

July 2015 at BFI Southbank



SEASONS

- *London on Film / Onstage*: actors James Fox, Mark Lester and Ian Hart, director Waris Hussein, producer Sandy Lieberzon
- *Orson Welles: The Great Disruptor Part 1 / Onstage*: producer Leslie Megahey
- *The Complete Dennis Potter: Messages for Posterity – Part 4: Sex and Death / Onstage*: actors Alison Steadman, Janet Suzman and Kika Markham, directors Renny Rye and Jon Amiel, producer Kenith Trodd
- *The 10 Greatest Documentaries of All Time*
- *London Indian Film Festival / Onstage*: directors Ananth Narayan and Aditya Vikram Sengupta

EVENTS, PREVIEWS AND REGULAR STRANDS

- **SONIC CINEMA**: Public Service Broadcasting Live at BFI Southbank, *How We Used to Live with Saint Etienne* live soundtrack (Paul Kelly, 2013), **Preview**: *Eden* (Mia Hansen-Løve, 2014) / **Onstage**: bands Public Service Broadcasting and Saint Etienne
- **FAMILY FUNDAY PREVIEW**: *Inside Out (3D)* (Pete Docter, 2015) / **Onstage**: Director Pete Docter, Producer Jonas Riveras
- **CULT**: *DEATH IN THE FAMILY – Parents* (Bob Balaban, 1989), *Society* (Brian Yuzna, 1989)
- **BFI FLARE**: *Heavenly Creatures* (Peter Jackson, 1994), *Free Fall* (Stephen Lacant, 2013)
- **MEMBER EXCLUSIVES**: Member Pick: *Don't Look Now* (Nicolas Roeg, 1973)
- **AUDIENCE CHOICE**: On the theme of music festivals
- **AFRICAN ODYSSEYS**: *Njinga, Queen of Angola* (Sérgio Graciano, 2013) / **Onstage**: historian Dr Ama Biney
- **ESSENTIAL EXPERIMENTS**: *Stalking London / Onstage*: artist Cordelia Swann

EXTENDED RUNS

- *Touch of Evil* (Orson Welles, 1958), part of *Orson Welles*
- *Magician: The Astonishing Life and Work of Orson Welles* (Chuck Workman, 2014), part of *Orson Welles*
- *The Third Man* (Carol Reed, 1949), part of *Orson Welles*

- ***Man with a Movie Camera*** (Dziga Vertov, 1929), part of ***The 10 Greatest Documentaries of All Time***
- ***The Long Good Friday*** (John MacKenzie, 1980), part of ***London on Film***
- ***Bloody Daughter*** (Stephanie Argerich, 2012)
- ***The Wonders*** (Alice Rohrwacher, 2014)
- ***Iris*** (Albert Maysles, 2014)

PLEASE SEE BELOW FOR FURTHER SEASON DETAIL AND NOTES TO EDITORS FOR FULL EVENTS LISTINGS

LONDON ON FILM – PART 1: THE CHAGING FACE OF LONDON

The BFI will be showcasing **London on Film** in a major season over four months at BFI Southbank this summer from July 1st to October 9th 2015. This is the first ever BFI celebration of the nation's capital – featuring over 200 films – a number of which have been unseen since they were first filmed, offering a unique perspective on the city as captured by filmmakers over the last 120 years. For Londoners this season will show the city they know and love, as they may never have known it before. **London on Film** kicks off in July with '**The Changing Face of London**'.

Highlights of part one of the season will include live music from **St. Etienne**, who will perform an accompaniment to archive film ***How We Used to Live*** (Paul Kelly, 2013); and the London-based art rockers **Public Service Broadcasting**, whose music is inspired by archive footage, who will present a live set and AV show based on their new album ***The Race For Space***. **Danny Leigh** will host a special panel discussion with filmmakers who have filmed in London and documentarians who have made it their subject. There will also be a **Soho Weekender** (24-26 July) to celebrate the unique culture of Soho captured in films from 1896 – 1985 such as ***West End Jungle*** (1961), ***The Small World of Sammy Lee*** (1963) and ***Sunshine in Soho*** (1956). There will also be a discussion event ***Vanishing Soho*** on the state of Soho today in the light of current major changes for those who live and play there.

London has proved irresistible to filmmakers ever since the beginnings of cinema. ***A Night in Victorian and Edwardian London***, will offer a rare chance to savour extended views of London from over a century ago and will include some of the earliest films ever shot in London, such as R.W.Paul's ***Blackfriars Bridge*** (1896) and the Lumière Brothers' short shot near Leicester Square ***Negres dansant dans la rue*** (1896). Films from major filmmakers include Anthony Asquith's evocative ***Underground*** (1928), the first feature to be shot on the underground, among the escalators, trains and tunnels which all look surprisingly familiar. Nicolas Roeg's ***Performance*** (1970) takes us into the dangerous realms of psychedelic and sexual experimentation and producer **Sandy Lieberson** and actor **James Fox** are confirmed to introduce the film on 30 July. Each era has its own very different style of cityscape: ***Night and the City*** (Jules Dassin, 1950) is London as moody film noir and ***Bunny Lake is Missing*** (Otto Preminger, 1965) is a brooding, psychological thriller seen here in a new restoration. Michael Winterbottom's ***Wonderland*** (1999) is a haunting modern portrait of ordinary Londoners looking for emotional warmth in the big city to an amazing soundtrack by Michael Nyman. Hitchcock's ***Frenzy*** (1972) is the master's last London film (his penultimate as director) presenting the city as a backdrop to murder and menace, as a serial killer is on the loose in central London, with extensive footage of Covent Garden market before it moved out to Vauxhall. ***The London Nobody Knows*** (Norman Cohen, 1967) is a cult classic starring James Mason which features scenes of historic London's destruction alongside wonderfully preserved and atmospheric old streets, celebrating the enduring romance of London's architecture.

Black experience is highlighted in a series of key films including Earl Cameron's pioneering role as a black sailor in the crime drama ***Pool of London*** (1951) with particularly fine use of locations around

Tower Bridge, Poplar, Southwark and the City; Cameron also stars in the little seen *The Heart Within* (1957) another crime thriller set in London's Docklands. *Sapphire* (Basil Dearden, 1959) is a filmmaker's response to the Notting Hill race riots wrapped up in a murder mystery while *Babylon* (Franco Rosso, 1981) shows the demoralisation of black youth demonised by Stop and Search, and offers an eerily prescient portrait of the situation in Deptford which would give rise to the Brixton Riots of the same year.

London on Film is part of the BFI's most ambitious UK-wide archive project to date - **Britain on Film** in which thousands of British titles from the BFI National Archive and the UK's other national and regional screen archives, will be digitised and made available online via BFI Player for the first time ever to the British public. **Britain on Film** will launch on 7th July.

ORSON WELLES: THE GREAT DISRUPTOR – PART 1

A century after his birth and with *Citizen Kane* (1941) voted Sight & Sound magazine's greatest film of all time for 50 years, Orson Welles' position as a titan of cinema is assured and he is one of the few filmmakers that is generally regarded as a true genius. An artist and innovator who worked in a variety of mediums – on stage, radio and the big and small screen – Welles consistently pushed boundaries, disregarded norms, and flouted conventions, including those of Hollywood. During July and August BFI Southbank will screen a comprehensive season of Welles' work in both film and TV, much of it starring himself. Part one of the season will include classics such as *Citizen Kane* (1941), *The Magnificent Ambersons* (1942) and *The Lady from Shanghai* (1948), as well as less familiar titles like *The Trial* (1962), *Journey into Fear* (1943) and *Confidential Report* (1955). It will also include two remarkable adaptations of Shakespeare – *Macbeth* (1948) and *Othello* (1952).

The season will be packed with rarities, including the recently discovered *Too Much Johnson* (1938), which was filmed for an ambitious theatrical production two years before he made his feature debut and *It's All True* (1942-1993), a portmanteau project filmed in Brazil but aborted before it could be completed; this documentary showcases what footage remains. There will also be a rare opportunity to see the superlative *Arena* interview with Welles – *Arena: The Orson Welles Story* (1982) – with an introduction from producer **Leslie Megahey**. Part one will also feature extended runs of *The Third Man* (1949), re-released by Studio Canal in a new 4K restoration in cinemas on 26 June, the BFI's re-release of *Touch of Evil*, and the BFI release of the fascinating new documentary *Magician: The Astonishing Life and Work of Orson Welles* (2014).

THE COMPLETE DENNIS POTTER: MESSAGES FOR POSTERITY – PART 4: SEX AND DEATH

The final part of the complete canon of Dennis Potter will examine his complex attitudes towards sex and women, and his relationship with death. Work screening in July includes plays which occasionally courted controversy - such as the sensational ending in *Double Dare* (BBC, 1976) or the depiction of women in *Blackeyes* (BBC, 1989) – but they were always dazzling in their originality and execution. Screening in full will be Potter's masterpiece *The Singing Detective* (BBC, 1986): elements of psychological thriller and film noir are brought together with familiar themes of sexual guilt and writer's block in this incredible journey into the inner psyche of Philip Marlow (Michael Gambon) as he lies stricken by extreme psoriasis, a debilitating condition that Potter himself suffered. In entering Marlow's feverish mind, Potter creates some of the most memorable images and routines ever realised in TV drama. The screening will be followed by a panel with actors **Alison Steadman**, **Janet Suzman** and **Jon Amiel** (via Skype) and producer **Ken Trodd**. Also in the programme is *Midnight Movie* (Screen Two BBC, 1993), starring Jim Carter as a provincial lawyer obsessed with an old B-movie sex symbol, and *Casanova* (BBC, 1971), starring Frank Finlay – Potters finely nuanced Casanova is a complex mix of sexual philanderer and philosopher, searching for salvation as he grows old.

Death is understandably ever-present in a number of Potter's works – by the time of writing *Karaoke* (BBC-Channel 4, 1996) and *Cold Lazarus* (Channel 4-BBC, 1996) Potter knew he had just months to live. He was also remarkably frank in his last ever interview *Without Walls Special: An Interview with Dennis Potter* (Channel 4, 1994). In the interview he revealed much about his life and fears, and pleaded for the protection of something he believed in so passionately: the power of the television play. It's a testament to his stature as a writer that the BBC and Channel Four made an agreement with Potter to work together to produce *Karaoke* and *Cold Lazarus* after his death, and recognition that Potter had changed TV drama (a form that mattered to him so deeply) irrevocably.

THE 10 GREATEST DOCUMENTARIES OF ALL TIME (PART 1)

Inspired by signs of documentary's recent resurgence, last year *Sight & Sound* magazine polled over 200 critics from around the world to find the greatest documentaries of all time. The resulting top ten will be screened at **BFI Southbank** over two months and will include an extended run of Dziga Vertov's extraordinary silent film *Man with a Movie Camera* (1929); this lyrical portrait of a day in the life of Moscow's masses at work and at play film was crowned the winner of the poll with 100 votes. Part one of the season will begin the countdown from ten, or joint ninth, with *Grey Gardens* (David and Albert Maysles, 1975) and *Don't Look Back* (D A Pennebaker, 1967). The Maysles' best-loved film *Grey Gardens* is a look at the world of eccentric mother and daughter Big and Little Edie, as they reminisce about their past life in New York high society from their rotting Long Island retreat. In *Don't Look Back* DA Pennebaker follows Bob Dylan's 1965 tour of Britain, capturing the singer as he transforms on camera into 'Dylan' – the confrontational and unreachably cool young genius then at the height of his inspiration. Agnès Varda's idiosyncratic and intimate documentary *The Gleaners and I* (2000) is at number eight in the top ten. What Varda calls 'a wandering road documentary' is essentially a portrait of scavengers and foragers living on the margins of society, but reaches far beyond that to encompass art, self-portraiture, ecology, economics and even the origins of cinema. In 1922 when Robert Flaherty took his camera to record everyday Inuit life in the inhospitable Arctic surrounds, the word documentary didn't exist; his seminal *Nanook of the North* may be romanticised, but it captured a dying way of life that is now lost. The final film screening in part one of the season, *Chronicle of a Summer* (Jean Rouch, Edgar Morin, 1961), came at number six in the top ten; the film showed a cross-section of Parisian subjects who 'lived' (not acted) this self-proclaimed 'novel experiment of *cinéma vérité*'. The season will continue in August with the rest of the top ten, as well as the continuation of the extended run of *Man with a Movie Camera*.

LONDON INDIAN FILM FESTIVAL

The London Indian Film Festival returns for its sixth edition between **16-23** July at various venues across London including **BFI Southbank**. Highlights of the programme at BFI Southbank include a celebration of Indian New Wave pioneer Shyam Benegal with a fascinating documentary *The Master: Shyam Benegal* (Khalid Mohamed, 2014). **UK Premieres** include the charming family tale *The Crow's Egg* (M Manikandan, 2014) and *Gour Hari Dastaan: The Freedom File* (Ananth Narayan Mahadevan, 2014), a moving true-life story about one of the last remaining Gandhian 'freedom fighters'; the film will be followed by a **Q&A** with director **Ananth Narayan Mahadevan**. The programme at BFI Southbank also includes a screening of the award-winning *Labour of Love* (2014), which will be followed by a Q&A with first-time director **Aditya Vikram Sengupta**.

In six years, the London Indian Film Festival has become Europe's largest Indian cinema event. This fresh-faced festival screens the very best of new Indian independent features, documentaries, shorts and notable films from the global South Asian diaspora. Other important and renowned filmmakers will be coming to introduce their UK premieres on stage and give masterclasses at BFI Southbank. The full programme will be announced on June 16.

– ENDS –

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NOTES TO EDITORS:

BFI SOUTHBANK EVENTS LISTINGS FOR JUNE 2015

SONIC CINEMA

Where music and film collide

Sonic Cinema Preview: Eden

France 2014. Dir Mia Hansen-Løve. With Félix de Givry, Pauline Etienne, Greta Gerwig. 131min. Digital. Cert tbc. Courtesy of Metrodome Distribution

Eden revolves around aspiring DJ Paul as he helps put the so-called 'French Touch' – the French house boom that spawned Daft Punk, Cassius et al – on the world map. Featuring clubbers, entrepreneurs and a tormented cartoonist, with cameos from real-life house music names, this story is a tender, exuberant, musically dizzy panorama.

Tickets £16, concs £12 (Members pay £1.70 less)

MON 20 JUL 20:20 NFT1

How We Used to Live with Saint Etienne live soundtrack

UK 2013. Dir Paul Kelly. 70min. Courtesy of Heavenly Films/Bedlam Productions

Paul Kelly's cinematic hymn to London is presented here with Pete Wigg's evocative soundtrack performed live by Saint Etienne. Bob Stanley and Travis Elborough's meditative and witty script is brought to life by the distinctive voice of Ian McShane and run through Kelly's filmic montage – utilising colour footage from the BFI National Archive – to joyous effect. The music continues with Saint Etienne DJs in the Benugo bar.

Tickets £16, concs £12 (Members pay £1.70 less)

FRI 24 JUL 21:30 NFT1

PSB Live

As artists who use archive film as a central theme of their work, PSB are the natural choice for our London on Film season, a part of the BFI's Britain on Film project. Accompanied by footage from the BFI National Archive, the London-bred art rockers present a very special live AV show based on their new album *The Race For Space*, plus a few hits from their back catalogue. J Willgoose, the mastermind behind PSB, will be in conversation before the show.

Tickets £18, no concs (Members pay £1.70 less)

TUE 7 JUL 21:15 NFT1

Dudley Moore: In Concert and In Conversation

TRT c.100min

Essex-born Dudley Moore became a star of the ground-breaking revue show *Beyond the Fringe*, before forming a brilliant comedy partnership with Peter Cook and later establishing himself in Hollywood. But he also excelled as a jazz musician, and his reputation in this field has grown considerably since his death in 2002. Tonight we present a special compilation of wonderful performances of Moore – solo, in various duets and with The Dudley Moore Trio – in a variety of vintage and rarely seen TV appearances which remind us of his natural charm and sparkling wit.

THU 16 JUL 18:20 NFT1

BFI FAMILY

Wonderful films & fun activities

The Boy Who Turned Yellow

UK 1972. Dir Michael Powell. With Robert Dightam, Robert Eddison, Esmond Knight. 54min. Film. U (suitable for all ages)

John is astonished when he and the people around him turn yellow, he then discovers that he's able to travel through his TV set at the speed of light, and sets off to find his missing pet mouse. Powell and Pressburger's final film together is a low-budget, highly creative fantasy from the Children's Film Foundation.

+ Urban Animal

UK 2005. Dir Matt Oxborrow. 3min

Urban animals are all around us!

SUN 5 JUL 13:50 NFT2

Antboy

Denmark 2013. Dir Ask Hasselbalch. With Oscar Dietz, Nicolas Bro, Samuel Ting Graf. 77min. Digital. EST with reading of subtitles for children. PG (adv. 8+)

Twelve-year-old Pelle's seemingly insignificant life is turned upside down when he's bitten by a genetically modified ant and develops powers that he uses to fight crime. As Antboy mania ensues he must confront super-villain The Flea. Will Antboy save the day or will Pelle fade back into obscurity? Sometimes the power of friends is stronger than any super-power...

SUN 12 JUL 13:30 NFT2

Funday Preview: Inside Out (3D) + Q&A with Director Pete Docter and Producer Jonas Riveras

USA 2015. Dir Pete Docter. With the voices of Amy Poehler, Bill Hader, Lewis Black. Cert and RT tbc. Courtesy of Walt Disney Studios Motion Pictures (UK)

Riley is guided by her emotions – Joy, Fear, Anger, Disgust and Sadness – who live in Headquarters, the control centre inside her mind. When Riley's family move to a big city she and her emotions end up in turmoil, and discover that growing up can be a bumpy road. Pixar's first film in two years is as original and fresh as we've come to expect from this animation powerhouse.

Tickets £11.75, concs £9.20 (Members pay £1.65 less). under 16s £6

SAT 18 JUL 11:00 NFT1

Funday Workshop

We invite your little ones to create an animation using Pixar's newest film as inspiration. They'll be asked to draw their emotions and then work with our animation team to bring them to life as characters in their very own film. With prizes to be won for the most imaginative drawings and stories, plus our usual arts and crafts stands, come and be happy at our *Inside Out* workshop!

SAT 18 JUL 10:00

Paddington

UK-France 2014. Dir Paul King. With Hugh Bonneville, Sally Hawkins, Julie Walters. 95min. Digital. PG (suitable for all ages)

The Brown family is thrown into disarray when they meet a young bear at Paddington Station who claims to have travelled from darkest Peru and doesn't have anywhere to stay. The UK's biggest and best family film in years shows off Michael Bond's furry hero – and the nation's capital – to great effect.

SUN 26 JUL 13:30 NFT3

FUTURE FILM

Screenings and workshops for 15 to 25-year-olds

BFI Future Film Raw Shorts 2.0 presents: The Rise of the Über-short

Super short-form filmmaking is on the rise, but how can you make a great Vine or Instagram video? What makes an über-short go viral? How can you tell a great visual story in just a few seconds? Join us for a Q&A with experts in the field, followed by a practical masterclass in making micro-shorts for social media, adverts and competitions, and we'll round the day off with networking drinks.

Tickets just £6 or bring a friend for £10. Bargain! For 15 to 25-year-olds only

SAT 11 JUL 12:00 NFT3

Britain on Film: Coming to the UK

Join Future Film for a day devoted to your new life in Britain! We'll screen films that explore the personal experiences and challenges of people who have moved to the UK for the first time, and we'll run practical filmmaking workshops that let you tell your own stories about moving to Britain.

This is a free event for 15 to 25-year-olds

Supported by:



THU 30 JUL 10:00 – 17:00

BFI FLARE

LGBT films and events

Heavenly Creatures

New Zealand-Germany 1994. Dir Peter Jackson. With Kate Winslet, Melanie Lynskey, Sarah Peirse. 99min. Digital. 18

An intense friendship between two teenage girls leads to tragedy in Jackson's visually stunning film. Based on a true story that rocked 1950s New Zealand, *Heavenly Creatures* marked the film debuts of both Winslet as Juliet, a spoilt British rich girl, and Lynskey, who steals the film as the taciturn Pauline.

TUE 21 JUL 18:10 NFT3

SUN 26 JUL 18:10 NFT2

Free Fall Freier Fall

Germany 2013. Dir Stephen Lacant. With Max Riemelt, Hanno Koffler, Katharina Schüttler. 97min. Digital. EST. 15

This compelling film starts with a deceptively simple premise: boy-meets-boy at a police academy. Handsome young Kay is secure in his *petite bourgeois* world with a house, a wife and a child on the way, but when he meets new recruit Marc everything is thrown into question. This is a powerfully sensual, emotional thrill-ride with uniformly excellent performances.

FRI 10 JUL 18:20 NFT2

SUN 12 JUL 20:15 NFT2

SENIORS

Matinees and talks for the over 60s

Seniors' Free Matinee: The Heart Within

UK 1957. Dir David Eady. With Earl Cameron, David Hemmings, Clifford Evans, James Hayter. 61min. Video. U
Earl Cameron plays a dockside worker who goes into hiding after being falsely accused of murder and befriends a teenager (Hemmings) who helps investigate his case. A beautifully played crime thriller with a pertinent take on mid-50s race relations, *The Heart Within* boasts gripping performances and a terrific steel drum score by Kings of the Caribbean.

Free for over-60s (booking by phone or in person only), otherwise normal matinee price

MON 6 JUL 14:00 NFT1

Seniors' Free Talk: Focus on Earl Cameron presented by Dylan Cave, Fiction Curator, BFI National Archive

Bermudian-born Earl Cameron was one of the leading black actors working in British film during the 50s, with a charismatic screen presence that gave voice to the 'Windrush generation.' He went on to appear in a range of British movies from Ealing productions to *Bond* and in cult TV shows such as *Doctor Who* before going on to work with Sydney Poitier, Stephen Frears and Christopher Nolan.

Free for over-60s (booking by phone or in person only), otherwise normal matinee price.

MON 6 JUL 11:00 NFT1

AFRICAN ODYSSEYS

Important films from Africa and its diaspora

Njinga, Queen of Angola Njinga, Rainha de Angola + Q&A with historian Dr Ama Biney

Angola 2013. Dir Sérgio Graciano. With Lesliana Pereira, Ana Santos, Erica Chissapa. 109min. Digital. EST

Africa is largely absent from the historical epic film genre. Rarer still is the film in which an African woman is placed at the heart of liberation. In this new drama, based on a true story and set in 17th-century Angola, Queen Njinga leads her kingdom in a 40-year struggle for freedom and independence. Though born into a patriarchal society she defied tradition to become queen at the age of 50, with the aim of ensuring her people's protection from the Portuguese slave-traders and threats of colonisation.

Tickets £6.50

SAT 4 JUL 14:00 NFT1

ESSENTIAL EXPERIMENTS

Exploring experimental cinema and artists' film

Stalking London + intro by artist Cordelia Swann

Join us as we slowly journey back in time, re-tracing steps made by artists and filmmakers on the weather-beaten streets of the capital in decades past, to arrive at the city as it was after the War. Dirty surfaces, imposing skylines and psycho-geographic depths are all explored in the following poetic works.

The Houseless Shadow

UK 2011. Dir William Raban. 19min

Raban retraces steps made by Charles Dickens in his immersive and personal 'Night Walks' essay.

The Citadel

UK 1992. Dir Cordelia Swann. 13min

A woman goes about her business in the relative safety of London as the Gulf War rages thousands of miles away.

Latifah's and Himli's Nomadic Uncle

UK 1992. Dir Alnoor Dewshi. 17min

Two cousins discuss ideas of culture and history as they wander through the capital.

Stonebridge Park

UK 1981. Dir Patrick Keiller. 21min

Explore the thoughts of a petty criminal, while traversing footbridges in a forgotten part of London.

Paper City

UK 1969. Dir John Bennett. 5min

A tactile depiction of the city, made up of photographs, fragments and different types of film stock.

Head in Shadow

UK 1952. Dir John Sewell with Bruce Lacey. 19min

A highly impressionistic film in which a blind man (Lacey) drifts through the war-damaged streets of Camden and Islington.

TUE 14 JUL 20:30 NFT3

PROJECTING THE ARCHIVE

Rediscovered British features

East of Piccadilly + intro by John Oliver, BFI National Archive curator

UK 1941. Dir Harold Huth. With Judy Campbell, Sebastian Shaw, Niall MacGinnis, Henry Edwards. 79min. Film. PG

This lively comedy thriller has been compared to Hitchcock's *Frenzy* owing to its central theme of a stocking (not tie) strangler terrorising an area of London, in this case a sleazy Soho. With a screenplay co-written by future director J Lee Thompson, the film revolves around a crime reporter (engagingly played by Campbell) who teams up with a crime novelist to try and crack the case. Together they encounter some of the 'funny people who live in Soho' as one character describes them, with the oddball prize going to the mad Shakespearean actor memorably played by George (not Gabby) Hayes, who keeps mannequins of his harshest critics in his flat.

MON 20 JUL 18:20 NFT1

PASSPORT TO CINEMA

A thematic journey through film

Missing Persons

This month we begin a new season based on the conundrum of someone not being there. Films in future months will delve into the larger permutations of 'being there,' but we begin in the private eye/mystery thriller section of the missing persons file. We have a classic Hitchcock, *The Lady Vanishes*, and two modern, anxiety-filled investigations, *Klute* and *Night Moves*. One of Otto Preminger's best but most underrated films, *Bunny Lake Is Missing*, suggests things to come in the season with a missing person who might never have been there.



Klute + intro by Richard Combs Tutor/programmer NFTS*

USA 1971. Dir Alan J Pakula. With Jane Fonda, Donald Sutherland, Roy Scheider. 114min. Film. 18

The missing person in Pakula's brooding and complex thriller is a Pennsylvania executive. His disappearance brings moralistic detective John Klute (Sutherland) to New York to investigate, a job that involves the surveillance of call-girl Bree (Fonda). *Klute*, the first part of Pakula's unofficial 'paranoia trilogy,' explores the borderline between surveillance and voyeurism.

MON 6 JUL 18:10 NFT3*

SUN 12 JUL 20:00 NFT3

The Lady Vanishes + intro by film critic Philip Kemp*

UK 1938 Dir Alfred Hitchcock. With Michael Redgrave, Margaret Lockwood, Paul Lukas, Dame May Whitty. 96min. Digital. U

The theatrical poster for Hitchcock's *The Lady Vanishes* promised 'Comedy! Thrills! Chuckles!' Michael Redgrave and Margaret Lockwood are an ill-matched couple trying to solve the mystery of the vanishing of Miss Froy from a trans-European train. Despite the imaginary European map, the film clearly references the coming war with a plot that makes a symbolic stand against appeasement.

MON 13 JUL 18:10 NFT2*

SUN 19 JUL 15:50 NFT2

Night Moves + intro by Dominic Power, Head of Screen Arts NFTS*

USA 1975. Dir Arthur Penn. With Gene Hackman, Jennifer Warren, Susan Clark. 100min. Film. 18

The disappearance of the daughter of an ex-Hollywood starlet sets off this private-eye thriller, but attention soon shifts to what else is 'missing' – including the private eye himself (Hackman). He's an ex-football star with a missing father and a failing marriage. Penn is the poet of identities in crisis, which are always linked to a larger moral landscape—here a post-Watergate one of lies and mistrust.

SUN 19 JUL 20:20 NFT2

MON 20 JUL 18:10 NFT2*

Bunny Lake Is Missing + intro by Richard Combs Tutor/ programmer NFTS*

UK 1965. Dir Otto Preminger. With Laurence Olivier, Carol Lynley, Keir Dullea, Martita Hunt. 107min. Digital 4K (in NFT1 only). 12A

Otto Preminger, who made his name in 40s film noir, turned out one of his best but least-appreciated films with this black fairytale about a child who goes missing and then seems as if she never existed at all. Preminger's night-time London is a landscape from children's nightmares, peopled by gargoyles like Noël Coward, Martita Hunt and Finlay Currie.

+ London Moods

UK 1961. Dir Ken Russell. 10min. Video

A musical city symphony. Also screens as part of our London on Film season

MON 27 JUL 18:10 NFT1*

THU 30 JUL 18:10 NFT3

CULT

The mind-altering and unclassifiable

Death in the Family

They say that there's no place like home. Well, if this double-bill of household horrors is anything to go by, let's hope that's true. Exploring the fine line between home-making and homicide, this month's cult picks take a

satirical stab at the so-called safety of the family unit, uncovering the darker sides of human nature in the process. Is blood really thicker than water? Let's open some veins and find out...

Parents

USA 1989. Dir Bob Balaban. With Randy Quaid, Mary Beth Hurt, Sandy Dennis, Bryan Madorsky. 81min. Film. 18

Somewhat overlooked on initial release, the directorial debut of prolific comedy actor Bob Balaban has since developed a healthy cult reputation thanks to its killer blend of scares and social commentary. In the cookie-cutter neighbourhoods of 50s suburbia, a paranoid 10-year-old boy begins to wonder where his parents are getting their meat from. Comedy doesn't get much blacker than this.

THU 2 JUL 20:50 NFT2

SUN 5 JUL 20:30 NFT3

Society

USA 1989. Dir Brian Yuzna. With Billy Warlock, Devin DeVasquez, Evan Richards, Ben Meyerson. 99min. Film. 15

Once seen, never forgotten, Brian Yuzna's outrageous bodyhorror classic follows Bill Whitney, a disenfranchised Beverly Hills teen who uncovers the sordid truth about his socialite family. Featuring some truly grotesque practical effects (courtesy of the aptly named Screaming Mad George), and a wicked streak of cruel humour, this caustic critique of class and material wealth remains as shocking as ever.

THU 16 JUL 20:30 NFT2

SUN 19 JUL 18:00 NFT2

AUDIENCE CHOICE

Each month you get the chance to choose a film

Music Festivals

To celebrate British summertime and the arrival of music festival season, we're giving you the opportunity to get in the mood by choosing one of the best music festival films for the big screen. We'll show the film that gets the most votes over 100 (subject to availability in the UK). So get voting, campaign for your choice on social media, and don't forget to bring your wellies!

Vote for:

Woodstock (1970)

Wattstax (1973)

The Last Waltz (1978)

All Tomorrow's Parties (2009)

... or a film of your own choosing.

Find out more, and vote, at: [bfi.org.uk/audiencechoice](https://www.bfi.org.uk/audiencechoice) Voting closes Wed 17 June with the film announced Mon 22 June. Voters for the winning film will be emailed directly and will receive a 48-hour priority booking period. Share your choice @BFI with #audiencechoice or via our Facebook page

SUN 19 JUL 19:45 NFT1

MEMBER EXCLUSIVES

Don't Look Now

UK-Italy 1973. Dir Nicolas Roeg. With Julie Christie, Donald Sutherland, Hilary Mason. 110min. Digital. 15

After the shockingly unexpected death of their daughter, a couple go to Venice to recuperate, but find themselves confronted by strange visions. Don't miss this enigmatic modern classic on the big screen.

Champions and Members can priority book up to four tickets and the first is free!

SUN 12 JUL 18:00 NFT1

About the BFI

The BFI is the lead body for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK

- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £11.00, concs £8.50 Members pay £1.50 less on any ticket. Website www.bfi.org.uk/southbank

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

BFI Shop

The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

The benugo bar & kitchen

Eat, drink and be merry in panoramic daylight. benugo's décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail.

There's more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

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

A selection of images for journalistic use in promoting BFI Southbank screenings can be found at www.image.net under BFI / BFI Southbank / July 2015