: A Space Odyssey
Kubrick’s epic sci-fi chronicling humanity’s progress from its primitive beginnings through to some kind of rebirth is also a fable about power, curiosity and control. Dazzling to look at, it’s especially memorable for its ultra-realistic depiction of silvery hardware sailing slowly and elegantly through the silent (albeit Strauss-accompanied) vastness of space. This is simply an unmissable experience on the big screen. Tickets should be booked via BFI Southbank Box Office

SUN 7 JUL 19:45 NFT3 20:20 NFT3
MON 8 JUL 19:45 NFT2 20:20 NFT3
SUN 21 JUL 20:20 NFT3
MON 29 JUL

MON 1 JUL 14:00, 17:00, 20:40 BFI IMAX
**BFI FLARE**
LGBTQ+ films and events. Look out for the Flare badge throughout the Guide...

![Image](image_url)

**Tombs of the Blind Dead**
*La noche del terror ciego*
Spain-Portugal 1972. Dir Amando de Ossorio.
With Lone Fleming, César Burner, María Elena Arpón. 101min. Digital. EST
The first entry in Ossorio’s visionary ‘Blind Dead’ series sees an ill-fated group of tourists stumble across a ruined Portuguese monastery, only to awaken a long-dead band of medieval Templar Knights intent on devouring human flesh. Boasting some truly unforgettable imagery, this wildly inventive riff on Romero’s *Night of the Living Dead* kick-started the Spanish horror new wave of the 1970s.

**The Blond One**
*Un Rubio*
Argentina 2018. Dir Marco Berger. With Gaston Re, Alfonso Baron, Malena Irusta. 110min. Digital. EST. Cert tbc
A tentative friendship blossoms into a beautiful bromance in this erotically-charged yet disarmingly sweet-natured offering from BFI Flare favourite Marco Berger. When the reserved Gabo moves in with self-assured ‘ladies’ man Juan, the two are initially hesitant in getting to know each other, but as their bond slowly grows, so too do the lingering glances and fleeting touches.

Basking in the virile splendour of his handsome male performers, Berger’s playfully voyeuristic study of fluctuating homosocial desire cranks the sexual tension to breaking point. Yet beneath *The Blond One’s* obvious carnal pleasures beats an unapologetically romantic heart.

**MARCO BERGER’S LATEST SEES TWO MEN EXPLORING THEIR BURGEONING DESIRES’**
MICHAEL BLYTH, PROGRAMMER
*The Blond One* (adjacent)

**TEROR VISION**
The darker side of cinema; films that will horrify and astound

![Image](image_url)

**TERROR VISION**
The darker side of cinema; films that will horrify and astound

We have something for everyone – whether you’re into silent treasures, LGBTQ+ cinema, experimental works or want to bring the kids to a Funday preview…

See p20 for our *Woman With a Movie Camera* event

*book online at bfi.org.uk*
AFRICAN ODYSSEYS: HOW WE DREAM TO CHANGE THE WORLD
An exploration of the life, times and legacy of Horace Ové. In partnership with Somerset House’s exhibition Get up, Stand Up Now (12 Jun-15 Sep)

**Pressure + intro by Dr Elizabeth M Williams, Goldsmiths University of London**
UK 1975. Dir Horace Ové. With Herbert Norville, Oscar James, Frank Singuineau. 125min. Format tbc. 15
Hailed as Britain’s first black feature film, this BFI-produced debut from Ové is hard-hitting and cinematically ambitious. Scripted by author Sam Selvon (The Lonely Londoners), it follows the plight of a disenchanted British-born black youth in 1970s London who’s torn between his parents’ church-going conformity and his brother’s Black Power militancy.
Also available on BFIPLAYER
Tickets £6.50

**Babylon + intro from filmmaker, Mamoun Hassan**
This rare cinematic portrait of the passion and pain facing second-generation Caribbean youth stars Brinsley Forde as a frontman in south London’s sound system culture. The film was shot by Oscar®-winning cinematographer Chris Menges, and its writer Martin Stellman (Quadrophenia) worked in collaboration with the community to create this master work.
Tickets £6.50

**Bacchanal: the World of Horace Ové**
Join us for a day of talks and rare film screenings as we explore the inspiration and influence of legendary filmmaker-photographer-director Horace Ové. Our guests include Kevin Le Gendre, author of Don’t Stop The Carnival, Black Music in Britain, June Giovanni of the Pan African Cinema Archive, Kunle Olulode, Voice4Change and more to be announced. We’ll also have a screening of Dream to Change the World – a Tribute to John La Rose (2003) and a panel discussion on black culture and its connection to activism today. The day will end with a screening of Street Art (1984), Ové’s portrait of 80s London’s street culture.
Tickets £6.50

**Seniors’ Free Full-day Screening: The Orchid House**
Channel Four 1991. Dir Horace Ové. With Madge Sinclair, Diana Quick, Lennie James, Leonie Forbes, Nigel Terry. 240min (plus intervals)
A magnificent four-part adaptation of Phyllis Shand Allfrey’s novel set in colonial Dominica. The tale is narrated by Lally who reflects on a life spent as a nurse caring for the mother and three young sisters of a household of a formerly wealthy colonial family, while their mother awaits the return of her husband from World War One.
Free for over-60s (booking by phone or in person only), otherwise normal matinee price
See p9 for a seniors’ matinee of Varda by Agnès
**Experimenta Mixtape #4**

TRT 75min

The Experimenta Mixtape is an ongoing experiment in film programming that returns this month for mix number four. No films are announced in advance and there are no introductions or special guests, just films. The earliest work in our previous selections was from 1896 while the latest was from 2018. Come and see what’s in store with this carefully selected batch of (potentially): artist films; experimental films; music videos; early cinema pieces; TV items and more. If hierarchies still exist here, they are at least complicated. Remember, all dogs go to heaven, or so they say.

**The Ghosts of Berkeley Square (aka No Nightingales)**

+ intro by BFI Curator Josephine Botting

UK 1947. Dir Vernon Sewell. With Robert Morley, Felix Aylmer, Martita Hunt, Yvonne Arnaud. 87min 35mm PG

Ghostly goings-on were an audience favourite after World War Two and this film takes us on a jaunt through two centuries of British history in the entertaining company of two blithe spirits. Morley and Aylmer play spectral soldiers who met their fate during the reign of Queen Anne and are confined to their own house until a reigning monarch visits. As their London residence is repurposed, the pair hone their haunting skills, with spooky special effects adding to the fun. The impeccable cast of British character actors is held together by the stars, who poke fun at Britishness while superbly conveying the tedium of eternal damnation.

**PROJECTING THE ARCHIVE**

A rare chance to see rediscovered British features from the BFI National Archive

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WED 17 JUL
18:20 NFT3

book online at bfi.org.uk

TUE 9 JUL
18:30 NFT1

@BFI
**SILENT CINEMA**
Enjoy the best international restorations, often with a live musical accompaniment

**L’Homme du large** Man of the Sea
France 1920. Dir Marcel L’Herbier. With Jacque Catelain, Marcelle Pradot, Roger Karl. 85min.
35mm With live piano accompaniment. EST
Avant-garde director Marcel L’Herbier adapted this Balzac story of a Breton fisherman and his shockingly dissolute son, who’s addicted to the pleasures not of the open sea, but of an urban low-life bar. Watch out for a young Charles Boyer and a lesbian kiss. Highly stylised, with its vibrant tints and decorated titles, this is high melodrama with a 1920s twist.

**Future Film Labs: Directors**
Future Film Labs offers industry insight, practical masterclasses, professional advice and networking for young emerging filmmakers. Directors lead the filmmaking team, so this month we meet those with whom the buck stops.

We wrap up with free networking drinks featuring drop-in scripting, casting and career surgeries with script doctors and our partners Backstage and Screenskills.
Tickets £6 or bring a friend for £10

BFI Future Film supported by

**REUBEN FOUNDATION**

Headline sponsor of Future Film Labs:

**FUTURE FILM**
Screenings, industry guests and networking events for 16 to 25-year-olds

**SUN 7 JUL**
14:00 NFT3
book online at bfi.org.uk

**SAT 13 JUL**
12:30 NFT3
MISSING LINK
USA-Canada 2019. Dir Chris Butler. With the voices of Hugh Jackman, Zoe Saldana, Zach Galifianakis, Stephen Fry. 94min. Digital. PG

Intrepid explorer Sir Lionel Frost sets out for the northern Pacific to search for evidence that Big Foot exists, and to take something back to London with him that will prove as much.

When he meets one, a childish innocent called Mr Link, they soon become inseparable and set off on a trip across the world to find the last of Link’s kind.

THE QUEEN’S CORGI + Q&A WITH WRITER JOHN R SMITH

Living in Buckingham Palace with the Royal family provides a pampered, carefree way of life for Rex and the other corgis. After getting up to mischief with the presidential dogs when Mr Trump comes calling, Rex and his pals explore the palace grounds, but a devious doggy trick leaves him wandering the streets of London, and he must find help from unexpected quarters.
FUNDAY WORKSHOP:
HORRIBLE HISTORIES

At our fun and colourful arts-and-crafts table this month you and your legion of little ones are free to explore the world of the Romans through animation, mask making and more. You can even build your very own empires together – the only limit is your imagination!

This is a drop-in workshop, free to ticket holders of Horrible Histories: The Movie – Rotten Romans

SUN 14 JUL
10:30 FOYER

FUNDAY PREVIEW:
HORRIBLE HISTORIES: THE MOVIE – ROTTEN ROMANS


After its success as a book and TV series, Horrible Histories makes its debut on the big screen with this riotous, hilarious take on the world of the Romans. We follow a Roman teenager who’s banished to the wet island of Britain, before being captured by a feisty Celt who’s destined to become part of his future.

In partnership with LOCO (see p32)

SUN 14 JUL
12:00 NFT1

SUMMER HOLIDAY FILM SCHOOL

Especially for 8 to 11-year-olds

Is your child mad about movies and already bored now that the long summer holiday has begun? It sounds like they need to come to the BFI Summer Holiday Film School!

Every day is full to bursting with filmmaking experience, including animation, green screen, special effects make-up, sound, editing and much more. With a certificate at the end of the week, and films posted to our Families YouTube channel, there’s nowhere better to start the summer.

Tickets £165 per child, siblings £80

All materials are supplied, children must bring a packed lunch each day (or food can be purchased at the BFI)

@BFIbook online at bfi.org.uk/families

TUE 23-FRI 26 JUL
10:30-16:30

STOP-MOTION MONDAYS

Suitable for 8 to 12-year-olds

This is a great way to spend Monday afternoons across the summer holidays. With lots of stop-motion animation techniques to explore, and plenty of scope for using imagination and creativity – and making new friends – it’s the best fun to be had indoors! All materials are supplied, and finished animations are uploaded to the BFI Families YouTube channel.

£27 per child, siblings £13 each

Children are left with us for the duration

MON 29 JUL
13:00-17:00
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LATEST FILMS

Burning
Truth is elusive in Lee Changdong’s serpentine tale of obsession and envy, an expertly constructed mystery that thrills and lingers.

A Private War (from 10 June)
Rosamund Pike is Marie Colvin, the celebrated war correspondent. Propelled by a star performance, this gutsy drama co-starring Jamie Dornan avoids lazy tropes.

Boy Erased (from 17 June)
A preacher’s son (Lucas Hedges) is forced into gay conversion therapy, where unhappiness reigns. Nicole Kidman shines as the conflicted mother, with co-star (and writer-director) Joel Edgerton on top form.

The Kindergarten Teacher (from 1 July)
Stunned by a pupil’s poems, a dissatisfied teacher (Maggie Gyllenhaal) aims to nurture his talent, regardless of the consequences for them both.

THE 90S ON FILM:
FOUR TO TRY

The Body Beautiful (1990)
Ngozi Onwurah’s autobiographical short explores beauty standards and female sexuality.

Indian Tales (1994)
Amita Dhiri (from 90s series This Life) stars as a young woman shaped by Indian superstitions.

Dead London (1996)
Dexter Fletcher and Trainspotting’s Ewen Bremner portray a pair of morbid fortune-tellers.

Rave (1997)
Party like it’s 1997 with this day-glo documentary on the decade’s dance music scene.

BFI Members get 15% off all rentals, simply enter your membership number when creating a BFI Player account
Collections Focus:
Abbas Kiarostami

‘Kiarostami is seeking new ways to make us see and hear, and feel and think. All we need to do is open our eyes and ears, hearts and minds’

Geoff Andrew, author and BFI Programmer-at-large

Iranian director Abbas Kiarostami was first praised by Akira Kurosawa and Jean-Luc Godard, followed by acclaim from by Martin Scorsese, Michael Haneke, Werner Herzog and many more. We celebrate the life and work of this respected auteur with a special display of books from our world-famous collection.

New Writings: Lesbian Cinema After Queer Theory with Clara Bradbury-Rance

TRT 80min

Clara Bradbury-Rance (King’s College London) joins us to discuss her new book Lesbian Cinema after Queer Theory (Edinburgh University Press). How do we define lesbian cinema in the 21st century? How can sexuality be made visible? Touching on films such as Water Lilies, Carol, Rafiki and The Favourite, this event will explore how the unprecedented increase in lesbian representation provokes new questions about visual form, sexual identity and the representation of desire.

Tickets £6.50

New Writings: The Bodies Beneath with William Fowler and Vic Pratt

TRT 80min

Some cinematic paths lie neat and well-tended, others are ominously overgrown and ignored. Join us, as William Fowler and Vic Pratt crack open the caskets of forgotten or neglected British films with their new book The Bodies Beneath: The Flipside of British Film and Television (Strange Attractor Press). The veteran programmers will present weird, wonderful, unruly clips and discuss the book’s background in The Flipside BFI screening strand and DVD/Blu-ray label.

Tickets £6.50

The BFI Reuben Library has the largest collection of material about film, television and the moving image in the world. It’s a free resource and study space with state-of-the-art scanning facilities and an easy-to-use database to point you in the right direction.

Open Tue – Sat 10:30 to 19:00

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The Hintze Family Charitable Foundation

book online at bfi.org.uk
POWERS OF PERSUASION

This expansive new collection traces the evolution of screen advertising across the 20th century and features newly digitised examples made for both cinema and TV. A female cyclist shows off Britain’s Best Bicycle (1902), while a cameo from ‘Hitler’ in the extraordinary Little Miss Muddlehead (1943) shows how advertising was deployed during wartime. 1970s convenience food and aspirational beverages are well represented, and bringing us into the 21st century there’s even a complete Channel 4 ad break dedicated to products plugged in the 2015 James Bond film Spectre. And you’ll find thousands of programmes throughout the Mediatheque which include their original ad breaks, packed with nostalgic favourites from the 80s, 90s and 00s.
Since 2018, BFI books and resources have been published in partnership with Bloomsbury – a leading publisher with an award-winning programme spanning academic, consumer and digital publishing. From Star Editions to our bestselling Film Classic guides, in our shop you’ll find a wide range of titles catering to both academic readers and casual film enthusiasts alike.
BFI IMAX
Britain's biggest screen

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BFI Members enjoy £2 off up to four tickets booked in person on presentation of a valid Membership card, or online with a promo code. Members can request promo codes by emailing bfimembers@odeon.co.uk and quoting their membership number.

Spider-Man: Far From Home
USA 2019. Dir Jon Watts. With Tom Holland, Zendaya, Samuel L Jackson, Cobie Smulders, Jake Gyllenhaal. Cert and RT tbc

Peter Parker’s relaxing European vacation takes an unexpected turn when Nick Fury suddenly shows up in his hotel room. Parker soon finds himself donning the Spider-Man suit to help Fury stop the evil Mysterio from wreaking havoc across the continent via some strange, elemental creatures. Swing by Britain’s biggest screen to catch all the Marvel superhero action.

OPENS WED 3 JUL
BFI IMAX

The Lion King
USA 2019. Dir Jon Favreau. With the voices of Donald Glover, Seth Rogan, James Earl Jones, Beyoncé, Chiwetel Ejiofor. Cert and RT tbc

For Disney’s latest, stunning remake, director Jon Favreau (The Jungle Book, Iron Man) takes us to the African savanna, where a future king is born. Simba idolises his father, King Mufasa, and takes to heart his own royal destiny – but not everyone in the kingdom celebrates the new cub’s arrival. Scar, Mufasa’s brother, and former heir to the throne, has plans of his own...

OPENS FRI 19 JUL
BFI IMAX

For tickets go to odeon.co.uk/bfiimax or book in person from 30min before the first screening of the day
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Altitude Film Entertainment (Delphine Lievens); Arrow Films (Cameron Waaler); BBC (Sharon Maitland); BBC Information & Archives; BFI Distribution; BFI Information & Documentation; BFI National Archive; Channel Four (Shannon Ward); Cineteca Nacional México (Gabriela Camacho Reyes); Curzon Artificial Eye (Kyle Entwistle, Jamie Mendonça); Deluxe Film services (Katerina Barnby); DH Airfreight (Debbie Williams, Julie Bond); Dogwoof (Marcel Karst); Viviana Garcia-Besné; Entertainment One (Ben Metcalfe); The Film Foundation (Kristen Merola); Filmoteca de la UNAM (José Manuel García, Ignacio Molina); Mara Fortes; ITV Global International; Lionsgate (Matt Smith, Rachael Koczan); LUX (Charlotte Procter, Matt Carter); Matchbox Films (Murray Dibbs); MK2 Films (Gaëtan Trigot, Martina Droandi); New Wave (Robert Beeson); Olymposat (Arturo Chávez); Park Circus Films (Jack Bell, Gareth Tennant); Sony Pictures Releasing (Paul Hoy, Gareth Bettridge); STUDIOCANAL (Natalie Ralph, Adam Cherrill); Televisa/Fundación Televisa (Alicia Lebría Alejandro Hirschfeld, Francisco Fernández Cervantes, Rodrigo Feria Cano; Ricardo Abdi Olivares; Belderrain, Duani Castello Serrano, Viridiana Díaz Garzón Mendieta); Thunderbird Releasing (Ed Fletcher, Dave Woodward, Freddy Gelati-Meintert); Twentieth Century Fox (Tara Barnett); UCLA Film & Television Archive (Todd Weiner, Steven K. Hill); Universal Pictures (Dave Jarman; Sarah Freeman, Brad Hirsch); Vasallo Vision (Carlos Vasallo, Lucio Ortigosa); Verve Pictures (Colin Burch); Walt Disney Studios Motion Pictures, Inc (Sophie Doherty); Warner Bros Entertainment UK (Neil Marshall, David Good, Mick McKenna).

PIANO ACCOMPANISTS
Unless otherwise stated, all silent films will have live piano accompaniment by one of the following: Jonny Best, Neil Brand, Costas Fotopoulos, Cyrus Gabrysch, Wendy Hiscocks, Stephen Horne, Megan Morley, John Sweeney, Andrew Youell.

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The BFI Film Forever Club, BFI Patrons, Trusts and Foundations and the many generous supporters of our year-round charitable activities.

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We are an inclusive venue and welcome all customers. Please talk to us if we can help you, or email customerfeedback@bfi.org.uk with any questions regarding your visit.

**PLEASE NOTE**

At the time of going to print every effort was made to ensure the information in this Guide was correct. However, we reserve the right to make programme changes. See bfi.org.uk for updates.
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