

Listings for Pedro Almodóvar season at BFI Southbank, 1 Aug – 5 Oct

PEDRO ALMODÓVAR PART ONE (1 AUGUST – 31 AUGUST)

Pedro Almodóvar in Conversation

His name is synonymous with Spanish cinema. One of the world's most celebrated filmmakers, Pedro Almodóvar has created iconic roles for some of cinema's grandes dames and a wealth of unforgettable screen images. His 20th feature film, *Julieta*, played in competition to critical acclaim at Cannes earlier this year. In addition to our extended run of *Julieta*, we're pleased to welcome the Spanish master for an in-depth conversation about his career, his love of cinema and the influences that have shaped his unique cinematic language.

Tickets £16, concs £12 Joint ticket available with Women on the Verge of a Nervous Breakdown (12 Aug only) £22, concs £16 (Members pay £1.70 less)

FRI 12 AUG 18:30 NFT1

Julieta

Spain 2016. Dir Pedro Almodóvar. With Emma Suárez, Adriana Ugarte, Rossy de Palma, Inma Cuesta. 99min. Digital. EST. 15

A ravishing study of love and loss from one of contemporary cinema's great auteurs. For his twentieth feature, Almodóvar returns to the more sombre tone of *The Flower of My Secret*, rendering an exquisite study of a mother-daughter relationship tested through trying times. Adapted from three short stories by the Canadian Nobel Prize-winner Alice Munro, *Julieta* tells of a classics teacher struggling with past secrets and the consequences of her romance with Xoan, a Galician fisherman she meets on a train in 1985. Employing a non-linear structure to bold effect, *Julieta* is a mesmerising film highlighting how little we might know about ourselves and those we hold most dear.

PREVIEW: THU 11 AUG 20:30 NFT1 + introduction by director Pedro Almodóvar and actor Rossy de Palma

OPENS ON EXTENDED RUN FRI 26 AUG

All About Almodóvar: Spain, Style and Substance

TRT 90min

To launch our season, academic, critic and curator Maria Delgado gathers a diverse panel of experts – including Pablo Berger, director of *Blancanieves* (featured in Almodóvar's selection of his favourite Spanish films this month) – to discuss Pedro Almodóvar's long and celebrated career. Through clips and lively discussion, we'll chart his evolution from countercultural artist to Oscar-winning auteur, noting common themes and examining his unique visual style. And as we screen a parallel programme of Spanish films selected by Almodóvar, we'll also consider his relationship with and position in Spanish film history. From the repeated deployment of the colour red to the remarkable performances he solicits from the actors he works with, the role of Madrid in his early films to the cultures of mourning that have marked his later features, this is a chance to explore what makes his films so distinctive and why they matter.

Tickets £6.50

MON 1 AUG 18:10 NFT3

Almodóvar's Queer Cinematic Excesses: Melodrama, Comedy, Pornography

Brad Epps (Professor of Spanish, University of Cambridge) will explore how issues of gender and sexuality manifest in Almodóvar's work – both at the levels of content and form. He will examine the representation of LGBT characters and narratives, but then also Almodóvar's 'queer sensibility,' manifesting in a rich visual style and use of camp and pastiche. Epps' illustrated talk will also locate queerness in Almodóvar's engagement with 'excessive' cinematic modes, linking the melodramatic excess of emotion with anarchic comedy and pornographic frenzy of the visible.

Tickets £6.50

MON 8 AUG 18:30 LIBRARY

Cities on the Edge of a Nervous Breakdown

In this illustrated talk, urban designer Marc Funda brings his professional insights to bear upon the ways that Almodóvar represents space and architecture. Special attention will be paid to Almodóvar's beloved Madrid, from whose vibrant countercultural scene he emerged, and which provides such a vivid backdrop to his narratives. He'll also contrast this with the (less discussed) rural landscapes in Almodóvar's films and, ultimately, provide rich insights into Almodóvar's complex topographical imagination.

Tickets £6.50

MON 15 AUG 18:30 LIBRARY

Pepi, Luci, Bom... Pepi, Luci, Bom y otras chicas del montón

Spain 1980. Dir Pedro Almodóvar. With Carmen Maura, Eva Siva, Alaska, Félix Rotaeta. 81min. Digital. EST. 18

Set in the euphoria of post-Franco Madrid, Almodóvar's first full-length feature is a defiant statement on friendship, complicity and freedom that pulls no punches. A masochistic housewife, a teenage punk-rocker and a neighbour out for revenge collide in an irreverent tale that rattles outdated social taboos while providing a vigorous new model for filmmaking in Spain.

TUE 2 AUG 20:45 NFT1 / WED 3 AUG 18:05 NFT1 / THU 4 AUG 18:05 NFT1

Labyrinth of Passion Laberinto de pasiones

Spain 1982. Dir Pedro Almodóvar. With Imanol Arias, Cecilia Roth, Marta Fernández Muro. 100min. 35mm. EST. 18. Unconfirmed

Almodóvar's take on the screwball comedy boasts over 50 characters who crash in and out of each other's lives with a farcical sense of purpose. A high energy plot (involving Arab terrorists, the gay son of an ex-emperor, his mother, her fertility doctor and a nymphomaniac pop star) and bold 'pop' visuals make this an early cult work.

SAT 6 AUG 17:45 NFT1 TBC

Dark Habits Entre tinieblas

Spain 1983. Dir Pedro Almodóvar. With Julieta Serrano, Carmen Maura, Cristina S Pascual, Will More. 110min. Digital. EST. 15

A plethora of eccentric nuns inhabit the Convent of Humble Redeemers where junkie nightclub singer Yolanda seeks refuge following her boyfriend's overdose. One sister authors lurid novels, another trips on acid, a third houses a pet tiger, and the Mother Superior has a drug problem. A tender tale of unrequited love infused with a vein of surreal humour.

WED 3 AUG 20:40 NFT2 / FRI 5 AUG 21:05 NFT1 / MON 8 AUG 20:45 NFT1

What Have I Done to Deserve This? ¿Qué he hecho yo para merecer esto!!

Spain 1984. Dir Pedro Almodóvar. With Carmen Maura, Chus Lampreave, Verónica Forqué. 101min. Digital. EST. 18

Almodóvar turns the kitchen sink drama on its head with this unruly, hyperrealist comedy set in a crowded suburb of Madrid. Carmen Maura plays the stressed, sedative-addicted cleaner trying to hold her dysfunctional family together: a drunken husband in love with his ex-boss, two wayward sons and a mischievous mother-in-law (the late, great Chus Lampreave) who's determined to do things her way.

WED 10 AUG 20:45 NFT1 / SAT 13 AUG 16:00 NFT1

Matador

Spain 1986. Dir Pedro Almodóvar. With Nacho Martínez, Antonio Banderas, Assumpta Serna. 106min. Digital. EST. 18

Diego (Martínez) is a matador whose obsessive voyeurism knows no bounds. When one of his bullfighting students confesses to the murders committed by Diego, the lawyer that comes into their lives brings her own death-drive in to the mix... The result is a playful engagement with Spanish iconography realised with supreme visual flair, and featuring a scene-stealing star turn from Almodóvar himself.

WED 10 AUG 18:30 NFT1 / THU 18 AUG 20:45 NFT1 / MON 29 AUG 20:30 NFT2

Law of Desire La ley del deseo

Spain 1987. Dir Pedro Almodóvar. With Carmen Maura, Eusebio Poncela, Antonio Banderas, Miguel Molina. 102min. Digital. EST. 18

The first of his works to be commercially released in Britain, this is sumptuous cinema – a melodrama of love triangles, refashioned families and high theatrics. A gay filmmaker, his ebullient trans sister and lovers past and present join in an ornate narrative where nothing is quite what it seems.

SAT 13 AUG 20:50 NFT1 / MON 15 AUG 18:15 NFT1 / TUE 16 AUG 20:45 NFT1

Women on the Verge of a Nervous Breakdown *Mujeres al borde de un ataque de nervios*

Spain 1988. Dir Pedro Almodóvar. With Carmen Maura, Antonio Banderas, Rossy de Palma, Julieta Serrano. 90min. Digital. EST. 12A

This wild and wonderful screwball comedy sees Carmen Maura in glorious form as warm, spirited dubbing actress called Pepa, who's keen to track down her elusive ex-lover, the suave, smooth-talking Iván. Pepa's desperation sees her embark on a race against time in a magical Madrid where she encounters unexpected guests, unforeseen adventures and wacky revelations.

SUN 7 AUG 20:20 NFT1 / FRI 12 AUG 20:45 NFT1 / SAT 20 AUG 18:30 NFT1 / THU 25 AUG 18:15 NFT3

Tie Me Up! Tie Me Down! *Átame!*

Spain 1989. Dir Pedro Almodóvar. With Antonio Banderas, Victoria Abril, Loles León. 101min. Digital. EST. 18

When the good-looking but naïve Ricky is released from a psychiatric hospital, he kidnaps a porn star and former junkie that he once had sex with the intention of making her his wife. One of Almodóvar's most audacious films, this is also one of his funniest. A dark, unconventional love story grounded in exceptional central performances by Banderas and Abril.

FRI 19 AUG 18:30 NFT1 / SAT 20 AUG 20:45 NFT1 / SAT 27 AUG 15:30 NFT2

Also available on **BFIPLAYER**

High Heels *Tacones lejanos*

Spain-France 1991. Dir Pedro Almodóvar. With Victoria Abril, Marisa Paredes, Miguel Bosé. 114min. Digital. EST. 18

Described by Almodóvar as a 'tough melodrama,' this murder mystery-cum-love triangle of mother-daughter rivalry is realised with visual panache and glorious narrative flair. With nods to Douglas Sirk and Ingmar Bergman, as well as a touch of Buñuelian humour, this is a superbly shot narrative of betrayal, loss and redemption, distinguished by Almodóvar's brilliant direction of actors.

SUN 21 AUG 15:20 NFT1 / TUE 23 AUG 20:45 NFT1 / WED 24 AUG 20:40 NFT2

Kika

Spain-France 1993. Dir Pedro Almodóvar. With Verónica Forqué, Rossy de Palma, Victoria Abril, Peter Coyote. 113min. Digital. EST. 18

Kika (Forqué) is a bright and breezy make-up artist whose giddy optimism seduces all those she comes into contact with. Her life is thrown into jeopardy, however, when a vindictive presenter gets hold of a compromising video that she screens on prime-time television. Look out for Abril's gloriously grotesque Jean Paul Gaultier outfits in this sharp satire on the excesses of television.

THU 25 AUG 20:45 NFT1 / SAT 27 AUG 17:30 NFT3 / SUN 28 AUG 15:30 NFT3

The Flower of My Secret *La flor de mi secreto* + **Q&A with actor Rossy de Palma***

Spain-France 1995. Dir Pedro Almodóvar. With Marisa Paredes, Juan Echanove, Rossy de Palma, Carme Elias. 107min. Digital. EST. 15

One of Almodóvar's most acclaimed films, this austere, elegant tale of love and loss centres on Leo, a romantic novelist tested by artistic block. Leo also struggles with a husband who seems to be avoiding her, and a bickering mother and sister. Marking a new direction in his filmmaking, Almodóvar crafts a lean, intelligent script featuring an outstanding performance by Marisa Paredes.

TUE 9 AUG 18:45 NFT1* / MON 29 AUG 17:50 NFT3

Live Flesh *Carne trémula*

Spain-France 1997. Dir Pedro Almodóvar. With Javier Bardem, Angela Molina, Liberto Rabal, Francesca Neri. 101min. Digital. EST. 18

Expert plotting and nuanced characterisation marks this skilful adaptation of a Ruth Rendell novel, where tangled loyalties, desire and revenge all come together with compelling aplomb. Past and present interweave

as the events of a terrible night come back to haunt those involved: two policemen, their spouses and the young man accused of pulling the trigger.

SUN 28 AUG 20:15 NFT3 / TUE 30 AUG 18:20 NFT3 / WED 31 AUG 20:50 NFT3

Also available on **BFIPLAYER**

PEDRO ALMODÓVAR PART TWO (1 SEPT – 5 OCT)

All About My Mother Todo sobre mi madre

Spain 1999. Dir. Pedro Almodóvar. With Penélope Cruz, Cecilia Roth, Marisa Paredes. 101min.

Almodóvar moves from Madrid to Barcelona for this dazzling study of grief, motherhood and female solidarity, realised with an exquisite attention to detail and emotionally compelling performances. Roth excels as the heartbroken mother seeking to find the father of her son and embarking on an unexpected adventure as the personal assistant to a renowned stage actress struggling with her own demons.

DATES AND TIMES TBC

Talk to Her Hable con ella

Spain 2002. Dir. Pedro Almodóvar. With Javier Cámara, Dario Grandinetti, Leonor Watling. 112min.

Cámara and Grandinetti offer mesmerising performances as two men brought together caring for women in comas. As they talk to each other a friendship develops that has profound consequences for all concerned. One of Almodóvar's most acclaimed and moving features, showing an unparalleled ability to negotiate difficult subject matter with sensitivity, compassion and a lightness of touch.

DATES AND TIMES TBC

Bad Education La mala educación

Spain 2004. Dir. Pedro Almodóvar. With Gael García Bernal, Fele Martínez, Lluís Homar. 112min.

A filmmaker relives his years at a Catholic boarding school when he is presented with a story of his time there by an aspiring actor alleging to be a childhood friend. The past, however, is always more complicated than initially remembered, and a journey into their shared history delivers mystery, melodrama and enigma all refashioned through artful performance and noirish role-play.

DATES AND TIMES TBC

Volver

Spain 2006. Dir. Pedro Almodóvar. With Penélope Cruz, Carmen Maura, Lola Dueñas. 121min.

There are elements of *Mildred Pearce* and *Arsenic and Old Lace* and in this playful, seductive melodrama of ghosts, family secrets and female solidarity. Penélope Cruz (evoking the glamorous, earthy heroines of 1950s Italian cinema) heads an impressive cast in this visually sumptuous and deftly plotted homage to motherhood, storytelling and the power of kinship.

DATES AND TIMES TBC

Broken Embraces Los abrazos rotos

Spain 2009. Dir. Pedro Almodóvar. With Penélope Cruz, Lluís Homar, Blanca Portillo. 128min.

Almodóvar's fourth collaboration with Cruz is a sumptuous story of amour fou – desire, treachery and betrayal realised across two time periods. A writer's past unravels taking us back fourteen years to an intense love affair realised with his leading lady. A magnificent homage to cinema, the importance of editing and the stories we tell to make sense of our lives.

DATES AND TIMES TBC

The Skin I Live In La piel que habito

Spain 2011. Dir. Pedro Almodóvar. With Antonio Banderas, Elena Anaya, Marisa Paredes. 120min.

Twenty years after they last worked together, Almodóvar reunites with Antonio Banderas who excels as a mysterious plastic surgeon determined to create a flawless synthetic skin for the woman he holds in his fortress-like home. There's a touch of Buñuel (and more than a few twists) in this edge-of-your-seat sci-fi tale of obsession, death-dealing desire and the pursuit of everlasting youth.

DATES AND TIMES TBC

I'm so Excited! Los amantes pasajeros

Spain 2013. Dir. Pedro Almodóvar. With Javier Cámara, Raúl Arévalo, Carlos Areces. 90min.

A plane full of passengers is trapped above the clouds. Three enterprising air stewards take matters into their own hands and devise ways of keeping the motley collection of business class travellers entertained. There's a nod to the 1980s in this corrosive farce, as fun and frolics meld with *A Midsummer Night's Dream* to provide an incisive commentary on Spain's economic woes.

DATES AND TIMES TBC

IN ALMODÓVAR'S WORDS...

For this special screening programme we asked Pedro Almodóvar to select the Spanish-made films that he admires and inspired him, and to talk us through his choices...

IN ALMODÓVAR'S WORDS... PART ONE (1 AUG – 31 AUG)

Blancanieves + Intro by director Pablo Berger*

Spain-Belgium-France 2012. Dir Pablo Berger. With Maribel Verdú, Ángela Molina, Inma Cuesta, Macarena García. 104min. EST.

Blancanieves is one of the peaks in recent Spanish cinema, but had the bad luck to be released a year after *The Artist*, a silent film that triumphed the world over. Pablo Berger had in fact decided years earlier to film his personal take on the Brothers Grimm fairytale as a black-and-white silent; the result is heartrendingly beautiful. *Blancanieves* embraces *Freaks* (Tod Browning), German expressionist cinema, Spanish folkloric clichés (including Merimée's *Carmen*), even *Sleeping Beauty*. Berger's experiment is, in my opinion, the best cinematographic version of the Brothers Grimm tale, risky and brilliant in every sense. And there's a wonderful cast of Spanish actresses: Maribel Verdú, Ángela Molina, Inma Cuesta and the young Macarena García.

MON 1 AUG 20:30 NFT3* / FRI 5 AUG 18:10 NFT2

The Executioner El verdugo

Spain-Italy 1963. Dir Luis García Berlanga. With Nino Manfredi, Emma Penella, José Isbert. 91min. Digital. EST. PG

A young gravedigger meets the daughter of an executioner and falls in love with her. Although love has sprung from their shared connection to death, the gravedigger dreams of emigrating to Germany to complete his training as a mechanic, but a bureaucratic mistake forces him to stay in Spain and take on his father-in-law's role as executioner. Rafael Azcona and Luis García Berlanga's script is full of humour, and José Isbert (who plays the executioner) comes across as so likeable that the censors failed to understand the true nature of the film; they only found out it was against the death penalty (in Spain death by garrote was still in force) when it was shown at the Venice Film Festival and won the FIPRESCI prize. From that moment on, the film encountered difficulties getting screened. *The Executioner* is an absolute masterpiece; seen now, it seems inconceivable that it was filmed in 1963. It's an astonishing plea against the death penalty, disguised as a delightful and funny comedy of manners.

SUN 7 AUG 18:10 NFT2 / FRI 19 AUG 20:40 NFT2

Aunt Tula La tía Tula

Spain 1964. Dir Miguel Picazo. With Aurora Bautista, Carlos Estrada, Irene Gutiérrez Caba. 107min. 35mm. EST

Once again a repressed spinster, but in this case it's about self-repression. Aunt Tula happily immerses herself in all the everyday female rituals – church, family, innocent all-female meetings, all the while turning her back on sexual pleasure. Tula and her environment are manifestations of a deformed, almost psychotic view of chastity and female decency. Despite not containing any nakedness or explicitly erotic scenes, it's only rarely that sexual desire has been as vividly present in Spanish cinema as it is in *Aunt Tula*. For someone like me, who would make films about lonely, courageous women, *Aunt Tula* by Miguel Picazo is still a role model.

SUN 7 AUG 15:45 NFT2 / TUE 9 AUG 20:40 NFT2

Strange Voyage El extraño viaje

Spain 1964. Dir Fernando Fernán Gómez. With Carlos Larraga, Tota Alba, Lina Canalejas. 92min. 35mm. EST

Fernando Fernán Gómez was a genuine one-man band: actor, director, novelist, playwright – he shone in all disciplines. I was lucky enough to work with him on *All About My Mother*, where he played Penélope Cruz's father. *El extraño viaje* is an 'accursed' masterpiece that was not actually released at the time, although Spanish censors could not really account for their rejection of it. In 1964 Spain was getting ready for

modernisation and development. Tourism was envisaged as one of the big hopes for our economy, so the image of a Spanish beach on which the corpses of two fat, ugly, drunken brothers appear didn't seem the best way of promoting our coasts. The film tells the true story of the, still unresolved, killing of two brothers in a small coastal town. Unlike other films included in this season which are set in a rural milieu, the work of Fernán Gómez overflows with the blackest humour. It is an example of that peculiar Spanish neorealism, less sentimental than the Italian version that highlights one of our distinguishing features – a grotesque and sometimes surreal black humour.

SAT 13 AUG 18:10 NFT3 / SUN 14 AUG 18:10 NFT2

Peppermint Frappé

Spain 1967. Dir Carlos Saura. With Geraldine Chaplin, José Luis López Vázquez, Alfredo Mayo. 92min. Digital. EST

Some films define themselves by means of a simple dedication; *Peppermint Frappé's* is to Buñuel and openly embraces the Buñuelian surrealist influence. A drab and insignificant radiologist from the provinces (a superb José Luis López Vázquez) becomes obsessed with his long-time friend's girlfriend, a modern, fresh and very free girl – the opposite of both him and Spain in the 60s. The film can be read as a cryptic plea against the repression and hypocrisy of the petty bourgeoisie of the time, but it is more than that; the story could have been lifted from a Patricia Highsmith novel, where the protagonist is a sweet psychopath who goes unnoticed in the world he inhabits. Carlos Saura's film lives on as a very modern film, a 'pop' work in the same way that Michael Powell's *Peeping Tom* is 'pop.' Its technical credits are mythical for Spanish cinephiles: Rafael Azcona co-wrote the script with Saura himself and Luis Cuadrado, the father of modern Spanish cinematography, was director of photography. And a young Geraldine Chaplin plays opposite López Vázquez, in what for me is one of her best performances

FRI 26 AUG 20:30 NFT3 / MON 29 AUG 15:30 NFT3

Poachers Furtivos

Spain 1975. Dir José L Borau. With Lola Gaos, Ovidi Montllor, Alicia Sánchez. 82min. EST

Poachers is a Goyaesque fresco that takes place on a hill and its surroundings – a microcosm of Spanish society at the precise moment Franco was on his deathbed. A symbolic reading might see the forest as representative of Spanish society, or the mother character, Martina, as a metaphor for our country – fierce, immortal, hypocritical, inbred and a killer. *Poachers* mixes two genres that have only rarely been tackled in Spanish cinema: the western and the noir. Director José Luis Borau pays homage to Buñuel by choosing Lola Gaos to play the fierce mother character. This actress with the hoarse voice and craggy physique had worked with Buñuel, the genius from Aragón, in *Viridiana* and *Tristana*; in the latter she played Saturna, the maid of Tristana-Deneuve. As Borau has stated, the name Saturna gave him the key to the character in *Poachers*, by way of allusion to Goya's 'Saturn Devouring His Son.'

SAT 6 AUG 20:40 NFT2 / MON 8 AUG 18:30 NFT2

IN ALMODÓVAR'S WORDS... PART TWO (1 SEPT – 5 OCT)

Main Street Calle Mayor

Spain-France 1956. Dir JA Bardem. With Betsy Blair, José Suárez, Yves Massard. 97min. 35mm. EST

I have a weakness for films that look at rural life in the provinces; I guess it's because I managed to escape from that kind of life. *Calle Mayor* is a melodrama about a spinster from the provinces. In the 50s, female loneliness always meant the absence of a man. The fate of a woman over 30 was the kitchen, the church or obesity. A group of idle friends (they seem to be lifted straight from Fellini's *I Vitelloni*) decide to play a joke on naive spinster Isabel (the wonderful Betsy Blair), by one of them pretending to court her. The story is told from the female point of view – something unusual at the time. Female sexual desire is repressed or becomes an object of ridicule. *Calle Mayor* is a major work that has not only stood the test of time but has consolidated its reputation.

DATES AND TIMES TBC

Magical Girl

Spain 2014. Dir Carlos Vermut. With José Sacristán, Marina Andruix, Raimundo de los Reyes. 127min. EST.

Carlos Vermut is the latest big revelation of Spanish cinema. Not only is his second feature, *Magical Girl*, a deeply disturbing tale full of mystery, but it also looks like no other Spanish film. Vermut comes from the

graphic comic world and is a devotee of Japanese culture. The film tells of the difficulties faced by a jobless father who adores his daughter, a twelve-year-old girl with leukaemia whose biggest dream is to own the dress worn by the lead character in the Japanese anime series she fanatically follows, *Magical Girl Yukiko*. Getting hold of the money to buy her the dress turns her father into a criminal.

DATES AND TIMES TBC

It Happened In Broad Daylight *El cebo*

Spain-Switzerland-Germany 1958. Dir Ladislao Vajda. With Gert Fröbe, Michel Simon, Heinz Ruthman. 95min. EST.

Six years before *Goldfinger*, the German actor Gert Froebe starred in this strange Spanish-German-Swiss coproduction about a pederast who kills girls in a forest near a small village in a Swiss canton. You could say it's a version of *Little Red Riding Hood*. In fact *El cebo* belongs to the genre of 'crime thriller with children and a monster', whose most illustrious forebears are Fritz Lang's *M*, Charles Laughton's *The Night of the Hunter*, James Whale's *Frankenstein*, and even Víctor Erice's *The Spirit of the Beehive*. It boasts splendid black-and-white photography and a script written by Friedrich Dürrenmatt, who two years later would write a version in novel form called *The Pledge* (Sean Penn directed an adaptation of it in 2001 starring Jack Nicholson). The main characters, aside from Gert Froebe, are played by two big European stars of the time, Michel Simon and Heinz Ruthman. Directed by the Hungarian Ladislao Vajda, who lived in Spain and who had worked as editor for Billy Wilder at the beginning of the 30s, *El cebo* is one of the few examples of a film in which a diverse mix of nationalities and talents crystallises into something beautiful and personal.

DATES AND TIMES TBC

Rapture *Arrebato*

Spain 1979. Dir Iván Zulueta. With Eusebio Poncela, Cecilia Roth, Will More. 105min. EST.

Arrebato was filmed only four years after the dictator Franco's death in 1975 but it's almost as if he had never existed. The story, deliberately depoliticized, takes place in a cosmopolitan Madrid, at the outset of *la movida*. The protagonist is a horror film director, mysteriously gobbled up by his Super 8mm camera. It's a fantastic tale of self-immolation; of dedication to both heroin and cinema as beginning and end of everything, and to the dark side as the only possibility for self-fulfilment and self-knowledge. *Arrebato* is an 'accursed' film that nobody saw back then and which is now an absolute modern classic. Its actors would appear in some of my 80s films.

DATES AND TIMES TBC

Jamón, Jamón

Spain 1992. Dir Bigas Luna. With Penélope Cruz, Stefania Sandrelli, Anna Galiena. 95min. EST.

Bigas Luna's film was Penélope Cruz's debut and the reason why so many directors, me included, dreamt about working with her some day. The most important icons of our culture are all pitched together in *Jamón, Jamón*: bullfighting, food, out of control passion, shameless sensuality, class struggle, the Iberian macho man, ham (also Iberian); and then there's also the explosive encounter of those two forces of nature, Penélope Cruz and Javier Bardem. *Jamón, Jamón* is a genuine celebration of all things Spanish. The film is worth watching just to see Penélope Cruz walking in front of Javier Bardem's motorcycle. And for its humour - fresh, physical and unquenchable.

DATES AND TIMES TBC

The South *El sur*

Spain-France 1983. Dir Víctor Erice. With Omero Antonutti, Sonsoles Aranguren, Iciar Bollain. 95min. EST.

Can it be that an unfinished film is one of the best in Spanish cinema history? Yes it can, and that film is *El Sur*. The second work by Víctor Erice tells of a girl growing up into adolescence and her fascination with her father. Relationships between parents and their children are always mysterious. The father is a kind, reserved and hermetic man who hides a secret. The discovery of this mythical father's past and the tenderness and simplicity of Erice's mise-en-scène turn the film into an instant classic. Owing to production problems the film, originally scripted at two and a half hours, eventually came in at ninety-six minutes. Ninety-six minutes of emotions so intense that you're left breathless. I cry every time I watch it.

DATES AND TIMES TBC

Released by the BFI in selected cinemas across the UK on Friday 16 September

Thesis Tésis

Spain 1996. Dir Alejandro Amenábar. With Ana Torrent, Fele Martínez, Eduardo Noriega. 95min. EST.

Alejandro Amenábar debuted in style with this skilful thriller about the market for violent images, in this case videos of real murders and torture, or snuff movies. Amenábar concocts an inspired teen horror film, anchored by a solid script, that constantly springs surprises throughout its two hours. In order to speak about snuff movies he has the brilliant idea of locating the action in the main college of the School of Communication Sciences in Madrid, where future filmmakers are trained, a space well known to the director because he was still a student there. It turns out to be very practical and economical that everything takes place there; and delightfully ambiguous that teachers and students chase and kill each other, and that the video cameras, which they use for their film practices, carry within them a lethal danger.

DATES AND TIMES TBC

NOTES TO EDITORS:

- Audiences can buy 3 tickets for any 3 separate films in BFI Southbank's Pedro Almodóvar season for just £21 (standard non-Member tickets are normally £10.65 each) Use promo code 'Almodóvar' when booking.
- *Julieta* (2016 will be released nationwide on **26 August 2016 by Pathé**)
- **STUDIO CANAL BOXSET**

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- Championing emerging and world class film makers in the UK - investing in creative, distinctive and entertaining work
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- By providing Lottery and Government funds for film across the UK
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The BFI Board of Governors is chaired by Josh Berger CBE.

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 - www.bfi.org.uk/southbank.

Young people aged 25 and under can buy last minute tickets for just £3, 45 minutes before the start of screenings and events, subject to availability - <http://www.bfi.org.uk/25-and-under>.

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

BFI Shop

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

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 / Southbank 2016 / August / Almodóvar