

# BFI LONDON FILM FESTIVAL 2018

10 – 21 OCTOBER

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# BFI LONDON FILM FESTIVAL 2018

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Photo: Nancyhoney.com



## WELCOME

The UK has always offered a welcoming platform for international artists and storytellers, and none more so than the BFI London Film Festival. It is a time when filmmakers from every corner of the world gather here, among them some of the world's greatest names in cinema, alongside those at the very beginning of their careers. All of them share a common purpose which is to present their new work to an audience, often at an anxious moment as it is usually only the first or second time it's been seen.

Opening doors for everyone, audiences or filmmakers, is at the heart of the BFI's purpose.

The Festival's sheer breadth of audacious programming brings films that are a window on the world and make us reflect on the UK's place in it – films that challenge our perspective and that pique our curiosity for fresh ideas and viewpoints.

The BFI is a charity and this Festival is only able to happen because of the extraordinary generosity of our longstanding partner American Express®, alongside so many other partners, sponsors and funders, not least all the National Lottery players in the UK whose ticket buying is so vital to champion good causes including film. This is the perfect opportunity to extend our heartfelt thanks to them all and before you delve into the programme, I urge you to join me in loudly applauding all our supporters who are listed at the front of this brochure.

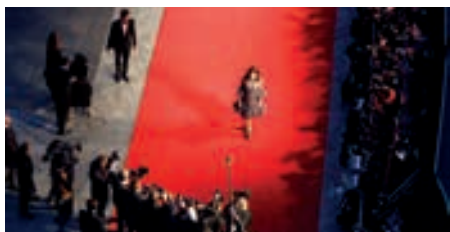
**Amanda Nevill**, Chief Executive, BFI

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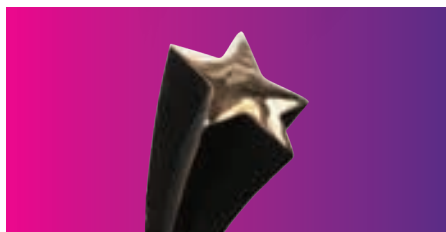
### 09 GALAS & SPECIAL PRESENTATIONS

Join us on the red carpet and see the stars at these special screenings.



### 27 IN COMPETITION

Discover the most inspiring, inventive films competing for our coveted Awards.



### 43 STRANDS

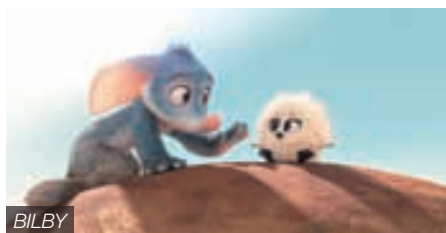
Choose your pathway through the Festival with our carefully curated strands.



TUMBBAD

### 97 FAMILY

Films for the young... and the young at heart.



BILBY

### 101 TREASURES

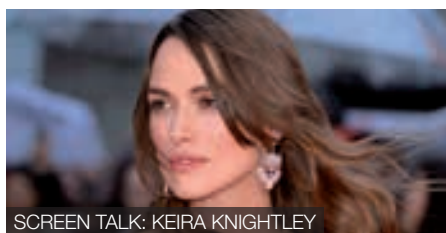
Established classics and overlooked gems revived and restored from the world's archives.



SOME LIKE IT HOT

### 108 EVENTS

Exclusive talks and discussions with leading filmmakers and creatives.



SCREEN TALK: KEIRA KNIGHTLEY

## PULL-OUT SECTION SCHEDULE & TICKETS

Jump to the middle for a pull-out schedule for the whole Festival as well as all the essential information on how to book your tickets.



We are honoured to partner, once again, with the BFI London Film Festival, bringing the very best in cinema to our capital this October. American Express® has long been a supporter of film, championing new and established talent and

making film more accessible to our Cardmembers – a tradition we look forward to upholding this year.

**Charlotte Duerden**,  
UK Country Manager – American Express UK





# INTRODUCTION

Photo: Tim Whitby



While the BFI London Film Festival is passionately international, British talent shines from every corner of our exciting programme. Our Opening, Closing and American Express Galas are the smashing trio of *Widows*, *Stan & Ollie* and *The Favourite*. Each film is international in scope and ambition, but showcases the impressive vibrancy of home-grown UK talent.

Many brilliant British filmmakers grace our Gala, Special Presentation, and Official Competition sections, amongst them many LFF alumni: Terry Gilliam, Ralph Fiennes,

Carol Morley, Peter Strickland, Ben Wheatley, Wash Westmoreland, Tom Harper, Rachel Maclean, David Mackenzie, Tinge Krishnan. We also welcome UK filmmakers across the whole Festival, including First and Documentary Competition nominees Richard Billingham and Harry Woodliff (the Sutherland Award), and Orlando von Einsiedel and Steve Sprung (the Grierson Award).

But with 75 countries featured, the 62nd BFI London Film Festival is also a globally diverse event, and we're proud to say that 38% of the programme is from female directors, up from 24% in 2017. There is still work to do on that front but we're heading in the right direction.

LFF goes UK-wide again this year. For the first time, we host a Special Presentation outside of London with Mike Leigh's sublime *Peterloo* screening at HOME in Manchester and simulcast to venues across the UK. To make the Festival more open and inclusive, this year we present our Awards in front of a public audience. So, if you like surprises grab a £10 ticket (£5 for 25 & Under) for the Best Film, Best First Feature or Best Documentary programme and be there when we announce that winner and screen their film. And here's a tip for those who want more of the Festival on a budget: try our Discovery packages – a trio of new films at '3 for £30' from a selection hand-picked by the programmers.

Our Treasures offer stunning restorations of major works – discoveries as well as classics. We've pulled these into their own section to make them easier to find. And Screen Talks have already been confirmed with Keira Knightley, Alfonso Cuarón and Lee Chang-dong, with David Hare present for an LFF Connects event. We'll be adding many more of these, so stay tuned.

On behalf of the Festival's Managing Director Anne-Marie Flynn and myself, we echo Amanda's thanks to our sponsors, venues and partners. But also applaud our talented and tireless Festival team. It's a truly collaborative creative effort and many labours of love.

## Tricia Tuttle

Artistic Director,  
BFI London Film Festival



IN FABRIC



ALFONSO CUARÓN ON THE SET OF ROMA



TOO LATE TO DIE YOUNG, OFFICIAL COMPETITION



RAY & LIZ



DOGMAN, SCREENING UK-WIDE



THE FAVOURITE



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## OPENING NIGHT GALA

WED 10  
19:00 CLS

WED 10  
19:45 EGC

THU 11  
14:00 EGC

FRI 12  
20:40 TCR

BRITISH

## WIDOWS

Dir Steve McQueen.  
Prod Iain Canning,  
Emile Sherman,  
Steve McQueen,  
Arnon Milchan.  
Scr Gillian Flynn,  
Steve McQueen.  
With Viola Davis,  
Michelle Rodriguez,  
Elizabeth Debicki,  
Cynthia Erivo,  
Colin Farrell.  
UK-USA 2018.  
130min.  
UK Distribution  
Twentieth Century Fox

Academy Award® winner and BFI Fellow Steve McQueen (*12 Years a Slave*, *Hunger*, *Shame*) opens the Festival in pulsating style with this female-fuelled heist thriller that features a cast to die for.

When Veronica's husband (Viola Davis and Liam Neeson, respectively) is killed during a daring heist, she and the wives of the men he worked with discover money was owed to some particularly nasty people. And now they want it back. Where the title 'widows' might suggest women defined by their husbands' absence, McQueen turns this idea its head as Davis, Michelle Rodriguez, Elizabeth Debicki and Cynthia Erivo find empowerment and unexpected solidarity in tackling their men's unfinished business.

Steve McQueen and co-writer Gillian Flynn (*Gone Girl*), offer a strikingly contemporary reworking of Lynda La Plante's groundbreaking 1980s television series, relocating the action to Chicago, with a local election exposing race and class conflict, along with political corruption, in urban America. Robert Duvall and Colin Farrell are the Mulligans, heading up an Irish family who've long controlled and enriched themselves from city politics, while Daniel Kaluuya shows vicious bite as a character determined to change the balance of power by any means. An exacting, formally precise filmmaker, McQueen's take on genre was always going to be something special; regular collaborators cinematographer Sean Bobbitt and editor Joe Walker help deliver a sleek and pacy film, with Hans Zimmer's score adding urgency. Always deeply satisfying as a heist film, but never simply that, these ass-kicking widows have some glass ceilings to shatter into a million tiny pieces. *Tricia Tuttle*

Opening Night Gala in partnership with American Express®



### HOW TO BOOK

This year we are delighted to be opening the Festival across two venues, Cineworld Leicester Square and our purpose built state-of-the-art cinema Embankment Garden Cinema. There will be an extended intro at both venues, with director Steve McQueen and members of the cast expected to attend. Opening Night tickets to Embankment Garden Cinema are available for BFI Patrons to purchase and subject to a BFI Champion and BFI Member ballot: [bfi.org.uk/members](http://bfi.org.uk/members). Opening Night tickets to Cineworld are not available to buy.

Unsold tickets to the Embankment Garden Cinema screening will be released for general sale on Thu 27 Sep. For more details on tickets and how to buy them, visit [bfi.org.uk/LFF/tickets](http://bfi.org.uk/LFF/tickets) or see the calendar pull-out section.





## CLOSING NIGHT GALA

SUN 21\*  
19:00 CLS

SUN 21\*  
19:45 EGC

SUN 21  
20:45 MAYFAIR

\* AD BRITISH

## STAN & OLLIE

Dir Jon S Baird.  
Prod Faye Ward.  
Scr Jeff Pope.  
With Steve Coogan,  
John C Reilly,  
Nina Arianda,  
Shirley Henderson,  
Danny Huston.  
UK 2018.  
97min.  
UK Distribution  
Entertainment One

Steve Coogan and John C Reilly give delightfully bang-on-target performances as comedy's most famous double act as they enter their twilight years.

In 1953, several years after their last film and with their immense celebrity on the wane, Stan 'Laurel' and Ollie 'Hardy' embark on a gig tour of British seaside towns and music halls. Surprised by the modesty of the bookings and cramped little guesthouses, the tour starts off subdued. They struggle for audiences and their booking agent seems disinterested. But a series of TV guest spots and celebrity appearances soon rekindle the country's interest in their genius and the buzz grows as they head towards a big London finale. As the attention builds, so too do old resentments, coming to a head as they're joined by 'the wives', Lucille and Ida (Shirley Henderson and Nina Arianda, a hilarious double act in their own right).

Coogan and Reilly fans know their brilliance as physical comedians, but to watch them here is a revelation; they nail body language, mannerisms and also routines the duo would have known in their sleep after decades performing together. Craft is sublime throughout, crystallised in an audacious opening with each department dazzling in a six-minute tracking sequence captured by Laurie Rose's camera team. Director Jon S Baird (*Filth*), screenwriter Jeff Pope (*Philomena*) and producer Faye Ward (who also screens Festival Gala *Wild Rose* in the LFF) offer a poignant study of lifelong male friendship and a fitting tribute to two of cinema's comedy giants; it's our great pleasure to close the Festival with this World Premiere of *Stan & Ollie*.

Tricia Tuttle

### HOW TO BOOK

This year we are delighted to be closing the Festival across two venues, Cineworld Leicester Square and our purpose built state-of-the-art cinema Embankment Garden Cinema. There will be an extended intro at both venues, with director Jon S Baird and members of the cast expected to attend. Closing Night tickets to Embankment Garden Cinema are available for BFI Patrons to purchase and subject to a BFI Champion and BFI Member ballot: [bfi.org.uk/members](https://www.bfi.org.uk/members). Closing Night tickets to Cineworld are not available to buy.

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## AMERICAN EXPRESS GALA

<b>THU 18</b> 19:15 CLS	<b>THU 18</b> 20:15 EGC	<b>FRI 19</b> 14:20 EGC	<b>SUN 21</b> 12:30 MAYFAIR
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## THE FAVOURITE

Dir Yorgos Lanthimos.  
 Prod Ceci Dempsey,  
 Ed Guiney,  
 Lee Magiday,  
 Yorgos Lanthimos.  
 Scr Deborah Davis,  
 Tony McNamara.  
 With Olivia Colman,  
 Emma Stone,  
 Rachel Weisz,  
 Nicholas Hoult,  
 Joe Alwyn.  
 Ireland-UK-USA 2018.  
 120min.  
 UK Distribution  
 Fox Searchlight  
 Pictures

His third English-language film in four years sees Yorgos Lanthimos (*The Lobster*, *The Killing of a Sacred Deer*) on rollicking, virtuoso form with Olivia Colman, Emma Stone and Rachel Weisz revelling in the wit of his royal court life.

It's the early 18th century, England is at war with France and Queen Anne's (Olivia Colman) poor health finds her relying on her doting friend Lady Sarah (Rachel Weisz). When Sarah's cousin Abigail (Emma Stone) arrives at the Palace, her charm soon wins the Queen's attentions and the shrewd girl sees a way to restore her social status, lost through her father's disastrous wagers. With stakes of the heart high, the two women soon become rivals for the Queen's affections in a wickedly funny game of one-up-womanship.

This is riotous, gleeful and supremely intelligent filmmaking with every department in exquisite chorus: Fiona Crombie's sets offer a spectacular canvas for much ribald jocularly; costume designer Sandy Powell boldly updates court classics (with the odd bit of beautiful kink); while Robbie Ryan's occasionally bulbous lens bears witness to strange goings-on. Yet the pinnacle of so many delights is a trio of performances from Colman, Stone and Weisz. They fizz through the repartee that's set at a breakneck pace by Lanthimos, and screenwriters Deborah Davis and Tony McNamara. Along with a terrific supporting cast, including Nicholas Hoult and Mark Gatiss, they deliver pitch perfect physical comedy and clever witticisms. Let them eat... pineapples! *Tricia Tuttle*

HEADLINE GALAS





AMERICAN AIRLINES GALA

FRI 12 18:00 CLS	FRI 12 18:00 EGC	SAT 13 11:15 EGC	SUN 21 20:40 NFT1
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THE BALLAD OF BUSTER SCRUGGS

Dir-Scr Joel Coen, Ethan Coen.  
 Prod Joel Coen, Ethan Coen, Megan Ellison, Sue Naegle, Robert Graf.  
 With Tim Blake Nelson, Liam Neeson, Tom Waits, Zoe Kazan, Bill Heck.  
 USA 2018. 132min.  
 UK Distribution Netflix

This anthology of a half-dozen Western tales is a six-shooting delight from the Coen brothers. If you want to fathom the bottomless well that is the Coens' imagination, look no further. As storytelling goes, this is wildly idiosyncratic, undeniably hilarious and often touchingly melancholic – a cinema-brio study of the American West. Every delectable chapter presents a different story from the wild frontier, with tone and style perfectly calibrated for each tale. *The Ballad of Buster Scruggs* finds Tim Blake Nelson playing a sharp-shooting songster. In *Near Algodones*, James Franco's wannabe bank robber gets his due and then some. And just a little bit more for good measure. Lugubrious dark humour pervades the Liam Neeson starrer *Meal Ticket*, a gothic tale about two weary travelling performers. Tom Waits mines a rich seam of humour in *All Gold Canyon*, while Zoe Kazan finds an unexpected promise of love, along with a dose of life's cruel irony, on a wagon train across the prairies in *The Gal Who Got Rattled*. Finally, ghostly laughs haunt *The Mortal Remains* as Tyne Daly rains judgment upon a motley crew of strangers undertaking a final carriage ride. Exquisitely shot by Bruno Delbonnel and intricately designed by Jess Gonchor (with art department contributing stunning colour plate intertitles that introduce each sequence), this is one for true connoisseurs. Bedtime stories for cinema lovers. Tricia Tuttle



HEADLINE GALA

SAT 13* 18:00 CLS	SAT 13* 20:45 CLS	SUN 14* 11:00 EGC	TUE 16! 18:00 CINÉ LUMIÈRE	* AD	† HIS
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BEAUTIFUL BOY

Dir Felix Van Groeningen.  
 Prod Brad Pitt, Dede Gardner, Jeremy Kleiner.  
 Scr Luke Davies, Felix Van Groeningen.  
 With Steve Carell, Timothée Chalamet, Maura Tierney, Amy Ryan.  
 USA 2018. 112min.  
 UK Distribution STUDIOCANAL

Steve Carell and Timothée Chalamet give blistering performances as a father and son in this gripping story of a family dealing with addiction over many years. David Sheff (Carell) has a life many would envy: a beautiful older teenage son Nic (Chalamet) to whom he is close; two younger children from his happy second marriage to artist Karen (Maura Tierney), a loving stepmother to his first son; a house near the north California coast; and notable success as a journalist with major publications like *The New York Times* and *Rolling Stone*. Life is good. An open, communicative father, he isn't too alarmed when Nic casually experiments with marijuana. Then, without warning, Nic's interest in drugs transforms, becoming more urgent, desperate even. The boy who loved books, music, surfing and his family is withdrawn, agitated, mercurial and dishonest. By the time David realises what's happening, Nic is hooked on crystal meth. Screenwriters Luke Davies (*Lion*) and Felix Van Groeningen adapts two memoirs (*Tweak* by Nic and David's *Beautiful Boy*) into a powerful and moving account of a father and son's struggle with addiction and its tragic consequences. Making his English-language debut, Felix Van Groeningen (*The Broken Circle Breakdown*, *Belgica*) directs with soulful restraint, allowing Ruben Impens' (*Raw*) camera to capture with startling intimacy Carell and Chalamet's visceral performances, which blaze at the heart of this intelligent, tough and inspiring film. Tricia Tuttle







## HEADLINE GALA

<b>FRI 19</b> 17:30 EGC	<b>FRI 19</b> 18:15 CLS	<b>SAT 20</b> 11:30 EGC	<b>SUN 21</b> 20:30 NFT2
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## BFI PATRONS' GALA

<b>THU 11</b> 19:30 CLS	<b>THU 11</b> 20:30 EGC	<b>FRI 12*</b> 11:30 EGC	<b>SAT 13</b> 18:00 CINÉ LUMIÈRE	<b>* HIS BRITISH</b>
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## CAN YOU EVER FORGIVE ME?

Dir Marielle Heller.  
Prod Anne Carey,  
Amy Nauiakas,  
David Yarnell.  
Scr Nicole Holofcener,  
Jeff Whitty.  
With  
Melissa McCarthy,  
Richard E Grant,  
Dolly Wells,  
Jane Curtin,  
Ben Falcone.  
USA 2018.  
109min.  
UK Distribution  
Fox Searchlight  
Pictures

Melissa McCarthy gives a powerhouse performance as audacious literary forger and caustic wit Lee Israel in this darkly humorous biopic from director Marielle Heller.

Here's a quintessentially New York movie, where city loneliness can be soothed by a kind face at a bookstore counter. It's the early 1990s, and Lee Israel is a writer out of fashion. Her celebrity biographies aren't selling, she can't get over her ex-girlfriend and she's been thrown out of every literary party in town for drunkenness. On top of it all, her cat is sick. Dark times call for desperate measures. Spurred on by roguish drinking buddy Jack (Richard E Grant), Israel turns to a get-rich-quick scheme that uses her research skills plus a little knack for impersonation. Next thing, she's selling some 'newly discovered' correspondence from Noël Coward, amongst other literary giants. Director Marielle Heller follows *The Diary of a Teenage Girl* with this irresistible tale of female crime genius, working with Nicole Holofcener's (*Enough Said*) beautifully calibrated adaptation of Israel's own memoir. Melissa McCarthy is a revelation as Israel, a 'difficult woman' whom she imbues with poignancy and a great line in alcohol-fuelled barbs. Whether it's trading insults with Jack at the bar or making prank calls by impersonating Nora Ephron, McCarthy almost makes you believe Israel's own defiant assertion, 'I'm a better Dorothy Parker than Dorothy Parker!'. Kate Taylor

## COLETTE

Dir Wash Westmoreland.  
Prod Elizabeth Karlsen,  
Stephen Woolley,  
Pamela Koffler,  
Christine Vachon,  
Michel Litvak,  
Gary Michael Walters.  
Scr Richard Glatzer,  
Wash Westmoreland,  
Rebecca Lenkiewicz.  
With Keira Knightley,  
Dominic West,  
Denise Gough,  
Fiona Shaw,  
Eleanor Tomlinson.  
UK-Hungary-  
France 2017.  
112min.  
UK Distribution  
Lionsgate

Forget what you know about costume dramas. This witty, Belle Époque-era biopic stars Keira Knightley and Dominic West as literary couple Colette and Willy, whose relationship rewrote social and gender rules.

Free-thinking country girl Sidonie-Gabrielle 'Colette' is barely out of her teens when she marries 'Willy', a literary impresario 14 years her senior; the two become a fixture of the Paris avant-garde salons of the late 19th century. Recognising her talent, Willy puts Colette to work, publishing her under his name. But when her titillating, risqué Claudine series – thinly veiled autobiographical tales of the Sapphic loves of a French school girl – becomes a smash hit, Colette tires of Willy stealing her success and fights back to reclaim her own literary name. Following his Oscar-winning *Still Alice*, writer-director Wash Westmoreland delivers a rollicking, bang-on-zeitgeist drama (and a glorious tribute to Westmoreland's late partner Richard Glatzer, with whom he started the project). Dominic West gleefully embodies the charming if sleazy Willy, who is shocked when his wife challenges him. And Knightley is sensational as Colette, blooming from provincial maiden to a radical rule-defying feminist and iconoclast. *Colette* is a swaggering portrait of a great female artist – defiant in her public affairs with both men and women, and in fighting her husband for her intellectual property rights – and a paean to one of the architects of modern womanhood. Tricia Tuttle

Screen Talk: Keira Knightley p108





## THE MAY FAIR HOTEL GALA

<b>SUN 14</b> 19:15 CLS	<b>SUN 14</b> 21:00 EGC	<b>MON 15</b> 11:45 EGC
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## THE FRONT RUNNER

**Dir** Jason Reitman.  
**Prod** Jason Reitman, Helen Estabrook, Aaron L Gilbert.  
**Scr** Matt Bai, Jay Carson, Jason Reitman.  
**With** Hugh Jackman, Vera Farmiga, J.K. Simmons.  
USA 2018.  
105 min.  
**UK Distribution** Sony Pictures Releasing

Hugh Jackman leads this pulsing political drama from director Jason Reitman (*Tully*, *Juno*, *Up in the Air*) detailing a watershed moment for the American press in its coverage of political life.

Democratic candidate Gary Hart (a prodigiously good Jackman) was the man to beat in the 1988 American Presidential campaign. Handsome, whip-smart, principled and with really great hair, he led George W Bush in the polls by double digits. America loved him, yet that all that changed in a week. Breaking unwritten rules on the personal discretions allowed politicians, the *Miami Herald* staked out Hart's Washington apartment to expose his long-rumoured extramarital affairs, this one with beautiful blond Donna Rice. Following suit, other media camped outside his house, pursuing the candidate's wife and daughter (Vera Farmiga and Kaitlyn Dever). Based on Matt Bai's exposé *All the Truth is Out: The Week Politics Went Tabloid*, Reitman's film centres on this extraordinary week. But this satisfyingly multi-layered script also probes Hart's own attitudes – the sense of male entitlement that made him blithely unable to recognise how his behaviour would hurt the women involved. With J.K. Simmons shining as Hart's campaign manager in an excellent ensemble (standouts also include Farmiga, Dever and Molly Ephraim, as one of the few women on Hart's campaign team), this is a cracking, top-class political drama. Tricia Tuttle



## ROYAL BANK OF CANADA GALA

<b>MON 15</b> 19:45 CLS	<b>MON 15</b> 20:40 EGC	<b>TUE 16</b> 11:30 EGC	<b>THU 18</b> 20:40 TCR
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## LIFE ITSELF

**Dir-Scr** Dan Fogelman.  
**Prod** Marty Bowen, Wyck Godfrey, Aaron Ryder.  
**With** Oscar Isaac, Olivia Wilde, Antonio Banderas, Olivia Cooke, Annette Bening.  
USA 2018.  
117min.  
**UK Distribution** Sky Cinema

The heartrending complexities of life are embraced in a multi-layered love story from *This Is Us* creator Dan Fogelman.

Fans of smash hit US TV series *This Is Us* will already know creator Dan Fogelman has an innate knack for producing emotional, multi-character drama on an epic scale. With *Life Itself*, Fogelman effortlessly renders this talent in richly cinematic terms, gathering an all-star ensemble cast for his ambitious meditation on the human condition and fundamental truths that connect us all. Oscar Isaac and Olivia Wilde play a New York couple driven apart by tragedy. Charting their love affair from their college days through to married life and the birth of their first child, we experience their transcendental highs and crushing lows. Meanwhile, on the other side of the world, a couple in the lush Spanish countryside endeavour to make their relationship work in the face of mounting external influences. Through one single incident, the lives of these seemingly disparate people prove inextricably linked, impacting each of them in unforeseen ways. Epic in scope, yet intimately relatable in its emotions, *Life Itself* is a searing testament to the redemptive powers of love. But more than a sweeping love story, Fogelman's film is a narratively complex, playfully cine-literate affair, unfolding in a host of inventive and unexpected ways. Michael Blyth



Royal Bank of Canada



## HEADLINE GALA

WED 17 19:30 CLS	WED 17 20:30 EGC	THU 18 14:20 EGC	FRI 19 20:40 PCC	BRITISH
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## OUTLAW KING

Dir David Mackenzie.  
 Prod David Mackenzie,  
 Gillian Berrie,  
 Steve Golin,  
 Richard Brown.  
 Scr David Mackenzie,  
 Bash Doran,  
 James MacInnes.  
 With Chris Pine,  
 Aaron Taylor-Johnson,  
 Florence Pugh,  
 Billy Howle,  
 Stephen Dillane.  
 UK 2018.  
 132min.  
 UK Distribution  
 Netflix

Scotland battles for its soul against England, as David Mackenzie's gutsy historical drama brings underdog Robert the Bruce thrillingly to life.

Scotland, 1304. English King Edward has triumphed, William Wallace is in hiding and the nobles north of the border have been forced into submission. Although he is a favourite for the Scottish throne, Robert the Bruce (Chris Pine) remains steadfast in his desire to end the occupation and as his unease at the treatment of his subjects increases, plans for insurrection ferment. With the ruthless Prince of Wales as his foe, Robert quickly discovers that playing fair is not rewarded, and when the Prince gives the decree to 'Raise the Dragon!', the time of chivalry is officially over, and it's a no-holds-barred fight for Scotland's existence. Pine exudes gravitas and charisma as both a strong ruler and beloved man of the people. He's supported by a cracking ensemble cast, supplying flesh and blood to battle scenes, while rising star Florence Pugh (also appearing at the Festival in Special Presentation, *The Little Drummer Girl*) is superb as Robert's spirited English wife. As a director, Mackenzie has often explored the nuances of machismo, and it's with obvious relish that he works on such a grand scale here. A bold vision of the era, *Outlaw King* is a hugely entertaining epic set amid the jaw-dropping beauty of the Scottish landscape.

Kate Taylor



## THE MAYOR OF LONDON'S GALA

SAT 20 18:00 CLS	SAT 20 20:40 EGC	SUN 21 12:00 CLS
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## A PRIVATE WAR

Dir Matthew Heineman.  
 Prod Basil Iwanyk,  
 Marissa McMahon,  
 Matthew George,  
 Matthew Heineman,  
 Charlize Theron.  
 Scr Arash Amel.  
 With Rosamund Pike,  
 Jamie Dornan,  
 Stanley Tucci,  
 Tom Hollander.  
 Jordan-UK 2018.  
 106min.  
 Sales  
 Aviron Pictures

Matthew Heineman (*Cartel Land*, *City of Ghosts*) makes a striking dramatic debut with this pulse-racing biopic of *The Sunday Times* war correspondent Marie Colvin (Rosamund Pike), killed in 2012 whilst reporting from Syria.

Sharp-minded Marie (a bewitching performance by Pike) had a fearless approach to capturing human stories in war zones. Widely recognised by the eye patch she insouciantly sported, the result of a grenade attack during an interview with Tamil Tiger rebels, Marie was a striking figure in London culture circles in the 2000s – as much at home with a Martini at a party as she was confronting Muammar Gaddafi in an interview shortly before his death. Aided by resplendent, visceral cinematography by Robert Richardson (*The Hateful Eight*) and elegantly adapted by Arash Amel from Marie Brenner's *Vanity Fair* article 'Marie Colvin's Private War', Oscar-nominated Heineman has created a devastating portrait of a complex, brilliant woman. In every scene, Pike fiercely inhabits Colvin – occasionally arrogant, but also deeply compassionate and committed – who sacrificed her own safety and happiness to bear witness to the very human cost of armed conflict: 'the people who have no voice'. Tricia Tuttle

HEADLINE GALAS

SUPPORTED BY

MAYOR OF LONDON







HEADLINE GALA

<b>TUE 16</b> 19:00 CLS	<b>TUE 16</b> 20:05 EGC	<b>WED 17</b> 11:00 EGC	<b>FRI 19</b> 20:20 TCR
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SUSPIRIA

Dir Luca Guadagnino.  
Prod Marco Morabito,  
Bradley J Fischer,  
Luca Guadagnino,  
David Kajganich,  
Silvia Venturini Fendi,  
Francesco Melzi D'Eril,  
William Sherak,  
Gabriele Moratti.  
Scr David Kajganich.  
With Dakota Johnson,  
Tilda Swinton,  
Mia Goth,  
Jessica Harper,  
Chloë Grace Moretz.  
Italy 2018.  
155min.  
Sales FilmNation

Luca Guadagnino (*I Am Love, Call Me by Your Name*) pays homage to Dario Argento's horror classic with this delicious feminist update.

Though some key plot points remain the same, this is no 'remake' of the 1977 giallo. Unfolding in Berlin in the same year Argento's film was made, it finds American Susie Bannion (Dakota Johnson) auditioning for a prestigious international dance school. She's untutored, but has the kind of ferocious commitment to her dance that the strange mistresses who run the all-female school are looking for. In particular, she entrances the precise Madame Blanc (Tilda Swinton), who is both an exacting tutor and elegant den mother. Is Susie finally the 'one' to dance the mysterious 'Volk'? At the same time, students are disappearing and it's apparent that some ancient wickedness lurks in the bowels of the school. Swinton and Johnson are incandescent at the heart of a fabulous, almost exclusively female cast. And Thom Yorke contributes an eerily dramatic, disquieting score to the film. As much a playful reflection on 1970s fashion and cinema, the fiction of Angela Carter and Lacanian film theory as it is a tribute to the technical and creative brilliance of Argento's original, Guadagnino has crafted an exquisitely rendered personal response. The earthy, muted colour palette, captured by Sayombhu Mukdeeprom (*Uncle Boonmee..., Call Me by Your Name*), inverts Argento's vivid colour shock. As does Guadagnino's own approach to notions of corruption, innocence and female power. *Tricia Tuttle*



FESTIVAL GALA

<b>MON 15*</b> 18:10 EGC	<b>TUE 16†</b> 14:15 EGC	<b>SAT 20</b> 15:30 MAYFAIR	* AD	† AD	HIS	BRITISH
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WILD ROSE

Dir Tom Harper.  
Prod Faye Ward.  
Scr Nicole Taylor.  
With Jessie Buckley,  
Sophie Okonedo,  
Julie Walters.  
UK 2018.  
101min.  
UK Distribution  
Entertainment One

This delightful and infectiously joyous film finds a young woman balancing her dreams of being a country music star with the responsibilities of motherhood.

To write a country song you need 'three chords and the truth', according to songwriter Harlan Howard's famous truism. But is it really that simple if you're a Glaswegian single mum fresh out of prison and with no job? 23-year-old Rose-Lynn Harlan (Jessie Buckley, who impressed in *Beast*) is a chaotic burst of incorrigibly bad behaviour, charisma and an electrifying set of vocal chords. All she has ever wanted is to sing country music. And she's convinced that she can only do that in Nashville. LFF alumni director Tom Harper (*War Book*, BBC's *War & Peace*) makes a cracking return to the Festival with debutant feature screenwriter Nicole Taylor (BAFTA winner for her BBC three-part series *Three Girls*), who sensitively explores the challenges of modern motherhood. A magnificent Julie Walters is Rose-Lynn's frustrated mother, her no-nonsense working-class grit putting her at odds with her dreamer daughter, while Sophie Okonedo shines as an idealistic benefactor wanting to back Rose-Lynn. But the knockout blow is delivered by the superstar-making performance of the irrepressible Buckley (dazzlingly delivering the songs throughout). If your heart don't soar watching this, you just ain't got one. *Tricia Tuttle*





## CULT GALA

<b>FRI 19</b> 21:30 CLS	<b>SAT 20</b> 14:30 EGC	<b>SUN 21</b> 20:30 PCC
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## ASSASSINATION NATION

**Dir** Sam Levinson.  
**Prod** David S Goyer, Kevin Turen, Anita Gou, Matthew J Malek, Manu Gargi, Aaron L Gilbert.  
**With** Odessa Young, Suki Waterhouse, Hari Nef, Abra, Bella Thorne.  
USA 2018.  
110min.  
**UK Distribution**  
Universal Pictures

The Salem witch trials are given a digital overhaul in this ferocious femme exploitationer.

*Assassination Nation* opens with cinema's most audacious trigger warning. As a montage of lurid images unfolds on screen, viewers are advised that the subsequent film contains, among other things: sexual content, toxic masculinity, homophobia, transphobia, guns, racism, the male gaze, sexism, torture and fragile male egos. However, this seemingly endless list of misdemeanours is certainly no last-minute apology. It is a celebration. And now that everyone is primed for exactly what's in store, director Sam Levinson can truly let rip. Salem High School senior Lily and her gal pals exist in a supposedly safe social-media bubble, documenting and sharing their aspirational lives with fastidious dedication. But there are some secrets that even these young exhibitionists wouldn't want to reveal. When a targeted data hack exposes the private lives of the town's residents, mob mentality prevails and Salem quickly descends into a breeding ground of mayhem and murder, with Lily and her gang smack bang in the centre. A worthy successor to the rebellious spirit of subversive teen classics such as *Heathers*, *The Doom Generation* and, more recently, *Spring Breakers*, Levinson's sensory assault is a bitingly prescient rally cry for the #MeToo era, boasting some refreshingly progressive gender politics and an anarchic social conscience. It's an absolute riot, in every sense of the word.

Michael Blyth



## DARE GALA

<b>THU 11</b> 17:30 EGC	<b>FRI 12</b> 14:00 CLS	<b>WED 17</b> 18:30 NFT3
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## BORDER GRÄNS

**Dir** Ali Abbasi.  
**Prod** Nina Bisgaard, Peter Gutafsson, Petra Jönsson.  
**Scr** Ali Abbasi, Isabelle Eklöf, John Ajvide Lindqvist.  
**With** Eva Melander, Eero Milonoff, Viktor Åkerblom.  
Sweden 2018.  
104min.  
**UK Distribution**  
Modern Films / MUBI

Prepare for a love story like no other in this audacious Scandinavian fantasy, based on a novel by the writer of *Let the Right One In*.

Tina is a Swedish customs guard with a nose for trouble. Got some illicit alcohol stashed? She's on it. Feeling guilty over some pictures on your phone? Her sense of smell can pick up on that too. Respected by colleagues but derided by the public for her unconventional looks, Tina is led by her extraordinary schnoz to a side gig with local police, tracking down a crime ring. Always an outsider, Tina has her world rocked when the equally striking-looking Vore appears out of the blue. The fascination is instant, the attraction animalistic, but is Vore a benevolent force or something more sinister? And is the world ready for Tina's true nature? Based on a novel by John Ajvide Lindqvist, whose *Let the Right One In* also played with morality and identification, *Border* provokes audiences with the push-pull of disgust and desire, yet always keeps its sympathies on the side of the misfit. Winning the Un Certain Regard prize at Cannes, Iranian-Swedish director Ali Abbasi has crafted a daring contemporary folktale that's full of surprises. The less you know going in the better, but expect big laughs, thrills and a highly original treatment of gender 'borders', beauty and sexuality. Kate Taylor



## THRILL GALA

IN ASSOCIATION WITH SIGHT & SOUND

FRI 19\*  
20:15 EGC

SAT 20  
14:00 CLS

\* BSL

## BURNING

Dir Lee Chang-dong.  
Prod Lee Chang-dong, Lee Jun-dong, Ok Gwang-hee.  
Scr Lee Chang-dong, Oh Jung-mi.  
With Yoo Ah-in, Jeon Jong-seo, Steven Yeun.  
South Korea 2018. 148min.  
UK Distribution Thunderbird Releasing

Lee Chang-dong (*Poetry*) wowed Cannes with this spellbinding, richly complex thriller about obsession, class conflict and suppressed male rage.

Jongsu's (Yoo Ah-in) unremarkable day-to-day life is pleasantly disrupted when a chance meeting with quirky childhood friend Haemi (Jeon Jong-seo) sparks a promise of romance. Soon to depart on a trip to Africa, Haemi asks Jongsu to cat-sit, which he dutifully does, even though the animal remains stubbornly elusive (does it even exist?). Anticipating their reunion, Jongsu is surprised at the airport to find Haemi arriving with the charismatic Ben (Steven Yeun), whom she met on the trip. No match for the poised and obviously wealthy Ben, Jongsu's jealousy at the shift in Haemi's affections builds over subsequent weeks. Based on a Haruki Murakami short story, screenwriter Oh Jung-mi and Lee have fashioned a lean slow-burner: gripping, elliptical and intriguingly ambiguous. Pitch-perfect performances from the three leads are intimately captured by cinematographer Hong Kyung-Pyo, his camera also revelling in the visual poetry of every environment. With a missing girl, a mysterious cat, an arsonist and a possible murder, director Lee expertly controls the tension until the breathtaking, explosive finale.

Tricia Tuttle

Screen Talk: Lee Chang-dong p109



## DEBATE GALA

WED 17  
17:30 EGC

THU 18  
11:30 EGC

FRI 19  
18:10 CENTRAL

## CAPERNAÛM

### CAPHARNAÛM

Dir Nadine Labaki.  
Prod Khaled Mouzanar, Michel Merkt.  
Scr Nadine Labaki, Jihad Hojaily, Michelle Kesrouani.  
With Zain Al Raffeaa, Yordanos Shiferaw, Boluwatife Treasure Bankole, Kawthar Al Haddad, Fadi Kamel Youssef.  
Lebanon 2018. 123min.  
UK Distribution Picturehouse Entertainment

Acclaimed Lebanese filmmaker Nadine Labaki delivers her most assured and affecting work yet with this astonishing and heart-wrenching depiction of life in the shadows.

In 2007, Nadine Labaki emerged as one of the Arab world's most distinctive filmmakers with her feature debut *Caramel*. A perfectly judged tale of life in a Beirut beauty salon, the film enjoyed unprecedented international success. While some expected Labaki (who first earned her stripes as a music-video director of bubblegum but subversively feminist Arabic pop) to continue producing crowd-pleasing fare, she opted to challenge herself as a director. She next tackled sectarianism and internecine conflict in *Where Do We Go Now?* and now offers a moving portrait of poverty and disenfranchisement in *Capernaum*. It tells the story of Zain, a young boy from an impoverished family, who sues his parents for having brought him into a world of such suffering and despair. Along the way, he forges an unlikely bond with a toddler, the child of an Ethiopian maid working illegally in Lebanon. Filming on location in Beirut, Labaki draws out astonishing performances from her young leads while taking the viewer on a journey into subterranean areas of the Lebanese capital, where people exist below the poverty line and lack any legal recognition. Most importantly, Labaki humanises her characters, gradually building towards a finale that is as emotionally devastating as it is life-affirming. Ali Jaafar





## ARCHIVE GALA

THU 18  
19:00 IMAX

BRITISH

### THE GREAT VICTORIAN MOVING PICTURE SHOW

UK 1897-1901.  
80min.  
UK Distribution  
BFI Distribution

The restoration of the films in this programme was supported by the Eric Anker-Petersen Charity. With additional support from the Michael Marks Charitable Trust and the John S Cohen Foundation.

Films by the British Mutoscope and Biograph Company, Prestwich and Gaumont all restored in 2018 by BFI National Archive in collaboration with EYE Filmmuseum and Haghefilm

120 years in the waiting... we bring you Britain's earliest films at their grandest scale, on the nation's biggest screen, the BFI IMAX.

You won't believe your eyes at the sheer spectacle of these rare surviving fragments of our first films, back to their best after being superbly restored from the 68mm original nitrate prints by the BFI National Archive. Let us transport you to a London at the end of Victoria's long reign, when competing showmen were projecting their moving pictures in the capital's great West End theatres. Among the front runners was the peerless WKL Dickson, whose British Mutoscope and Biograph Company enjoyed a long residency at the Palace Theatre of Varieties (now the Palace Theatre on Cambridge Circus and home to another magician – Harry Potter). Dickson arrived in London in 1897 with his secret weapon: large-format films – the IMAX films of their day – whose high-quality pictures he hoped would outgun his rivals. At only a minute or so in duration, these films serve up an eclectic array of subjects, from gorgeous panoramic vistas to dizzying 'phantom rides', music hall turns to the pomp of royal pageantry, and the bustle of the Victorian street to dramatic dispatches from the Boer War. The screening will be presided over by BFI curator Bryony Dixon, with music from composer/pianist John Sweeney and his Biograph Band.

Robin Baker



## LOVE GALA IN ASSOCIATION WITH TIME OUT

SAT 20\*  
17:30 EGC

SUN 21†  
11:00 EGC

SUN 21  
18:00 CENTRAL

\* AD † AD HIS

### IF BEALE STREET COULD TALK

Dir-Scr Barry Jenkins.  
Prod Adele Romanski,  
Sara Murphy,  
Barry Jenkins,  
Dede Gardner,  
Jeremy Kleiner,  
Megan Ellison.  
With Kiki Layne,  
Stephan James,  
Colman Domingo,  
Brian Tyree Henry,  
Regina King.  
USA 2018.  
119min.  
UK Distribution  
Entertainment One

Barry Jenkins follows his Oscar-winning *Moonlight* with an audacious, distinctive and assured adaptation of James Baldwin's account of love, injustice and racism in America.

'Love is what brought you here and if you trusted it this far, trust it all the way.' Tish (Kiki Layne) and Fonny (Stephan James) have known each other since childhood, but only latterly discovered that the safe, easy familiarity between them has bloomed into a love so intoxicating it promises everlasting joy and happiness. But life is not destined to be so easy for a young black couple living in 1970s Harlem. Fonny is falsely accused of a rape and an unjust judicial system refuses to acknowledge the impossibility of his having committed the crime. Tish and her family struggle to exonerate him. This is only the second time a book by Baldwin has been adapted for the screen (Robert Guédiguian directed a Marseille-set version of this story in 1998). In adapting *Beale Street*, Jenkins creates an authentic and graceful film about black lives in America – like a missing piece of cinema history for people long denied representation on screen. And with cinematographer James Laxton (*Moonlight*) and designer Mark Friedberg (*Wonderstruck*, *Selma*), he has crafted a ravishing world. The lushness of the film's images interacts beautifully with its spoken text, capturing the poetry of Baldwin's language. Fonny and Tish's story asserts that, even in a world of corruption and prejudice, love and dignity can prevail.

Tricia Tuttle

STRAND GALAS

TimeOut





**LAUGH GALA**  
IN ASSOCIATION WITH EMPIRE

<b>TUE 16</b> 17:00 EGC	<b>WED 17</b> 14:30 EGC	<b>SAT 20</b> 20:15 CENTRAL
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**THE MAN WHO KILLED DON QUIXOTE**

Dir Terry Gilliam.  
 Prod Mariela Besuievsky, Gerardo Herrero, Amy Gilliam, Grégoire Melin, Sébastien Delloye.  
 Scr Tony Grisoni, Terry Gilliam.  
 With Adam Driver, Jonathan Pryce, Stellan Skarsgård, Olga Kurylenko, Joana Ribeiro.  
 Spain-France-Belgium-Portugal 2018.  
 132min.  
 Sales Kinology

Two decades in the making, Terry Gilliam's wildly imaginative Cervantes adaptation is finally with us, and it's everything we have come to expect from this visionary filmmaker.

Only a Terry Gilliam film could have its 'making of' screened almost two decades before the actual film is released. *Lost in La Mancha* was the 2002 documentary about Gilliam's first attempt to adapt Miguel de Cervantes' picaresque novel. That production ended up uncompleted. Nothing if not determined – and perhaps not dissimilar to the errant nobleman he is hellbent on bringing to the screen – Gilliam persisted and finally his madcap, humorously heraldic mission reaches us. Co-written by Tony Grisoni, Gilliam's fellow traveller across all these years, *The Man Who Killed Don Quixote* is far from a straightforward adaptation of that classic book. The narrative switches between four worlds: a shoot in Spain where frazzled director Toby (Adam Driver) is attempting to film his own adaptation of Cervantes' novel; a decade before, when Toby arrived in the same area and shot a low-budget black-and-white version; the filmmaker's journey with the eponymous star of the first film (Jonathan Pryce) as they escape a series of 'accidents'; and a hallucinatory dream world where characters from each of the narratives converge. Visually intoxicating, Gilliam offers up a jocular meditation on the pervasive influence of myths, the corrupting nature of power and – particularly relevant to this singular director – the insanity of the filmmaking process. Ian Haydn Smith



**FAMILY GALA**

<b>SAT 13</b> 15:30 NFT1	<b>SUN 14</b> 17:45 IMAX
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**MIRAI**  
MIRAI NO MIRAI

Dir-Scr Mamoru Hosoda.  
 Prod Yuichiro Saito, Takuya Ito, Yuichi Adachi, Genki Kawamura.  
 With Moka Kamishiraishi, Haru Kuroki, Gen Hoshino.  
 Japan 2018.  
 100min.  
 UK Distribution Anime Limited / National Amusements

LFF favourite Mamoru Hosoda's (*The Boy and the Beast*, *Wolf Children*) rapturous and fantastical take on childhood is an animation of great beauty and insight.

Young Kun has a new baby sister and the loving attention showered on him by his parents for all his years appears to evaporate overnight. While Mum rushes between her job and looking after baby Mirai, Dad is at home trying to keep things afloat. A series of fantastical events ensues, including the revelation that family dog Yukko was once the Prince of the House before the children were born, but who informs Kun about the lack of attention he received following the boy's own arrival. Kun is also visited by Mirai, as a grown-up from the future. And he subsequently takes a ride with his late grandfather who has journeyed from the past to scold him for his selfish behaviour. Like the apparitions who visit Dickens' Ebenezer Scrooge, these visitors – imagined or otherwise – have the desired effect of helping Kun cope with the changes that are affecting his life. *Mirai* articulates themes regarding the importance of family, along with the virtues of patience and tolerance. This is a beautifully crafted piece from an auteur director who succeeds in capturing the universal issues affecting childhood with great insight and a lot of fun. First premiering to acclaim at the Cannes Film Festival, this screening coincides with the exhibition 'The World of Mamoru Hosoda', showing at Noho Studios during the Festival. Justin Johnson.

Suitable for ages 8+



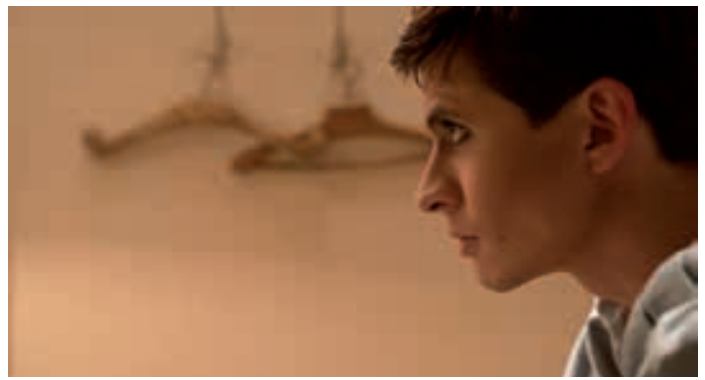
## JOURNEY GALA

SAT 13\*  
17:00 EGC

SUN 14  
13:45 EGC

MON 15  
18:00 CENTRAL

\* BSL



## CREATE GALA

THU 18  
17:15 EGC

FRI 19  
11:30 EGC

SUN 21  
15:15 MAYFAIR

BRITISH

## ROMA

Dir-Scr Alfonso Cuarón.  
Prod Gabriela Rodríguez, Alfonso Cuarón, Nicolás Celis.  
With Yalitza Aparicio, Marina de Tavira.  
Mexico 2018.  
135min.  
UK Distribution Netflix

Straight from the heart of Alfonso Cuarón (*Gravity*, *Children of Men*), this glorious reminiscence of a momentous year is a sumptuous black-and-white ode to the woman who shaped his early life.

Mexico City, 1970. Cleo (Yalitza Aparicio) is a live-in domestic worker of Mixteco heritage. She is employed by middle-class mother of four Sofía (Marina de Tavira), who struggles to cope with the extended absence of her doctor husband. Cleo loves the children as if they are her own, but her duties leave little time for her to have an independent life. That's the premise of this personal project by master filmmaker Cuarón (who wrote, produced, directed, shot and co-edited the film). Every detail is thoughtful and painstakingly recreated; aided by production designer Eugenio Caballero, Cuarón reveals this era of Mexico City as a place teeming with vibrant life, from its cinema and music to the brewing radicalism of the political scene. They conjure a tantalisingly specific moment, with the space race unfolding overhead as class violence and student radicalism erupt on the streets. But this is also very much a film about the home, a place of women and children, with the domestic space revealing much about cultural attitudes to class, race and gender relationships. Throughout, the densely textured sound design adds another layer to both narrative and mood – close your eyes and you will know your location in every space. Luminous, heart-wrenching and ultimately life-affirming, this is Cuarón's love letter to Cleo and the women who raised him with love and tenderness.

Tricia Tuttle

Screen Talk: Alfonso Cuarón p108

## THE WHITE CROW

Dir Ralph Fiennes.  
Prod Andrew Levitas, Gabrielle Tana, François Ivernel, Carolyn Marks Blackwood.  
Scr David Hare.  
With Oleg Ivenko, Ralph Fiennes, Louis Hofmann.  
UK-Serbia-France 2018.  
122min.  
Sales HanWay Films

Dance perfection meets political defection in director Ralph Fiennes' intoxicating account of the young life of Rudolf Nureyev.

In early 1960s Paris, the Cold War may be raging, but Soviet authorities have decided to send their finest dance troupe to the City of Light to demonstrate the cultural refinement behind the Iron Curtain. Though the Kirov Ballet is set to wow audiences, one man causes a sensation that reverberates far beyond the stage: the electrifying young dancer Rudolf Nureyev. Devastatingly handsome and culturally ravenous, Nureyev (Ukrainian dancer Oleg Ivenko, in an astonishing screen debut) immediately falls in love with the city. Much to the annoyance of his KGB minders, he makes daily pilgrimages to the Louvre and frequents the city's jazz bars with a Chilean heiress (Adèle Exarchopoulos), which leads to a pivotal awakening. As David Hare's script (based on Julie Kavanagh's biography) zig zags across time, we discover Nureyev's origins: his birth on a Trans-Siberian train; his youth and early schooling, where his temper and uncompromising attitude marked him as troublemaker, and the initial stirrings of his sexuality. Richly evoking the times on atmospheric 16mm, director Ralph Fiennes brings texture and emotional shading to this portrait of a brilliant, inscrutable man whose talent and temperament saw him rock the worlds of ballet and international relations. Kate Taylor

LFF Connects: David Hare p109





## DOCUMENTARY SPECIAL PRESENTATION

SAT 13  
14:30 VUE7SUN 14  
20:45 CENTRAL

DOC

BRITISH

## AQUARELA

Dir Victor Kossakovsky.  
Prod Aimara Reques,  
Heino Deckert,  
Sigrid Dyekjær.  
UK 2018.  
89min.  
Sales  
Lionsgate  
Entertainment

'Aquarela' means watercolour in English, but that is too delicate a word to describe this stunning, sensory cinematic experience by Russian master Victor Kossakovsky.

Water is the main protagonist, seen in all its great and terrible beauty. Mountains of ice move and break apart as if they had a life of their own. Kossakovsky's film travels the world, from the precarious frozen waters of Russia's Lake Baikal and Miami in the throes of Hurricane Irma, to Venezuela's mighty Angel Falls in order to paint a portrait of this fluid life force in all its glorious forms. Fragile humans experience life and death, joy and despair in the face of its power. They're depicted trying to cope with the massive environment around them. Kossakovsky creates a cinema of breathtaking visual poetry, generating emotion through minimal dialogue and attention to the tiniest details: cars are devoured by the sea; silver air bubbles flow across submerged ice like liquid mercury; massive icebergs breach and blow like whales. Accompanied by a haunting soundtrack and soundscape, *Aquarela* is a hypnotic, mesmerising experience. This is a thrill-ride for lovers of nature and epic rock folk operas alike. Kossakovsky's film is guaranteed to astonish and impress. *Christine Bardsley*



## SPECIAL PRESENTATION

FRI 12  
21:00 EGCSAT 13  
14:00 CLSMON 15  
21:00 RICH MIX

BRITISH

## BEEN SO LONG

Dir Tinge Krishnan.  
Prod Nadine  
Marsh-Edwards,  
Amanda Jenks.  
Scr Ché Walker.  
With Michaela Coel,  
Arinzé Kene,  
George Mackay.  
UK 2018.  
100min.  
UK Distribution  
Netflix

*Chewing Gum* star Michaela Coel leads a talented cast in Tinge Krishnan's contemporary London musical, which reimagines Camden as a romantic neon-soaked wonderland.

Having made an impact at LFF 2011 with her gritty low-budget debut *Junkhearts*, London-based writer-director Tinge Krishnan returns to the Festival with a different type of city story for her ambitious second feature. Adapted from Ché Walker's stage play and retaining Arthur Darvill's original songs, *Been So Long* is a contemporary musical set on the streets of Camden Town. Krishnan shoots this familiar locale with streets bathed in neon and rich in romantic possibilities. BAFTA® winner Michaela Coel lights up the big screen as dedicated and whip-smart single mum Simone whose encounter with the confident yet secretive lothario Raymond, played by *The Pass* star Arinzé Kene (reprising his role from the Young Vic theatre production), has her head spinning. This charismatic pair lead an all-singing and dancing ensemble populated by a wealth of homegrown talent. Ronke Adekolejo steals scenes as Simone's fearless best friend Yvonne, while the volatile Gil (George MacKay) has a score to settle at the bar owned by Barney (Luke Norris). Other faces to note include Joe Dempsie (*Game of Thrones*) and Arsher Ali (*The Ritual*), with the eclectic soundtrack adding a soulful personality of its own. *Manish Agarwal*

Special £5 tickets for 25 & Under are bookable in advance at [bfi.org.uk/lff](http://bfi.org.uk/lff)



## SPECIAL PRESENTATION

**SUN 14**  
20:15 NFT1

**MON 15**  
14:00 CLS

**DOC**

### FAHRENHEIT 11/9

Dir-Scr  
Michael Moore.  
Prod Carl Deal,  
Meghan O'Hara,  
Michael Moore.  
USA 2018.  
RT TBC.  
Sales  
AGC International

One of North American culture's most outspoken filmmakers, Michael Moore, turns his sights on one of the most controversial figures of our time: Donald Trump.

Moore inverts the title of his earlier *Fahrenheit 9/11* as he goes after Trump – elected President of the US on 9th November 2016 – in this cautionary-tale-meets-disaster-movie. While much of the information here might be familiar to the Trump rubberneckerers among us, Moore is a genius at connecting the dots of his argument with clarity and tremendous persuasion. With his trademark wit, Moore examines what led to Trump's rise to power, strongly criticising the Democratic Party and the greed of the media. He also interrogates the role played by the Obama administration, accusing it of a myriad of wrongful policy decisions and apathy towards political disenchantment in the US. And never one to hold back, Moore presents some alarming comparisons between Trump and previous leaders accused of demagoguery. He pays close attention to recent cases that have shaken US culture to the core: the Flint water crisis; the Stoneman Douglas High School shooting; the West Virginia teachers' strike. And to those affected, he gives a voice. These cases are employed to highlight the rot at the heart of the establishment, but they also champion the rise of widespread civic engagement. With *Fahrenheit 11/9*, Moore paints a fiery, startling portrait of life in Trump's America. Populist, provocative and piercingly captivating, this is Moore's clarion call to action.

Ana David



## SPECIAL PRESENTATION

**SAT 20**  
20:45 CLS

**SUN 21**  
14:30 EGC

**SUN 21**  
17:30 TCR

### THE HATE U GIVE

Dir George Tillman Jr.  
Prod Robert Teitel,  
George Tillman Jr,  
Marty Bowen,  
Wyck Godfrey.  
Scr Audrey Wells.  
With  
Amandla Stenberg,  
Regina Hall,  
Russell Hornsby,  
KJ Apa,  
Common.  
USA 2018.  
132min.  
UK Distribution  
Twentieth Century Fox

This powerful adaptation of Angie Thomas' YA novel stars Amandla Stenberg as a teenager who witnesses the fatal police shooting of her childhood friend.

Adapted by *Soul Food* director George Tillman Jr from Angie Thomas' bestselling Black Lives Matter-inspired young-adult novel, *The Hate U Give* is an expansive and electrifying hybrid of coming-of-age tropes and powerful social drama. It boasts a remarkably textured lead performance from Amandla Stenberg (*The Hunger Games*) as code-switching Starr Carter, who presents one face to family and friends in her predominantly black neighbourhood, but a different one to her white prep-school classmates and boyfriend Chris (KJ Apa, *Riverdale*). Initially playing like a smart teen movie, the film's effervescent flow is brutally disrupted when Starr witnesses the fatal police shooting of her childhood friend Khalil (Algee Smith, *Detroit*). This shift in tone is multi-layered, as Tillman and screenwriter Audrey Wells go beyond the facts of a fictional yet all-too-familiar case to consider the human cost behind blaring headlines. Stenberg's reluctant, traumatised heroine is supported by a richly talented adult cast, notably Russell Hornsby as her politicised father Maverick and Regina Hall as pragmatic mother Lisa. Articulating a divergent array of community standpoints, we see *Insecure* creator Issa Rae as an activist lawyer and Common as a cop who's also Starr's uncle. Manish Agarwal

Special £5 tickets for 25 & Under are bookable in advance at [bfi.org.uk/lff](http://bfi.org.uk/lff)

SPECIAL PRESENTATIONS





## SPECIAL PRESENTATION

SUN 14  
17:00 EGCMON 15  
14:30 EGC

BRITISH

## THE LITTLE DRUMMER GIRL

THE LITTLE DRUMMER GIRL  
EPISODES ONE AND TWO

**Dir** Park Chan-wook.  
**Exec Prod** Stephen Cornwell, Simon Cornwell, Joseph Tsai, Arthur Wang, Park Chan-wook, Wonjo Jeong, Michael Lesslie, John le Carré.

**Prod** Laura Hastings-Smith.  
**Scr** Michael Lesslie, Claire Wilson.

**With** Alexander Skarsgård, Michael Shannon, Florence Pugh.  
UK 2018.  
116min.

Park Chan-wook's stylistic mastery meets John le Carré's espionage twists in this thrilling new series from the makers of *The Night Manager*.

Charlie (Florence Pugh) is an actor working London pub theatres. She's confident, forthright, a political lefty and a very good liar. When a mysterious patron whisks her drama troupe to Greece, she finds herself drawn to a stranger on the beach (Alexander Skarsgård). Meanwhile, Kurtz (Michael Shannon), the leader of an Israeli counter-terrorism unit, is working in West Germany to apprehend a cell of brothers who have murdered a diplomat and his family. As Charlie and Kurtz's worlds grow closer together, she swiftly discovers that her survival depends on keeping her wits about her. Fans of director Park's (*The Handmaiden*, *Oldboy*) flair for visual sophistication will be delighted by these first two episodes of his debut venture into long-form storytelling. Collaborating with production designer Maria Djurkovic (*Tinker, Tailor, Soldier, Spy*), Park creates a world of impeccable 1970s details: each watch, jacket and car is loaded with significance. Alongside daring framing and elegant use of colour, Park's dark sense of humour is also a perfect match for John le Carré's sophisticated form of espionage and intrigue, and in Pugh (*Lady Macbeth*) we have an actor who embodies the series' qualities: sharp, sexy and wickedly intelligent. *Kate Taylor*



## EXPERIMENTA SPECIAL PRESENTATION

FRI 12\*  
18:30 NFT1SUN 14†  
12:45 STUDIO

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AD

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AD

HIS

BRITISH

## MAKE ME UP

**Dir-Scr** Rachel Maclean.  
**Prod** John Archer, Angus Farquhar.  
**With** Rachel Maclean, Christina Gordon, Colette Dalal Tchanchcho.  
UK 2018.  
84min.  
**Prod Co** Hopscotch Films

Rachel Maclean follows her Venice Biennale piece *Spite Your Face* with a daring new film that incisively deconstructs art history's myth of feminine beauty with a savage, satirical blade.

Truly iconoclastic and alluding to the Suffragette attack on the Rokeby Venus in the National Gallery, Maclean's most ambitious film to date is a feminist science fiction on a mission to destroy the patronising exploitative tradition of patriarchal art criticism. Siri and Alexa are among two fortunate young women to have been made over at a pastel-coloured hyperreal beauty clinic. It's presided over by Figurehead, a demonic pedagogue who is intent on educating her girls on art's construction of female beauty and taking it to the next level with her high-tech remodelling of all feminine imperfection. Initially willing to please, including eating from empty plates, Siri discovers something is amiss. Why are the rebellious ones disappearing? What are they becoming? Maclean is the irrepressible creative force behind the entire spectacular production and delivers a virtuoso performance as Figurehead, splendidly attired in the highest of haute couture. Cleverly referencing a range of films about transformation and rebellion, *Make Me Up* is both a hugely enjoyable satire and a richly imaginative work.

*Helen de Witt*



## SPECIAL PRESENTATION

**SAT 13**  
20:45 EGC

**SUN 14**  
14:00 CLS

**TUE 16**  
18:00 CENTRAL

**BRITISH**



## SPECIAL PRESENTATION

**WED 17**  
18:30 HOME MANCHESTER

**FRI 19\***  
18:00 NFT1

**\* AD BRITISH**

## OUT OF BLUE

Dir Carol Morley.  
Prod Luc Roeg,  
Cairo Cannon.  
With Patricia Clarkson,  
James Caan,  
Jacki Weaver.  
UK 2018.  
110min.  
UK Distribution  
Picturehouse  
Entertainment

Carol Morley (*Dreams of a Life* and *The Falling*) returns to LFF with wonderfully stylised, offbeat noir thriller about a murder investigation and multiple realities.

Solitary recovering alcoholic Detective Mike Hoolihan (Patricia Clarkson) is called out to the scene of a possible homicide at an observatory. Jennifer, an expert on black holes and the beautiful daughter of wealthy veteran Colonel Tom Rockwell, has been shot at point-blank. Some of the facts in the case bear remarkable similarity to unsolved murders from the past and every new piece of information seems to take Mike further away from understanding the crime. And yet, she finds herself strangely affected by the case, as old memories resurface. Adapted from Martin Amis' *Night Train*, Morley has created a moody detective story with an almost Lynchian dry wit – a world slightly askew, yet played straight, with heart and soul, by a splendid ensemble (Jackie Weaver, Toby Jones, James Caan). In Mike, Morley delivers yet another compellingly idiosyncratic female character and Clarkson's brilliant performance mines the vulnerability and longing under the detective-issue stoicism. Working on a big and bold canvas, Morley impresses, while Clint Mansell's evocative, ethereal score soars through the stars that populate the sky over New Orleans. Tricia Tuttle

Dir-Scr Mike Leigh.  
Prod Georgina Lowe.  
With Rory Kinnear,  
Maxine Peake,  
Neil Bell.  
UK 2018.  
155min.  
UK Distribution  
Entertainment One

Mike Leigh orchestrates a superb ensemble cast in this rousing tale of working class uprising and its violent suppression in Manchester in 1819.

As shell-shocked soldiers return from the battle of Waterloo, they find their hometowns ravaged by a gentry upping food costs and ripping off the working classes. The French have already had their revolution and the disenfranchised men and women of Manchester are stirring with their own desire for reform. Nellie (Maxine Peake) is sceptical. Raising her family on a pittance, she is more concerned with food on the table than attending the increasingly volatile protest meetings. But many have been inspired. A peaceful march and assembly is arranged, where the star speaker will be Henry Hunt (Rory Kinnear), a radical orator famous throughout the land for his stimulating rhetoric. As the day approaches the government grows nervous, while the people grow emboldened. In *Peterloo*, director Mike Leigh is working at the pinnacle of his powers, gloriously drawing together so many of his preoccupations: class consciousness, family dynamics, hypocrisy, humanism and the foibles of the male ego. Against the backdrop of cinematographer Dick Pope's beautiful Manchester/Lancashire canvas, the film weaves multiple stories of everyday people into a socialist tapestry and depicts an act of police brutality with huge contemporary relevance. Warm, funny and incendiary, this is a major work of cinema. Kate Taylor

## PETERLOO

### SPECIAL PRESENTATION: PETERLOO – ACROSS THE UK

In a first for the BFI London Film Festival, we will be presenting *Peterloo* at HOME in Manchester for its UK premiere, beaming to cinemas across the UK, followed by a presentation in BFI Southbank. See [bfi.org.uk/lff](http://bfi.org.uk/lff) for booking dates and participating venues.





## BFI FLARE SPECIAL PRESENTATION

**SAT 13**  
18:15 NFT1

**SUN 14**  
15:00 NFT2

### RAFIKI

Dir Wanuri Kahiu.  
Prod Steven Markovitz.  
Scr Wanuri Kahiu,  
Jenna Bass.

With  
Samantha Mugatsia,  
Sheila Muniyiva,  
Jimmi Gathu.  
Kenya-South Africa-  
France-Lebanon-  
Norway-Netherlands-  
Germany-USA 2018.  
82min.  
Sales MPM Premium

Romantic sparks fly between the daughters of two opposing politicians in Wanuri Kahiu's neon-bright story of forbidden love in Kenya.

Street-smart tomboy Kena and rainbow-haired free spirit Ziki both dream of a life beyond the stifling confines of their conservative Nairobi neighbourhood. From the moment the two young women meet, the connection is clear and soon their budding friendship blossoms into something more serious. Torn between the romantic desire to follow their hearts and the pragmatic need to follow their heads, the star-crossed lovers find themselves forced to make an impossible choice between happiness and safety. There is no question that *Rafiki* is a timely and necessary film. Even before its premiere at Cannes this year, a national ban was enforced for its supposed "intent to promote lesbianism in Kenya, contrary to the law". Such intolerance only serves as a testament to the unabashed courage director Wanuri Kahiu demonstrates in telling queer stories in a country where gay sex is still a punishable offence. But while her film has inherently political implications, it also signals a new African cinema that is youthful, stylish and thrillingly engaged with pop culture. Sparkling with effervescent colour and crackling with palpable chemistry between the two leads, this trailblazing film is a vital burst of energy, urgency and, perhaps most importantly, hope. Michael Blyth



## SPECIAL PRESENTATION

**TUE 16**  
18:15 NFT1

**3D**

**TUE 16**  
18:15 NFT2

### THEY SHALL NOT GROW OLD

Dir Peter Jackson.  
Prod Peter Jackson,  
Clare Olssen,  
14-18 NOW,  
Imperial War Museums.  
Scr Peter Jackson.  
New Zealand 2018.  
64min.

**UK Distribution**  
Trafalgar Releasing  
Co-commissioned  
by 14-18 NOW and  
Imperial War Museums  
in association with  
the BBC. Produced  
by WingNut Films and  
Executive Produced  
by House Productions.  
Supported by the  
National Lottery  
through the Heritage  
Lottery Fund, Arts  
Council England and  
Department of Digital,  
Culture, Media and  
Sport. Special thanks  
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Westerman with  
additional support  
from The Taylor  
Family Foundation,  
The Moondance  
Foundation, Welsh  
Government, Scottish  
Government, British  
Council, Tim Bunting,  
Jacqueline and Richard  
Worswick and one  
anonymous donor.

On the centenary of the First World War, Academy Award® winner Peter Jackson (*Lord of the Rings*) presents the world premiere of an extraordinary new work, revealing the Great War as you have never seen it.

Employing state-of-the-art technology to transform audio and moving image archive footage more than a century old, Jackson brings to life the people who can best tell this story: the men who were there. Driven by a personal interest in the conflict, Jackson set out to explore the day-to-day experience of its combatants. Immersed for months in the BBC and Imperial War Museum archives, Jackson created narratives and strategies regarding how this story should be told. Using only the voices of those involved, the film explores the reality of war on the front line: their attitudes to the conflict; how they ate, rested and formed friendships in those moments between battles; as well as their hopes and dreams for the future. Each frame of the film has been hand-colourised by Jackson's team, the footage 3D-digitised, transformed with modern post-production techniques, enabling these soldiers to walk and talk among us. Reaching into the mists of time, Jackson has aimed to give these men voices, investigate the hopes and fears of these veterans that survived and were able to tell their stories, and detail the humility and humanity of those who represented a generation forever changed by the destruction of a global war. Tricia Tuttle

## SPECIAL PRESENTATION: THEY SHALL NOT GROW OLD – ACROSS THE UK

Peter Jackson will be present in NFT1 for a conversation with Mark Kermode after the screening. This Q&A will also be beamed into NFT2 and simulcast live to cinemas across the UK. See [bfi.org.uk/lff](http://bfi.org.uk/lff) for booking dates and participating venues.

# OFFICIAL COMPETITION

THE BEST FILM AWARD RECOGNISES INSPIRING,  
INVENTIVE AND DISTINCTIVE FILMMAKING



WED 17  
20:30 VUE7

WED 17  
21:00 VUE5

THU 18  
12:00 VUE7

THU 18  
15:00 SOHO

## BIRDS OF PASSAGE PÁJAROS DE VERANO

Dir Cristina Gallego,  
Ciro Guerra.  
Prod Katrin Pors,  
Cristina Gallego.  
Scr María Camila Arias,  
Jacques Toulemonde.  
With Carriña Martínez,  
Jose Acosta,  
Natalia Reyes.  
Colombia 2018.  
120min.  
UK Distribution  
Curzon Artificial Eye

The team behind *Embrace of the Serpent* chart the thrilling rise and fall of the indigenous Wayuu clan in remote Colombia.

In the late 1960s, the Wayuu tribe of northern Colombia observe a strict code of familial tradition and sacred ritual. Outsider Rapayet has his sights set on marrying Zaida, the recently-of-age daughter of the clan's formidable matriarch, Ursula. Unable to afford the extravagant dowry set by Ursula, Rapayet upgrades from selling coffee to dealing drugs as a means of covering the payment. With a new criminal path set, Ursula becomes complicit in her son-in-law's shady dealings and, over the course of the ensuing decade, the once humble tribe gradually builds a ruthless empire in the desert. A far cry from the familiar South American gangster thrillers that traditionally grace our screens, co-directors *Ciro Guerra* and *Cristina Gallego* boldly sidestep traditional genre storytelling, opting instead for a sprawling, spiritual exploration of family conflict and tribal warfare, laced with heady symbolism and surrealist flashes that wouldn't look out of place in an *Alejandro Jodorowsky* film. Having worked with a steely black-and-white palette on their previous collaboration *Embrace of the Serpent* (which *Guerra* directed and *Gallego* produced), this mystical meditation on colonialism, tribalism and modernism positively explodes with colour. And the results are nothing short of breathtaking. *Michael Blyth*

OFFICIAL COMPETITION





<b>SUN 14</b> 17:45 VUE7	<b>SUN 14</b> 18:15 VUE5	<b>MON 15</b> 12:00 VUE7	<b>MON 15</b> 12:30 VUE5	<b>SAT 20</b> 20:45 CINÉ LUMIÈRE
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## DESTROYER

**Dir** Karyn Kusama.  
**Prod** Fred Berger,  
Phil Hay,  
Matt Manfredi.  
**Scr** Phil Hay,  
Matt Manfredi.  
**With** Nicole Kidman,  
Sebastian Stan,  
Tatiana Maslany.  
USA 2018.  
118min.  
**Sales** Rocket Science

Nicole Kidman is astonishing – and almost unrecognisable – as a jaded police detective haunted by her past in Karyn Kusama’s brooding thriller.

As a fledgling cop, LAPD detective Erin Bell (Nicole Kidman) and her partner were placed undercover in the California desert to infiltrate a notorious criminal gang, led by terrifyingly unstable frontman Silas. Still reeling from the trauma of her experience years later, Erin is forced to confront her demons when signs indicate that Silas has re-emerged. Reluctantly delving back into the painful facts of the investigation, she goes in search of the remaining members of his posse, determined to learn Silas’ whereabouts and finally close the case that almost destroyed her. Dripping in sweltering atmosphere and stifling foreboding, this deliciously downbeat detective tale is arguably Karyn Kusama’s most exquisitely realised and accomplished film yet, recalling the sunlit exteriors of hardboiled Californian crime classics such as *Chinatown* and *To Live and Die in LA*. But unlike the testosterone-fuelled drive of those films, *Destroyer* is a distinctly female story, once again proving Kusama’s commitment to placing women at the centre of genre narratives, as demonstrated in such diverse work as *Aeon Flux* and *Jennifer’s Body*. And this time around, Kusama finds abundant support from Kidman, whose thrillingly uninhibited performance further showcases her intrinsic ability to truly lose herself in a character, both physically and emotionally. Michael Blyth



<b>TUE 16</b> 18:00 VUE7	<b>TUE 16</b> 18:20 VUE5	<b>WED 17</b> 15:00 VUE7	<b>WED 17</b> 15:30 VUE5
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## HAPPY AS LAZZARO

### LAZZARO FELICE

**Dir-Scr** Alice  
Rohrwacher.  
**Prod** Carlo Cresto-Dina  
**With** Adriano Tardiolo,  
Sergi Lopez, Alba  
Rohrwacher.  
Italy 2018.  
125min.  
**UK Distribution**  
Modern Films

Alice Rohrwacher follows *The Wonders* with a delightfully singular time and genre-bending rumination on the fate of innocence when faced with corruption and greed.

Lazzaro is a beautiful peasant whose sweet nature finds people mistaking him for simple-minded – happily doing the bidding of anyone in his local village. An insular community, the village is ruled over by the Cruella-esque Marchesa who hasn’t let on that sharecropping is no longer legal. Set apart from the world by a bridge that no one can be bothered to fix, life here looks like it is unfolding a century ago, save for the odd Walkman and 1990s-era dance music. Lazzaro finds an unlikely friend in the Marchesa’s petulant, bleach-blond son Tancredi, who convinces his hapless ally to help him stage his fake kidnapping to steal the ransom from his loathed mother. But their plans are soon derailed. Working again with Hélène Louvart (who also shot LFF films *Maya* and *Petra*) and shooting on lustrous 16mm, Rohrwacher concocts a trippy brew of Italian class struggle, folk tales, biblical allegory, pop culture references and a rich vein in cinema history. (There are echoes of Pasolini, Jarman and Fellini in terms of theme and the film’s anarchic style.) Rohrwacher deservedly shared the Best Screenplay award at Cannes for this kaleidoscopic work; like any gem, hold it up to the light and you’ll see something different each time. Tricia Tuttle



<b>THU 11</b> 20:45 VUE7	<b>THU 11</b> 21:15 VUE5	<b>FRI 12</b> 12:00 VUE7	<b>FRI 12</b> 12:30 VUE5	<b>SAT 13</b> 12:45 RICH MIX	<b>BRITISH</b>
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<b>THU 18</b> 20:30 VUE7	<b>THU 18</b> 21:00 VUE5	<b>FRI 19</b> 12:00 VUE7	<b>FRI 19</b> 15:30 SOHO	<b>BRITISH</b>
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## HAPPY NEW YEAR, COLIN BURSTEAD.

Dir-Scr Ben Wheatley.  
Prod Andy Starke.  
With Neil Maskell,  
Hayley Squires,  
Sam Riley.  
UK 2018.  
95min.  
Prod Co  
Rook Films Ltd

A pared-down approach shows off a quieter side to Ben Wheatley's prodigious talent in this poignantly funny and razor-sharp observation of English family dysfunction.

Colin (a brilliant Neil Maskell) has rented a stately country home for his extended family's New Year celebrations. He's the centre of attention – though not always pleasantly so – until his estranged brother David (Sam Riley) unexpectedly arrives. His appearance, after a five-year absence, throws the family dynamic far off orbit. Wheatley's skill with drama and characterisation has been in evidence since his early features *Down Terrace* and *Kill List*, but it's a delight to see it go full frontal here, brought to life by an ensemble so uniformly good it makes name checking only a few feel perverse. (Although Joe Cole, Mark Monero, Charles Dance, Hayley Squires, Asim Chaudhry, Doon Mackichan and Bill Paterson have particularly meaty roles.) Shot in under two weeks, *Happy New Year, Colin Burstead* has the dynamism and veracity of early Dogme 95, with Wheatley, his actors and regular cinematographer Laurie Rose achieving a thrilling symbiosis. Do we have enough booze? Who's got the tunes? Who invited *her*? What *is* uncle wearing? Anyone who has lived through an increasingly drunken and disastrous big family 'do' will hoot – and cringe – in recognition.

Tricia Tuttle

## IN FABRIC

Dir-Scr Peter Strickland. Prod Andrew Starke.  
With Marianne Jean-Baptiste, Hayley Squires, Leo Bill.  
UK 2018.  
118min.  
UK Distribution  
Curzon Artificial Eye

Impeccable red talons slide a flick knife across a box to reveal its contents, a beautiful silky dress... that can kill!

Bank clerk Sheila (Marianne Jean-Baptiste) has decided it's time to start dating again. It's been a while and it will get her out of the house, where her son is busy with his sadomasochistic girlfriend (Gwendoline Christie). Calling a lonely-hearts ad in a newspaper, she soon agrees on a rendezvous with the promising-sounding Adonis. Time to get herself something nice to wear. A trip to Dentley & Soper's Trusted Department Store soon becomes a shopping experience like no other. There's something not quite right about the staff here, from the disconcerting sales talk to their unsavoury night-time trysts. And as for those dresses... *In Fabric* is as wildly, perversely imaginative and visually thrilling as we have come to expect from director Peter Strickland. He follows *The Duke of Burgundy* by venturing even further to the outer reaches of the erotic macabre, finding pleasures in everything from shop mannequins to the sound of someone listing washing-machine parts. A potent mix of design and spooky intrigue, the film is bolstered with lashings of oddball humour – Steve Oram and Julian Barratt's double act is a particular treat – and a hot synth score from Cavern of Anti-Matter. Essential viewing for fashion addicts and those who dig their ghost stories kinky. Kate Taylor

OFFICIAL COMPETITION





TUE 16  
20:50 VUE7

TUE 16  
21:15 VUE5

WED 17  
12:30 VUE7

WED 17  
12:45 VUE5

## JOY

Dir-Scr Sudabeh Mortezaei.  
Prod Oliver Neumann.  
With Joy Alphonus, Mariam Precious.  
Austria 2018. 99min.  
Sales Films Boutique

Sudabeh Mortezaei (*Macondo*, LFF 2014) presents a vital and hugely affecting drama that tackles the vicious cycle of sex trafficking in modern Europe.

Nigerian Joy earns money through sex work, with most of her earnings going to her 'Madame'. She lives in a dorm with other women who are on similar 'contracts'; none are allowed passports until they pay the debt of their illegal passage to Austria. The women's families in Nigeria live under constant threat of bad *juju* if the women do not behave – a threat each of them takes extremely seriously. Despite having hired another woman to care for her own child, Joy has almost paid off her freedom when she is asked to supervise Precious, a much younger new recruit who is causing the Madame problems. Director Mortezaei brings a meticulous eye to this urgent situation hidden in plain sight. She immerses us in these women's everyday lives, avoiding sentimentalising her subjects, the naturalistic approach offering a devastating portrait of human resilience in the most brutal of environments. Playing her namesake – as do all the women here – 'Joy' Alphonus imbues every scene with her indomitable strength, juggling the near-impossible tensions of a system that pits her own responsibility to family against her humanity. *Tricia Tuttle*



FRI 12  
20:45 VUE7

FRI 12  
21:15 VUE5

SAT 13  
12:00 VUE7

SAT 13  
12:30 VUE5

SAT 20  
18:00 MAYFAIR

## THE OLD MAN AND THE GUN

Dir-Scr David Lowery.  
Prod James D Stern, Dawn Ostroff, Jeremy Steckler, Anthony Mastromauro, Bill Holderman, Toby Halbrooks, James M Johnston, Robert Redford.  
With Robert Redford, Casey Affleck, Sissy Spacek.  
USA 2018. 93min.  
UK Distribution Fox Searchlight Pictures

David Lowery (*Ain't Them Bodies Saints*, *A Ghost Story*) brings his distinctive vision to this 'mostly true' account of the later years of a gentleman bank-robber, played by Robert Redford.

Adapted from David Grann's *New Yorker* article, *The Old Man and the Gun* tells the story of Forrest Tucker, the self-styled 'Houdini' whose many audacious prison breaks included an Alcatraz flight in a homemade kayak, and whose last robbery was committed when he was 79. Focussing on Tucker's crime-sprees with his geriatric band of brothers (the Over-the-Hill-Gang), who long evaded both the FBI and an increasingly frustrated detective John Hunt (Casey Affleck), this is a brilliantly entertaining crime caper. Redford is at his screen-legend best as the silver fox, exuding nuclear-watt charisma (he's recently announced his retirement; as a swan song, it's a sweetly melodious one). Most delectable are the scenes in which he woos Jewel (Sissy Spacek) with a swoon-inducing chemistry as sparks crackle between the two. Infused with a passion for the classic American independent cinema of Redford and Spacek's generation, Joe Anderson's luscious 16mm photography delivers rapturous period camera flourishes, while a montage of Forrest's life-long exploits poignantly references old Redford movies. Offering bittersweet reflections on time and age (Jewel observes, 'this is the last time I'll ever have the chance to do whatever...'), *The Old Man and the Gun* is a testament to a free-spirit who steadfastly refused to go quietly. *Tricia Tuttle*



<b>FRI 19</b> 20:30 VUE7	<b>FRI 19</b> 21:00 VUE5	<b>SAT 20</b> 12:15 VUE7	<b>SAT 20</b> 12:45 VUE5
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<b>MON 15</b> 20:00 VUE7	<b>MON 15</b> 20:45 SOHO	<b>TUE 16</b> 11:45 VUE7	<b>TUE 16</b> 15:00 SOHO
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## SHADOW YING

Dir Zhang Yimou.  
Prod Ellen Eliasoph,  
Zhang Zhao,  
Pang Liwei,  
Liu Jun,  
Wang Xiaozhu.  
Scr Li Wei,  
Zhang Yimou.  
China 2018.  
116min.  
Sales BLOOM

Blood spills on an immaculate shadowy landscape in this visually stunning martial arts thriller from Chinese master Zhang Yimou.

The neighbouring kingdoms of Pei and Jing have an uneasy accord, with peace maintained by Pei's King, a self-absorbed chap who is amenable to Jing in all things. But when Pei's Great Commander goes rogue and tries to start a war, even Pei's King cannot stop what is unleashed in the hearts of both his soldiers and his spirited sister. It's a battle that has been brewing for decades, and now the time has come. But who exactly is this trouble-stirring Great Commander? The answer is found in a lost chapter of Chinese history. Under constant threat of assassination many nobles secretly employed surrogate men, known as 'shadows', who served their masters through impersonation, risking their lives and proving their loyalty by embracing death. For his latest Wuxia spectacular, Zhang Yimou collaborates with *House of Flying Daggers* cinematographer Zhao Xiaoding to create a mind-blowing visual design that revolutionises the colour palette, using water, calligraphy and constant reference to the yin yang symbol. Court intrigue, assassinations and shady motivations abound, and audiences can expect jaw-dropping combat, including the introduction of a new series of 'feminine' moves, and an umbrella-weapon that will be the envy of every Londoner. *Kate Taylor*

## SUNSET NAPSZÁLLTA

Dir László Nemes.  
Prod Gábor Sipos,  
Gábor Rajna.  
Scr Clara Royer,  
Matthieu Taponier,  
László Nemes.  
With Juli Jakab,  
Vlad Ivanov,  
Marcin Czarnik.  
Hungary-France 2018.  
142min.  
UK Distribution  
Curzon Artificial Eye

László Nemes first film *Son of Saul* (Official Competition, LFF 2015) debuted in competition at Cannes before winning the Best Foreign Language Film Oscar®. But Nemes doesn't rest on his laurels with this feverishly ambitious second feature.

It is 1913, nearing the end of the Austro-Hungarian Empire and on the eve of the First World War. Írisz Leiter (a haunting Juli Jakab) is a hat maker who returns to Budapest years after being fostered under mysterious circumstances. Her parents had been respected milliners, owners of a shop bearing their name and who served both the wealthy and aristocracy. A whispered secret about why they're no longer there casts a sinister pall over the shop. When Írisz tries to get work, the new owner is unsettled by her reappearance and politely, but firmly, buys her a ticket to leave the city. But Írisz doesn't do anything she is told and soon finds herself pulled into the city's dark turmoil and a mystery about her past. As the plot becomes less linear, the film's dark beauty intensifies, Mátyás Erdély's 35mm photography seems to contain distilled essence of half century of European arthouse cinema and an increasingly disquieting and anxious score suggests a darkness of the soul. Favouring poetry over the literal, Nemes' gives us a fugue-like meditation on the end of an empire; the brilliantly wilful Írisz our witness to the flickering innocence of a Europe about to be plunged into hell. *Tricia Tuttle*

OFFICIAL COMPETITION





<b>SUN 13</b> 20:10 VUE7	<b>SAT 13</b> 20:40 VUE5	<b>SUN 14</b> 12:30 VUE7	<b>SUN 14</b> 13:00 VUE5	<b>FRI 19</b> 12:45 ICA
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## TOO LATE TO DIE YOUNG

### TARDE PARA MORIR JOVEN

**Dir-Scr**  
Dominga Sotomayor.  
**Prod**  
Rodrigo Teixeira,  
Dominga Sotomayor.  
**With**  
Demian Hernández,  
Antar Machado,  
Magdalena Tótoro.  
Chile-Brazil-Argentina-  
Netherlands-Qatar  
2018.  
110min.  
**Sales** Stray Dogs

After Pinochet's fall, three youngsters drive up to a woodland commune below the Andes. The trip finds them questioning their life in this wondrously gorgeous evocation of a Chilean summer.

The early 1990s, as it emerged from decades of fascist rule, was a time to grow up fast for Chile. That included writer-director Dominga Sotomayor, who moved at the age of four to the nascent ecological community of Peñalolén. Like her *Thursday to Sunday* (LFF 2012), Sotomayor's richly imagined new film sends her characters on a car journey, its killer compositional flair clear from the first shot of a car's back seat, steadily filling up with the characters we will come to know well. They include will-they-won't-they teenagers Sofia and Lucas, along with younger troublemaker Clara, all heading to a rural shantytown where they hope to idle the summer away while their parents debate the future. Lucas, awkwardly strumming his guitar, can't hide his jealousy when Sofia, a sullen tomboy starting to exploit her looks, gravitates towards an older guy; while Clara, left to her own sneaky devices, claims that a confused dog is Frida, her family's beloved Bernese Mountain Dog who has run away. Inti Briones' photography is strikingly brilliant, with dreamy static takes brimming with a wealth of passing detail – when the dry scrubland is engulfed by a wildfire, the filmmaking smoulders to match. Youthful desire, ennui and mischief have rarely felt so tangible.

Tim Robey

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# FIRST FEATURE COMPETITION

THE SUTHERLAND AWARD RECOGNISES THE MOST ORIGINAL AND IMAGINATIVE DIRECTORIAL DEBUT



**THU 18\*** 18:00 SOHO | **FRI 19** 15:00 STUDIO | **SUN 21** 12:00 ICA | \* **BSL**



**SUN 14** 18:00 SOHO | **MON 15** 15:30 VUE5 | **TUE 16** 15:00 STUDIO

FIRST FEATURE COMPETITION

## THE CHAMBERMAID

LA CAMARISTA

Dir Lila Avilés.  
Prod Tatiana Graullera, Lila Avilés.  
Scr Lila Avilés, Juan Carlos Marquéz.  
With Gabriela Cartol, Teresa Sánchez.  
Mexico-USA 2018. 102min.  
Sales Alpha Violet

Actor-turned-director Lila Avilés provides an engaging, behind-closed-doors look at the working environment of a chambermaid in one of Mexico City's most luxurious hotels.

Eve is a conscientious maid with a broad smile and kind demeanour. Punctual and enterprising, paying close attention to the details that make a premier hotel so rewarding a stay, she hopes her impeccable professionalism will bring her promotion to Hotel Presidente's exclusive penthouse floor. She records her day-to-day activities, from ensuring rooms are immaculately presented each morning and liaising with her colleagues and hotel maintenance staff to attending a literacy class that will help her chances of promotion. Avilés' impressive debut profits from a spare script and nuanced direction, while Gabriela Cartol's breakout performance brings charisma and warmth to Eve. With its dry humour and sly observations about class, privilege and exploitation, *The Chambermaid* is a confident, compelling and deeply resonant piece of filmmaking. María Delgado

## THE DAY I LOST MY SHADOW

YOM ADAATOU ZOULI

Dir-Scr Soudade Kaadan.  
Prod Amira Kaadan.  
With Sawsan Erchied, Samer Ismael, Reham Alkassar.  
Syria-Lebanon-France-Qatar 2018. 94min.  
Prod Co KAF Production

Soudade Kaadan's moving drama unfolds in war-torn Syria, where a woman travels to the outskirts of Damascus and witnesses the fate of her countrypeople.

Sana tries to create a normal everyday for her eight-year-old son, despite the desperateness of their situation. The pharmacy she works at is constantly raided and its owner has disappeared. To find fuel for cooking, Sana embarks on a journey to the outskirts of Damascus, only to discover a world of struggle and pain far beyond her own. She witnesses the resilience of women who spend their days digging graves for those who will soon die and comes to understand the meaning of forcible disappearance. Though it offers hope through the kindness of strangers, willing – despite their own fears and problems – to offer Sana food, shelter and comfort, Kaadan's bold, gripping debut reminds us that the future will be burdened with the shadow of these dark times.

Elhum Shakerifar





**THU 18**  
20:30 SOHO

**FRI 19**  
18:00 RICH MIX

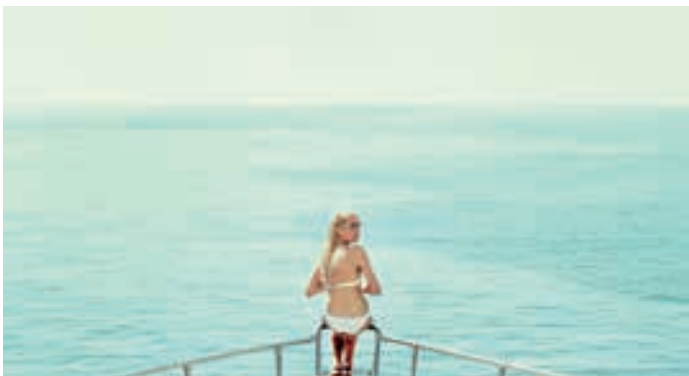
**SUN 21**  
12:45 STUDIO

## DEAD PIGS

**Dir-Scr** Cathy Yan.  
**Prod** Clarissa Zhang, Jane Zheng.  
**With** Vivian Wu, Mason Lee, Haoyu Yang.  
China 2018.  
130min.  
Sales CAA

Cathy Yan's freewheeling, mosaic-like multicultural comedy charts the misadventures of diverse Shanghai denizens, linked by a mysterious epidemic of porcine carcasses drifting towards the city's harbour.

There's no obvious explanation why farmer Old Wang's swine herd starts to die off. Then again, equally unlikely are the plights of assorted other folk we meet in this buoyant, wide-ranging satire on modern Chinese capitalism: the American expat architect hired by a shady real estate conglomerate; Wang's estranged sister (Vivian Wu) resisting family home eviction by said corporation; or his son (Mason Lee), posing as a successful businessman when he's really eking out a living as a waiter. Feature debutant Yan's gradual interweaving of these tales is performed with an old hand's casual elegance, while the sheer vitality of her tradition-versus-progress debate evidences a neophyte's go-for-broke invention. And the singalong finale will make you squeal with delight. *Leigh Singer*



**MON 15**  
21:00 VUE5

**TUE 16**  
12:45 TCR

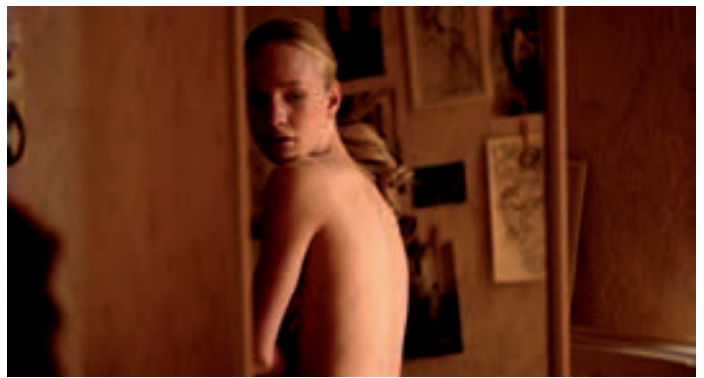
**WED 17**  
14:00 STUDIO

## HOLIDAY

**Dir** Isabella Eklöf.  
**Prod** David B Sørensen.  
**Scr** Isabella Eklo, Johanne Algren.  
**With** Victoria Carmen Sonne, Lai Yde, Thijs Römer.  
Denmark-Netherlands-Sweden-Turkey 2018.  
93min.  
Sales Heretic Outreach

A lavish trip to the Turkish Riviera goes horribly awry in this disturbing tale of power, exploitation and complicity.

Sascha (the fascinatingly elusive Victoria Carmen Sonne) is the trophy girlfriend of Danish gangster Michael. Whisked away on a luxury villa vacation, along with Michael's uncivilised criminal family, Sascha shops, barbecues, drinks and parties to her heart's content. But beneath the fragile veneer of joyful excess, the threat of danger looms. And when Sascha unwisely indulges in some harmless flirtation with a Dutch traveller, Michael steps in to exert his authority. Punctuated by scenes of extreme violence, Isabella Eklöf's arresting debut is not an easy watch, but nor is it an unthinking provocation. Instead, Eklöf has crafted a complex and often uncomfortably ambiguous portrait of male abuse and domination, shot with a chilly formalism at jarring odds with the sun-drenched vistas of her luscious Mediterranean locales. *Michael Blyth*



**THU 11**  
20:45 MAYFAIR

**SAT 13**  
13:00 SOHO

**MON 15**  
20:45 NFT2

## GIRL

**Dir** Lukas Dhont.  
**Prod** Dirk Impens.  
**Scr** Lukas Dhont, Angelo Tijssens.  
**With** Victor Polster, Ariele Worthalter, Katelijne Damen.  
Belgium 2018.  
105min.  
**UK Distribution** Curzon Artificial Eye

A transgender teenager dreams of becoming a ballet dancer in this extraordinary coming-of-age story, which won the Queer Palm at this year's Cannes Film Festival.

15-year-old Lara has always known that she was born in the wrong body. Having attended mandatory counselling sessions and taken puberty inhibitors for some time, she impatiently waits for the day when she can have the surgery she so desperately wants. She has a strong support system at home, thanks to her progressive single father and loving younger brother. But she still faces great stress at the prestigious dance academy she attends, where the increasing physical and emotional pressures slowly take their toll. Featuring a truly remarkable central performance from cisgender actor Victor Polster in his first screen role, Lukas Dhont's richly empathetic and beautifully realised film sensitively explores Lara's complex inner emotions, expressing so much even when she herself cannot quite find the words. *Michael Blyth*



**TUE 16**  
20:45 SOHO

**THU 18**  
12:15 VUE6

**FRI 19**  
12:30 STUDIO

## JOURNEY TO A MOTHER'S ROOM

VIAJE AL CUARTO DE UNA MADRE

**Dir-Scr** Celia Rico Clavellino.  
**Prod** Josep Amorós, Ibon Cormenzana.  
**With** Lola Dueñas, Anna Castillo, Pedro Casablanc.  
Spain-France 2018.  
90min.  
**Prod Co** Amorós Producciones, Arcadia Motion Pictures

The sense of loss experienced by a mother and daughter is thoughtfully conveyed in this intimate, tender drama from first-time director Celia Rico Clavellino.

Leonor (Anna Castillo) is keen to leave home. She's just broken up with her partner and isn't happy in the job her mother Estrella (*Zama's* Lola Dueñas) has secured for her in a tailor's workshop. She wants to escape the small-town mentality of southern Spain and experience the big-city life in London. But leaving her mother when they are both still reeling from the recent death of a loving husband and caring father is not easy. Whatever decision Leonor makes will have important consequences. Grounded by the two outstanding performances of Castillo and Dueñas, this highly accomplished feature delicately handles the challenges of generational difference in a close emotional relationship, where so much remains unspoken and nothing can be taken for granted. *Maria Delgado*



**FRI 19**  
18:00 MAYFAIR

**SAT 20**  
12:30 SOHO

**SUN 21**  
17:45 SOHO

**BRITISH**



**WED 17**  
18:10 SOHO

**FRI 19**  
15:30 ICA

**SAT 20**  
12:45 STUDIO

**BRITISH**

## ONLY YOU

Dir-Scr Harry Wootliff.  
Prod Tristan Goligher,  
Matthieu de Braconier,  
Rachel Dargavel,  
Claire Mundell.  
With Laia Costa,  
Josh O'Connor,  
Peter Wight.  
UK 2018.  
119min.  
UK Distribution  
Curzon Artificial Eye

Rising stars Josh O'Connor (*God's Own Country*) and Laia Costa (*Victoria*) sizzle in this refreshingly honest romantic drama.

As Glasgow celebrates New Year's Eve, a chance encounter brings Jake (Josh O'Connor) and Elena (Laia Costa) together and the attraction is instant. Sexy and smitten, they're totally swept up in each other and the relationship develops at speed. Sure, there's an age gap, but not one that matters to them, especially when everything feels this good. But this bliss is tested when the couple consider starting a family and hit a brick wall of biology. For her feature debut, Harry Wootliff has crafted an authentic romantic drama that is fearless in its look at modern love, particularly the emotions and practicalities surrounding fertility. It's a rarely explored topic, brought vividly to life by O'Connor and Costa, two of the most charismatic onscreen presences in contemporary cinema. *Kate Taylor*

## RAY & LIZ

Dir-Scr Richard Billingham.  
Prod Jacqui Davies.  
With Ella Smith,  
Justin Salinger,  
Patrick Romer.  
UK 2018.  
108min.  
Sales Luxbox

In this astonishingly personal film, Richard Billingham delves into his Black Country upbringing to recreate visceral family memories and desperate living in Thatcher's Britain.

Ray gazes out of his high-rise council estate, a pinkish yellow glow flooding the netting of his window. In his alcoholic haze, time is indistinct. Two decades since his iconic photography book *Ray's a Laugh* documented his parents' life in their council flat, Billingham returns to the same block on the fringes of Birmingham. Stunningly filmed in 16mm, *Ray & Liz* is a painstakingly vivid testament to Billingham's memories and the desolation and impact caused by the government's austerity measures. Justin Salinger is the spitting image of Billingham's dad, while Daniel Landin's cinematography (*Under the Skin*) and Beck Rainford's production design evoke a powerful sense of mood and place that frames shocking recreations of chapters in Richard and his younger brother Jason's childhood. *Sophie Brown*



**FRI 12**  
21:00 CINÉ LUMIÈRE

**SAT 13**  
14:15 VUE6

**TUE 16**  
12:30 STUDIO



**SAT 13**  
20:45 CENTRAL

**SUN 14**  
12:45 TCR

**MON 15**  
15:30 NFT2

FIRST FEATURE COMPETITION

## SONI

Dir Ivan Ayr.  
Prod Kimsi Singh.  
Scr Ivan Ayr,  
Kislay Kislay.  
With Geetika Vidya  
Ohyan, Saloni Batra,  
Vikas Shukla.  
India 2018.  
97min.  
Prod Co  
Jabberwockee Talkies

Feminist policing, Indian style: Ivan Ayr's refreshing, class-conscious debut considers the solidarity between a fiery female officer and her superior.

Soni cycles through night-time Delhi with a catcaller on her tail. She veers into an alley and he seems to have captured her, until she lands a wallop that breaks his jaw. As the live bait in police sting operations, Soni has a role that calls for self-defence, but the young officer's hot-headed temper leads to charges of recklessness, threatening her career. This is a major headache for her manager Kalpana. The personal/professional relationship between workaholic police officers is a lynchpin of crime drama, but rarely has this been portrayed as a dynamic between two women, let alone treated with such nuance. As Soni and Kalpana work together to fight a surge of violent crimes against women, Ayr's insightful film explores the limits of management, mentorship and sisterhood. *Kate Taylor*

## WILDLIFE

Dir Paul Dano.  
Prod Alex Saks,  
Paul Dano,  
Oren Moverman,  
Ann Ruark,  
Jake Gyllenhaal,  
Riva Marker.  
Scr Paul Dano,  
Zoe Kazan.  
With Carey Mulligan,  
Jake Gyllenhaal,  
Ed Oxenbould.  
USA 2018.  
104min.  
UK Distribution  
Kaleidoscope  
Entertainment

Carey Mulligan and Jake Gyllenhaal play a couple on the rocks in Paul Dano's directorial debut, an elegant 1950s-set melodrama.

When teenager Joe (Ed Oxenbould) and his parents move to suburban Montana, a fresh start seems on the cards. But cracks soon show, with volatile father Jerry (Jake Gyllenhaal) needing to search further afield for work. This leaves Joe and his relentlessly chipper mother Jeanette (Carey Mulligan) alone, with Jeanette clinging onto the façade of happiness by her fingernails. Mulligan gives an astounding performance as a woman trapped by her own expectations of life and the limited options she has to fulfil them, while Oxenbould shines as the witness to and victim of her unravelling. From a screenplay co-written by Zoe Kazan, based on Richard Ford's titular novel, Paul Dano has crafted an absorbing directorial debut. It's a handsomely mounted and emotionally powerful drama. *Kate Taylor*



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# DOCUMENTARY COMPETITION



THE GRIERSON AWARD RECOGNISES FILMS WITH INTEGRITY, ORIGINALITY, AND SOCIAL OR CULTURAL SIGNIFICANCE



WED 17  
18:15 ICA

THU 18  
18:10 NFT3

DOC

## BISBEE '17

Dir-Scr Robert Greene.  
Prod Douglas Tirola,  
Susan Bedusa,  
Bennett Elliott.  
USA 2018.  
112min.  
Sales  
MetFilm Sales

A small US town relives a trauma from the past in a dazzling new documentary by acclaimed *Kate Plays Christine* director Robert Greene.

In 1917, in the Arizona town of Bisbee, workers at a local mine went on strike. What followed remains a shocking yet little-known episode in the history of labour relations in the country: some 1200 men, mostly immigrants, were rounded up and deported to the middle of the desert where they were left to die. A century later, documentarian Robert Greene arrived in Bisbee to chronicle an attempt by the townsfolk to reconstruct what took place.

Following on from *Actress* and *Kate Plays Christine*, *Bisbee '17* confirms Greene as one of the leading makers of non-fiction in the US. It is a haunting tribute to a forgotten struggle, in which the ghosts of the past engage with the concerns of those living in the present. It's an astonishing and moving work. Edward Lawrenson



THU 18  
20:45 ICA

FRI 19  
15:30 NFT2

DOC

## DREAM AWAY

Dir-Scr  
Marouan Omara,  
Johanna Domke.  
Prod Roman Roitman.  
Germany-Egypt-  
Qatar 2018.  
86min.  
Sales Wide House

Stunning and surreal, this hybrid documentary finds a group of hotel staff reflecting on their life, hopes and dreams in a deserted Egyptian holiday resort.

Once a popular holiday destination, Sharm El Sheikh is now desolate, emptied of tourists. And yet, the resort's stewards continue to deliver energetic morning exercise routines. The elaborately painted black-and-gold 'tiger-man' waits to be photographed. And slickly dressed DJs prepare sets for empty clubs. All their salaries have been slashed, but something is better than nothing. The legacy of the Arab Spring and the confusion that ensued looms large over this hazy desert landscape. Meanwhile, a lonely truck transports the strange figure of a monkey, to whom the young hotel workers follow around and reveal their feelings – dreaming of love and the lives they want to live. Wonderfully inventive and utterly unique, *Dream Away* blends magical realism with a fascinating reflection on the state of Egypt today.

Elhum Shakerifar

DOCUMENTARY COMPETITION





THU 11 18:15 MAYFAIR FRI 12\* 18:20 NFT3 SUN 14! 18:15 STUDIO \* AD † AD HIS DOC BRITISH

## EVELYN

Dir Orlando von Einsiedel.  
Prod Joanna Natasegara.  
UK 2018.  
95min.  
Prod Co Violet Films.

Following his Oscar-nominated *Virunga*, Orlando von Einsiedel turns his camera on his own family as they attempt to cope with a devastating loss.

When his brother, newly diagnosed as schizophrenic and suffering from intense depression, took his own life at 18, Orlando and his other two siblings buried the trauma, rarely talking about it. Over a decade later, the remaining family set out on a hiking tour, visiting landscapes Evelyn liked to walk, to reflect on his life and death. The result is an intensely personal and moving take on the emotional impact of suicide within a family and a powerful account of the benefits of creating safe spaces for emotional communication. Shot in a subjective style and against the stunning backdrop of the English countryside, *Evelyn* is an emotionally raw film that documents the difficult, yet rewarding, attempt to navigate the rocky highlands of collective trauma. Ana David



SUN 14 11:30 ICA WED 17 13:45 NFT3 DOC BRITISH

## THE PLAN THAT CAME FROM THE BOTTOM UP

Dir-Scr Steve Sprung.  
Prod Luis Correia, Sylvia Stevens.  
Portugal-UK 2018.  
212min plus interval.  
Prod Co LX Films

A plan to avoid job losses at a factory in 1976 becomes the starting point for an incisive account of our current and future economic situation.

'It's an insult to our skills and intelligence that we can produce a Concorde and not enough powerful heaters for all those old-age pensioners who are dying in the cold.' A worker at Lucas Aerospace eloquently sums up the core problem of contemporary Western society – one that caters to the interests of a wealthy few. He's one of the designers of the ambitious strategy proposed by the workforce to shift their company's assets to manufacture socially-useful products, which was ultimately undermined by both the government and corporate interests. Director Steve Sprung brilliantly draws their story into the present, delivering it with great intelligence, clarity and civic commitment. *The Plan that came from the bottom up* is a gripping essay, reflecting on the dark consequences of capitalism on society and proposing an encouraging alternative for a troubling present. Ana David



FRI 19 20:50 MAYFAIR SAT 20 18:20 ICA DOC

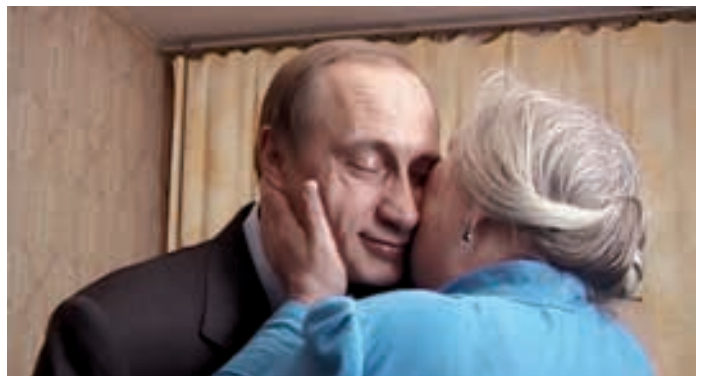
## JOHN McENROE: IN THE REALM OF PERFECTION

L'EMPIRE DE LA PERFECTION

Dir-Scr Julien Faraut.  
Prod William Jéhannin, Raphaëlle Delauche.  
France 2018.  
95min.  
Sales Film Constellation

Mastery, showmanship and the art of filming tennis are laid bare in an entertaining, innovative archive documentary that's like no sports film you've seen.

In his prime, tennis champion John McEnroe was legendary not only for his brilliance but also for his petulance, tending to use the court as a personal stage for his displays of unrestrained self. With narration by Mathieu Amalric, Julien Faraut's film uses footage of McEnroe – pitted against Ivan Lendl in 1984 – and examines the player's relationship to the camera, which McEnroe treats at once as an additional opponent and as a supporting actor in his personal psychodrama. But this is also a testament to filmmaker Gil de Kermadec, whose career recording the game was itself a devoted pursuit of the ineffable. Even if you're not a tennis lover, Faraut has created a fascinating essay on film, spectatorship and, yes, the meaning of perfection. Jonathan Romney



TUE 16 18:15 SOHO WED 17 18:20 RICH MIX DOC

## PUTIN'S WITNESSES

SVIDETELI PUTINA

Dir-Scr Vitaly Mansky.  
Prod Natalya Manskaya, Gabriela Bussmann, Filip Remunda, Vít Klusák.  
Latvia-Switzerland-Czech Republic 2018.  
102min.  
Sales Deckert Distribution

Based on material he shot of Yeltsin, Gorbachev and Putin in 1999-2000, Vitaly Mansky's film is both an extraordinary portrait and a compelling historical document.

Following the election campaign of 1999, when incoming Prime Minister Vladimir Putin was a relative unknown, Mansky's film records the reaction and responses of Yeltsin and others, detailing the subsequent fate and careers of those involved in the election campaign. The film throws considerable light on Putin's personality and ideas, featuring footage of his visit to an old teacher in St Petersburg, reactions to the 1999 apartment bombings, a meeting with Tony Blair and behind-the-scenes revelations. Interspersed amongst these scenes are Mansky's own deeply personal ruminations on this period. As in his previous work (notably the North Korean-set *Under the Sun*), Mansky is a scrupulous chronicler, allowing images to convey meaning.

Peter Hames



**FRI 12**  
18:15 SOHO

**SAT 13**  
12:30 CINÉ LUMIÈRE

**WED 17**  
12:15 VUE6

DOC

## THE RAFT FLOTTEN

Dir-Scr Marcus Lindeen.  
Prod Erik Gandini.  
Sweden 2018.  
97min.  
UK Distribution  
Modern Films

Imagine *Big Brother* at sea, but with no evictions. Director Marcus Lindeen innovatively uncovers the human stories behind a 1970s social experiment, salaciously dubbed 'The Sex Raft'.

In 1973, five men, six women and a 16mm camera drifted across the Atlantic on a raft as part of anthropologist Santiago Genovés' unique 'Acali Experiment'; a sociological study of human aggression and sexuality. Genovés appointed only women to the positions of power on the craft, believing that the group would soon descend into violent power struggles. Nobody, including (the questionably sexist) Genovés, expected the events that transpired over the three-month journey. Archive material, a reunion of surviving expedition members and dramatic recreations on a custom-built replica of the raft allow Lindeen to create a compelling portrait of an idea and era. His questioning documentary probes the tensions between dogma, experience, memory and emotions, and goes some way to restoring dignity to the 'survivors'. Sarah Lutton



**SUN 14**  
16:10 ICA

**MON 15**  
13:15 NFT3

DOC

## THEATRE OF WAR TEATRO DE GUERRA

Dir-Scr Lola Arias.  
Prod Gema Juárez Allen, Alejandra Grinschpun.  
Argentina-Spain-Germany 2018.  
77min.  
Sales Luz Verde

Six veterans from the Falklands/Malvinas conflict grapple with how to present a difficult past in this debut hybrid film from Argentine writer, musician and director Lola Arias.

Both a commentary on the making of an artwork about the Falklands/Malvinas and an exploration of the fluid spaces between authenticity and artificiality, *Theatre of War* presents an imaginative and deeply humane reflection on the contested poetics of memory. The ex-combatants – David, Lou, Gabriel, Marcelo, Rubén and Sukrim – are all given the space to control how they represent a conflict whose ghosts still haunt both their own sense of self and their nation's identity. By mapping the men's performative journey, *Theatre of War* becomes a discussion about collaboration and engagement, and how, by engaging with 'the other' (those who were 'on the other side'), these men work together to reach a different understanding of their past. Maria Delgado



**MON 15**  
18:00 SOHO

**TUE 16**  
20:30 RICH MIX

DOC

## WHAT YOU GONNA DO WHEN THE WORLD'S ON FIRE?

Dir Roberto Minervini.  
Prod Paolo Benzi, Denise Ping Lee, Roberto Minervini.  
Italy-USA-France 2018.  
123min.  
Sales  
The Match Factory

Thought-provoking and all-too-relevant, Roberto Minervini's documentary paints a portrait of a Louisiana community in the aftermath of a police shooting.

In 2016, unarmed 37-year-old African-American Alton Sterling was shot and killed by Baton Rouge police officers. His death sparked public outrage and resulted in mass protests, both in his home town and across the US, and added yet another name to the Black Lives Matter campaign. Minervini, a US-based Italian director (whose *Stop the Pounding Heart* played in LFF 2013), employs his unique and affecting style of documentary to depict the real stories of various members of Baton Rouge's black community in the wake of the shooting. Shot in crisp black and white, the film gives voice to the community, with both young and old taking part. It reveals, with great empathy, an economically disadvantaged, socially disenfranchised group as they fight for recognition, dignity and respect. Adrian Wootton



**SUN 14**  
18:20 ICA

**TUE 16**  
15:30 NFT2

DOC

## YOUNG AND ALIVE L'ÉPOQUE

Dir Matthieu Bareyre.  
Prod Valéry Du Peloux.  
Scr Matthieu Bareyre, Sophia Collet.  
France 2018.  
96min.  
Sales BAC Films

A young and politicised generation share their beliefs and worries in this galvanizing fresco set on the streets of Paris at night.

'Where should I start?' asks Rose at Place de la République, the centre of all protests. Since 2015, following the terrorist attacks in the French capital, there's much to be angry and disoriented about. *Young and Alive* follows Rose and other young adults on their nights out, gauging their pulse, whether they're clubbing, hanging out or protesting. They share their dreams about the future, discuss politics and social inequality, and reflect on our times. The craving for a change to the political paradigm is real and articulated with passion and intelligence. As the young people's raw energy plunges into the kinetic blaze of the night, Matthieu Bareyre's camera is sublime in the authenticity by which it captures them. An empowering and poetic first feature, it's one that perfectly encapsulates the zeitgeist and the mindset of a night watch in motion. Ana David

DOCUMENTARY COMPETITION



# BFI LONDON FILM FESTIVAL AWARDS

THE BFI LONDON FILM FESTIVAL AWARDS RECOGNISE INSPIRING FILMMAKING AND WE ARE PROUD TO SHOWCASE THE EXTRAORDINARY CREATIVE ACHIEVEMENTS OF BOTH BRITISH AND INTERNATIONAL FILMMAKERS WHOSE FILMS ENRICH THE PROGRAMME

## OFFICIAL COMPETITION

The Best Film Award recognises inspiring, inventive and distinctive filmmaking

## FIRST FEATURE COMPETITION

The Sutherland Award recognises the most original and imaginative directorial debut

## DOCUMENTARY COMPETITION

The Grierson Award recognises films with integrity, originality and social or cultural significance

## SHORT FILM AWARD

The Short Film Award recognises short form works with a unique cinematic voice and a confident handling of chosen theme and content

For the first time ever, this year's winners will be unveiled before a public audience at simultaneous screenings at Vue West End on Sat 20 Oct. Grab a ticket for only £10 (£5 for 25 & Under).

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# SHORT FILM AWARD

THE SHORT FILM AWARD RECOGNISES SHORT FORM WORKS WITH A UNIQUE CINEMATIC VOICE AND A CONFIDENT HANDLING OF CHOSEN THEME AND CONTENT

The nominated films can be found within the Festival's main programme strands or as full collections as detailed below.

## SHORT FILM AWARD PROGRAMME 1 (FILMS LISTED IN SCREENING ORDER)

Total running time 80min

SAT 20  
12:30 TCR



**SALAM**  
Dir Claire Fowler. UK-USA 2017. 13min  
Salam drives around New York City as she awaits news about her family, who live in a war-torn country.



**DE NATURA**  
Dir Lucile Hadžihalilović. Romania 2017. 6min  
Water, earth, air, fire and two young girls in the middle of summer.



**LEASH**  
Dir Harry Lighton. UK 2017. 17min  
Post-Brexit, Kasia confronts her local bullies in a small Welsh town.



**LASTING MARKS**  
Dir Charlie Lyne. UK 2018. 14min  
The story of a group of men with shared sexual desires, lucky to have found each other yet unfortunate to be considered criminal for expressing them.



**HELLO, RAIN**  
Dir C J 'Fiery' Obasi. Nigeria 2018. 30min  
A scientist-witch who, through an alchemical combination of juju and technology, creates wigs that grant both her and her friends supernatural powers.

## SHORT FILM AWARD PROGRAMME 2 (FILMS LISTED IN SCREENING ORDER)

Total running time 78min

SAT 20  
15:30 TCR



**SOLAR WALK**  
Dir Réka Bucsi. Denmark 2018. 21min  
A journey through space and the process of creation within an animated cosmic chaos.



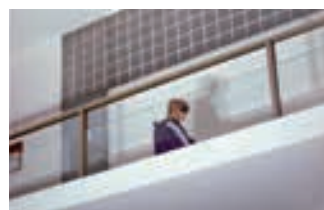
**ANOTHER DECADE**  
Dir Morgan Quaintance. UK 2018. 13min  
A montage of 1990s-era archival video and recent footage, exhuming cultural debates from history's grave to re-animate a once-promised future, still to arrive.



**THE FIELD LE CHAMP DE MAIS**  
Dir Sandhya Suri. France-UK-India 2018. 19min  
Bound by a loveless marriage and unable to continue a secret relationship with a seasonal farm worker, one woman finds joy where she can.



**VESLEMOY'S SONG**  
Dir Sofia Bohdanowicz. Canada 2018. 9min  
After discovering that her grandfather was a violinist, Audrey listens to a piece of forgotten history.



**MONELLE**  
Dir Diego Marcon. Italy 2018. 16min  
Enigmatic, visionary and evocative – the eeriness of pitch black silence – suspenseful flashing actions and unexpected presence make *Monelle* mysteriously frightening, yet essential.



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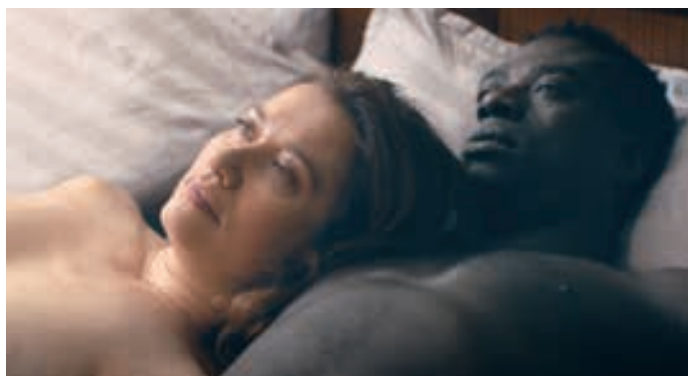
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# LOVE

SWEET, PASSIONATE, TOUGH –  
LOVE IS A COMPLEX AND  
MANY SPLENDORING THING



**SUN 14**  
18:20 CINÉ LUMIÈRE

**MON 15**  
14:45 VUE6

## AMIN

**Dir-Prod**  
Philippe Faucon.  
**Scr** Philippe Faucon,  
Yasmina Nini-Faucon,  
Mustapha Kharmoudi.  
**With** Moustapha  
Mbengue,  
Emmanuelle Devos,  
Marème N'Diaye.  
France 2018  
91min.  
**UK Distribution**  
New Wave Films

Philippe Faucon's understated drama is a subtle and tender evocation of a friendship that develops between a lonely Senegalese immigrant and a French divorcée.

Amin (Moustapha Mbengue) works as a hired hand for a building company based in a Paris suburb. He lives in a hostel that he shares with other African immigrants including a Moroccan co-worker who unlike Amin cannot adjust to his circumstances. That's not to say Amin doesn't miss home and his wife and three children, to whom he sends money and whatever gifts he can afford. Then he encounters Gabrielle (Emmanuelle Devos), a middle-aged French divorcée whose house Amin has been hired to renovate. As time passes, an intimacy develops between the two and they gradually open up about their lives. Faucon's film revels in the details of Amin's life and is aided in no small part by Mbengue and Devos' moving performances. Keith Shiri



**WED 10**  
18:00 ICA

**THU 11**  
12:00 NFT1

## ASAKO I & II NETEMO SAMETEMO

**Dir**  
Ryusuke Hamaguchi.  
**Prod** Yuji Sadai,  
Teruhisa Yamamoto,  
Yasuhiko Hattori.  
**Scr** Sachiko Tanaka,  
Ryusuke Hamaguchi.  
**With**  
Masahiro Higashide,  
Erika Karata,  
Koji Seto.  
Japan-France 2018.  
119min.  
**Sales** mk2 Films

Do we ever really get over our first love? Asako is about to find out, in this quirky romantic drama with a dash of the uncanny.

Baku is an attractive, impulsive dude with a wild side. When Asako meets him, she is swiftly smitten and the duo's sexual chemistry fires off the charts. Then, one day, Baku vanishes. Asako is crushed but moves on. Two years later, she meets Ryohei, a more conventional chap who is warm and honest but physically Baku's perfect double. Is it wrong to date someone because they are identical to an ex-lover? Director Ryusuke Hamaguchi (*Happy Hour*, LFF 2015) adapts Tomoka Shibasaki's novel in his own charming and unpredictable style, mixing stillness and humour with bursts of energy. His characters are unafraid to lay down harsh emotional truths, confronting the choice between the kind of love that's good and enriching and the kind that's explosive and destructive. Kate Taylor



**FRI 12**  
21:00 NFT2

**SAT 13**  
12:15 VUE6

DOC

## THE BROKER MO'AREF

**Dir-Scr-Prod**  
Azadi R Moghadam.  
Iran 2018.  
61min.  
**Sales** Maaa Film

Running a dating agency for single men and women in search of love, Mrs Sadri and her team face the challenges of brokering marriages in contemporary Iran.

Humour and the practicalities of everyday life dominate this lively office environment as Azadi R Moghadam observes a succession of clients detailing their situation and woes. The bubbly, no-nonsense brokers set about readjusting expectations and suggesting potential soul mates. Boasting a high success rate whilst abiding by religious conventions, the team match people according to their profiles and not their dreams. They have no qualms about spelling out uncomfortable truths – women who are taller or with a good degree are harder to match – wisdom that in turn shines an interesting light on Iranian society. Conservative yet pragmatic, they are a delightful group who have themselves lived, loved and lost. And their charm is the backbone of this fascinating documentary. Elhum Shakerifar





WED 17  
18:00 VUE7

THU 18  
15:45 NFT2

## CARMEN AND LOLA

CARMEN Y LOLA

Dir-Scr Arantxa Echevarría.  
Prod Pilar Sánchez Díaz, Arantxa Echevarría.  
With Zaira Romero, Rosy Rodríguez, Moreno Borja.  
Spain 2018.  
105min.  
Sales Latido Films

Two teenage girls from a close-knit Roma community fall in love in this fresh and affecting coming-of-age romance from Spanish director Arantxa Echevarría.

When tomboy Lola (Zaira Romero) meets glamorous Carmen (Rosy Rodríguez), sparks fly. There's one problem: Carmen is engaged to Lola's cousin Rafa. Meanwhile, Lola's stern father has plans to marry off his daughter at the earliest opportunity. Nevertheless, the young women grow increasingly close while working at the local market, where Lola's family sell fruit and vegetables and Carmen's have an antiques stall. When marriage is viewed as the single most important thing a woman can aspire to, the relationship these two women envisage may not quite fit the values of a patriarchal society. With its lean, resonant script and impressive performances by Romero and Rodríguez, this gritty exploration of the emotional terrain of first love is a heartfelt directorial debut by Arantxa Echevarría.

Maria Delgado



THU 18  
20:50 MAYFAIR

FRI 19  
18:20 VUE6

## DAUGHTER OF MINE

FIGLIA MIA

Dir Laura Bispuri.  
Prod Marta Donzelli, Gregorio Paonessa.  
Scr Francesca Manieri, Laura Bispuri.  
With Valeria Golino, Alba Rohrwacher, Sara Casu.  
Italy-Germany-Switzerland 2018.  
96min.  
Sales  
The Match Factory

This powerful, Sardinian-set drama details the tug of love between two mothers, one biological and the other adoptive, as they fight over their young daughter.

Vittoria, a 10-year-old growing up in a Sardinian fishing village, comes to learn that family life is not always the picture of perfection. Moreover, parenting can require more than a biological connection between mother and child. She is the object of conflict between two women's radically different ideas of what constitutes motherhood. Tina (the great Valeria Golino) devotes all her time to Vittoria, whilst the girl's dissolute biological mother Angelica (the equally superb Alba Rohrwacher, who also starred in director Laura Bispuri's acclaimed feature debut *Sworn Virgin*) is a mostly drunk and erratic force of nature. A gripping melodrama, *Daughter of Mine* is also slyly humorous as it presents a subtly observant and authentically rendered depiction of island life.

Adrian Wootton



FRI 19  
18:10 VUE7

SUN 21  
20:30 RICH MIX

DOC

## I USED TO BE NORMAL: A BOYBAND FANGIRL STORY

Dir-Scr Jessica Leski.  
Prod Jessica Leski, Rita Walsh.  
Australia 2018.  
96min.  
Sales  
Seville International

Here's a glitter-covered, cross-generational love letter to boybands and the girls who love them that will have you bopping along.

To paraphrase the immortal words of Harry Styles, who's to say that a teen girl's musical taste is any less valuable than that of a 30-year-old hipster? In her documentary feature debut, director Jessica Leski doesn't focus on the boybands themselves, but the adoration they inspire in women. The film centres on four from different generations (aged 14-64), diverse backgrounds and an array of boy band preferences – The Beatles, Backstreet Boys, Take That and One Direction. Fandom is presented as a valuable and valid rite of passage for women, and a way for them to define their own identity. This is particularly true in the case of first and second-generation immigrants. Exploding with colour and enthusiasm, you'll start smiling from the very first shot of the felt-tip pen title credits. Anna Bogutskaya



SAT 13  
15:20 MAYFAIR

SUN 14  
14:45 VUE6

TUE 16  
20:40 CINÉ LUMIÈRE

## IN THE AISLES IN DEN GÄNGEN

Dir Thomas Stuber.  
Prod Jochen Laube, Fabian Maubach.  
Scr Clemens Meyer, Thomas Stuber.  
With Franz Rogowski, Sandra Hüller, Peter Kurth.  
Germany 2018.  
125min.  
Sales  
Beta Cinema GmbH

Toni Erdmann star Sandra Hüller returns to the screen in this poetic workplace romance, set in the seemingly banal universe of a wholesale supermarket.

It might dominate people's lives, but the workplace is significantly underrepresented in cinema. Sometimes you just have to look differently at the everyday to discover something magical in its routine. Director Thomas Stuber introduces us to Christian, a good-natured loner with a criminal past, who is hired to support Bruno in the liquor section. Bruno, who loves chess and misses his old life as a trucker, becomes a fatherly friend, teaching Christian the art of operating a forklift. Meanwhile, a tender love story unfolds with Marion from the sweets department. With sparse but powerful dialogue and carefully capturing the graceful moves of the forklift trucks, Stuber creates an intimate portrait of an ordinary workplace in an East German province and the community that holds it together. Juliane Grieb



**SAT 13**  
18:15 MAYFAIR

**TUE 16**  
13:00 NFT3

**DOC BRITISH**

## IRENE'S GHOST

Dir Iain Cunningham.  
Prod Rebecca Mark-Lawson.  
Scr Iain Cunningham, David Arthur.  
UK 2018.  
82min.  
Prod Co Irene's Ghost Ltd

How do you paint a portrait of someone whose existence has been a family secret? Iain Cunningham does the detective work to uncover his own mother's story.

Irene died before Iain was old enough to form memories of her. The layers of silence surrounding her death were so tightly bound that it has taken him decades to broach the topic with his father. As Cunningham encounters long-lost relatives and Irene's best friend, Lynn, he gets to know his mother through the stories they tell: life in Nuneaton in the 1970s; factory work and living for nights at the Co-op Hall and holidays. Like putting pieces of a puzzle together, Irene's personality comes to life. Bursts of animation illuminate memory and fantasy in this moving portrait of mental illness, grief, and female friendship. *Irene's Ghost* reflects on the world of memories you create, along with the ones you leave behind. Sophie Brown



**THU 11**  
20:30 VUE6

**FRI 12**  
12:45 TCR

**SAT 13**  
21:00 RICH MIX

## JINN

Dir-Scr Nijla Mumin.  
Prod Avril Z  
Speaks, Maya Emelle, Arielle Saturne.  
With Zoe Renee, Simone Missick, Kelvin Harrison Jr.  
USA 2017.  
92min.  
Prod Co Sweet Potato Pie Productions

A black LA teenager is torn between traditional Islam and notoriety for becoming the popular #HalalHottie in this powerful take on identity and sexuality.

Summer is undergoing something of a spring awakening, though not all due to her own adolescent yearnings. When her mother, a divorced TV weather forecaster, converts to Islam, Summer's own sense of self – a high-school senior devoted to sensual dance, not Allah – is left shaken. An ill-advised Instagram post in demure headscarf and revealing underwear (plus infamous 'HalalHottie' hashtag) fractures things further. Then there's the cute guy Tahir at the mosque... Nijla Mumin's vivid, non-conformist debut explores a seldom-shown sector of youth. Her sharp-eyed look at family and community shows how these pillars can at once support and bar personal freedom. But nothing can hold back newcomer Zoe Renee's dynamic physicality and fierce spirit in her shape-shifting title role. Leigh Singer



**SUN 13**  
17:50 VUE5

**SUN 14**  
12:30 PCC

## LAST CHILD

SARA-NAM-EUN A-I

Dir-Scr Shin Dong-seok.  
Prod Je Jeong-ju.  
With Choi Moo-seong, Kim Yeo-jin, Seong Yu-bin.  
South Korea 2017.  
124min.  
Sales Finecut

Writer-director Shin Dong-seok delivers a devastating debut, an emotionally wrenching family drama that heralds a serious new voice in cinema.

That their teenage son died heroically saving a classmate from drowning offers little comfort to Sungcheol and Misook. Sungcheol focuses on his work as a decorator to deal with his grief, while Misook only feels alive when ruminating on her feelings for the dead boy. When Sungcheol learns that Kihyun, the schoolboy who survived the accident, is being bullied, he feels compelled to step in and give the lad a chance by teaching him a trade. But young Kihyun is not everything that he seems. Balancing tender yet unsentimental drama with thorny dilemmas, writer-director Shin Dong-seok perceptively explores working-class life and the emotional terrain of the masculine psyche, while the tone recalls Ibsen as it builds towards a gripping finale. Kate Taylor



**MON 15**  
20:45 CINÉ LUMIÈRE

**THU 18**  
12:30 TCR

## LITTLE FOREST

Dir Yim Soon-rye.  
Prod Jenna Ku.  
Scr Hwang Sung-goo.  
With Kim Tae-ri, Ryu Jun-yeol, Jin Ki-joo.  
South Korea 2018.  
103min.  
Sales M-LINE DISTRIBUTION

A young woman jettisons city life for a rural existence, producing a lot of mouthwatering food along the way in this charming take on the quarter-life crisis.

When independent Hye-won (Kim Tae-ri, *The Handmaiden*, LFF 2016) returns from Seoul to her childhood home after a break-up, she hopes to live incognito. But nothing stays secret in the sticks. Before long, her sassy friend and the only eligible boy in the village pop round for meals. And what meals! Recalling the recipes learned from her currently absent mother (Moon So-ri), Hye-won finds her dishes and feelings evolving with the changing seasons. Based on a Japanese manga, *Little Forest* has been a smash hit with South Korea's millennial female audience. Thoughtfully considering the healing nature of food and the role it plays in all our relationships, Yim Soon-rye's film elegantly explores mother-daughter dynamics and the journey towards becoming your own person. Kate Taylor

LOVE





SAT 20  
16:00 ICA

SUN 21  
20:15 VUE6

DOC BRITISH

## OF LOVE & LAW

Dir Hikaru Toda.  
Prod Elhum Shakerifar.  
UK-Japan-France 2017.  
94min.  
UK Distribution  
Hakawati

Hikaru Toda's involving documentary reveals the hidden side of Japanese society, highlighting the diverse human-rights work done by the country's first LGBT law firm.

As an openly gay couple in Osaka, Fumi and Kazu bring impassioned personal experience to their professional lives as pioneers of Japan's first LGBT law firm. This astonishingly dedicated pair champion civil liberties in a superficially modern, but disturbingly conservative country that has been censured by Amnesty International for moving away from global human rights standards. Their clients include undocumented minorities with no legal status; a teacher fired for refusing to sing the national anthem; and feminist sculptor Rokudenashiko, whose playful vagina art was prosecuted for obscenity. Hikaru Toda takes a suitably wide-ranging approach in her eye-opening and affecting documentary, following these modest heroes at work and home, while also examining a homogeneous society that is often misrepresented in the West. Manish Agarwal



THU 11  
18:30 NFT2

SUN 14  
18:00 RICH MIX

## ORDINARY TIME TEMPO COMUM

Dir-Scr Susana Nobre.  
Prod João Matos,  
Sophie Erbs.  
With Marta Lança,  
Clara Castanheira,  
Pedro Castanheira.  
Portugal-France 2018.  
64min.  
Prod Co  
Terratrema Filmes

This generous and soothing portrait depicts the early days of parenthood, as a mother engages in caring for her newborn daughter.

The maternity period offers a new parent a chance to remove themselves from their usual day-to-day activity and invest themselves in the rhythms of their child's life. Inevitably, time slows down. Marta and Pedro live in Lisbon and have just had their first child. Susana Nobre captures them adjusting to their new routine – one made of deep affection and practicalities of a different life. Their home becomes an intimate space for friends and family to visit and share their own life stories. The act of listening is key to this new stage in their life. Departing from her work in documentary and inspired by her own experience of motherhood, Nobre crafts her half-fiction, half-reality debut with great sensitivity. What emerges is a touching and open film that invites you to experience time the way a family undergoing a new beginning does. Ana David



FRI 12  
18:30 VUE5

SAT 13  
15:15 TCR

SAT 20  
20:30 RICH MIX

## PAPI CHULO

Dir-Scr  
John Butler.  
Prod  
Rebecca O'Flanagan,  
Robert Walpole.  
With Matt Bomer,  
Alejandro Patiño.  
USA-Ireland 2018.  
98min.  
Sales Bankside Films

Matt Bomer plays a heartbroken Los Angeles weatherman trying to fill the void left by his Latino ex-boyfriend, in this cross-cultural comedy drama.

*Magic Mike* dreamboat Matt Bomer is charmingly vulnerable in this Californian tragicomedy about TV weatherman Sean, who breaks down on air after the end of his relationship with an older Latino guy. While on compassionate leave, he begins a mutually beneficial arrangement with straight and married migrant worker Ernesto (a winning turn by seasoned bit-part player Alejandro Patiño). Initially hired just to paint Sean's deck, Ernesto quickly becomes a platonic partner substitute, paid to drink at parties so that the younger man can save face with friends worried about his inability to move on. A BFI Flare 2017 alumnus with *Handsome Devil*, Irish writer-director John Butler's tender yet sharp observations on male solitude, sadness and awkward emotional blockage transfer beautifully to Los Angeles. Manish Agarwal



WED 10  
18:00 TCR

FRI 12  
18:00 CINÉ LUMIÈRE

THU 18  
12:30 NFT2

## A PARIS EDUCATION MES PROVINCIALES

Dir-Scr  
Jean-Paul Civeyrac.  
Prod Frédéric  
Niedermayer,  
Michèle Pétin,  
Laurent Pétin.  
With Andranic Manet,  
Corentin Fila,  
Gonzague Van  
Bervesselès.  
France 2017.  
136min.  
Sales  
Les Films du Losange

Oh, to be young, intense, romantic and profoundly cinephilic – Jean-Paul Civeyrac's drama captures it all, in a story of a filmmaker's years of apprenticeship.

Aspiring filmmaker Etienne (Andranic Manet) leaves his Lyon home to study cinema in Paris and discovers that life isn't quite like the art films he reveres – although in some ways, perhaps it is. Among the people who enter his orbit are independent-minded flatmate Valentina (Jenna Thiam) and Mathias Valence (Corentin Fila), a legend among his peers for his hardcore devotion to cinema as art. Steeped in filmic and literary sensibility, and as unashamedly serious as its characters, this intimate but expansive – and gorgeously shot – black-and-white drama is a celebration of a very Gallic attitude to the life artistic, and is the latest characteristically poetic offering from a most individual writer-director, last seen in the LFF with 2014's *My Friend Victoria*. Jonathan Romney



**SAT 13**  
20:20 TCR

**MON 15**  
18:00 RICH MIX

**SUN 21**  
12:15 TCR

## RAJMA CHAWAL

Dir Leena Yadav.  
Prod Aseem Bajaj,  
Gulab Singh Tanwar,  
Leena Yadav.  
Scr Leena Yadav,  
Manurishi Chadha,  
Vivek Anshalia.  
With Rishi Kapoor,  
Anirudh Tanwar,  
Amyra Dastur.  
India 2018.  
126min.  
Prod Co  
Saarthi Entertainment  
Pvt Ltd

In Old Delhi, a father decides to get his teenage son's attention by posing as a pretty girl on social media.

How much can your dad screw up your life? In this warm-hearted romantic comedy, Bollywood star Rishi Kapoor plays a clumsy, well-meaning father who has just lost his wife. His wannabe rock-star son Kabir's annoyance with his dad finds all roads of communication between them shut down. The father's cranky neighbours suggest a plan to him – find a dormant Facebook profile of a pretty girl, take it over and friend his son. Kabir soon takes the bait and begins to confide in and take advice from this attractive new stranger. Everything runs smoothly, until the young woman whose avatar has been hijacked bumps into Kabir at a gig. Director Leena Yadav masterfully interweaves refreshing portraits of Indian youth, aided by Donald McAlpine's (*Moulin Rouge!*) stunning cinematography.

Cary Rajinder Sawhney



**SUN 14**  
20:30 VUE7

**THU 18\***  
18:10 CINÉ LUMIÈRE

**FRI 19**  
12:15 VUE6

\* BSL

## TEHRAN: CITY OF LOVE

Dir Ali Jaberansari.  
Prod Babak Jalali.  
Scr Ali Jaberansari,  
Maryam Najafi.  
With  
Forough Ghajabegli,  
Mehdi Saki,  
Behnaz Jafari.  
Iran-UK-  
Netherlands 2018.  
102min.  
Prod Co  
Here & There  
Productions

Pitch-perfect deadpan humour helps paint a picture of Tehran as you've never seen it before, heralding an exciting new voice in contemporary Iranian cinema.

Mina is a receptionist at an upmarket beauty clinic. Unhappy about her weight but addicted to ice cream, she catfishes men she encounters at work. Hessam, a retired bodybuilder who trains affluent older men, is cast in a film with Louis Garrel, someone neither he – nor anyone around him – has ever heard of, even if the producer assures him that the French actor is very famous. Meanwhile Vahid, a singer at religious ceremonies and an expert mourner, is convinced by his friends to try singing at weddings after his girlfriend breaks up with him. Playing on the trope of unrequited love – a consistent subject of traditional Persian storytelling – this playfully observed triptych of individuals looking for romance reflects on the fleeting nature of happiness. Elhum Shakerifar



**SUN 14**  
18:15 CENTRAL

**MON 15**  
21:00 NFT1

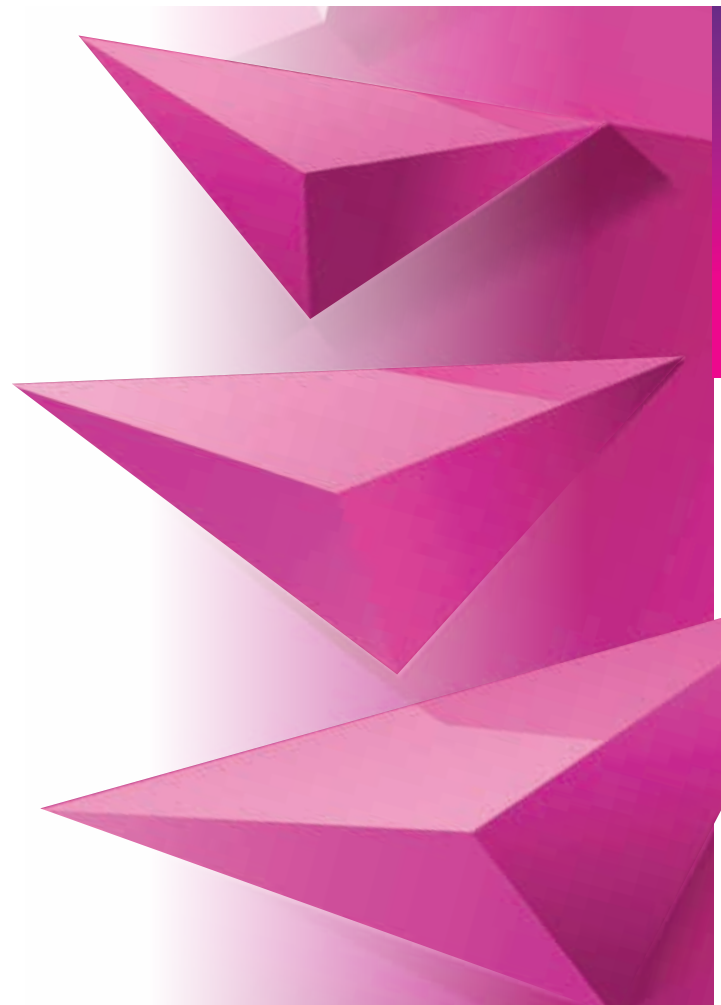
DOC

## WON'T YOU BE MY NEIGHBOR?

Dir Morgan Neville.  
Prod Morgan Neville,  
Caryn Capotosto,  
Nicholas Ma.  
USA 2018.  
94min  
UK Distribution  
Universal Pictures

A critical and commercial success in the US, this entrancing documentary focuses on Fred Rogers, the beloved children's TV presenter who redefined entertainment for the young.

Fred Rogers (1928-2003) was a popular and innovative US children's TV presenter. For the 30-plus years that he hosted *Mister Rogers' Neighborhood*, Rogers projected the image of a kindly uncle and symbol of wholesome goodness. His show not only entertained children but introduced them to a broad educational agenda, explaining in an accessible way contemporary political events and social issues, as well as complex concepts such as grief and divorce. Oscar-winning filmmaker Morgan Neville (*20 Feet from Stardom*) draws on extensive archive footage and contemporary interviews to create a loving, life-affirming portrait of this remarkable man. It's a captivating story, whether you grew up with Rogers as your on-screen guardian or know little about this remarkable, generous and deeply humane individual. Adrian Wootton







ISHA



NEVADA



LASTING MARKS

FRI 12  
18:10 TCR

SUN 14  
11:45 VUE6

## LUST TO LOVE AND IN BETWEEN

The pursuit of love is a road well travelled. This series of short films shows the universality of desire and breadth of love. Aduke King

**ISHA** Dir Christopher Manning. UK 2018. 14min  
Unable to tell his family the truth about his sexuality, Rahmi lives a double life in order to keep everyone happy.

**NEVADA** Dir Emily Ann Hoffman. USA 2017. 12min  
The prospect of an unplanned pregnancy exposes minor tensions but, ultimately, strength and certainty in a loving relationship.

**MORNING PERSON** MORGENMENSCH Dir Özgür Anil. Austria 2018. 5min  
A young woman finds herself in a difficult situation with her family when she is caught between their expectations and her desires.

**BOYTIME** Dir John Angus Stewart, Jono Kable. Australia 2018. 3min  
This short intimate monologue shows the ritualistic process of self-gratification.

**23 RED** Dir Julia Hart. UK 2018. 10min  
An escort service with a difference gives Daniel the chance to rehash contentious issues with his ex, without actually having to confront her directly.

**HAPPY ENDING** Dir EunJu A-ra Choi. UK 2018. 5min  
With real testimony from a Korean prostitute, this beautiful painted animation explores what it is like to be the subject of other people's pleasure.

**LASTING MARKS** Dir Charlie Lyne. UK 2018. 14min  
The story of a group of men with shared sexual desires, lucky to have found each other yet unfortunate to be considered criminal for expressing them.

**THE FIELD** LE CHAMP DE MAIS Dir Sandhya Suri. France-UK-India 2018. 19min  
Bound by a loveless marriage and unable to continue a secret relationship with a seasonal farm worker, one woman finds joy where she can.

**A FEMALE BODY** UM CORPO FEMININO Dir Thais Fernandes. Brazil 2018. 20min  
This dynamic documentary is an open and honest journey that explores what it means to be a woman.

Total running time 102min

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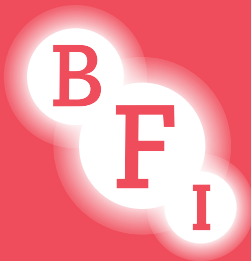


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# DEBATE

RIVETING FILMS THAT AMPLIFY, SCUTINISE, ARGUE AND SURPRISE



**FRI 12**  
20:20 ICA

**SAT 13**  
20:20 MAYFAIR

**FRI 19**  
20:40 CINÉ LUMIÈRE

## AN IMPOSSIBLE LOVE UN AMOUR IMPOSSIBLE

Dir Catherine Corsini.  
Prod Elisabeth Perez.  
Scr Catherine Corsini,  
Laurette Polmans.  
With Virginie Efira,  
Niels Schneider,  
Jehnnny Beth.  
France 2018.  
135min.  
Sales Le Pacte

Rising star Virginie Efira headlines Catherine Corsini's powerful, moving drama about how the torments of love are carried on from generation to generation.

Based on a book by controversial French novelist Christine Angot – Claire Denis' co-writer on *Let the Sunshine In* – Corsini's film begins in the 1950s, as office worker Rachel (Efira) falls for the dashing Philippe (Niels Schneider), a Nietzsche-reading sophisticate. They embark on a passionate relationship but he won't share his life with her, and she raises their daughter Chantal alone. Years later, the darker side of Philippe's nature emerges shockingly. Superbly performed and directed, this is a hugely impressive work by Corsini (*Summertime, Leaving*), its meticulous period recreation and potent feminist voice echoing the prime 1980s work of Diane Kurys. Efira – also in the LFF with *Keep Going* – is formidable, and Savages singer Jehnnny Beth makes a striking appearance as the adult Chantal. Jonathan Romney



**WED 17**  
18:00 CINÉ LUMIÈRE

**THU 18**  
15:00 VUE2

## ANGELO

Dir-Scr  
Markus Schleizer.  
Prod Alexander Glehr,  
Franz Novotny.  
With Makita Samba,  
Alba Rohrwacher,  
Larisa Faber.  
Austria-Luxembourg  
2018.  
111min.  
Sales Playtime

The powerful story of Angelo Soliman, a forced Europeanised African who makes his way through Viennese society in the early 18th century without ever belonging.

As an exotic gem with a courtly education, Angelo is able to use his otherness to be an appreciated guest and attraction for members of high society. But what is it like when you are deprived of your homeland at the age of five or six? What does it mean not to meet anyone who is like you? Inspired by the few remaining records of the life of the Viennese 'court Moor', Markus Schleizer (director of controversial LFF 2011 film *Michael*) creates a moving tale about homeland, identity, conformity and the nature of belonging. Divided into three chapters from his life, this beautifully shot film, comprised of long takes, allows its audience to be intimate observers of the protagonist's emotionally challenging journey. In times of growing intolerance, it is all-too-relevant. Juliane Grieb



**SAT 13**  
20:45 PCC

**SUN 14**  
20:15 VUE6

**TUE 16**  
20:45 NFT2

## DEAR SON WELDI

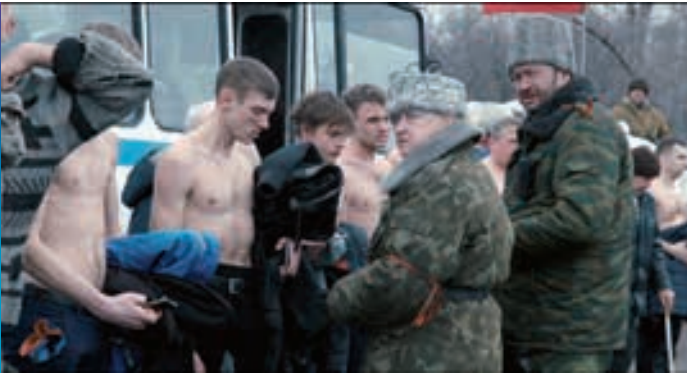
Dir-Scr  
Mohamed Ben Attia.  
Prod  
Dora Bouchoucha,  
Luc and Jean-Pierre  
Dardenne,  
Nadim Cheikhrouha.  
With Mohamed Dhrid,  
Zakaria Ben Ayed,  
Imen Cherif.  
Tunisia-Belgium-  
France-Qatar 2018.  
100min.  
Sales Luxbox

When Sami begins to suffer migraines, his parents' concern for their withdrawn son increases. Their anguish forms the unnerving backbone of Mohamed Ben Attia's astute drama.

Riadh and Nazli struggle to make ends meet; Nazli works in another city part-time and Riadh will soon retire from his construction job on the Tunis dock. Family life is modest, reserved and entirely centered around their only son Sami, whose final exams are approaching. He suffers migraines which seem to be intensifying. As they do, Riadh resolves to help his increasingly despondent son. But then Sami disappears, leaving a note stating that he has gone to Syria. The most devastating aspect of this family portrait is its understated perceptiveness. By positioning father and son at opposite ends of their life-journeys, the director of *Hedi* (First Feature Competition, LFF 2016) underlines the dangerous social limbo and lack of opportunity for Tunisian youth. Elhum Shakerifar

DEBATE





WED 17  
20:40 CINÉ LUMIÈRE

FRI 19  
20:45 VUE6

## DONBASS

Dir-Scr Sergei Loznitsa.  
Prod Heino Deckert.  
With Tamara Yatsenko, Liudmila Smorodina, Olesya Zhurakovskaya.  
Germany-Ukraine-France-Netherlands-Romania 2018.  
121min.  
Sales Pyramide International

This disturbing new film from Sergei Loznitsa (*My Joy, In the Fog*) examines the civil conflict in Ukraine through the prism of black humour and the absurd.

Constructed from 13 episodes, Loznitsa's engrossing drama provides a unique take on one of the most disturbing and threatening of contemporary conflicts. After watching amateur videos posted on the internet, Loznitsa constructed his own screenplay, referencing the format of TV reports and the frequent construction of 'fake news'. Originally conceived in 2015, after the completion of his *Maidan* documentary, *Donbass* is enthusiastically acted, sometimes deliberately theatrical and something of a grotesque tour de force. There is no attempt to 'explain' the film's incidents which focus on the human reactions and prejudices underlying political extremes. The most disturbing scene finds a 'traitor' tied to a post, abused and beaten to death. It's all brilliantly – if harrowingly – imagined, with stunning imagery courtesy of expert cinematographer Oleg Mutu. Peter Hames



MON 15  
18:10 TCR

TUE 16  
14:45 VUE6

## A FAMILY TOUR

Dir Ying Liang.  
Prod Yu Pei Hua, Jeremy Chua, C Melanopterus.  
Scr Chan Wai, Ying Liang.  
With Gong Zhe, Nai An, Pete Teo.  
Taiwan-Hong Kong (SAR of China)-Singapore-Malaysia 2018.  
108min.  
Sales Golden Scene

The personal cost of life in political exile is explored in this delicate drama about a controversial director and her family.

A filmmaker who has been living in exile in Hong Kong visits a festival in Taipei to present a film that has been banned in Mainland China. With her husband and child in tow, she has timed the visit to meet her mother, who still lives on the mainland but is travelling around Taiwan on a Saga-style coach tour. To avoid unwanted attention, the family follow the coach around, pretending to be locals. Based on the experiences of director Ying Liang, this is a serious and deeply thoughtful examination of the loss resulting from exile, and the irresolvable conflict between artistic expression and the bonds of family. Rich in character detail, the film has a tenderness running throughout, but also leaves a lasting sense of the cold horror of government censorship. Kate Taylor



THU 11  
18:15 ICA

FRI 12  
15:30 NFT2

DOC

## FREEDOM FIELDS

Dir-Scr Naziha Arebi.  
Prod Flore Cosquer, Naziha Arebi.  
Libya-UK-Netherlands-USA-Lebanon-Qatar-Canada 2018.  
99min.  
Sales Wide House

Charting six years of Libya's nascent women's football scene – a journey never short of obstacles – *Freedom Fields* celebrates the determination of an incredible team.

Women from all walks of life make up the newly formed football team: captain Fadwa is a petro-physicist, Nama is a young mother whose family are internally displaced and goalkeeper Halima is training to become a doctor. Against the backdrop of a country in strife – with vociferous conservative opposition threatening the women's safety, as well as the national federation unwilling to take a clear position to support them – the team's spirit is nothing short of inspirational. Filmed in the years since Libya's 2011 revolution, British Libyan Arebi's beautiful, self-shot debut is a captivating tribute to a young generation trying to build the future they want, all the way down to hand-cutting the grass of their future training pitch to ensure that no matter what, they will play. Elhum Shakerifar



FRI 19  
20:40 SOHO

SUN 21  
20:40 CINÉ LUMIÈRE

## GIRLS OF THE SUN LES FILLES DU SOLEIL

Dir-Scr Eva Husson.  
Prod Didar Domehri.  
With Golshifteh Farahani, Emmanuelle Bercot.  
France 2018.  
115min.  
UK Distribution Altitude Film Distribution

Golshifteh Farahani gives a soulful performance as a battalion leader in Eva Husson's (*Bang Gang*, LFF 2015) rousing tribute to female Kurdish fighters.

As the Kurdish army is poised to attack an ISIS stronghold, Bahar, the leader of an all-female unit, reflects on her recent past with a French journalist (Emmanuelle Bercot). When her village was attacked, Bahar was brutally separated from her husband and son. Adult males were massacred, young boys conscripted to training camps, and women and girls taken as sex slaves. After risking her life to escape and in desperation to find her missing son, she joined the army. With the film smartly tightened by Husson post-Cannes, a stripped-back score allows the evocative sound design and strong performances to guide emotion. *Girls of the Sun* is a forceful, potent contribution to the war genre, inspired by women who've lost everything but still find the strength to fight for the future. Tricia Tuttle



**WED 17**  
18:20 NFT2

**SAT 20**  
15:30 VUE6

## HOUSE OF MY FATHERS

**Dir-Prod-Scr**  
Suba Sivakumaran.  
**With** Bimal Jayakodi,  
Pradeepa,  
Steve De La Zilwa.  
Sri Lanka 2018.  
95min.  
**Sales** Asian Shadows

A surreal and disturbing tale centred on two divided villages in a civil war where women are unable to conceive and a remedy is desperately sought.

Akin to an ancient Greek tragedy, Suba Sivakumaran explores the bigotry and power struggles that result in war. Presenting a female perspective on the Sri Lankan civil war, we see two opposing villages – one Tamil, the other Sinhalese – construct a dividing fence, with death promised for attempting to breach it. But with the women in both villages unable to give birth, a prophecy must be fulfilled: a Sinhalese woman and Tamil man must travel into the forest of the afterlife together and there they must conceive a child. On their journey, the traumatised pair meet those killed in the conflict, which opens old and bitter wounds in them. Can they carry out the requirements of the prophecy? And if they do, who will take home the baby? Cary Rajinder Sawhney



**SAT 13**  
20:20 ICA

**SUN 14**  
12:20 MAYFAIR

## I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS

MI ESTE INDIFERENT DACA ÎN ISTORIE VOM INTRA CA BARBARI

**Dir-Scr** Radu Jude.  
**Prod** Ada Solomon.  
**With** Ioana Iacob,  
Alexandru Dabija,  
Alex Bogdan.  
Romania-Czech  
Republic-France-  
Bulgaria-Germany  
2018.  
140min.  
**Sales**  
Beta Cinema GmbH

Radu Jude, the celebrated director of *Aferim!*, *Scared Hearts* and *The Dead Nation*, returns with another controversial and illuminating foray into the darker side of Romania's history.

The words of the title were spoken by soldier-turned-prime minister Ion Antonescu, whose virulent anti-Semitism fuelled the ethnic cleansing of the 1941 Odessa Massacre. In Radu Jude's film, a young woman (Ioana Iacob) researching and rehearsing a pageant about the Romanian army's 'victory' in capturing Odessa repeatedly encounters obstacles and objections, both from the authorities (who would prefer a sanitised official story) and from locals hired as extras, who have their own ideas about heroes and villains. Typically rigorous, witty and cineliterate in examining the uncomfortable relationship between past and present, Jude's exhilaratingly freewheeling narrative channels both early Godard and Jancsó: at the same time, however, the forthright insistence on lucidity and honesty, however unsettling, is entirely his own. Strong stuff. Geoff Andrew



**THU 18**  
20:45 CENTRAL

**SAT 20**  
18:00 CINÉ LUMIÈRE

## THE KINDERGARTEN TEACHER

**Dir-Scr**  
Sara Colangelo.  
**Prod**  
Maggie Gyllenhaal,  
Gael García Bernal,  
Osnat Handelsman-  
Keren,  
Talia Kleinhendler,  
Celine Rattray,  
Trudie Styler.  
**With**  
Maggie Gyllenhaal,  
Gael García Bernal,  
Michael Chernus.  
USA 2018.  
96min.  
**UK Distribution**  
Thunderbird Releasing

Maggie Gyllenhaal gives a career-best performance as a kindergarten teacher who finds herself in an ethical quagmire after discovering the poetic talents of a precocious student.

Lisa Spinelli (Gyllenhaal) is intense. Her life is not. Her marriage is devoid of intimacy, her children reject her efforts to ignite their creative souls and she spends night after night at home diligently eating nutritious but unremarkable dinners. Searching for a richer existence, she takes an evening poetry class, sharing her ardent compositions to a largely unreceptive class and teacher (Gael García Bernal). When a young boy in her care suddenly begins to recite poetry, Lisa takes it upon herself to record the work and share it, with unexpected consequences. An intelligent adaptation of an Israeli film of the same name, Sara Colangelo's change of location to the US reveals fascinating insights into the preoccupations of the English-speaking liberal classes, gleaned subtle observations on identity, guardianship and artistic endeavour. Jemma Desai



**SAT 13**  
18:15 CENTRAL

**SUN 14**  
20:45 CINÉ LUMIÈRE

**SUN 21**  
18:00 CINÉ LUMIÈRE

## NON-FICTION DOUBLES VIES

**Dir-Scr** Olivier Assayas.  
**Prod** Charles Gillibert.  
**With** Juliette Binoche,  
Guillaume Canet,  
Vincent Macaigne.  
France 2018.  
106min.  
**Sales** Playtime

Juliette Binoche and Guillaume Canet lead the cast in Olivier Assayas' latest film, which is a wryly comic look at the quandaries of the publishing world.

Alain (Guillaume Canet) is a publisher of literature in a rapidly changing industry. His wife Selena (Juliette Binoche) acts in a long-running cop show. Léonard (Vincent Macaigne) is a schlubby writer, whose auto-fiction shamelessly mines his romantic affairs. His girlfriend Valérie (Nora Hamzawi) is the aide to a socialist politician. Director Olivier Assayas follows *Personal Shopper* and *Clouds of Sils Maria* by investigating anxieties around digital consumption, offering a witty meditation on questions both contemporary (should we dump paper books for Kindle?) and perennial (how fair is it to steal people's lives for literature?). And most pressing for our characters – each with a unique relationship to truth – is it better to be honest or discreet about love affairs? Kate Taylor

DEBATE





**MON 15**  
20:45 VUE6

**TUE 16**  
18:15 TCR

## ROSIE

Dir Paddy Breathnach.  
Prod Emma Norton,  
Rory Gilmartin,  
Juliette Bonass.  
Scr Roddy Doyle.  
With Sarah Greene,  
Moe Dunford.  
Ireland 2018.  
86min.  
Prod Co  
Element Pictures

A moving and fiercely gripping response to Ireland's current housing crisis, *Rosie* tells the story of a Dublin family seeking a roof for the night.

When the Davis family lose their home in Dublin due to rocketing rents, they pack their essentials into their car and hit the city streets in search of accommodation. The father, John Paul (Moe Dunford), must work, so it's down to Rosie (Sarah Greene) to combine the school run for her three lively kids with securing a room. Written by Roddy Doyle, this is a harrowing and heartfelt drama about an ordinary family pushed to desperation. Directed with barrelling urgency by Paddy Breathnach, it features a remarkable central turn by Sarah Greene: a poignant mix of resilience and vulnerability. An exemplary work of social realism, *Rosie* is a vividly immediate response to an issue still plaguing the Irish headlines, but its impact is universal and lasting. Edward Lawrenson



**FRI 12**  
20:20 CENTRAL

**SAT 13**  
15:10 RICH MIX

**TUE 16**  
14:50 VUE7

## THE SPY GONE NORTH

Dir Yoon Jong-bin.  
Prod Han Jae-duk,  
Son Sang-bum.  
Scr Kwon Sung-hui,  
Yoon Jong-bin.  
With Hwang Jung-min,  
Lee Sung-min,  
Cho Jin-Woong.  
South Korea 2018.  
137min.  
UK Distribution  
Signature  
Entertainment

How was a South Korean spy, codenamed 'Black Venus', able to ingratiate himself with the highest ranks of the DPRK, including Kim Jong-il himself?

Anyone looking for a little background into the tense relationship between North and South Korea will find this enthralling spy thriller both gripping and revealing. Hwang Jung-min (star of *The Wailing*, LFF 2016) plays Park Suk-young, a secret service agent sent on a mission in the mid-1990s to discover the truth about the North Korean leader's nuclear arms agenda. Park's method is the long game: appearing to drop out of the service, becoming an alcoholic and gambler, then reinventing himself as a teetotal businessman looking at trade links between the two countries. There are more than a few shades of John le Carré in what happens next, as Park's superbly fashioned alter ego reels in his opposition in a furtive game of cat and mouse. Damon Wise



**FRI 12**  
18:15 ICA

**SUN 14**  
13:00 RICH MIX

## SHOCK WAVES – DIARY OF MY MIND

Dir Ursula Meier.  
Prod Lionel Baier,  
Agnieszka Ramu,  
Françoise Mayor.  
Scr Ursula Meier,  
Antoine Jaccoud.  
With Fanny Ardant,  
Kacey Mottet-Klein,  
Jean-Philippe Ecoffey.  
Switzerland 2017.  
70min.  
Sales  
Bande à part Films

This true crime drama from Ursula Meier is a searingly complex moral maze that lingers long in the mind.

French teacher Madame Fontanel (an astonishing Fanny Ardant) tasks her class with writing a personal journal, laying bare their innermost thoughts and feelings. One of her pupils, the despondent Benjamin (an equally impressive Kacey Mottet-Klein) uses the exercise to rigorously document his decision to commit double parricide. After the crime has been executed, he delivers his sprawling confessional directly to Madame Fontanel, implicating her in ways she could never have imagined. Produced as part of a Swiss TV series dramatising real-life crimes, Meier's film is an austere, fiercely intelligent piece of work, as suited to the big screen as it is the small. Can art breed violence? And what is the responsibility of the educator when influencing impressionable young minds? This brooding think piece poses many thorny questions, refusing to trivialise them with easy answers. Michael Blyth



**THU 11 OCT**  
18:15 SOHO

**SAT 13**  
12:45 TCR

## STYX

Dir Wolfgang Fischer.  
Prod Marcos Kantis.  
Scr Wolfgang Fischer,  
Ika Künzel.  
With Susanne Wolff,  
Gedion Wekesa Oduor.  
Germany-Austria 2018.  
94min.  
Sales  
Beta Cinema GmbH

A woman's solo sailing journey turns into a deadly serious ethical dilemma in this unusual and taut political allegory.

From the opening scenes – monkeys wandering through the deserted streets of Gibraltar, an abrupt car accident – *Styx* holds the viewer in a strange tension, giving no hints as to where it's going. When Rieke, one of a team of roadside paramedics, sets sail alone to Ascension Island to see Darwin's imported flora for herself, it is initially unclear where director Wolfgang Fischer plans to take us. Susanne Wolff gives one of the finest performances of the year as the skilled amateur sailor. She is mostly wordless throughout, but exhibits an extraordinary physical presence. The film's immersive sound design and atmosphere of mounting dread places the audience at the centre of the action with Rieke, as she sails into an impossible situation. As she does, Fischer raises questions about empathy, privilege, racism and personal responsibility. Kate Taylor



**SAT 20**  
20:30 NFT3

**SUN 21**  
18:00 NFT2

## THIS TEACHER

Dir Mark Jackson.  
Prod Mark Jackson, Dana Thompson, Gigi Graff, Josh Mandel, Javier Gonzalez.  
Scr Mark Jackson, Dana Thompson.  
With Hafsia Herzi, Sarah Kazemy, Lucy Walters.  
USA 2018. 92min.  
Prod Co Right on Red Films

A reunion between two childhood friends goes awry in this disquieting portrait of a young Muslim woman visiting New York for the first time.

What horrors await us when we leave home, when we swap the bustle of the city for the silence of the remote? And what lurks beneath things unsaid? This is the murky world of Mark Jackson's wholly distinctive character study. Gifted a ticket by her childhood best friend, Hafsia (Hafsia Herzi) arrives in New York with little money. Disoriented by the persona her friend projects to this world, French-speaking Hafsia impulsively books herself a remote cabin upstate. There, she is confronted by both conservative responses to her (foreign) presence and the unnerving solitude of her surroundings. A quietly unsettling flirtation with genre conventions, rather than a straightforward thriller, Jackson gently builds a multi-layered sense of unease, culminating with truly terrifying insights into the monsters within us all. Jemma Desai



**TUE 16**  
18:10 ICA

**WED 17**  
11:15 NFT2

DOC

## TOUCH ME NOT

Dir-Scr Adina Pintilie.  
Prod Bianca Oana, Philippe Avril, Adina Pintilie.  
With Laura Benson, Tómas Lemarquis, Christian Bayerlein.  
Romania-Germany-Bulgaria-France 2018. 125min.  
UK Distribution MUBI

Romanian director Adina Pintilie's Berlin Golden Bear winner is a bold, quietly provocative drama about one woman struggling with her fear of intimacy.

Laura (Laura Benson), an Englishwoman in her early 50s living in an anonymous German city, decides to explore her aversion to physical contact and sex by staging a series of encounters. Among the people sharing stories and acts of intimacy are a male hustler, a trans sex worker and a young man with a severe physical disability; while from behind the camera the figure of the director (Pintilie herself) reflects on the drama, lending the film the confessional intimacy of a therapy session. *Touch Me Not* explores with intelligence and sensitivity sexuality at its most expansive, diverse views of physical beauty and sensuality, and the ambiguous terrain between fiction and documentary. Edward Lawrenson



**THU 11**  
21:00 NFT2

**FRI 12**  
15:30 VUE5

DOC

## UNSETTLING

Dir-Prod Iris Zaki.  
Scr Iris Zaki, Oren Yaniv.  
Israel-UK 2018. 70min.  
Sales Go2Films

When a documentary filmmaker interviews young Israelis about their settlement in the West Bank, the results are an urgent film of revealing and sometimes challenging conversations.

UK-based Israeli director Iris Zaki set up her camera on the terrace of a local café in Tekoa for one month, in order to conduct conversations with Israeli settlers on the West Bank. All too aware that her political leanings do not correspond with theirs, few accept her invitation of talking to camera. But for those that do, Zaki is assertive, never shying away from posing difficult and occasionally provocative questions. They, in turn, answer candidly, sharing their beliefs. Part-artistic impulse and part-political activism, *Unsettling* goes a long way in highlighting the positive role cinema can play in engaging with harmful practices, fostering constructive dialogue and creating public awareness. It is unique film, crafted with great intelligence and one that casts much-needed light on Israeli and Palestinian geopolitics. Ana David



**FRI 12**  
20:45 SOHO

**SAT 13**  
15:30 PCC

DEBATE

## UTOYA – JULY 22

Dir Erik Poppe.  
Prod Stein B Kvae.  
Scr Anna Bache-Wiig, Siv Rajendram Eliassen.  
With Andrea Berntzen, Aleksander Holmen, Solveig Koløen Birkeland.  
Norway 2018. 92min.  
UK Distribution Modern Films

Unfolding in real time in a single, devastating 72-minute take, Erik Poppe delivers a harrowing reconstruction of the massacre of 69 young people by Anders Behring Breivik.

After exploding a bomb in a government building on 22 July 2011, far-right terrorist Anders Behring Breivik took his murderous attack to the heart of Norway: a youth summer camp on Utøya island. With the victims unable to escape, his murder spree took just over an hour, leaving hundreds injured alongside the dead. Through meticulous interviews with survivors, Poppe has created composite characters for this drama. These include 18-year-old Kaja, whom the camera ceaselessly follows as she attempts to hide from Breivik, marshalling and bringing some small comfort to younger children, even as she searches for her own missing sister. *Utøya – July 22* isn't easy viewing, but it's a lucid, critical reminder of the tremendous cost of mass tragedy and a powerful memorial to its young survivors, who refused to let Breivik kill their ideals. Tricia Tuttle





SUN 14  
20:30 SOHO

MON 15  
13:00 TCR

## THE VICE OF HOPE

IL VIZIO DELLA SPERANZA

Dir  
Edoardo De Angelis.  
Prod Attilio De Razza,  
Pierpaolo Verga.

Scr  
Umberto Contarello,  
Edoardo De Angelis.  
With Pina Turco,  
Massimiliano Rossi,  
Marina Confalone.  
Italy 2018.  
100min.

Sales True Colours  
Glorious Films

This is a gritty, gripping and ultimately uplifting depiction of a woman desperately striving to escape a life of vice and criminality.

Maria (an impressive Pina Turco) is a survivor. A tough young woman who lives with the memory of a terrible childhood incident and who has a dissolute family relying on her, she fights to keep her head above water. Living in a bleak neighbourhood on the outskirts of Naples, Maria is inextricably caught up in the prostitution and child trafficking business. Treating everyday horrors as a way of life, everything changes for her when she discovers she is pregnant. Following his impressive *Indivisible*, director Edoardo De Angelis' latest is an all-too-credible drama, with Ferran Paredes' cinematography evocatively rendering a haunting landscape. Imbued with poetic sensitivity and conviction, while conveying the desperate reality of these characters' lives, De Angelis' film offers hope of escape and renewal.

Adrian Wootton



FRI 19  
20:50 NFT3

SUN 21  
18:30 VUE5

DOC

## YOURS IN SISTERHOOD

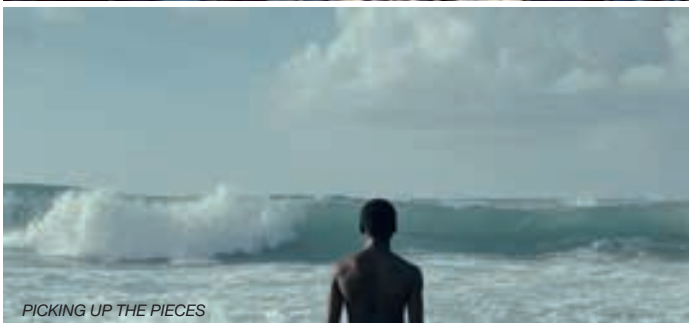
Dir-Prod-Scr  
Irene Lusztig.  
USA 2018.  
101min.  
Sales  
Women Make Movies

Women across the US give voice to letters sent by readers to a feminist magazine in the 1970s, in this galvanizing and elegantly assembled documentary.

*Yours in Sisterhood* doesn't tell a story as much as it gathers an ensemble of personal narratives related to womanhood. UK-born filmmaker Irene Lusztig asks a group of women to read unpublished letters received by *Ms.*, the first mainstream feminist magazine published in the US. The women then engage with the letters, relating them to their own personal experiences, highlighting with appalling clarity the fact that feminism still grapples with many of the same issues that it did in the 1970s: male-dominated workplaces, domestic work, financial independence, sex work, gay motherhood, trans representation, black womanhood and interracial relationships. It is a deceptively simple, hugely effective and ultimately celebratory documentary, which should be mandatory viewing for those who want their feminism to be joyful and intersectional. Ana David



BLACK SHEEP



PICKING UP THE PIECES



SALAM

WED 17  
20:45 NFT2

FRI 19  
14:45 VUE6

## A WORLD OF CONFLICT

Conflicts are all around us – in our families, communities and in the world. Local and international stories reveal the effect of how interconnected our lives have become. Aga Baranowska

**FAKE NEWS FAIRYTALE** Dir Kate Stonehill. UK 2018. 15min

A hybrid documentary exploring the unlikely epicentre of fake news – the small city of Veles in Macedonia.

**BLACK SHEEP** Dir Ed Perkins. UK 2018. 27min

An 11-year-old boy struggles to navigate his way through a new and hostile environment.

**THE CAMEL BOY** Dir Chabname Zariáb. France-Afghanistan 2018. 15min

A distant hope of seeing his mother puts a little boy, trapped in the world of camel racing, in an impossible situation.

**PICKING UP THE PIECES** Dir Sebastian Feehan, Josh Bamford. UK 2018. 7min

John and Quiandre try to come to terms with the reality of their new life following the devastation left by Hurricane Irma.

**PEOPLE OF THE WASTELAND** Dir Heba Khaled. Germany-Syria 2018. 21min

The Syrian war seen up close through first-person GoPro footage, showing the conflict in all of its brutality and violence. Contains scenes that some viewers might find distressing.

**DARK CHAMBER** Dir Ottó Bánovits. Sweden 2018. 6min

Based on a true story, an unexpected event on a motorway changes a family's life forever.

**SALAM** Dir Claire Fowler. UK-USA 2017. 13min

Salam drives around New York City as she awaits news about her family, who live in a war-torn country.

Total running time 104min

# LAUGH

FROM LAUGH-OUT-LOUD THROUGH ROMANTIC COMEDY TO DRY AND UNDERSTATED – HUMOUR IN ALL ITS FORMS



**SAT 13**  
17:30 VUE7

**SUN 14**  
15:30 SOHO

## AMRA AND THE SECOND MARRIAGE

**Dir-Scr** Mahmoud Sabbagh.  
**Prod** Mahmoud Sabbagh, Anas Batahaf.  
**With** Alshaima'a Tayeb, Mohammed Alhamdan, Khairia Nazmi.  
Saudi Arabia 2018. 95min.  
**Sales** MPM Premium

When a middle-aged housewife learns her husband will take a second, younger spouse, she's forced into drastic measures in this radical Saudi Arabian black comedy.

While her husband spends much of his professional life away, Amra toils hard on an ever-tightening budget to provide for her three daughters and ailing mother. What she failed to provide her husband with was a son; it has brought shame on the family, according to her spiteful mother-in-law. So shameful, in fact, that it justifies the husband taking a glamorous, younger wife. Even Amra's largely female community endorses this new situation. If devout prayer and swallowed pride offer scant salvation for Amra, perhaps righteous retribution will. Mahmoud Sabbagh's delightful romcom *Barakah Meets Barakah* played in LFF 2016 to great success. His tougher follow-up exposes conflicted Saudi mores and evinces a Coen brothers-esque relish for attacking sacred cows and cultural hypocrisy with irony and a rapier wit. Leigh Singer



**FRI 19**  
21:30 NFT1

**SAT 20**  
13:15 VUE6

**SUN 21**  
20:50 NFT3

**BRITISH**

## BENJAMIN

**Dir-Scr** Simon Amstell.  
**Prod** Dominic Dromgoole, Alexandra Breede, Louise Simpson.  
**With** Colin Morgan, Phénix Brossard, Joel Fry.  
UK 2018. 85min.  
**UK Distribution** Signature Entertainment

In Simon Amstell's affecting, bittersweet comedy, a rising young filmmaker is thrown into emotional turmoil by a burgeoning romance and the upcoming premiere of his second feature.

The clue is in the film-within-the-film's title: *No Self*. It's perhaps no surprise that the imminent release of Benjamin's sophomore feature plunges him into existential crisis. In this heightened state of insecurity, even meeting his potential dream match, young French musician Noah, doesn't soothe Benjamin's fears and self-loathing. And that's before he has to screen his film to the merciless audiences of the BFI London Film Festival... Amstell is working in a low-key, intimate vein here, exposing the contradictions of a London-centric creative culture whilst adroitly balancing drama and comedy. If it's less suggestively autobiographical than his TV series *Grandma's House* (Colin Morgan makes an endearing doppelgänger here), it's also more cinematic and shows Amstell's growing confidence as a skilled and nuanced filmmaker. Leigh Singer



**WED 10**  
21:10 TCR

**THU 11**  
15:30 NFT3

**SAT 20**  
15:30 PCC

**DOC**

## THE BILL MURRAY STORIES: LIFE LESSONS LEARNED FROM A MYTHICAL MAN

**Dir** Tommy Avallone.  
**Prod** Max Paolucci, Derrick Kunzer, Raymond Esposito, Kevin Sisti Jr.  
**Scr** Tommy Avallone, Max Paolucci.  
USA 2018. 72min.  
**Prod Co** Double Windsor Film

World-weary Ghostbuster, cynical Groundhog Day-tripper or enlightened life guru? This entertaining documentary explores various urban legends around Hollywood's most elusive star.

What drives Bill Murray to spontaneously tend bar in Austin, pose for wedding photos in Charleston or do the washing up at a house party in Scotland? For years, rumours of hit-and-run Murray moments have circulated in the media, albeit without any hard evidence. Until now. Director Tommy Avallone gleefully collates some of the wilder anecdotes, confirmed by testimonies from reverent recipients and occasionally accompanied by blurry photos or grainy mobile video. Choice film clips highlight Murray's ongoing, on-screen soul searching (who remembers frat comedy *Meatballs* being so spiritual?), while Avallone's own frustrated attempts to connect with the man himself only bolster his mythical status. The result is a funny, life-affirming celebration of personal interaction and exchange: Zen and the Art of Murray Maintenance. Leigh Singer





**THU 11**  
18:15 TCR

**FRI 12**  
18:15 PCC

**MON 15**  
12:15 VUE6

## THE BREAKER UPPERERS

**Dir-Scr** Jackie van Beek, Madeleine Sami.  
**Prod** Carthew Neal, Georgina Allison Conder, Ainsley Gardiner.  
**With** Jackie van Beek, Madeleine Sami, James Rolleston. New Zealand 2018. 81min.  
**UK Distribution** Netflix

This rambunctious New Zealand comedy finds two women running a relationship break-up service and the new client who jeopardises their professional and personal partnership.

Modern society is permanently selling ways to find the perfect relationship. But what if you want to be rid of one – especially if you're a coward? Obviously, you hire love cynics Mel and Jen, *The Breaker Upperers*, who will crash weddings, fake pregnancies or even commit kidnappings to help you achieve a clean break from your soon-to-be ex. Co-writer/director/stars Jackie van Beek and Madeleine Sami are alumni of executive producer Taika Waititi's Kiwi collective, so there's plenty of that familiar offbeat, deadpan humour, along with a healthy dose of *Bridesmaids*-esque raunch and observations on female-centric dynamics. Cameos from several New Zealand comics (including Jemaine Clement) boost the fun, but this is clearly Van Beek and Sami's show. If it ain't broke upped, they unfix it. Leigh Singer



**SUN 14**  
18:10 PCC

**TUE 16**  
12:15 VUE6

## CRYSTAL SWAN

**Dir** Darya Zhuk.  
**Prod** Birgit Goernbock, Olga Goister, Debbie Vandermeulen, Valery Dmitrotchenko.  
**Scr** Helga Landauer.  
**With** Alina Nasibullina, Ivan Mulin, Yury Borisov.  
Belarus-Russia-Germany-USA 2018. 93min.  
**Sales** Loco Films

In mid-1990s Belarus, a mistake on a DJ's forged American visa application forces some desperate cover-up attempts in this tough and tender comedy.

A wrong fake phone number could slam the recently opened Iron Curtain shut on Velya's dreams of escape to the US. She is forced to decamp to that number's residence in the backwater village of Crystal to cover her tracks, but finds herself intruding on an unsympathetic family's wedding plans. Belarussian-American émigré Darya Zhuk's feature debut highlights culture clashes within a rapidly changing country and portrays youthful desperation and defiance with a droll, absurdist humour and the occasional harrowing moment. Fortunately, spiky lead actor Alina Nasibullina's star-in-the-making charisma, aided by her electric-blue wig, offers illumination in the darkness. It's also touching to see an era that envisions America as a welcoming land of the free and potential home to the brave. Leigh Singer



**WED 17**  
18:15 MAYFAIR

**THU 18**  
15:30 VUE5

## FLORIANOPOLIS DREAM

SUEÑO FLORIANÓPOLIS

**Dir** Ana Katz.  
**Prod** Nicolás Avruj, Beto Gauss, Camila Groch, Diego Lerman, Ana Katz, Francesco Civita.  
**Scr** Ana Katz, Daniel Katz.  
**With** Mercedes Morán, Gustavo Garzón, Marco Ricca. Argentina-Brazil-France 2018. 106min.  
**Sales** Film Factory Entertainment

A family holiday to a popular Brazilian beach resort doesn't go quite as planned in this wry Argentine comedy from writer-director Ana Katz.

When Lucrecia and Pedro head for Florianópolis with teenagers Julian and Florencia in tow, they soon realise the destination has changed significantly since their last visit. Bickering adolescents and a marriage that isn't as solid as it appears result in tensions that prove difficult to navigate. Add to that the distractions on offer from the ebullient Marco, his good-looking son César and his ex-girlfriend Larisa, and the family of four soon find themselves pulled in different directions with unexpected and frequently hilarious results. An engaging, low-key romantic comedy, Katz's film is a genuine family affair – the screenplay was co-written with her brother Daniel, and the two children are played, respectively, by stars Manuela Martínez and Joaquín Garzón's own daughter and son. María Delgado



**MON 15**  
20:45 MAYFAIR

**THU 18**  
18:00 TCR

## I FEEL GOOD

**Dir-Scr** Benoît Delépine, Gustave Kervern.  
**Prod** Marc Dujardin, Benoît Delépine, Gustave Kervern.  
**With** Jean Dujardin, Yolande Moreau, Jean-Benoît Ugeux. France 2017. 103min.  
**Sales** Wild Bunch

French anarcho-japesters Benoît Delépine and Gustave Kervern (*Aaltra*, *Mammuth*) return with a satire about dreams and delusions, starring Jean Dujardin as a man on a misguided mission.

Jean Dujardin plays Jacques, a clueless chancer obsessed with finding the project that will make him rich; deciding that the answer lies in offering cut-price quickie cosmetic surgery, he leads his big-hearted, socially conscious sister Monique (Yolande Moreau) on a journey to Bulgaria. She's den mother of a community where homeless people work at recycling used goods, and part of the film's originality is that it casts real-life residents of one of France's famous Emmaüs centres, playing themselves (and sometimes offering off-beat musical accompaniment). Also starring in fine curmudgeonly form as a reluctant associate of Jacques is lifelong stalwart of the European arthouse, Lou Castel. Vividly coloured and brazenly mischievous as ever, *I Feel Good* is bolshy, celebratory, gleefully surreal – and more than lives up to its title. Jonathan Romney



**FRI 12**  
20:45 NFT1

**SUN 14**  
15:15 TCR

**SUN 21**  
20:30 VUE7

**BRITISH**



**WED 17**  
18:15 CENTRAL

**SAT 20**  
20:50 NFT2

**SUN 21**  
13:00 RICH MIX

## SOMETIMES ALWAYS NEVER

Dir Carl Hunter.  
Prod Sol Papadopoulos, Roy Boulter, Alan Latham.  
Scr Frank Cottrell Boyce.  
With Bill Nighy, Sam Riley, Jenny Agutter.  
UK 2018.  
91min.  
Sales Double Dutch International

Bill Nighy, Sam Riley and Alice Lowe star in this stylish and heartfelt comedy-drama about a Scrabble-obsessed tailor searching for a lost son.

Sharp of suit and vocabulary, Bill Nighy is winningly deadpan as Scrabble-obsessed Merseyside tailor Alan, whose eldest son Michael stormed out of the house after a particularly heated round of the popular board game, never to return. Years later, Alan and his other son Peter (a sensitive turn by Sam Riley) continue the search while trying to repair their own strained relationship. Working from a typically witty and astute script by veteran screenwriter Frank Cottrell Boyce (*24 Hour Party People*), director Carl Hunter deploys a vivid visual style and striking production design to capture the shifting moods of a family who know plenty of words but struggle to communicate. A triple score-worthy supporting cast includes Alice Lowe, Jenny Agutter and Tim McInnerny.

Manish Agarwal

## SUPPORT THE GIRLS

Dir-Scr Andrew Bujalski.  
Prod Houston King, Sam Slater.  
With Regina Hall, Haley Lu Richardson, Shayna McHayle.  
USA 2018.  
91min.  
Sales Myriad Pictures

Andrew Bujalski serves up a big-hearted comedy with his day-in-the-life look at *Double Whammies* – a Hooters-style bar and its tight-knit, all-female staff.

A 'sports bar with curves', with an oddly family-friendly emphasis, the 'breastaurant' is a peculiar American phenomenon. In the expert hands of LFF alumni Bujalski (*Funny Ha Ha*, *Computer Chess*), one of the US indie scene's most versatile filmmakers, it's also a perfect venue through which to reveal the modern workplace: ruthless corporate exploitation, defiant workers' solidarity, and messy gender and racial politics. But that's never at the expense of insightful, even-handed characterisation and believably funny, touching situations. It's nigh on impossible not to find these take-charge women the best company around, from Haley Lu Richardson and Dylan Gelula's star employees to the ever-excellent Regina Hall's compassionate, crisis-managing boss. 'No drama,' demands James Le Gros' uptight, sexist owner. Naturally, Bujalski – and his girls – disrespectfully disagree.

Leigh Singer



**SUN 14**  
18:40 MAYFAIR

**MON 15**  
18:15 CINÉ LUMIÈRE



**WED 17**  
21:00 PCC

**FRI 19**  
15:30 VUE5

## THAT TIME OF YEAR

DEN TID PÅ ÅRET

Dir Paprika Steen.  
Prod Mikael Riéks.  
Scr Jakob Weis.  
With Paprika Steen, Sofie Gråbøl, Lars Brygmann.  
Denmark 2018.  
101min.  
Prod Co Nordisk Film Production A/S

Paprika Steen's third foray behind the camera serves up a delectably funny slice of Christmas cheer, with *The Killing's* Sofie Gråbøl sporting a truly outrageous perm.

As the snow falls and passive aggressive messages from family members block her voicemail, stressed-out 40-something Katrine (Steen) tries to plan the annual festive family celebration. Surely it will be better than the disaster of last year's events? But even with the best intentions, she's probably doomed to fail with this unholy brood: a hormonal daughter; a pious vicar; a miserly wine snob who never brings any booze, and a divorced selfie-obsessed grandma. Steen has a keen sense of comedy in performance and direction, deftly capturing the amusing nuances of snippy-snappy dialogue, ego clashes and subtle put-downs. Her sure hand and self-conscious performance, supported by a knockout script and impish cast, ensure this highly relatable tale will warm even the coldest hearts. Sarah Lutton

## TWO PLAINS & A FANCY

Dir Lev Kalman, Whitney Horn.  
Prod Lev Kalman, Whitney Horn, Annalise Lockhart, Nathan Silver, C Mason Wells, Abby Eudora.  
Scr Lev Kalman, Whitney Horn, Sarah Dziedzic.  
With Benjamin Crotty, Laetitia Dosch, Marianna McClellan.  
USA 2018.  
89min.  
Prod Co Two Plains & a Fancy, LLC

The world's first psychedelic 'Spa Western' is a witty, trippy and discursively delightful jaunt across Colorado, featuring a fabulous cast that includes *Jeune Femme's* Laetitia Dosch.

Having conjured up a satirical vision of the 1990s with *L for Leisure* (LFF 2014), independent filmmaking duo Lev Kalman and Whitney Horn have gone back to the 1890s for their hilarious and highly original follow-up. Shot on 16mm and described as a 'Spa Western', *Two Plains & A Fancy* undermines cowboy genre machismo at every turn. Artistic dandy Milton Tingling, French geologist Ozanne Le Perrier and conwoman-turned-mystic Alta Mariah Sophronia traverse the stunning landscapes and strange ghost towns of Colorado in search of hot springs and New Age thrills. Alternately philosophical, silly and sincerely mind-expanding, this is one journey where digressions are more important than the destination. Fans of sensual bathing, candlelight meditation, paranormal humping and/or John Waters will enjoy. Manish Agarwal

LAUGH





**FRI 19**  
21:00 CENTRAL

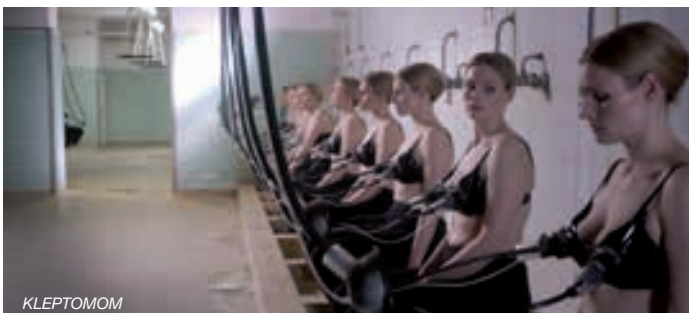
**SUN 21**  
15:00 CINÉ LUMIÈRE

## WOMAN AT WAR KONA FER Í STRÍÐ

**Dir** Benedikt Erlingsson.  
**Prod** Marianne Slot, Benedikt Erlingsson, Carine Leblanc.  
**Scr** Ólafur Egill Egilsson, Benedikt Erlingsson.  
**With** Halldóra Geirharðsdóttir, Davíð Pór Jónsson, Ómar Guðjónsson.  
Iceland-France-Ukraine 2018. 100min.  
**UK Distribution** Picturehouse Entertainment

Director Benedikt Erlingsson's follow-up to the eccentric comedy *Of Horses and Men* is a similar genre-fluid trip, playfully steeped in Iceland's heritage and landscape.

Independent, feisty 40-something Halla leads a double life as an undercover environmental activist. She's declared a one-woman war on the local aluminium industry to protect her homeland's pristine Highlands. As Halla's acts of sabotage grow ever more extreme, Erlingsson ingeniously blends the traditional (sheep, landscape, family bonds) with the modern (drones, thermal cameras, CCTV), using the most idiosyncratic of soundtracks to mine a unique seam of humour, but never detracting from the gravitas of Halla's campaign. Charming and smartly plotted, the quirky gags keep cantering along (how many can there be for a dead ram?). This is delightful, mature and hugely enjoyable filmmaking – a call to arms that delivers laughs hand-in-hand with an urgent political and human message. Sarah Lutton



**THU 11**  
20:45 PCC

**FRI 12**  
15:15 NFT3

## STOP MAKING SENSE

Laughter at its most bizarre, taking both surreal and all-too-real forms. A programme of laugh-out-loud shorts for these nonsensical times. Seán McGovern

**SEX ED** Dir Alice Seabright. UK 2018. 12min  
There are certain facts of life that Ed just can't grapple with today.

**VOX LIPOMA** Dir Jane Magnusson, Liv Strömquist. Sweden 2018. 11min  
The completely true, 100% factual, animated story of how serial womaniser and lifelong grouch Ingmar Bergman got that lump on his face.

**TUNGURUS** Dir Rishi Chandna. India 2018. 13min  
A riotous family documentary on the joy and torment that comes with all pet chickens.

**SAMMY THE SALMON** Dir Jake Shannon. Australia 2018. 6min  
When Spencer needs to find the courage to come out to his girlfriend, along comes a wisecracking (and delicious) salmon.

**HAIR WOLF** Dir Mariama Diallo. USA 2018. 12min  
In this Brooklyn beauty shop, there are definitely some things more terrifying than a white girl who thinks it's okay to have dreads.

**MANGAS** Dir Theo James Krekis. UK 2018. 9min  
How many underarm hairs does it take to be a man?

**ARE YOU STILL SINGING?** Dir Gillian Barnes. USA 2018. 12min  
Precarious party singer Joy navigates life and an unfilled prescription.

**I'M DEAD** Dir Dan Sully. UK 2018. 8min  
Ritual humiliation is part of any stag do. But this one takes a devilishly dark turn.

**BREXICUTED** Dir Chris Shepherd. UK-France 2018. 6min  
Hard, soft or runny? Sometimes there's nothing more grotesque than democracy.

**TAKING STOCK** Dir Duncan Cowles. UK 2017. 4min  
Thoughts of the mundane and sometimes unfulfilling life of a freelance filmmaker.

**KLEPTOMOM** Dir Pola Beck. Germany 2017. 10min  
What drives a new mother to commit the heinous crime of shoplifting?

**EGG TOUCHING** Dir Peter Millard. UK 2018. 1min  
Frenetic, fun and completely bonkers – and all about touching an egg.

Total running time 104min

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# Magic

# Breakfast

with **Ronan  
& Harriet**

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# THANKS TO NATIONAL LOTTERY PLAYERS, THE BFI BACKS BOLD AND ORIGINAL STORYTELLING

Congratulations to the following films in selection:

## **AQUARELA**

Dir. Victor Kossakovsky

## **BEEN SO LONG**

Dir. Tinge Krishnan

## **COLETTE**

Dir. Wash Westmoreland

## **EVELYN**

Dir. Orlando von Einsiedel

## **IN FABRIC**

Dir. Peter Strickland

## **IRENE'S GHOST**

Dir. Iain Cunningham

## **MARI**

Dir. Georgia Parris

## **OUT OF BLUE**

Dir. Carol Morley

## **PETERLOO**

Dir. Mike Leigh

## **RAY AND LIZ**

Dir. Richard Billingham

## **WILD ROSE**

Dir. Tom Harper



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Been So Long Dir. Tinge Krishnan

# DARE

IN-YOUR-FACE, UP-FRONT AND  
ARRESTING: FILMS THAT TAKE YOU OUT  
OF YOUR COMFORT ZONE



**THU 11**  
21:00 RICH MIX

**FRI 12**  
13:15 NFT2

## AKASHA

**Dir-Scr** hajooj kuka.  
**Prod** hajooj kuka, Steven Markovitz.  
**With** Ekram Marcus, Kamal Ramadan, Ganja Chakado.  
Sudan-South Africa-Qatar-Germany 2018.  
78min.  
**Prod Co**  
Big World Cinema

With his striking, gently comedic debut, set amidst an endless war in his beloved country, hajooj kuka announces himself as one of Sudan's most unique cinematic voices.

Adnan, a revolutionary soldier, revels in having shot down a MiG fighter plane with the beloved AK47 he calls Nancy. In fact, his affection for the gun is rivalled only by his love for long-suffering girlfriend Lina. When Adnan is late to return to his unit after taking some leave, his commander orders a round-up of deserters. Caught off guard in Lina's company, Adnan makes off in a hurry, leaving his gun in her bedroom. Whilst on the run, he encounters Absi, another deserter, and together they hatch a plan to retrieve Adnan's gun from Lina. A romantic drama with comic asides is the last thing you might expect in the midst of conflict, but kuka's film is exactly that, prioritising rich characterisation over the theatrics of war. Keith Shiri



**TUE 16**  
18:15 PCC

**THU 18**  
18:15 ICA

## CHAINED FOR LIFE

**Dir-Scr**  
Aaron Schimberg.  
**Prod**  
Vanessa McDonnell, Daniel Patrick Carbone, Matt Petock, Dan Schoenbrun, Zachary Shedd.  
**With** Jess Weixler, Adam Pearson, Charlie Korsmo.  
USA 2018.  
91min.  
**Prod Co**  
Grand Motel Films

Made by and starring disabled people, Aaron Schimberg's dextrous, darkly comedic film-within-a-film makes you think about cinematic representation without offering simple resolutions.

Aaron Schimberg's impressive second feature is his response, as a filmmaker with facial deformity, to cinematic portrayals of disabled people, from *Freaks* to *The Elephant Man*. Simultaneously empathetic and sardonic, *Chained for Life*'s multi-layered meta narrative casts Jess Weixler (*Teeth*) as Mabel, a well-intentioned Hollywood star. She takes the role of a blind woman in a hospital-based horror movie about abnormalities, directed by an egomaniacal German auteur. As shooting progresses, Mabel gradually falls for friendly British co-star Rosenthal, played by *Under the Skin* actor Adam Pearson, who has neurofibromatosis. Writer-director Schimberg challenges you to think about representation and exploitation whilst refusing to offer up any simplistic answers, while also paying homage to previous film-within-a-film-practitioners from Fassbinder to the Muppets. Manish Agarwal



**WED 17**  
21:00 TCR

**THU 18**  
12:45 NFT3

## CONSEQUENCES POSLEDICE

**Dir-Scr** Darko Štante.  
**Prod** Jerca Jerič, Andraž Jerič.  
**With** Matej Zemljič, Timon Šturbej, Gašper Markun.  
Slovenia 2018.  
95min.  
**Sales**  
Wide Management

A teenage tearaway is forced to face up to his actions, and confront his burgeoning sexuality, in this provocative Slovenian coming-of-age tale.

17-year-old delinquent Andrej has a serious chip on his shoulder. When his antisocial behaviour lands him in a youth correctional facility, he quickly falls in with a bad crowd, led by volatile and unpredictable Željko. As the pair of inmates form a tentative friendship, Andrej senses a strong physical attraction is also blossoming. But are Željko's feelings real, or is he just using Andrej as a pawn in a far more dangerous game? Driven by a commanding performance from rising star Matej Zemljič, who imbues the conflicted Andrej with a palpable sense of silent longing, Darko Štante's bracingly homoerotic drama resists the familiar traits we might expect from a queer teen narrative, instead offering something more distinctive and seductive. Michael Blyth





**SUN 14**  
20:30 RICH MIX

**TUE 16**  
12:45 NFT2

## THE DEAD AND THE OTHERS

CHUVA É CANTORIA NA ALDEIA DOS MORTOS

Dir João Salaviza, Renée Nada Messora.  
Prod Ricardo Alves Jr., Thiago Macêdo Correia.  
With Henrique Ihljãc Krahô, Raene Kôto Krahô.  
Brazil-Portugal 2018. 114min.  
Sales Luxbox

Set in the indigenous Krahô community of Pedra Branca in Brazil, this atmospheric, visually poetic work depicts a young man's realisation that he is in possession of shamanic gifts.

Directors Messora and Salaviza previously lived in Pedra Branca, which informs their deep understanding of the world they portray and the intimacy imbued in their characters. Following the death of his father and in a state of mourning, Henrique Ihljãc Krahô becomes grudgingly aware of his destiny as a shaman. Unwilling to respond to this calling, he runs away to the city. Shot on 16mm and featuring immersive sound design, this is a captivating reality-made-fiction piece which holds its spellbinding presence from beginning to end. Winner of the Special Jury Prize in Un Certain Regard at Cannes this year, *The Dead and the Others* is a sophisticated and sensitive film, detailed in its representation of Brazil's indigenous people and inspiring in its innovative use of cinematic language. Ana David



**Pt1: MON 15** 12:30 ICA | **Pt2: TUE 16** 11:30 ICA | **Pt3: WED 17** 12:00 ICA | **Pt1: FRI 19** 18:00 STUDIO | **Pt2: SAT 20** 15:30 STUDIO | **Pt3: SUN 21** 15:45 STUDIO

## THE FLOWER

LA FLOR

Dir-Scr Mariano Llinás.  
Prod Laura Citarella.  
With Pilar Gamboa, Laura Paredes, Elisa Carricajo, Valeria Correa.  
Argentina 2018. 808min plus intervals.  
Prod Co El Pampero Cine

A bold and beguiling cinematic adventure on a truly epic scale structured across three parts and six very different narrative episodes.

Director Mariano Llinás introduces the 800-plus minute *La flor* as being for and about four actresses from Piel de Lava, one of Argentina's most acclaimed theatre companies, and the wonderfully diverse roles they play are central to a film whose storylines explore notions of disguise, duplicity and illusion. But *La flor* is also a project about the nature of film itself. Moving across different genres and styles, from the B-movie, musical and spy thriller to the film-within-a-film, silent movie and quest narrative, Llinás succeeds in weaving together a mosaic of witty and ambitious tales that transport the viewer across countries, languages and time periods. With excellent performances from its expansive cast and an inventive score by Gabriel Chwojnik, this is visionary cinema of the highest order. Maria Delgado  
Tickets for all three parts (including non-consecutive screenings) are available for only £21 from the Box Office.



**SUN 14**  
17:00 NFT1

**MON 15**  
18:15 MAYFAIR

## DOGMAN

Dir Matteo Garrone.  
Prod Matteo Garrone, Jean Labadie, Jeremy Thomas, Paolo Del Brocco, Alessio Lazzareschi.  
Scr Ugo Chiti, Massimo Gaudioso, Matteo Garrone, Maurizio Braucci.  
With Marcello Fonte, Edoardo Pesce, Nunzia Schiano.  
Italy 2018. 102min.  
UK Distribution Curzon Artificial Eye

*Gomorra* director Matteo Garrone presents a masterful tale of twisted friendship, not-so-petty crime and revenge, set in a seedy coastal town on the outskirts of Rome.

Marcello, an expert dog groomer, lives in a grotty seaside village near Rome. He ekes out a meagre living running petty errands for local thieves. The light in Marcello's life is his daughter who he takes on diving trips. But the fragile ecosystem Marcello inhabits is torn to shreds when he falls under the ambit of Simone, a bullying and violent criminal. With an understated, tragicomic atmosphere and detailing the minutiae of lives on the margins, Garrone's compelling film builds inexorably to a powerful and emotionally devastating climax. The director is aided in no small part by Marcello Fonte's terrific central performance which deservedly earned him the Best Actor award at Cannes. Adrian Wootton

This *Dogman* preview, which will be screened UK-wide, is presented on the occasion of the European Art Cinema Day with the BFI FAN Network. Thanks to Curzon.



**TUE 16**  
18:15 IMAX

**THU 18**  
18:30 PCC

## THE GREEN FOG

Dir Guy Maddin, Evan Johnson, Galen Johnson.  
USA 2017. 63min.  
Sales The Festival Agency

Guy Maddin and brothers Evan and Galen Johnson remake *Vertigo*, albeit with clips from other people's films, in a treasurable magpie collage.

From *Bullitt* to *Jagged Edge*, *The Conversation* to *Blue Jasmine*, the city of San Francisco has been a gloriously dramatic backdrop to many essential movies. No one film, though, dominates its iconography like *Vertigo*, from the rooftops to the redwoods – and not forgetting that famous jetty alongside the Golden Gate Bridge. *The Green Fog* plunges into the archives to create a step-by-step facsimile of Hitchcock's masterpiece, cutting together moments from a multitude of films that have ventured to the same landmarks. An homage to a city and a devout act of cine-worship, this is a truly delectable experiment. Tim Robey

♦ **ACCIDENCE** Dir Guy Maddin, Evan Johnson, Galen Johnson. Canada 2018. 10min  
Maddin's one-take riff on *Rear Window* zooms out from a crime scene to witness all human life in 30 balconied apartments.



**SUN 14**  
15:00 IMAX

**TUE 16**  
20:30 VUE2

## THE IMAGE BOOK LE LIVRE D'IMAGE

Dir-Scr  
Jean-Luc Godard.  
Prod Fabrice Aragno,  
Mitra Farahani.  
Switzerland-  
France 2018.  
84min.  
UK Distribution  
MUBI

Jean-Luc Godard pushes his exploration of words, sounds and images to vivid new extremes in this complex, dizzying mix of film, essay and collage.

Spinning ever further from his New Wave narrative roots, Godard revisits the approach of his pioneering *Histoire(s) du Cinéma* in a collaborative venture with Fabrice Aragno, Jean-Paul Battaglia and Nicole Brenez. Emerging from a flash storm of spoken and written screen texts, artworks, film and TV clips is a suggestive, polyphonic discourse about the contemporary condition. It takes in those recurrent Godard themes – film history and the Holocaust – as well as an extended contemplation of the Middle East and the West's incapacity to understand it as anything but an indefinable 'other'. With a characteristically fragmented soundtrack, including sonic radicals Alfred Schnittke and Scott Walker, this tonic workout for the mind, eyes and imagination shows Godard, at 87, as intransigently and vitally confrontational as ever.

Jonathan Romney



**FRI 19**  
21:00 ICA

**SAT 20**  
18:00 RICH MIX

## LADYWORLD

Dir Amanda Kramer.  
Prod Thomas R. Burke,  
Leal Naim,  
Jamie Dolan,  
Amanda Kramer.  
Scr Amanda Kramer,  
Benjamin Shearn.  
With Ariela Barer,  
Annalise Basso,  
Maya Hawke.  
USA 2018.  
93min.  
Sales  
The Film Sales  
Company

Welcome to *Ladyworld*, a shadowy dwelling where tensions run high and nothing is ever quite what it seems.

When a violent earthquake leaves them cut off from the outside world, eight teenage girls attending a birthday party find themselves trapped in an underground apartment. As their isolation breeds paranoia, the gang become divided, battling against each other to maintain a sense of control in a seemingly hopeless situation. And it's a situation made worse when one of the girls claims to have seen a mysterious man lurking in the basement. What begins as a neat female twist on *Lord of the Flies* mutates into something far more beguiling and infinitely more unknowable. The uncanny world created by director Amanda Kramer is not only one of mistrust, jealousy and shifting allegiances, but also of eccentric style and playful design. A bona fide curiosity that is as hypnotic as it is dreamily intangible. Michael Blyth



**THU 11**  
18:15 CENTRAL

**SAT 13**  
13:00 PCC

**SAT 20**  
15:15 CINÉ LUMIÈRE

## LIZZIE

Dir Craig William Macneill.  
Prod Naomi Despres,  
Liz Destro,  
Chloë Sevigny.  
Scr Bryce Kass.  
With Chloë Sevigny,  
Kristen Stewart,  
Jamey Sheridan.  
USA 2017.  
105min.  
UK Distribution  
Bulldog Film  
Distribution

Chloë Sevigny and Kristen Stewart captivate in this bodice-ripping retelling of the strange and fascinating case of Lizzie Borden.

In 1892, unmarried Lizzie Borden (Sevigny) lives a repressed existence under the iron rule of her authoritarian father, whom she often enrages with her proud resistance. When new housemaid Bridget Sullivan (Stewart) comes to work at the Borden house, Lizzie finds in her a friend and confidante. But as secret romance blossoms, familial tensions continue to loom, with violent consequences. With his striking debut *The Boy* (LFF 2015), Craig William Macneill proved himself a master of slow-burn dread. He brings that same claustrophobic foreboding to this very different kind of horror story. More than a simple retelling of a much-documented case, *Lizzie* neatly reframes Borden from axe-wielding monster to victim taking revenge, brutally attacking the patriarchal world that subjugates her. Macneill's take on a true crime sensation poses a portrait of Lizzie Borden for the modern day. Michael Blyth



**WED 17**  
20:50 ICA

**FRI 19**  
13:00 NFT2

## MADELINE'S MADELINE

Dir-Scr  
Josephine Decker.  
Prod Krista Parris,  
Elizabeth Rao.  
With Helena Howard,  
Miranda July,  
Molly Parker.  
USA 2018.  
94min.  
Sales Visit Films

The third feature from acclaimed director Josephine Decker is a jazz-infused fever dream that tackles head-first the thorny themes of cultural production and appropriation.

'The emotions you are having are not your own. They are someone else's. You are not the cat – you are inside the cat.' So begins the woozy rollercoaster that is *Madeline's Madeline*, where nothing is what it seems. Madeline (an extraordinary Helena Howard) is a biracial 16-year-old with unspecified mental health problems, the persistence of which have driven a wedge between daughter and mother (Miranda July). Having become an active member of an experimental theatre troupe, Madeline finds a surrogate mother in the ambitious director Evangeline, who begins to mine Madeline's delicate mental state and stormy maternal relationship for the purposes of 'collaboration'. But what does Evangeline really want? Infusing febrile life into the mother-daughter drama, Decker's film will leave your pulse racing and your mind reeling. Jemma Desai





**SAT 13**  
18:10 ICA

**MON 15**  
15:00 VUE7

**SAT 20**  
15:30 NFT2

## NANCY

**Dir-Scr** Christina Choe.  
**Prod** Amy Lo, Michelle Cameron, Andrea Riseborough.  
**With** Andrea Riseborough, J Smith-Cameron, Steve Buscemi.  
USA 2018.  
86min.  
**UK Distribution**  
STUDIOCANAL UK

Andrea Riseborough is extraordinary in this disquieting drama about a woman convinced that she was kidnapped as a child and might have found her real parents.

Living in obscurity in upstate New York, Nancy is an alienated, goth-haired 30-something who's fond of concocting twisted outsider fantasies. After the death of her sick and overbearing mother (*Hereditary*'s Ann Dowd), she sees a television news report about a pair of kind academics whose daughter went missing three decades ago. Deciding that she must have been kidnapped as a child, Nancy pays her potential real parents a visit. Christina Choe's unnerving, ambiguous first feature is a slow-burn mystery rich in snowy, small-town atmosphere and spiked with flashes of dark humour. Transformed and transfixing, Andrea Riseborough gives an astonishingly controlled performance as the unknowable titular character, while Steve Buscemi and J Smith-Cameron are deeply sympathetic as the grief-stricken couple whose world she upends. Manish Agarwal



**FRI 12**  
20:40 MAYFAIR

**SAT 13**  
15:00 CINÉ LUMIÈRE

## QUIÉN TE CANTARÁ

**Dir-Scr** Carlos Vermut.  
**Prod** Enrique López Lavigne.  
**With** Najwa Nimri, Eva Llorach, Carmen Elías.  
Spain 2018.  
124min.  
**Sales**  
Film Factory  
Entertainment

This stylish, elegant and enigmatic feature by one of Spain's most imaginative directors explores the notion of reality, imitation and artistic creation.

Lila (Najwa Nimri), a popular singer, has not recorded a song for ten years, since the death of her mother. Her manager Blanca (Carmen Elías) has persuaded Lila to return to the stage for a series of concerts, but when she faints on the beach close to her house, sudden memory loss finds Lila unable to remember the lyrics to her own back catalogue. Enter Violeta (Eva Llorach), a nightclub singer who faces the gig of her life as she prepares to work closely and clandestinely with her idol. Boasting luminous performances from its female leads, sumptuous cinematography by *A Single Man* cinematographer Eduard Grau and emboldened by Almodóvar regular Alberto Iglesias' haunting score, Carlos Vermut's feature is a mesmerising and thoroughly entertaining mystery. María Delgado



**THU 11**  
20:45 CINÉ LUMIÈRE

**FRI 12**  
15:00 VUE7

## PETRA

**Dir** Jaime Rosales.  
**Prod** Bárbara Díez, José María Morales, Antonio Chavarrias, Jérôme Dopffer, Katrin Pors, Mikkel Jersin, Evan Jakobsen.  
**Scr** Jaime Rosales, Michel Gaztambide, Clara Roquet.  
**With** Bárbara Lennie, Alex Brendemühl, Marisa Paredes.  
Spain 2018.  
107min.  
**Sales**  
Film Factory  
Entertainment

In his most accessible film to date, acclaimed Spanish filmmaker Jaime Rosales tells the tale of a morbidly dysfunctional family.

Petra has never known the identity of her father. After her mother passes away, she follows a trail of clues which lead her to Juame, a famous artist known for his hostile temperament, whom Petra believes to be her biological parent. Taking up residency in his palatial home, she soon encounters Juame's wife and son. As the group become acquainted, a long-buried history of familial secrets and lies spill out, setting in motion a series of shattering events that will change their lives forever. Utilising a non-linear approach, Rosales expertly weaves together multiple narrative threads to craft a richly complex, gloriously unpredictable melodrama of Greek tragedy proportions. The performances, meanwhile, are uniformly excellent, particularly Bárbara Lennie's, who lends the film a rich empathy, even in its wildest moments. Michael Blyth



**FRI 12**  
18:00 CENTRAL

**SAT 13**  
20:45 CINÉ LUMIÈRE

## SAUVAGE

**Dir-Scr** Camille Vidal-Naquet.  
**Prod** Emmanuel Giraud, Marie Sonne-Jensen.  
**With** Félix Maritaud, Eric Bernard, Nicolas Dibla.  
France 2018.  
99min.  
**UK Distribution**  
Peccadillo Pictures

The daily misfortunes of a lonesome rent boy are laid bare in this tough but tender portrait of life on the fringes of society.

Leo is a 22-year-old sex worker who yearns for affection. In poor health and with no fixed address, he finds fleeting solace in the arms of the men he meets through his work. The crushing solitude of Leo's life is tempered when he falls for fellow hustler Ahd. But when his romantic feelings are violently rebuffed, Leo begins to spiral, questioning if he will ever find the love he so desperately craves. While the title might imply a wild, even feral, affair (and indeed this sexually explicit film comes with its fair share of brutality), Camille Vidal-Naquet's arresting debut is also one of quiet introspection and disarming fragility. Such compassion is in no small part thanks to the remarkable Félix Maritaud, whose raw and vulnerable central performance is nothing short of devastating. Michael Blyth



**SAT 13**  
20:45 SOHO

**SUN 14**  
21:00 VUE5

## STICKS AND STONES

BRÅKLAND

Dir Martin Skovbjerg.  
Prod Eva Jakobsen, Katrin Pors, Mikkel Jersin.  
Scr Christian Gamst Miller-Harris.  
With Jonas Bjerril, Vilmer Trier Brøgger, Sophia Andersen Martinussen.  
Denmark-Iceland 2018. 93min.  
Sales Danish Film Institute

Martin Skovbjerg's ambitious directorial debut offers a timely and provocative take on toxic friendship and the destructive power of extreme masculinity.

Simon's stressed-out mother has moved the family from Copenhagen to Vesterby, a small town somewhere out in the sticks. Feeling alone and like an outsider, Simon is befriended by classmate Bjarke, a charismatic alpha male who seems to have it all: a huge house, wealthy father and a sexy, chilled-out mum. A seemingly anodyne school project sees the teenage boys mentally unleashed, employing increasingly daring and confrontational methods to probe beneath the veneer of calm in their local community and, in time, at home. Using surprising and challenging plot devices, Skovbjerg powerfully explores the impact of dysfunctional family dynamics within a fractured society. The superb camerawork and sound design create a sense of immediacy and claustrophobia, perfectly highlighting the troubling undercurrents of violence, dangerous sexuality and economic unease. Sarah Lutton



**THU 11**  
18:30 VUE5

**FRI 12**  
13:00 PCC

## SUBURBAN BIRDS

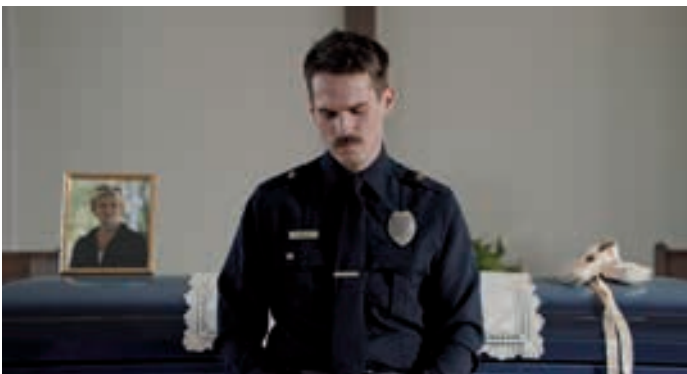
JIAO QU DE NIAO

Dir-Scr Qiu Sheng.  
Prod Patrick Mao Huang, Chen Jingsu.  
With Mason Lee, Lu Huang, Zihan Gong.  
China 2018. 118min.  
Sales Luxbox

Stand by Me meets Kafka in this dreamy treat from debut director Qiu Sheng, in which time is a flat pretzel.

Hua, a smart young engineer, is checking the subsidence in a town where buildings have started tilting and sinkholes are appearing. When he enters an evacuated school, he finds the diary of a young boy who also happens to be named Hua. From there, we follow the story of the boy and his mates, and the journey they embark on when their friend Fatty disappears. In a move that will disorientate and delight, the two stories run in parallel, where past and present play out simultaneously and chronology is never linear. Qiu Sheng's debut film performs an entrancing excavation of human behaviour and the romantic foundations that underpin it. It's funny, formally experimental and, ultimately, runs deep.

Kate Taylor



**WED 10**  
18:15 VUE5

**THU 11**  
13:00 NFT2

**SAT 20**  
18:30 TCR

## THUNDER ROAD

Dir-Scr Jim Cummings.  
Prod Natalie Metzger, Zack Parker, Benjamin Wiessner.  
With Jim Cummings, Kendal Farr, Nican Robinson.  
USA 2018. 91min.  
Prod Co Vanishing Angle

Following the death of his mother, an emotionally unstable cop sees his life slowly unravel in this bracingly uncomfortable tragicomedy.

Officer Jim Arnaud's eulogy at his mother's funeral does not go as planned. Struggling to stay focused as his emotions take over, the tongue-tied 30-something launches into a free-wheeling diatribe of confessional digressions, not helped by the fact that he cannot seem to get his mother's favourite Bruce Springsteen song to play on his daughter's pink stereo. Consumed by sadness, Jim searches for some semblance of control in an otherwise crumbling existence. Propelled by an extraordinarily unhinged central performance from writer-director-star Jim Cummings (expanding from his award-winning 2016 short film of the same name), *Thunder Road* is a painful, often blackly funny exploration of grief, mental illness and the fragile male ego. It is certainly an uncomfortable watch, but also a rewarding one, brimming with disarming pathos and raw, unfiltered emotion. Michael Blyth



**MON 15**  
17:45 VUE7

**WED 17**  
21:00 RICH MIX

DOC

## UNITED SKATES

Dir-Prod Dyana Winkler, Tina Brown.  
USA 2018. 90min.  
Sales Endeavor Content

A charming and dynamic tribute to the electrifying underground African-American roller-skating scene, whose future looks in doubt.

Debut filmmakers Winkler and Brown document a vivid and thrilling subculture that works on many levels: it employs self-expression as an artistic tool and generates social gatherings, it's a popular family hobby and it makes the best use of community space. It's not widely known that hip-hop artists such as Dr. Dre, Queen Latifah and Busta Rhymes began their music careers lighting up these events, now referred to as 'adult nights' – themed evenings catering specifically for black audiences. *United Skates* explores the origins of the phenomenon, how it impacted race issues, the different skating styles and the economic issues throwing doubt on the future of these rinks. It's a thrilling documentary with dope cinematography and skaters showing off dazzling moves. Keep rollin', rollin', rollin'. Ana David

DARE





HOW TO MAKE A BOMB IN THE KITCHEN OF YOUR MOM



TWEEN



ASHMINA

SUN 14  
20:30 NFT2

THU 18  
13:00 ICA

## KEEP IT IN THE FAMILY

Family life is never easy. A multitude of evils and secrets can lurk behind closed doors. These shorts draw some of those secrets out into the open in order to explore what is acceptable behaviour within the domestic space.

Philip Ilson

### HOW TO MAKE A BOMB IN THE KITCHEN OF YOUR MOM

Dir Shakti Bhagchandani. USA-United Arab Emirates 2018. 10min

Weird goings on in a family front room. 'Shimmy! Hello, shoulder! Hello, shoulder!'

### STILL WATER RUNS DEEP

Dir Abbasi Akhamie. Nigeria-USA 2017. 15min

A son goes missing. A father must preserve his pride.

### CIRCLE

Dir Jayisha Patel. UK 2018. 14min

A portrait of a rape survivor and the horrors of emotional abuse at the hands of her grandmother.

### TIME AWAY

Dir Maxine Peake. UK 2017. 13min

A couple have a break at the seaside, only haunted by memories they are trying to escape.

### THIRD SORROW

Dir Myriam Raja. UK 2018. 9min

Yéjide is a single mother preparing for her daughter's first cutting ceremony.

### DODGY DAVE

Dir Charlotte Regan. UK 2017. 8min

A cocaine dealer takes his son to work for the day. Featuring Neil Maskell (*Kill List*, *Utopia*).

### TWEEN

Dir Raven Johnson. USA 2016. 8min

Being the only girl of African-American descent at the slumber party can lead to both prejudices and jealousy.

### FITTING

Dir Emily Avila. Australia 2018. 14min

Unfolding within the fitting room of a lingerie store, a proud mother is confronted with a problem she cannot solve alone.

### ASHMINA

Dir Dekel Berenson. Nepal-UK 2018. 15min

13-year-old Ashmina skips school to earn money for her family by packing the parachutes of tourists who travel to the Himalayan region to paraglide.

Total running time 106min

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WIZARDING WORLD

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# THRILL

NERVE-SHREDDERS THAT'LL GET YOUR ADRENALIN PUMPING AND KEEP YOU ON THE EDGE OF YOUR SEAT



**TUE 16**  
20:30 TCR

**FRI 19**  
12:30 VUE5

**SAT 20**  
18:00 NFT2

## EL ANGEL

**Dir** Luis Ortega.  
**Prod** Hugo Sigman, Sebastián Ortega, Pedro Almodóvar, Agustín Almodóvar, Matías Mosteirín, Esther García, Leticia Cristi, Axel Kuschevatzky, Pablo Culell.  
**Scr** Luis Ortega, Rodolfo Palacios, Sergio Olguín.  
**With** Lorenzo Ferro, Chino Darín, Mercedes Morán.  
Argentina-Spain 2018. 115min.  
**Sales**  
Film Factory Entertainment

The controversial exploits of baby-faced Argentine serial killer Carlos Robledo Puch are exhilaratingly reinterpreted in this stylish biopic.

The true story of Argentina's most infamous criminal is one of such heightened drama it could easily be mistaken for fiction. With his latest film, director Luis Ortega mines the cinematic potential of this extraordinary tale, crafting one of the year's most arresting thrillers. Carlitos (a revelatory Lorenzo Ferro) is a beautiful 17-year-old whose youthful appearance masks a criminal mastermind. When he starts at a new school, Carlitos meets his match in Ramon, a handsome rebel who shares his unlawful interests. As the pair embark on a breathless journey of theft and murder, the press dub Carlitos 'The Angel of Death', transforming him into a media sensation. Bristling with vibrant energy and sizzling homoeroticism, this eccentric crime caper is a veritable feast for the senses, betraying a disturbing reality beneath the seductive punch of its immediate stylistic pleasures. Michael Blyth



**TUE 16**  
20:30 IMAX

**WED 17**  
15:15 TCR

**FRI 19**  
23:59 PCC

## BELIEVER

**Dir** Lee Hae-young.  
**Prod** Lim Syd, Jung Hee-soon.  
**Scr** Lee Hae-young, Chung Seo-kyung.  
**With** Cho Jin-woong, Ryu Jun-yeol, Kim Sung-ryoung.  
South Korea 2018. 123min.  
**Sales**  
Contents Panda

*Oldboy* meets *The Usual Suspects* in this hall-of-mirrors thriller, as a dogged South Korean narcotics officer tries to smoke out a shadowy drug baron.

Attempting to remake a modern classic should never be advised, but Lee Hae-young's razor-sharp reinvention of Johnnie To's superb 2012 thriller *Drug War* is an exception to the rule. It starts with a narcotics cop Won-ho (Cho Jin-woong) meeting a teenage junkie to find out more about an elusive drugs kingpin named Mr Lee. The girl is abducted before he can gather any concrete information, but a subsequent explosion at a meth lab brings him into contact with Rak (Ryu Jun-yeol), a low-level runner whom Won-ho believes will introduce him to Mr Lee's inner circle. Following the tough terrain of To's original bullet opera, but adding some inspired psychological levels, director Lee's film also profits from the performances of his two superb leads, who keep us guessing as to how their mind games will play out.

Damon Wise



**FRI 19**  
18:00 TCR

**SUN 21**  
15:00 SOHO

## DUBLIN OLDSCHOOL

**Dir** Dave Tynan.  
**Prod** Dave Leahy, Mike Donnelly.  
**Scr** Emmet Kirwan, Dave Tynan.  
**With** Emmet Kirwan, Ian Llyod Anderson.  
Ireland 2017. 95min.  
**Prod Co**  
Warrior Productions

Rave culture, lost love and brotherly bonds are seen through the prism of a narcotic haze in this adrenaline-rush of an Irish drama.

Jason (Emmet Kirwan) is all set to cane his way through a zillion different drugs on a bank holiday weekend in Dublin. Then he runs into his estranged brother Daniel, a homeless junkie trying to kick the habit, whom Jason had assumed to be dead. As the weekend bender progresses, Jason hits the city and it hits back, leading to run-ins with the Garda, errant London DJs and Gemma (Seána Kerslake), the girlfriend that got away. Rising star Kirwan adapted the script from his play (recently produced by the National Theatre) with debut director Dave Tynan. It's witty and energetic filmmaking, beautifully capturing the pleasure of mates hanging out, the thorny nature of fraternal bonds and the moments that define who we are.

Kate Taylor





**THU 11**  
18:15 PCC

**FRI 12**  
21:00 RICH MIX

**FRI 19**  
12:45 TCR

## THE GUILTY

### DEN SKYLDIGE

Dir Gustav Möller.  
Prod Lina Flint.  
Scr Emil Nygaard Albertsen, Gustav Möller.  
With Jakob Cedergren, Jessica Dinnage, Johan Olsen.  
Denmark 2018. 85min.  
UK Distribution Signature Entertainment

A flawed cop and a woman at the end of his phone line dominate this superb Sundance Audience Award-winning nerve-shredder that will leave you adrenalin-addled and thought-provoked.

Demoted police officer Asger Holm (Jakob Cedergren) approaches his telephone shift at emergency despatch with distraction and a distinct lack of empathy. But when a call from a distressed woman is abruptly terminated, Holm's conscience is piqued and he begins a dramatic and unrelenting pursuit to save her. Holm remains office-bound, with just a phone and desktop technology to hand. This hermetic situation is used to great effect, with debut director Gustav Möller's mastery of sound, editing and cinematography working in tandem with Cedergren's exquisite expressions and gestures to ensure we are drawn into the heart of this claustrophobic cat-and-mouse scenario. Expertly plotted, this gripping thriller doesn't let up, peeling back layers of truth and challenging expectations until its final beat. Sarah Lutton



**SAT 13**  
20:40 NFT1

**SUN 14**  
20:40 TCR

**SUN 21**  
20:45 CENTRAL

## THE HUMMINGBIRD PROJECT

Dir-Scr Kim Nguyen.  
Prod Pierre Even.  
With Jesse Eisenberg, Alexander Skarsgård, Salma Hayek.  
Canada-Belgium 2018. 111min.  
Sales HanWay Films

Jesse Eisenberg and Alexander Skarsgård are sensational as scheming cousins on a lucrative but ethically dubious mission, in this fast, funny and topical technological caper.

The son of a Russian plumber with big drilling dreams of his own, Vincent Zaleski is an ethically untroubled high-frequency trader, transmitting stock-market data faster than a hummingbird beats its wings. Zaleski and his computer-genius cousin Anton can gain a lucrative edge on competitors by tunnelling a fibre-optic cable through the heart of America. Canadian filmmaker Kim Nguyen pits this scheming duo against furious former boss Eva Torres (Salma Hayek, going full Cruella de Vil) in a quick-witted caper that questions the moral and environmental cost of high-speed capitalism. Jesse Eisenberg gives a quintessentially Eisenbergian performance as Cousin Vinny, while Alexander Skarsgård has fun playing against sex symbol type as the balding, lumbering, socially awkward Anton. Manish Agarwal



**FRI 19**  
18:15 NFT2

**SUN 21**  
15:30 RICH MIX

## MAYFAIR

Dir Sara Blecher.  
Scr Neil McCarthy.  
Prod Dayo Ogunyemi.  
With Ronak Patani, Rajesh Gopie, Wayne Van Rooyen.  
South Africa 2018. 91min.  
Sales 234 Media

Sara Blecher (*Ayanda*, LFF 2015) returns with a markedly different film – a groundbreaking, multi-cultural African gangster thriller.

Zaid, an international aid worker, is based in East Africa. After an altercation that results in his being fired, he returns home to Mayfair, a Johannesburg suburb that was once defined as 'Indian' by the architects of Apartheid, but has since become a melting pot of immigrants from across the continent. His overbearing father, a complex businessman who moonlights as a money launderer and loan shark, faces death threats after a deal with a gang of ruthless Somalis collapses. Initially reluctant to involve himself in his father's affairs, Zaid has no choice when Ameena, his first love, is kidnapped. Blecher has already shown herself to be a skilled director with actors, but here she delivers a taut, finely-tuned thriller that is guaranteed to keep you on tenterhooks. Keith Shiri



**THU 18**  
18:00 MAYFAIR

**SAT 20**  
20:40 ICA

**SUN 21**  
15:00 VUE6

## MUSEUM

### MUSEO

Dir Alonso Ruizpalacios.  
Prod Gerardo Gatica, Alberto Müffelmann, Ramiro Ruíz, Manuel Alcalá.  
Scr Alonso Ruizpalacios, Manuel Alcalá.  
With Gael García Bernal, Leonardo Ortizgris, Alfredo Castro.  
Mexico 2018. 127min.  
Sales Distant Horizon

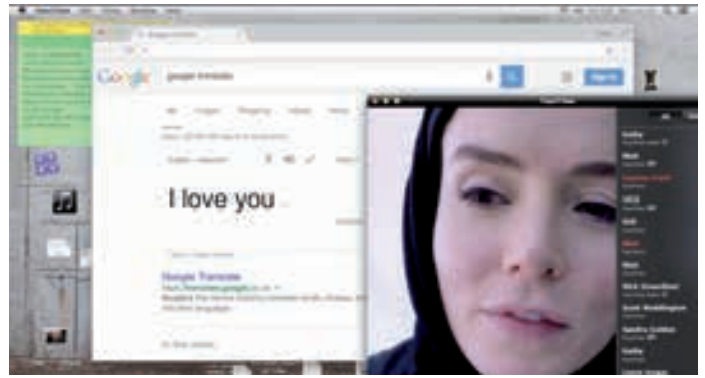
Gael García Bernal stars in this dazzlingly enjoyable heist thriller about an ambitious plan to loot one of the World's most famous museums.

Christmas, 1985. As their families frantically prepare for the holidays, Juan and Benjamin are quietly busy scheming a daring coup. The two men plan to break into Mexico City's National Museum of Anthropology, looting the institution of its most valuable artefacts, including the priceless funerary mask of Mayan ruler King Pakal. Pulling off the robbery with expert precision, the pair returns home to discover their crime is all over the national news and soon the sheer gravity of their actions begin to dawn on them. Loosely based on astounding real events, Alonso Ruizpalacios' crafty follow-up to his acclaimed debut *Güeros* (LFF 2014) comes oozing with style and tension, taking its viewer on a wildly unpredictable journey and gleefully pushing the boundaries of the heist-movie genre. Michael Blyth



**SAT 20**  
20:45 PCC

**SUN 21**  
18:00 VUE7



**MON 15**  
20:45 TCR

**TUE 16**  
15:15 VUE5

**THU 18**  
20:00 STUDIO

## THE PREY

Dir-Prod

Jimmy Henderson.  
Scr Kai Miller,  
Jimmy Henderson,  
Michael Hodgson.  
With Gu Shang Wei,  
Vithaya Pansringarm,  
Sahajak Boonthanakit.  
Cambodia 2018.  
94min.  
Sales XYZ Films

An innocent man sentenced to rot in a Cambodian jail is released for the sadistic pleasure of twisted trophy hunters and forced to fight – or die.

Hunting human beings for sport has been a fixture of exploitation cinema since *The Most Dangerous Game* in 1932. However, the latest crime caper from the insanely prolific Jimmy Henderson – who brought us the equally badass *Jailbreak* (LFF 2017) – gives this genre staple a barrel-kick to the guts. Chinese undercover cop Xin (Gu Shang Wei) is arrested during a raid on a gang he infiltrated, but handles himself well in prison. Unfortunately, he has been targeted by the corrupt prison warden (*Only God Forgives*' Vithaya Pansringarm), who is in the business of inviting rich businessmen on human hunting expeditions in a nearby forest. In the meantime, the Chinese government has picked up on Xin's trail, having found a signal from his GPS device. When the two teams unexpectedly converge, it's just the beginning of a battle for survival. Damon Wise

## PROFILE

Dir

Timur Bekmambetov.  
Prod Olga Kharina,  
Timur Bekmambetov.  
Scr Brittany Poulton,  
Timur Bekmambetov,  
Olga Kharina.  
With Valene Kane,  
Shazad Latif,  
Morgan Watkins. USA-  
UK-Cyprus-Russia.  
2018.  
105min.  
Sales Mirsand

An undercover journalist investigates ISIS recruitment in this wickedly effective suspense story that unfolds entirely on a computer screen.

In desperate need of a pay check, broke London-based journalist Amy pitches her editor a piece guaranteed to cause a stir. Planning an exposé on the recruitment of young European women by ISIS, Amy proposes she pose online as a recent convert to Islam. Her editor gives the go-ahead, and no sooner has Amy created her fake online persona, Melody Nelson, than she is contacted by Syrian recruiter Bilal. But as the two converse, the fine line between fantasy and reality begins to blur. Based on Anna Erle's non-fiction book *In the Skin of a Jihadist*, Timur Bekmambetov's topical desktop thriller unfolds at breakneck speed, throwing up questions about radicalisation and the ethics of journalism, to be pondered once you've caught your breath. Michael Blyth



**SUN 14**  
20:30 IMAX

**TUE 16**  
12:30 VUE5

**WED 17**  
20:45 VUE6



**THU 11**  
18:15 RICH MIX

**SAT 13**  
20:30 NFT2

## THE QUAKE

SKJELVET

Dir

John Andreas  
Andersen.  
Prod Martin Sundland.  
Scr  
Harald Rosenlow Eeg,  
John Kåre Raake.  
With Kristoffer Joner,  
Ane Dahl Torp,  
Jonas Hoff Øftebro.  
Norway 2018.  
108min.  
Sales TrustNordisk

Could reports of subterranean tremors beneath the city of Oslo predict a catastrophic earthquake is imminent? This sequel to *The Wave* (LFF 2015) is another tension-filled, high-stakes geo-thriller.

Several years after heroically saving scores from the tsunami he predicted, geologist Kristian Eikjord (a terrific Kristoffer Joner) is a recluse, haunted by thoughts of the missing and those he couldn't save. Eikjord has lost everything: his drive, his family and, perhaps, his mind. But a tip-off from a former colleague about unusual seismic activity in Oslo sees Eikjord reinvigorated, desperate to find whether the capital, where his wife and children now live, is under threat. As with *The Wave*, what sets this film apart is both the intimate and global disasters are compellingly human in their unravelling. With truly spectacular effects and exceptional performances, this is the disaster movie you really need to see on the big screen. Sarah Lutton

## THE REALM

EL REINO

Dir

Rodrigo Sorogoyen.  
Prod Gerardo Herrero,  
Mikel Lejarza.  
Scr Isabel Peña,  
Rodrigo Sorogoyen.  
With  
Antonio de la Torre,  
Barbara Lennie.  
Spain-France 2018.  
121min.  
Sales Latido Films

Unravelling at a speed that rivals today's news cycle, this Spanish neo-noir finds a local politician up to his neck in a party-wide corruption scandal.

Most political thrillers unfold from the perspective of the good guys, sniffing around a conspiracy that the establishment doesn't want them to find. Rodrigo Sorogoyen's follow-up to his dark 2016 serial-killer drama *May God Save Us* takes a different perspective. Here, popular political figure 'Manu' Manuel López-Vidal (the charismatic Antonio de la Torre) already has his snout in the trough. But when the party starts to distance itself from him, he decides to carry out his own detective work, threatening to bring the whole sleaze network crashing down. Just as Manu experiences it, the story starts out chatty, light-hearted and almost cavalier, but soon mutates into a compelling conspiracy-theory thriller with an eye on very urgent real-world issues. Damon Wise





**FRI 19** | **SAT 20**  
17:45 CINÉ LUMIÈRE | 15:45 VUE7

## SEW THE WINTER TO MY SKIN

**Dir-Scr**  
Jahmil XT Qubeka.  
**Prod** Layla Swart,  
Michael Henrichs.  
**With** Ezra Mabengeza,  
Peter Kurth,  
Kandyse McClure.  
South Africa 2018.  
128min.  
**Sales**  
Rushlake Media GmbH

Confirming the promise he showed with his powerful *Of Good Report* (LFF 2013), Jahmil XT Qubeka delivers a superb thriller based on a true story.

Qubeka's film follows the escapades of John Kepe, a Robin Hood-like outlaw who, between 1940 and 1951, robbed the homes of racist white settlers in Apartheid-era South Africa. He then distributed his spoils – mostly livestock and bare necessities – amongst local communities, constantly evading the white authorities. But things got out of hand when the retired General Botha led a vigilante hunt for him. Told through flashbacks, from the point when Kepe stood trial and which help explore the nature of memory, *Sew the Winter to My Skin* is bolstered by Ezra Mabengeza's charming performance as the rebel outlaw and veteran South African actor Peter Kurth as his nemesis. But the true star is Qubeka, whose visually ravishing film jumps between genres, finding the perfect balance between message and thrills. Keith Shiri



OPERATION JANE WALK



ISLAND



HELLO, RAIN

**THU 18** | **SUN 21**  
18:30 VUE5 | 12:45 PCC



## AMAZING AND ASTOUNDING

Surreal landscapes, created by animators and filmmakers, can take the imagination to a thrilling place. Be prepared to be amazed by strange worlds and fantastical scenarios. Philip Ilson

**SOLAR WALK** Dir Réka Bucsi. Denmark 2018. 21min

A journey through space and the process of creation within an animated cosmic chaos.

**INANIMATE** Dir Lucia Bulgheroni. UK 2018. 8min

Katrine has a normal life, a normal job, a normal boyfriend and a normal apartment in a normal city. But then things become a little less normal.

**FEST** Dir Nikita Diakur. Germany 2018. 3min

Watch out for the bungee jumpers as you navigate your way around this estate's techno party.

**OPERATION JANE WALK** Dir Leonhard Müllner, Robin Klengel. Austria 2018. 16min

The digital war zone of a dystopian multiplayer shooter is re-appropriated for a pacifist city tour of post-apocalyptic Midtown Manhattan.

**OH GOD!** 0 JEZU Dir Betina Bozek. Poland 2017. 4min

A grimace, a sigh and a quiet whisper of despair over our own impotence.

**HERMAN BROWN IS FEELING DOWN** Dir Dan Castro. UK 2018. 6min

Herman's quiet colourful world is suddenly interrupted by something loud and stressful.

**ISLAND** Dir Max Mörtl, Robert Löbel. Germany 2017. 3min

A whimsical look at the flora and fauna of an absurd volcanic island.

**FRUITS OF CLOUDS** PLODY MRAKŮ Dir Kateřina Karhánková. Czech Republic 2017. 10min

Furry lives in a clearing surrounded by dark woods with a pack of animal friends. Furry's friends are afraid to venture into the scary woods, but he's bored doing nothing but waiting.

**DEATH VAN** Dir Michael Enzbrunner. Canada 2017. 6min

A space-rock duo tours through a miniature world inhabited by surreal creatures.

**HELLO, RAIN** Dir C J 'Fiery' Obasi. Nigeria 2018. 30min

A scientist-witch who, through an alchemical combination of juju and technology, creates wigs that grant both her and her friends supernatural powers.

**Total running time 107min**

# CULT

FROM THE MIND-ALTERING AND UNCLASSIFIABLE TO FANTASY, SCI-FI AND HORROR



**MON 15**  
21:00 CENTRAL

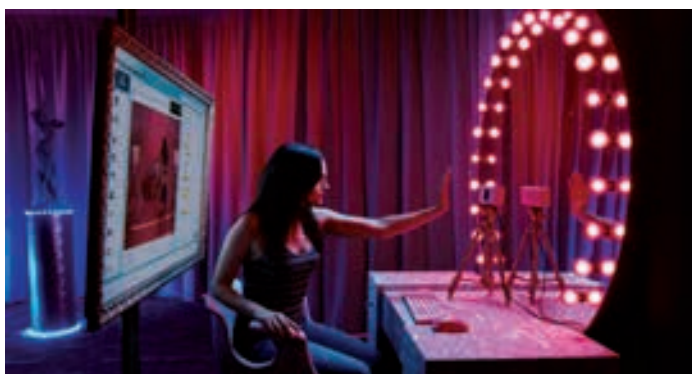
**TUE 16**  
18:00 RICH MIX

## ALL THE GODS IN THE SKY TOUS LES DIEUX DU CIEL

Dir-Scr Quarxx.  
Prod Vincent Brancon.  
With Jean-Luc Couchard, Mélanie Gaydos, Thierry Fremont.  
France 2018.  
98min.  
Sales Films Boutique

Fans of *New French Extremity* take note, this mind-bending slice of transgressive perversion might just be the most outré horror film of the year.

30-year-old factory worker Simon lives a solitary existence on a decrepit farm in the remote French countryside. Devoting his time to caring for his sister Estelle, who was left severely disabled when a childhood game went horribly wrong, Simon is plagued by guilt and depression. But he sees a way out, looking to otherworldly forces as a means of liberating both himself and his sister from the corporeal prisons in which they are confined. Expanded from his short film *A Nearly Perfect Blue Sky*, director Quarxx has crafted a visually breathtaking, emotionally challenging nightmare, filled with claustrophobic dread and horror. Yet beneath the brutal violence and mystifying surrealism lies a profound sense of sadness and unexpected empathy, making for a deeply disorienting experience. Michael Blyth



**SAT 20**  
18:15 SOHO

**SUN 21**  
15:30 PCC

## CAM

Dir Daniel Goldhaber.  
Prod Isabelle Link-Levy, Adam Hendricks, Greg Gilreath, John Lang.  
Scr Isa Mazzei.  
With Madeline Brewer, Patch Darragh, Melora Walters.  
USA 2018.  
94min.  
Prod Co Divide/Conquer

An erotic webcam performer is plunged into a nightmarish world of duplicity and fear in this provocative techno-shocker.

Ambitious camgirl Alice (known to fans as Lola) is desperate to hit number one in the chatroom charts and knock main rival, enduring fan favourite Baby, off the coveted top spot. Inching slowly up the league tables with her increasingly outlandish and risqué shows, Alice's hard work appears to be paying off. However, one day she finds herself unable to access her account and inexplicably discovers that Lola is still active online. But who is this mysterious virtual doppelgänger and how can Alice stop her? Collaborating closely with friend and former sex worker Isa Mazzei, Daniel Goldhaber's whip-smart, impressively dextrous thrill ride skillfully sidesteps all-too familiar moralising about the perils and supposed shame of sex work, instead offering up a refreshingly progressive critique on internet privacy and the commodification of the female body in a digital age.

Michael Blyth



**WED 17**  
18:30 VUE5

**FRI 19**  
21:00 RICH MIX

## THE CANNIBAL CLUB O CLUBE DOS CANIBAIS

Dir-Scr Guto Parente.  
Prod Ticiano Augusto Lima.  
With Ana Luiza Rios, Tavinho Teixeira, Zé Maria.  
Brazil 2018.  
81min.  
UK Distribution Matchbox Films Ltd

The wealthy elite feed off the lower classes in a deliciously twisted Brazilian social satire that's definitely not for the squeamish.

Beneath the respectable façade of their privileged existence, affluent married couple Otavio and Gilda hide a very dark secret: a penchant for murdering and then eating their hired help. Their macabre fetish is one celebrated by the Cannibal Club, a secret society of like-minded elites run by powerful businessman Borges, of which Otavio is a long-standing member. But the tables dramatically turn when Gilda accidentally stumbles upon a secret about Borges, and the carnivorous couple suddenly find themselves the hunted. A tasty mix of grisly horror, pitch-black comedy and biting political satire, Guto Parente (whose other film *My Own Private Hell* screened at this year's BFI Flare) has prepared a dish of sex and violence so wickedly perverse, it might just put you off your dinner. Michael Blyth





**SUN 14**  
20:40 PCC

**TUE 16**  
15:15 NFT3

## DUPLICATE

Dir Bill Oliver.  
Prod Randy Manis,  
Ricky Tollman.  
Scr Gregory Davis,  
Bill Oliver,  
Peter Nickowitz.  
With Ansel Elgort,  
Patricia Clarkson,  
Suki Waterhouse.  
USA 2018.  
95min.  
UK Distribution  
Signature  
Entertainment

The peculiar story of two identical young men unfolds in this imaginative, low-key sci-fi fable featuring *Baby Driver* star Ansel Elgort.

Eschewing the futuristic trappings we have come to expect of sci-fi cinema, Bill Oliver's understated fantasy welcomes us instead to a familiar world of neatly furnished apartments, clean office spaces and bustling city streets. But within these recognisable spaces, something else is at play. Jonathan lives his life like clockwork. A part-time architectural draftsman, he goes through the same routines with unwavering regularity, including leaving a video message for an almost identical man named John (albeit a more relaxed, less buttoned-up version), in which he details the banal events of his day. John in turn leaves messages too, and slowly the true nature of their relationship becomes clear. Featuring a brilliantly nuanced dual performance from a superb Ansel Elgort, *Duplicate* is a very different kind of genre film, intimate in scale yet boldly ambitious in its ideas.

Michael Blyth



**FRI 12**  
23:59 PCC

**SAT 13**  
15:00 VUE5

## KNIFE + HEART

UN COUTEAU DANS LE COEUR

Dir Yann Gonzalez.  
Prod Charles Gillibert.  
Scr Yann Gonzalez,  
Cristiano Mangione.  
With Vanessa Paradis,  
Nicolas Maury,  
Kate Moran.  
France-Switzerland-  
Mexico 2018.  
102min.  
Sales KINOLOGY

If you only see one arthouse slasher movie set in the gay porn industry this year, you had better make sure it's this one.

From the wild and twisted mind of visionary filmmaker Yann Gonzalez comes a kinky queer horror odyssey like no other. Vanessa Paradis plays Anne, a ruthless gay porn producer working in Paris in 1979. Nursing a serious broken heart following the dramatic breakdown of her relationship with girlfriend Lois, Anne launches herself into her latest and most ambitious film production. But as shooting gets underway, one of her stars is brutally murdered. Soon it becomes terrifyingly clear that a homicidal maniac is intent on bumping off the cast, one by one. Positively dripping with style and visual invention, Gonzalez's libidinous delight comes steeped in playful genre references, owing as much to the opulent cinema of Dario Argento as it does the brash fetishism of William Friedkin's *Cruising*. Michael Blyth



**FRI 19**  
18:00 PCC

**SAT 20**  
21:00 TCR

**SUN 21**  
20:45 SOHO

BRITISH

## LORDS OF CHAOS

Dir Jonas Åkerlund.  
Prod Kwesi Dickson,  
Jim Czarnecki,  
Danny Gabai,  
Erik Gordon,  
Jack Arbutnot, Ko Mori.  
Scr  
Dennis Magnusson,  
Jonas Åkerlund.  
With Rory Culkin,  
Emory Cohen,  
Sky Ferreira.  
UK-Sweden 2018.  
112min.  
Sales  
Gunpowder & Sky

The incredible true story of the Norwegian black-metal scene in the early 1990s is brought vividly to the screen by Jonas Åkerlund.

For black-clad nihilist Øystein Aarseth, aka Euronymous, the founding member of pioneering Norwegian black metal band Mayhem, making music simply isn't enough. He wants to make a difference by spreading his mantra of chaos and suffering across Norway. But when his band face an unexpected tragedy, Euronymous' megalomaniacal dreams appear to slip away. That is, until he meets Varg, an emotionally volatile superfan who becomes the group's newest member and demands that Euronymous act on his vision and cause real havoc, with catastrophic results. Drawing inspiration from Michael Moynihan and Didrik Soderlind's book *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground*, this bracingly unconventional biopic is every bit as raucous, energetic and offensive as its contentious subject matter deserves. Michael Blyth



**THU 11**  
20:45 TCR

**FRI 12**  
18:10 RICH MIX

**WED 17**  
18:10 PCC

## MANDY

Dir Panos Cosmatos.  
Prod Daniel Noah,  
Josh C Waller,  
Elijah Wood,  
Nate Bolotin,  
Adrian Politowski.  
Scr Panos Cosmatos,  
Aaron Stewart-Ahn.  
With Nicolas Cage,  
Andrea Riseborough,  
Linus Roache.  
USA-Belgium 2017.  
121min.  
UK Distribution  
Park Circus Limited

Nicolas Cage gives perhaps his most unhinged performance yet in this wild, psychedelic slice of ultra-violence for the ages.

In a mountain-cabin idyll, lumberjack Red Miller (Nicolas Cage) lives in perfect harmony with his great love Mandy (Andrea Riseborough). But the couple's blissful utopia is cruelly shattered when a ragtag band of Satanic cultists invade their humble abode and claim Mandy for their own. Traumatized and distraught, Red is left with no option but to exact a bloody revenge. Anyone who saw Panos Cosmatos' extraordinary debut, *Beyond the Black Rainbow*, will know that describing his work is no mean feat. With *Mandy*, he has once again crafted a film so singular, perverse and beguiling, it's almost impossible to define. Think of the most exquisitely nightmarish LSD trip imaginable, then multiply it by ten. That might give you some idea. Don't just see *Mandy*. Experience it!

Michael Blyth



WED 17  
20:45 SOHO

THU 18  
15:30 ICA

## MAY THE DEVIL TAKE YOU

Dir-Scr Timo Tjahjanto.  
Prod Wicky V Olindo,  
Sukhdev Singh.  
With Chelsea Ingh,  
Pevita Pearce,  
Karina Suwandi.  
Indonesia 2018.  
110min.  
Sales XYZ Films

Join Timo Tjahjanto, one of Indonesian cinema's rising genre filmmakers, for a hair-raising journey into the heart of the supernatural.

After years of estrangement, a young woman named Alfie reluctantly pays her dying father a long-overdue visit. With doctors unable to determine the inexplicable disease that has ravaged his body, Alfie and her step-siblings head to their father's dilapidated villa, determined to unearth any clues that could help them understand his grave condition. What they discover is far more bizarre than Alfie could have imagined, as the family find themselves at the mercy of a malevolent spirit. This no-holds-barred, wickedly humorous scare-fest from *Headshot* co-director Tjahjanto (he also directed instalments of *V/H/S/2* and *The ABCs of Death*) boasts stunning set designs, eye-popping visual effects and more demonic action than you can shake a severed goat's head at. What more could you ask for? Michael Blyth



SAT 13  
17:40 TCR

SUN 14  
15:15 RICH MIX

## THE NIGHTSHIFTER MORTO NÃO FALA

Dir Dennison Ramalho.  
Prod Nora Goulart.  
Scr Dennison Ramalho,  
Claudia Jouvin.  
With Daniel de Oliveira,  
Fabiula Nascimento,  
Bianca Comparato.  
Brazil 2018.  
110min.  
Sales Globo

A morgue worker breaks the unspoken code of the dead, with terrifying consequences, in this evocative and idiosyncratic Brazilian chiller.

Stênio, a mortician's assistant at a busy São Paulo hospital, makes a living tending to the dead. He also has a secret – a gift that allows him to communicate with the lifeless bodies he encounters. Privy to the grave secrets of many an ill-fated local gangster, Stênio learns of a shocking betrayal in his own life and uses information gained from the cadavers to take care of the problem. But he is unwise to abuse his uncanny gift, quickly learning it is best to let sleeping corpses lie. The debut feature from Dennison Ramalho (who wrote the most recent Coffin Joe entry *Embodiment of Evil*), *The Nightshifter* is a film as tricky as its title would suggest – unafraid to defy expectations with its fluctuating tones and bold narrative sidesteps. Michael Blyth



THU 18  
20:45 PCC

FRI 19  
15:15 TCR

## SCHOOL'S OUT L'HEURE DE LA SORTIE

Dir-Scr Sébastien Marnier.  
Prod Caroline Bonmarchand.  
With Laurent Lafitte,  
Emmanuelle Bercot,  
Gringe.  
France 2018.  
103min.  
Sales Celluloid Dreams

A precocious gang of unnervingly smart teens appear to be harbouring a dark and dangerous secret in this elusive French enigma.

When Professor Capadis unexpectedly leaps to his death from a top-floor classroom window – to the horror of most students – six pupils glance on with chilly disregard. The budding sociopathic behaviour of this curious sextet only grows with the arrival of new substitute teacher, Pierre Hoffman (Laurent Lafitte), who becomes increasingly obsessed with uncovering the mysteries he is witness to. But the closer Pierre comes to the truth, the more he begins to fear for his safety. Cleverly flirting with genre conventions, without ever truly becoming a horror film, Sébastien Marnier's elusive and disquieting debut is as enigmatic as the creepy kids at its core. Impeccably performed and shot with careful precision, this is one of those films that truly gets under your skin and stays there. Michael Blyth



WED 10  
20:45 VUE5

THU 11  
18:00 VUE7

## TUMBBAD

Dir Rahi Anil Barve,  
Adesh Prasad.  
Prod Sohumi Shah,  
Aanand L Rai,  
Mukesh Shah,  
Amrita Shah.  
Scr Mitesh Shah,  
Adesh Prasad,  
Rahi Anil Barve,  
Anand Gandhi.  
With Sohumi Shah,  
Mohd Samad,  
Deepak Damle.  
India 2018.  
109min.  
Prod Co Little Town Films

In old India, a greedy boy seeks out hidden riches in the dungeon beneath an ancestral house guarded by a terrifying deity.

A truly scary horror film is a rare treat in South Asian cinema, but director Rahi Anil Barve delivers one, in some style, with this mythical cautionary tale. Vinayak is the conniving illegitimate son of a local landlord, living in the decrepit, ancient village of Tumbbad. Obsessed with unearthing a fabled ancestral treasure, he suspects that the secret lies with his great grandmother, a cursed witch who has been trapped for centuries in a purgatory between life and death. Tricking her, he discovers the secret that will lead him to the riches, but also a voracious, otherworldly force. What begins as a cunning plan to steal a small fortune quickly spirals into a reckless obsession that finds Vinayak facing up to an unexpected and hair-raising reckoning. Cary Rajinder Sawhney

CULT





THE INVADERS



CATCALLS



PIGGY

SUN 14  
15:30 PCC

THU 18  
18:15 RICH MIX

## REAL HORRORSHOW

Journey to the deepest and darkest corners of humanity, exposing the horror in the everyday, and encounter those who refuse to be victims. Elaine Wong

**IT'S EASIER TO RAISE CATTLE** Dir Amanda Nell Eu. Malaysia 2017. 18min  
In a remote Malaysian village, two teenage girls uncover their darkest secrets.

**SALT** Dir Rob Savage. UK 2017. 2min  
A demonic presence closes in on a mother and her sick daughter in their home. Will they survive? Featuring Alice Lowe (*Sightseers*, *Prevenge*).

**THE INVADERS** Dir Mateo Márquez. USA 2017. 7min  
When a young Muslim woman is followed home, a sinister force threatens her existence.

**CATCALLS** Kate Dolan. Ireland 2017. 8min  
For two women, an ordinary night on the town turns into a killer one.

**CORVIDAE** Dir Tom de Ville. UK 2018. 11min  
Maisie Williams (*Game of Thrones*) stars in this tale about a girl bonding with crows.

**SUNSCAPADES** Dir Ben Mitchell. UK 2018. 5min  
A beach outing takes a gruesome turn when triplets play a prank on their father.

**RIGHT PLACE, WRONG TIM** Dir Eros Vlahos. UK 2018. 6min  
Killer clones of Tim attack an on-screen family in a 1990s TV sitcom. Featuring comedian Adam Buxton, Asa Butterfield (*Hugo*, *Journey's End*) and Ella Purnell (*Churchill*).

**COYOTE** Dir Lorenz Wunderle. Switzerland 2018. 10min  
A coyote tries to live a human existence, only to revert to being a savage beast.

**GOOD INTENTIONS** Dir Anna Mantzaris. UK 2018. 8min  
After a woman is involved in a hit and run, strange and spooky things start to happen.

**PIGGY** Dir Carlota Pereda. Spain 2018. 14min  
For Sara, life as a teen is real horror.

**LEASH** Dir Harry Lighton. UK 2017. 17min  
Post-Brexit, Kasia confronts her local bullies in a small Welsh town.

Total running time 106min

BFI LONDON FILM FESTIVAL 2018  
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# JOURNEY



WHETHER IT'S THE JOURNEY OR  
THE DESTINATION, THESE FILMS TRANSPORT YOU  
AND SHIFT YOUR PERSPECTIVE



**THU 11**  
21:00 CENTRAL

**FRI 12**  
20:45 PCC

**WED 17**  
13:15 NFT1

## ARCTIC

Dir Joe Penna.  
Prod  
Noah C Haeussner,  
Christopher Lemole,  
Tim Zajaros.  
Scr Joe Penna,  
Ryan Morrison.  
With Mads Mikkelsen,  
Maria Thelma  
Smáradóttir.  
Iceland 2017.  
97min.  
UK Distribution  
Signature  
Entertainment

Mads Mikkelsen astounds in this gripping tale of one man's gruelling fight for survival against the elements.

In the vast and uncompromising terrains of a frozen wilderness, an unnamed survivor of a plane crash struggles to stay alive. It is unclear how much time has passed since the accident that left him stranded, but the regularity of his routines (sourcing food, checking radio frequencies, constructing giant SOS signs) indicates he has been there a while. Facing the increasing hopelessness of his situation, he unexpectedly encounters the sole survivor of a nearby helicopter crash – a woman left unconscious and critically injured. In a last-ditch effort to save them both, they embark on a seemingly impossible trek across the cruel landscape. Told almost entirely without dialogue, Joe Penna's assured and elegant adventure story is both a breathless physical experience and a richly compelling testament to the power of human endurance. Michael Blyth



**FRI 12**  
17:30 MAYFAIR

**SAT 13**  
15:00 ICA

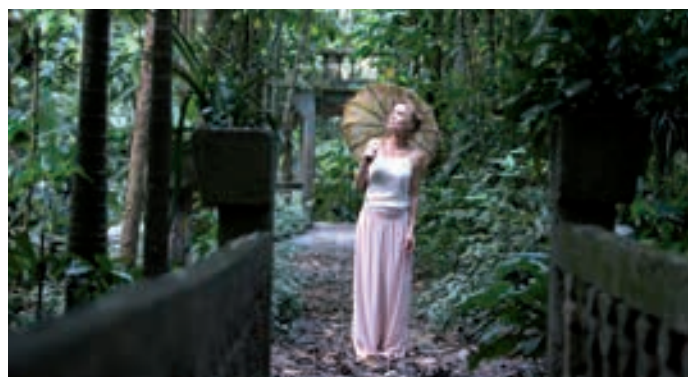
## ASH IS PUREST WHITE

JIANG HU ER NV

Dir-Scr Jia Zhang-ke.  
Prod Shōzō Ichiyama.  
With Zhao Tao,  
Liao Fan,  
Xu Zheng.  
China-France 2018  
141min.  
UK Distribution  
New Wave Films

Heartbreak and resilience fuel this quietly epic saga, in which one woman's fortitude and knack for crime carry her through a rapidly changing China.

Qiao (Zhao Tao) is the humble yet sassy moll to the swaggering but fair Bin (Liao Fan), a handsome gangster in a depressed mining town. When Bin's ballroom dancing-obsessed boss is bumped off, Bin moves up, becoming leader of the 'Jianghu', a brotherhood of honourable criminals. But times have changed and honour is out of fashion, so when Bin is attacked by members of a new generation of wannabe mobsters, Qiao makes a decision that will have a seismic impact upon their lives. Ambitious and inventive, *Ash Is Purest White* is sprinkled with pop references and even some cosmic moments. Director Jia Zhang-ke continues to surprise with his perceptive chronicles of Chinese society, aided here by a magnificent performance from Zhao Tao as the woman who cannot be stopped. Kate Taylor



**THU 18**  
18:15 NFT2

**SUN 21**  
12:15 VUE6

## CELESTE

Dir Ben Hackworth.  
Prod Lizzette Atkins,  
Raphael Cocks.  
Scr Ben Hackworth,  
Bille Brown.  
With Radha Mitchell,  
Thomas Cocquerel,  
Odessa Young.  
Australia 2018.  
105min.  
Sales LevelK

Radha Mitchell stars in this humid, atmospheric drama that explores the relationship between a troubled opera singer and her adult stepson, set deep in the Queensland rainforest.

Marking a return to intimate, character-driven storytelling for *High Art* star Radha Mitchell, Australian writer-director Ben Hackworth's second feature unfolds amid the ruins of a real-life gothic estate, decaying deep in the rainforests of northern Queensland. Mitchell plays prematurely retired opera singer Celeste, who gave up a celebrated career to live privately with the man she loved. Ten years after his tragic death, she's decided to perform for one final time in the grounds of her crumbling home, but requires a favour from estranged stepson Jack (a brooding Thomas Cocquerel). Charismatic yet troubled, Jack's presence prompts the unravelling of a complex web of family secrets. *Celeste* is an assured, slow-burn psychological drama, its heady mood heightened by a breathtaking backdrop. Manish Agarwal





**THU 18**  
18:00 NFT1

**SAT 20**  
12:30 MAYFAIR

**SUN 21**  
15:00 ICA

## DOVLATOV

**Dir** Aleksey German Jr  
**Prod** Andrey Savelyev, Artem Vasilyev, Konstantin Ernst.  
**Scr** Aleksey German Jr, Yulia Tupikina.  
**With** Milan Marić, Danila Kozlovsky, Helena Sujecka.  
Russia-Poland-Serbia 2018.  
126min.  
**UK Distribution**  
Netflix

In this powerful account of the struggles of banned writer Sergei Dovlatov, Aleksey German Jr. provides an unusual insight into the literary world of Soviet Russia. Jewish-Armenian Dovlatov was not published in Russia until 1990, the year before his death. By that time, he had been an émigré in the US for 11 years. Unfolding over six wintry days in Leningrad in 1971, during 'the time of stagnation', this involving drama follows Dovlatov (played by charismatic Serbian actor Milan Marić) as he passes through editorial offices and writers' gatherings in the vain hope of achieving publication without compromise. Like his previous *Under Electric Clouds*, German's film is highly stylised, featuring a wide array of cultural references, from Pushkin to Steinbeck. The resulting film, aided in no small part by the impressive art direction of Elena Okopnaya and Łukasz Żal's (*Ida*, *Cold War*) stunning cinematography, evokes both memory and dream. Peter Hames



**TUE 16**  
17:15 MAYFAIR

**THU 18**  
15:20 NFT1

DOC

## ELDORADO

**Dir-Scr** Markus Imhoof.  
**Prod** Pierre-Alain Meier, Markus Imhoof, Thomas Kufus.  
Switzerland-Germany 2018.  
92min.  
**Sales** Films Boutique

Markus Imhoof blends the intensely personal with the socio-political to powerful effect in this documentary, a penetrating examination of how migrants are treated upon arrival in Europe.

Contrasting current immigration policies with childhood memories of his family offering shelter to an Italian girl during the Second World War, Imhoof shifts between his reminiscences over old photos and letters, and dramatic footage of an Italian warship rescuing desperate refugees from the sea, only to deposit them in transit camps where they become easy prey for criminals who force them into slave labour and sex work. Are these immigrants, in search of their Eldorado, any different from European migrants of yesteryear who were driven by war and poverty to seek better lives on other continents? Is it fair that Europe continues to extract the wealth of Africa's natural resources whilst denying entry to Europe for its people? These urgent questions are articulately presented through observation and personal testimony. Christine Bardsley



**TUE 16**  
21:00 NFT3

**THU 18**  
15:15 VUE6

## ETANGS NOIRS

**Dir-Scr** Pieter Dumoulin, Timeau De Keyser.  
**Prod** Rasmus Van Heddeghem, Ruben Desiere.  
**Scr** Pieter Dumoulin, Timeau De Keyser.  
**With** Cédric Luvuezo, Rudy Mira, Makvala Pirtskhalava-Sakhelashvili.  
Belgium 2018.  
71min.  
**Prod Co**  
Accattone films

Nothing is quite what it seems in this enigmatic mystery which promises to be one of the most original films of the year.

Jimi is a young man living in the Brussels' neighbourhood of Cité Modèle. After a package belonging to a woman residing in the neighbouring apartment block is mistakenly delivered to his address, Jimi attempts to hand it personally to its rightful owner. Only she is never in. As time passes, Jimi's desire to deliver the parcel turns into an obsession. From its deceptively simple starting point, *Etangs Noirs* (named after the Brussels metro station), evolves into a hugely compelling and, at times, fascinatingly inscrutable venture, quite unlike anything else. Finding understated tension in the seemingly mundane and subtle foreboding in the everyday, co-directors Pieter Dumoulin and Timeau De Keyser preside over their subject matter with masterful control, always keeping the viewer in a state of intangible unease.

Michael Blyth



**WED 17**  
20:45 CENTRAL

**FRI 19**  
12:30 NFT1

**SUN 21**  
15:00 TCR

BRITISH

## THE FIGHT

**Dir-Scr** Jessica Hynes.  
**Prod** Jason Maza, Noel Clarke, Maggie Monteith.  
**With** Jessica Hynes, Shaun Parkes, Rhona Mitra.  
UK 2018.  
91min.  
**Prod Co**  
Unstoppable Entertainment

Jessica Hynes' directorial debut is a life-affirming lesson in the importance of learning to stand up for yourself.

Tina, a busy mother of three, can barely find any time for herself. With her husband on nightshifts, her eldest daughter being bullied at school, her parents' relationship on the rocks, not to mention juggling her own full-time job, she feels life overwhelming her. But things are about to get even more complicated when the reappearance of a former school rival forces Tina to face up to some difficult memories. Determined to regain control, Tina steps into the boxing ring and discovers how to fight for herself. The ever-charming Hynes proves herself as adept behind the camera as she is in front of it, crafting an effortlessly warm and witty family drama that proves we all have a lot to learn about ourselves, no matter our age. Michael Blyth



**SAT 13**  
15:45 SOHO

**SUN 14**  
18:00 NFT2

**DOC**

## HOLY TOUR LA GRANDE MESSE

**Dir-Scr** Valéry Rosier, Méryl Fortunat-Rossi.  
**Prod** Benoit Roland, Emmanuel Georges, François Ladsous.  
Belgium 2018.  
70min.  
**Sales** Be For Films

It's summer. The Tour de France is coming and senior fans arrive in their camper vans in this endearing documentary that revels in its visual humour.

Every year, a group of senior French couples set out their camping vans on the same hilly roadside section of the Tour de France circuit, waiting for a fleeting glimpse of the bikers as they pass by. Rosier and Fortunat-Rossi's camera captures the group engaged in frequent, often very funny discussions. There are minor marital clashes, the daily effort to locate the most perfect TV reception, and the anticipation of seeing the racers, whilst complaining of the youngsters who block their view. The daily musings of these spirited and young-at-heart spectators is played out to the majesty of Ravel's *Bolero*. A marvellous slice of observational filmmaking, *Holy Tour* brilliantly manages to make what some might consider a dull vacation something thrilling and joyful. Ana David



**SUN 14**  
21:10 MAYFAIR

**MON 15**  
15:15 NFT1

## KEEP GOING CONTINUER

**Dir** Joachim Lafosse.  
**Prod** Jacques-Henri Bronckart, Olivier Bronckart.  
**Scr** Joachim Lafosse, Thomas Van Zuylen.  
**With** Virginie Efira, Kacey Mottet-Klein, Diego Martin.  
Belgium-France 2018.  
81min.  
**Sales** Le Pacte

The director of *After Love* ventures into new territory with a drama about a mother and son taking to horseback in search of reconciliation.

In the expanses of Kyrgyzstan, a woman and a youth trek into the unknown – not least, the unknown of their own relationship. Sybille (Virginie Efira) has persuaded her adult son Samuel (Kacey Mottet-Klein) to come on this challenging journey in the hope of finding a new rapport – but challenges await, as much from their own personalities as from the arduous landscape. Based on a novel by Laurent Mauvignier, this visually magnificent piece is the latest from Joachim Lafosse (*Our Children*), a specialist in psychological exploration, but represents something new for him. It's also a terrific platform for Efira, also in the LFF with *Impossible Love*, and Mottet-Klein (André Téchiné's *Being 17*, *Shockwaves* – *Diary of My Mind*), both magnificent in what's essentially a two-hander – but with accompanying horses. Jonathan Romney



**FRI 12**  
21:00 VUE6

**SAT 13**  
12:30 ICA

## THE LOAD TERET

**Dir-Scr** Ognjen Glavonić.  
**Prod** Dragana Jovović, Stefan Ivančić, Ognjen Glavonić, Sophie Erbs.  
**With** Leon Lučev, Pavle Cemerikić, Tamara Krcunović.  
Serbia-France-Croatia-Iran-Qatar 2018.  
98min.  
**Sales** New Europe Film Sales

Vlada is employed to drive an unidentified cargo to Belgrade, but is forced to use back roads on his journey into a heart of darkness.

Set during NATO's airstrike against the Milosević regime in 1999, driver-for-hire Vlada suspects the disturbing nature of the mission he has been commissioned to carry out. Director Ognjen Glavonić's film is reminiscent of *The Wages of Fear* as it undertakes a voyage into the soul of a country destroyed by war and politics. Mostly shot in long takes from inside the truck, the film is dominated by Leon Lučev's powerful central performance. Dress, posture and visual expression express the realities of a world destroyed, with references not only to the past – the partisan struggles against the Nazis – but an uncertain, tremulous future. It's a landmark film, addressing topics that many would rather suppress and a worthy successor to Glavonić's disturbing documentary *Depth Two*. Peter Hames



**FRI 19**  
17:50 VUE5

**SUN 21**  
11:20 NFT1

**3D**

## LONG DAY'S JOURNEY INTO NIGHT DI QIU ZUI HOU DE YE WAN

**Dir-Scr** Gan Bi.  
**Prod** Zuolong Shan.  
**With** Wei Tang, Jue Huang, Sylvia Chang.  
China-Taiwan-France 2018.  
c140min.  
**Sales** Wild Bunch

A dazzling dive into a noir-like dreamscape singles out Bi Gan's partially 3D feature as the most intoxicating cinematic experience of the year.

A simple plot synopsis – a man returns to his hometown in search of the woman who got away – does little to prepare audiences for this experience. While there are certainly narrative threads and characters to follow, the pleasures of *Long Day's Journey into Night* are to be found in relinquishing the storytelling and submitting to its immersive qualities. As our hero journeys through his quest, the film explores the elusive (and illusive) nature of memories, crescendoing in a 55-minute single take, shot entirely in 3D. Influenced by the paintings of Chagall and described by writer-director Gan Bi as a 'destroyed film noir', his follow-up to *Kaili Blues* is bold, stylish cinema that you'll want to live inside. Kate Taylor

JOURNEY





**WED 17**  
21:00 NFT3

**THU 18**  
21:00 RICH MIX

## MAKI'LA

**Dir-Scr** Machérie Ekwa Bahango.  
**Prod** Emmanuel Lupia Assani.  
**With** Amour Luzolo Lombi, Fidéline Kwanza Mafimbu, Serge Kanyinda.  
Congo-France 2018. 78min.  
**Sales** Orange Studio

Machérie Ekwa Bahango's directorial debut is a compassionate and acutely observed portrait of homelessness experienced by young people in Kinshasa.

Maki'la has been living on the streets of the Congolese capital for a long time. She spends most of her time with a group of young wannabe *sapeurs*, who use the street as a stage to display their mostly stolen designer fashions. She is married to Mbingazor, the leader of the gang, who spends his time getting high or drunk. With little-to-no money for food, Maki finds life tough. Her frustration finally sees her coerce other street children to steal for her. When she encounters Acha, a fresh-faced new arrival from a faraway village, Maki not only encourages her to steal but the two become inseparable. Unfortunately, Mbingazor suspects that they are having a romantic relationship. Such rivalry can be deadly, as Bahango's riveting film shows. Keith Shiri



**FRI 12**  
18:40 NFT2

**SUN 14**  
20:45 ICA

## MIRIAM LIES

MIRIAM MIENTE

**Dir-Scr** Natalia Cabral, Oriol Estrada.  
**Prod** Jordi Comellas, Paco Poch, Pablo Mustonen.  
**With** Dulce Rodríguez, Carolina Rohana, Pachy Méndez.  
Dominican Republic 2018. 90min.  
**Sales** Latido Films

A quinceañera celebration is nothing but nerve-racking for teenage Miriam, in this nuanced film that tackles race and class tensions in the Dominican Republic.

Preparing to celebrate her 15th birthday – a major event in Latin America – Miriam was meant to invite her online boyfriend Jean-Louis. But on discovering he is black and with everyone believing he is the son of a French diplomat, she is drawn into a web of lies. Miriam's mixed-race character underpins an inherent racism within the Dominican Republic, where she is constantly reminded of her second-class status. Directing duo Natalia Cabral and Oriol Estrada have produced a captivating tale that conveys the suffocating atmosphere of a society where girls have to conform to impossible aesthetic standards in their dutiful search for a partner. A delicate film featuring compelling performances from its young cast, *Miriam Lies* intelligently explores both teenage insecurities and the emotional ties that bind them.

Amaya Bañuelos Marco



**WED 17**  
20:45 MAYFAIR

**THU 18**  
20:45 CINÉ LUMIÈRE

**SUN 21**  
15:15 VUE7

## MAYA

**Dir-Scr** Mia Hansen-Løve.  
**Prod** Philippe Martin, David Thion.  
**With** Roman Kolinka, Aarshi Banerjee, Alex Descas.  
France 2018. 107min.  
**Sales** Orange Studio

Mia Hansen-Løve (*Things to Come, Eden*) crafts a beguiling, India-set road movie about a French journalist recovering from severe PTSD, following his abduction in Syria.

Physically and emotionally shattered in the wake of his release from captivity, war reporter Gabriel (Roman Kolinka) returns home to France. Struggling to make sense of city life after the brutality of his experience, along with the guilt he suffers knowing that a colleague remains captive, he retreats to his childhood home in India. An attraction to 18-year-old Maya (Aarshi Banerjee), the daughter of his godfather, blooms into an affair that helps Gabriel heal, even as it pricks his conscience. Working with a predominantly female crew, Hansen-Løve gently examines the nature of crisis and restorative power of life's rhythms. And cinematographer Hélène Louvart (*The Wonders, Happy as Lazzaro*) savours the textures of the Goan locations so much that you can smell the sea air while the sun warms your face. Tricia Tuttle



**SUN 14**  
15:30 MAYFAIR

**SUN 21**  
15:15 NFT1

DOC

## MONROVIA, INDIANA

**Dir-Prod** Frederick Wiseman.  
USA 2018. 143min.  
**Sales** Zipporah Films

This small town in Indiana, a traditionally Republican state, known as the Crossroads of America is subject to documentarian Frederick Wiseman's treatment.

For his shortest film in seven years, Wiseman delves deep into the Hoosier state and settles his ever-attentive camera on a town that's half an hour's drive from its capital. We witness Monrovia's residents going about their daily lives, performing their jobs in farms and shops, and holding group meetings to discuss ways to improve the community. Throughout, the planning commission discusses ways to expand the city, the impact of which will be significant. *Monrovia, Indiana* is an empathetic portrait of rural USA. Though sometimes overlooked, it makes up part of the country's heartland. Now 88, Wiseman has once again delivered a masterful and rich contribution to our understanding of the fabric of US society, specifically a part of it which is often fictionalised around clichés, but portrayed here with candour and sharp observation. Ana David



**THU 11**  
20:45 ICA

**SAT 13**  
20:00 VUE6

**THU 18**  
20:45 NFT2

## NAMDEV BHAI IN SEARCH OF SILENCE

NAMDEV BHAI

Dir-Scr Dar Gai.  
Prod Dheer Momaya.  
With Namdev Gurav,  
Aarya Dave,  
Zoya Hussain.  
India 2018.  
84min.  
Prod Co  
Jugaad Motion  
Pictures

In this endearing black comedy, a 65-year-old who can't take noisy Mumbai anymore sets off on a thwarted quest for Himalayan silence.

Chauffeur Namdev is at the end of both his career and his wits, driven mad as he has been for years by the cacophony of Mumbai, one of the noisiest cities in the world. To make matters worse, his family can't stop jabbering. Namdev stops talking, packs his suitcase and leaves for the fabled mountain retreat Silent Valley, where he hopes to find peace at last. However, on arriving in the Himalayas, Namdev is dismayed to find the locals are just as garrulous. Thoughtfully paced and with terrific performances, Dar Gai's second feature confirms her as an exciting new voice in contemporary Indian cinema, delivering a beautiful portrait of an old man who is tired of life and sick of pretending otherwise. Cary Rajinder Sawhney



**THU 11**  
20:50 NFT1

**FRI 12**  
12:45 NFT3

**SAT 13**  
17:15 VUE6

DOC

## THEY'LL LOVE ME WHEN I'M DEAD

Dir Morgan Neville.  
Prod  
Korelan Matteson,  
Josh Karp,  
Filip Jan Rymza,  
Morgan Neville.  
USA 2018.  
98min.  
UK Distribution  
Netflix

This scintillating documentary, which features a wealth of archive footage and contemporary interviews, tells the little-known story of Orson Welles' unfinished film *The Other Side of The Wind*.

Cinematic iconoclast Orson Welles' late career was marked by failed projects, an indifferent industry and mounting frustration. This brilliant documentary by Oscar-winning filmmaker Morgan Neville (whose *Won't You Be My Neighbor?* also plays in this year's Festival) depicts Welles' struggles in attempting to complete what would become his most legendary unfinished film, *The Other Side of the Wind*. It details the tortuous process of its production through footage of the incomplete film, which starred John Huston, Susan Strasberg, Welles' companion Oja Kodar and Peter Bogdanovich, who is one of the key interviewees in this compelling and poignant account of thwarted ambition. Adrian Wootton



**MON 15**  
18:20 NFT1

**TUE 16**  
15:30 TCR

## THREE FACES

SE ROKH

Dir-Prod-Scr  
Jafar Panahi.  
With Behnaz Jafari,  
Marziyeh Rezaei,  
Jafar Panahi.  
Iran 2018.  
100min.  
UK Distribution  
New Wave Films

Eight years into his filmmaking ban, Iranian director Jafar Panahi delivers another perceptive sideways glance at the contradictions that exist in contemporary Iranian society.

Iranian actor Behnaz Jafari (playing herself) is distraught after receiving an apparent suicide note from a girl whose family forbid her to pursue studies at a drama school. With her director (Jafar Panahi) in tow, she flees the film she's working on and embarks on a road trip to Iran's rural north to locate the girl. Directing frequently farcical encounters with signature restraint, Panahi gently probes the patriarchal customs that impact women in all areas of Iranian society, astutely revealing a myopic worldview lurking beneath the veneer of apparently quaint local traditions and rituals of hospitality. While its preoccupations are ostensibly within a national context, *Three Faces* unearths startling resonances with contemporary global preoccupations with gender and power. Jemma Desai



**THU 11**  
18:15 CINÉ LUMIÈRE

**FRI 12**  
15:45 PCC

## TWIN FLOWER

FIORE GEMELLO

Dir-Scr Laura Luchetti.  
Prod Giuseppe Gallo.  
With  
Anastasya Bogach,  
Kalill Kone,  
Aniello Arena.  
Italy 2018.  
95min.  
Sales  
Fandango S.p.a.

This beguiling drama, unfolding amidst the beauty of Sardinia's sun-dappled landscape, charts the unlikely friendship between a traumatised woman and an illegal immigrant.

In the wake of a terrible attack, teenager Anna (Anastasya Bogach) is struck dumb and runs away from home. Basim (Kalill Kone), an immigrant from the Ivory Coast, pays his way across Sardinia with casual sex and odd jobs. Encountering each other, Basim becomes Anna's unlikely travelling companion and protector as they flee from dangers that threaten to entrap them. Combining the tropes of the road movie and buddy-buddy drama with the added frisson of a thriller, this all-too-relevant tale, skilfully directed by Laura Luchetti, exploits the evocative landscape and unique culture of its island setting. It is also a beautifully performed drama, particularly by Bogach and Kone, who perfectly encapsulate the bonds of friendship that sees trust tentatively turn into commitment. Adrian Wootton

JOURNEY





**TUE 16**  
19:30 MAYFAIR

**WED 17**  
14:15 NFT2

## THE WILD PEAR TREE

AHLAT AĞACI

Dir Nuri Bilge Ceylan.  
Prod Zeynep Özbatur Atakan.  
Scr Akın Aksu, Ebru Ceylan, Nuri Bilge Ceylan.  
With Aydın Doğu Demirkol, Murat Cemcir, Bennu Yıldırımlar.  
Turkey-France-Germany 2018. 188min.  
UK Distribution New Wave Films

Nuri Bilge Ceylan's follow-up to his Palme d'Or-winning *Winter Sleep* is a persuasive portrait of a young writer at odds with his hometown and family.

After studies in Çannakale, Sinan finds Can provincial, especially since everyone seems to know his father is knee-deep in gambling debts. Dreading he'll be sent to teach way out east following military service, Sinan seeks funds to publish a book of his essays and stories – but will anyone in Can recognise his talent? Ceylan's discursive but consistently engrossing account of his opinionated but bemused protagonist's fraught dealings with his parents and clumsy encounters with various locals constitutes another gently penetrating dissection of the flawed male psyche. Again, the wry tone is Chekhovian: detached yet compassionate, subtle but clear, quiet yet hugely expressive. With its vivid gallery of superbly played characters and exquisite tapestry of interwoven themes, this is Ceylan to the core. Geoff Andrew



**MON 15**  
21:00 ICA

**WED 17**  
11:30 NFT3

## WINTER FLIES

VŠECHNO BUDE

Dir Olmo Omerzu.  
Prod Jiří Konečný.  
Scr Petr Pýcha.  
With Tomáš Mrvík, Jan František Uher, Eliška Křenková. Czech Republic-Slovenia-Poland-Slovakia 2018. 85min.  
Sales Cercamon

Two teenagers embark on a quixotic journey in a stolen car across the Czech Republic in Olmo Omerzu's bittersweet take on the road movie genre.

Mára and Hedus are eventually stopped by the police and, when confronted by the female interrogator (an impressive performance by Lenka Vlasáková), they tell their story through a series of flashbacks, albeit with Mára offering some unorthodox digressions. Non-professional actors Tomáš Mrvík and Jan František Uher bring a genuine sense of adolescent rebellion and vulnerability to their performances, while the picaresque journey leads to a variety of incidents that are both believable and unexpected. Along the way, their discussions run the gamut from the availability of women to the possibility – for Hedus, at least – of joining the French Foreign Legion. Petr Pýcha's smartly satirical script, balancing humour with wry observations, is the perfect platform for director Omerzu, who won acclaim with his *A Night Too Young*. Peter Hames



**THU 18**  
18:00 VUE7

**SAT 20**  
13:00 RICH MIX

**SUN 21**  
18:10 MAYFAIR

## YOMEDDINE

Dir-Scr A.B. Shawky.  
Prod Dina Emam.  
With Rady Gamal, Ahmed Abdelhafiz.  
Egypt 2018. 97min.  
Sales Wild Bunch

Egyptian filmmaker A.B. Shawky makes his feature debut with this utterly unique road movie which charts the friendship between a leper and a young orphan.

Beshay (Rady Gamal) is a leper and the unlikely protagonist of film student A.B. Shawky's charming feature debut. That Beshay's physical affliction doesn't overshadow the film or the exuberance of his character is testament to the filmmaker's deftness of touch and empathetic approach to portraying one of society's outsiders. We first see Beshay eking out a living in his leper colony. When his wife dies, he decides to venture out into the world to track down his birth family, who abandoned him at the colony when he was a child. Along the way, he gains the friendship and support of young Obama (Ahmed Abdelhafiz). A.B. Shawky displays an impressive maturity in avoiding what could have become a cloying essay in sentimentality, while his leads offer up a moving portrait of friendship. Ali Jaafar

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SKIP DAY



FIFTEEN



WAITING

SAT 13  
18:20 RICH MIX

WED 17  
12:30 TCR



NAPTHA



HOLY BEEF



NIGHT OUT

THU 18  
20:50 NFT1

SAT 20  
20:30 MAYFAIR

## WHAT'S MY AGE AGAIN?

Growing up is hard to do and there's no denying we all undertake an important journey during our teenage years. In fact, those growing pangs are what connects us across continents and cultures. Philip Ilson

**SKIP DAY** Dir Ivete Lucas, Patrick Bresnan. USA-UK 2018. 17min  
School's almost out. For seniors in Pahokee, the Monday after prom is Skip Day.

**NOSEBLEED** Dir Luna Carmoon. UK 2018. 9min  
Lilah and Coby are best friends, but over one week the friendship becomes more toxic. Featuring Lily Newmark (*Pin Cushion*, *Solo: A Star Wars Story*).

**FIFTEEN QUINCE** Dir Peiman Zekavat. UK-Peru 2018. 10min  
A sex video goes viral while Maria is at volleyball class.

**VOLTE** WOLTA Dir Monika Koteka, Karolina Poryzala. Poland 2017. 14min  
In the world of equestrian vaulters, girls must be strong, flexible and elegant. But the physical endurance can take its toll.

**BOY SAINT** Dir Tom Speers. Ireland 2018. 7min  
Two adolescent boys become aware of their budding sexuality. Based on a poem by Peter Laberge.

**LOLA, 15** Dir Jennifer Reeder. USA 2017. 5min  
An observational study of a young girl as she leaves the personal sanctuary of her teenage bedroom and enters the wider world of the street outside.

**BESIDA** Dir Chuko Esiri. 2017. 11min  
In a small tribal village, certain men are on the look-out to drive young girls to the big city. Besida's older brother steps in to make sure that it doesn't happen to her.

**GIRL** Dir Lowri Roberts. UK 2018. 6min  
A young refugee. Her period.

**WAITING** Dir Amberley Jo Aumua. New Zealand 2017. 12min  
Two boys in the Maori community of South Auckland wait for a phone call to stay connected to the wider world.

**YOUNG ADULT** Dir Jake Yuzna. USA 2017. 17min  
A teenage girl with cerebral palsy fights to connect with the boy who might be the love of her life. Featuring Allison Cameron Gray.

Total running time 108min

## LONDON CALLING

A selection of new shorts from some of the capital's most exciting upcoming filmmakers, supported by Film London. Josic Cadoret

**NAPTHA** Dir Moin Hussain. UK 2018. 15min  
Faraz lives and works in a petrol station with his ageing father Malik, whose increasingly bizarre behaviour is causing them to drift apart.

**LITTLE MISS SUMO** Dir Matt Kay. UK 2018. 18min  
A female sumo wrestler fights against tradition and stigma to win her place in the ring.

**JERK** Dir Raine Allen-Miller. UK 2018. 10min  
A Jamaican man of the community battles depression and disillusionment.

**HOLY BEEF** Dir Dwayne Gumbs, Iain Simpson. UK 2018. 11min  
Due to a bad case of the mumps, Slicker and his crew risk defeat in an escalating college beef. Only divine intervention will help them now.

**FLY** Dir Nadira Amrani. UK 2018. 9min  
When you are a female rapper from Bermondsey, you only have one chance to fly. Make it count.

**HAIRCUT** Dir Koby Adom. UK 2018. 15min  
A middle-aged barber has to calm the situation when a desperate teenage drug dealer holds up the barbershop at gunpoint.

**NIGHT OUT** Dir Amelia Hashemi. UK 2018. 10min  
Being a teenager is hard. Figuring out who you want to be is harder. Sometimes a night out can change everything.

**ALIEN CULTURE** Dir Iesh Thapar. UK 2018. 16min  
Southall, 1979. Racial tensions are running high. Lucky thinks his brother is in trouble, but the truth is far from what he expected.

Total running time 104min







Money Bank

Salt and Pepper Shakers Set  
(Artist Render)



Bobblehead Figurines

Keyrings  
(Sold separately)



Magnet Set



Hanging Ornaments  
(Artist Render)

Storage Jar Set



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# CREATE

FILMS THAT CHANNEL THE ELECTRICITY  
OF THE CREATIVE PROCESS,  
CELEBRATING ARTISTIC EXPRESSION  
IN ALL ITS FORMS



WED 17  
18:15 NFT1

THU 18  
15:30 TCR

SAT 20  
13:00 PCC

DOC

BRITISH

## AFTER THE SCREAMING STOPS

Dir Joe Pearlman,  
David Soutar.  
Prod Leo Pearlman.  
UK-USA 2018.  
98min.  
Sales  
Lorton Entertainment

Brossettes rejoice! Matt and Luke Goss take on the big screen – and each other – in this candid documentary charting the twin pop sensations' stormy reunion.

Formed by Camberley twins Matt and Luke Goss, teenage pop sensations Bros tasted brief but massive success in the late 1980s, becoming the youngest band to headline Wembley. Both brothers moved to America following the group's break-up, with drummer Luke becoming a Hollywood actor (he's appeared in two Guillermo del Toro films) and singer Matt enjoying several Las Vegas casino residencies. Despite a tense and fractured relationship, last year the pair attempted an ambitious London reunion. Documenting the conflict and understanding that is born of an unfathomably close genetic bond, *After the Screaming Stops* is an affectionate and frequently funny portrait of life on the comeback trail. Never less than fully committed, the siblings' serious dedication generates more than a touch of Spinal Tap-esque grandiosity. Manish Agarwal



SAT 13  
18:15 PCC

SUN 14  
13:00 SOHO

DOC

## BAD REPUTATION

Dir Kevin Kerslake.  
Prod  
Carianne Brinkman,  
Peter Afterman.  
Scr Joel Marcus.  
USA 2018.  
95min.  
UK Distribution  
Dogwoof Ltd.

This detailed, exuberant documentary celebrates guitarist, record producer and feminist punk icon Joan Jett, from *The Runaways* and solo stardom to *Riot Grrrl* and beyond.

Although she's best known for hit single 'I Love Rock 'n' Roll', Joan Jett has provided tireless inspiration for generations of iconoclastic musicians. Skillfully assembled by veteran video director Kevin Kerslake, *Bad Reputation* chronicles a life committed to noisy art and activism, often in the face of sexism and stupidity. Rising from Los Angeles' 1970s glam scene as teenage guitarist for *The Runaways*, before blazing her own trail, Jett championed underground sounds by producing hardcore punks *The Germs* and *Riot Grrrl* pioneers *Bikini Kill*, then later fronted *The Gits* following their singer's horrific murder. Insightful interviewees including Kathleen Hanna, Debbie Harry, Iggy Pop and Kristen Stewart (who played Jett in biopic *The Runaways*), interspersed with forthright comments from Jett herself. Manish Agarwal



THU 11  
20:45 NFT3

SUN 21  
12:30 CINÉ LUMIÈRE

DOC

## BE NATURAL: THE UNTOLD STORY OF ALICE GUY-BLACHÉ

Dir-Scr-Prod  
Pamela B Green.  
USA 2018.  
120min.  
Sales  
The Film Sales  
Company.

This fascinating documentary, narrated by Jodie Foster, sets out to shine a spotlight on the pioneering contributions of the first female filmmaker.

There remains so much history to mine in the early years of cinema. Alice Guy-Blaché is missing from most film histories and continues to be a little-known name outside academic circles. To rescue her from oblivion, first-time director Pamela B Green has embarked on a passionate mission to research Guy-Blaché's life in order to highlight her importance as a cinematic pioneer. From her directing debut in 1896 at Parisian-based Gaumont studio and her role as head of production there, to the opening of her own studio and subsequent career in the US, Guy-Blaché worked as a director, producer or writer on more than 1000 films. A visionary who mastered technique, pushed the boundaries of genres and wrote progressive narratives, her influence is such that she cannot be overlooked. This is a captivating, must-see profile of the mother of cinema. Ana David





SUN 14  
15:45 VUE5

MON 15  
15:20 NFT3

WED 17  
18:20 TCR

DOC BRITISH

## BEING FRANK: THE CHRIS SIEVEY STORY

Dir-Prod  
Steve Sullivan.  
With Paula Sievey,  
Jon Ronson,  
Johnny Vegas.  
UK 2018.  
100min.  
UK Distribution  
Altitude Film  
Distribution

This inventive documentary investigates the mystery man beneath the papier-mâché head of cult British comedy figure Frank Sidebottom.

2014's *Frank* fictionalised the identity of an artist performing under an oversized papier-mâché head with distinctive Pacman-shaped eyes. The truth is arguably even stranger. Manchester native Chris Sievey dreamed of pop-music stardom but belated recognition only came incognito, through his loveably anarchic creation. Working from Sievey's own exhaustive self-documentation (old cassettes, degraded video) and deftly incorporating interviews with loved ones and admirers (including former band members DJ Mark Radcliffe and *Frank's* co-screenwriter Jon Ronson), director Steve Sullivan assembles a compelling portrait of a mercurial, often tortured artist with a chequered private life. Though the Sidebottom head is revealed as both a vehicle for success and eventual aesthetic straightjacket, the film fittingly evokes Sievey's painstaking, handcrafted art at its frank, freewheeling best. Leigh Singer



SAT 20  
15:15 SOHO

SUN 21  
12:00 VUE7

## BLAZE

Dir Ethan Hawke.  
Prod Ethan Hawke,  
Ryan Hawke,  
Jake Seal,  
John Sloss.  
Scr Ethan Hawke,  
Sybil Rosen.  
With Ben Dickey,  
Alia Shawkat,  
Sam Rockwell.  
USA 2018.  
127min.  
Sales Cinetic Media

Directed by Ethan Hawke, this biopic of folk singer Blaze Foley is a love letter to musicians everywhere and to the poetics of drunken songwriters as cowboy outlaws.

Blaze Foley, a wild-spirited songwriter who toured with Townes van Zandt, lived up to his name, burning brightly and briefly. In this gonzo biopic, Ben Dickey gives a charismatic turn as Blaze, a self-destructive talent who don't know what he's got – in this case, a luminous Alia ShawKat – 'til she's gone. As his star rises, he hooks up with drinking buddy Van Zandt (regular Dylan guitarist Charlie Sexton) and their songs are woven into the narrative. Shot in the warm hues of a whiskey buzz, *BLAZE* also features cameos from Sam Rockwell, Steve Zahn and Richard Linklater. Director Ethan Hawke casts an affectionate, nostalgic eye on the bar-room gig circuit in this spirited excavation of a talented, but little-known, musician's musician. Kate Taylor



SUN 14  
15:30 CINÉ LUMIÈRE

MON 15  
18:00 NFT2

DOC

## BERGMAN – A YEAR IN THE LIFE

BERGMAN – ETT ÅR, ETT LIV

Dir-Scr  
Jane Magnusson.  
Prod Fredrik Heinig,  
Cecilia Nessen,  
Mattias Nohrborg.  
With Ingmar Bergman,  
Liv Ullmann,  
Elliott Gould.  
Sweden 2018.  
117min.  
UK Distribution  
BFI Distribution

This fascinating and unflinching study of the brilliance of Ingmar Bergman's extraordinary career, is crafted around one of his most prolific and creatively fruitful years.

On the 100th birthday of the Swedish master, Jane Magnusson directs and narrates a passionate tribute to his hugely influential cinema and magnetic personality. Journeying through 1957, the year Bergman released two of his most acclaimed features (*The Seventh Seal* and *Wild Strawberries*), made a TV film and directed four plays for theatre, Magnusson has amassed a wealth of archive and contemporary interviews, along with a fantastic selection of clips from his vast body of work. It adds up to an intellectually stimulating and emotionally rich film lecture, offering a deeper understanding of Bergman's themes and his ascension to the status of a quasi-god. Anyone watching this compelling documentary will find it hard to fight the desire to devour the filmmaker's complete filmography once the credits have rolled.

Ana David

See p102 for the screening of Bergman's *High Tension*.



FRI 19  
18:30 SOHO

SAT 20  
18:30 NFT3

DOC BRITISH

## FIVE MEN AND A CARAVAGGIO

Dir-Scr  
Xiaolu Guo.  
Prod Xiaolu Guo,  
Stephen Barker  
With Vanni Bianconi,  
Chen Ming,  
Simon de Reyser.  
UK-China 2018.  
74min.  
Prod Co  
XIAOLU GUO FILMS

Acclaimed writer and filmmaker Xiaolu Guo delivers another deeply intelligent and idiosyncratic essay, located between contemporary China and post-Brexit referendum London.

Inspired by Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*, Guo opens her film in Southern China where an artisan undertakes a painstaking reproduction of Caravaggio's 'Saint John the Baptist in the Wilderness'. In Hackney, an Italian poet is given the painting for his 40th birthday. Its depiction of the youthful wanderer triggers nostalgia in the poet, but he fears the reproduction does not capture the essence of the original. With these elements, Guo delivers a rich treatise on reproduction, regeneration and the flow of capital. This searching film, unfolding in the summer following the Brexit vote, is both a tribute to the intellectual migrants who have made their local neighbourhood their home and an examination of the universally human urges to both wander and take root.

Jemma Desai



**THU 11**  
20:40 SOHO

**FRI 12**  
15:15 TCR

## MANTO

Dir-Scr Nandita Das.  
Prod Vikrant Batra,  
Namrata Goyal,  
Ajit Andhare,  
Nandita Das.  
With  
Nawazuddin Siddiqui,  
Rasika Dugal,  
Tahir Raj Bhasin.  
India 2018.  
112min.  
Sales  
Radiant Films  
International

Acclaimed filmmaker Nandita Das returns to the Festival with an intelligent biopic that might be set in 1947, but holds up a mirror to contemporary issues in South Asia.

One of India's greatest actors, Nawazuddin Siddiqui, plays maverick storyteller Saadat Hasan Manto, who had a profound impact on post-colonial writing in the subcontinent. As the British partition India, violence engulfs Bombay (Mumbai). Young risk taker Manto works as a writer in the film industry, but with attacks on Muslims increasing, Manto feels compelled to make the most difficult choice of his life. He departs from his adoring friends and beloved Bombay, taking his family to the safer world of Lahore (Pakistan). But when he fails to get his writing published, he descends into alcoholism. Worse still, he is taken to court – charged with writing obscene stories. Das' impressive film charts Manto's struggles as he attempts to make sense of the harsh realities of two wounded nations. Cary Rajinder Sawhney



**THU 18**  
21:00 NFT3

**SUN 21**  
12:30 SOHO

**BRITISH**

## MARI

Dir-Scr Georgia Parris.  
Prod Emma Duffy.  
With Bobbi Jene Smith,  
Phoebe Nicholls,  
Madeleine Worrall.  
UK 2018.  
94min.  
Prod Co  
Small Town Films

Modern dance is an evocative narrative tool in Georgia Parris' debut, which investigates a young woman's identity and the complex relationship she has with her mother and sister.

Charlotte (played by contemporary dancer Bobbi Jene Smith, the subject of LFF 2017's Grierson contender *Bobbi Jene*) is rehearsing a show with her dance company when she learns her beloved grandmother Mari is dying. At Mari's bedside with her mother and sister, fractious family resentments surface. Charlotte also struggles to process the news that she's pregnant and the inherent implications for her work. As in her award-winning short films, LFF alumnus Parris seamlessly weaves dance into her storytelling – stunning sequences with Bobbi Jene punctuating the drama like a chorus expanding on a narrative. In this hugely impressive micro-budget debut, Parris prods beneath the surface of a particular English middle-class reserve – Joanna Hogg's work a reference point here – with Sherborne locations creating a vivid sense of place. Tricia Tuttle



**SAT 20**  
18:00 PCC

**SUN 21**  
21:00 VUE5

**DOC**

## MR. SOUL!

Dir Melissa Haizlip,  
Samuel D Pollard.  
Prod-Scr  
Melissa Haizlip.  
USA 2018.  
110min.  
Sales  
Submarine  
Entertainment

This is a heartfelt and politically engaged profile of Ellis Haizlip, the openly gay host of the ground breaking PBS all-black variety show *SOUL!*

In the wake of the civil-rights movement, a TV show with a tendency to celebrate black artistry and black culture entered American households. Running from 1968 to 1973, *SOUL!* was both ahead of its time and – depending on the perspective of its viewer – finely attuned to it, giving centre stage to a wave of militant poets and intellectuals, dancers, soul musicians and African-American artists, including Sidney Poitier, Stevie Wonder and James Baldwin. The man behind it all was Ellis Haizlip, the gentle screen presence whose life and career are assembled here via excerpts from the show and present-day interviews. This fascinating and inspirational documentary is directed by Sam D Pollard and Ellis' niece Melissa Haizlip, showing that talent can indeed run in the family. *Mr. Soul!* will have you dancing all the way home. Ana David



**SAT 20**  
20:45 SOHO

**SUN 21**  
18:00 PCC

**DOC**

**BRITISH**

## NO IFS OR BUTS

Dir Sarah Lewis.  
Prod Sarah Lewis,  
Nic Tuft.  
UK 2018.  
93min.  
Prod Co  
Felt Culture Ltd

This ebullient documentary about trend-setting Soho hair salon Cuts also serves as a reminder of how pre-gentrification London was fertile ground for multicultural DIY creativity.

Filming on and off for 20 years, first-time director Sarah Lewis delivers a vital portrait of Soho barbershop Cuts – not just a place to get your hair trimmed, but a space for street fashion and pop innovators. Guided by free-wheeling founders James Lebon and Steve Brooks, who met when one was a rockabilly and the other a New Romantic, the salon moved from early '80s post-punk roots to become a hip-hop club and communal hub for DJs, photographers and style icons. Weaving colourful footage with interview snippets – familiar faces include Boy George, Neneh Cherry, junglist Goldie and regular customer Isaac Julien – *No Ifs or Buts* highlights the subcultural strands that once grew in the heart of our city. Manish Agarwal

CREATE





WED 10  
20:45 ICA

THU 11  
15:45 NFT2

## THE QUEEN OF FEAR

### LA REINA DEL MIEDO

Dir Valeria Bertuccelli,  
Fabiana Tiscornia.

Prod Benjamin Domenech,  
Christian Faillace,  
Santiago Galleli,  
Juan Pablo Galli,  
Matias Roveda,  
Juan Vera.

Scr Valeria Bertuccelli.

With Valeria Bertuccelli,  
Darío Grandinetti,  
Diego Velázquez.  
Argentina 2018.  
107min.

Sales Visit Films

An actor negotiates a new play, a friend's illness and a tricky home situation in this amusing tale where *Women on the Verge of a Nervous Breakdown* meets *Opening Night*.

Meet Robertina – Rober to her friends, Tina to her adoring public. She is preparing a one-woman show about which she is giving little away. Juggling a hyper-anxious live-in housekeeper and an on/off husband who appears to have moved out, she finds herself edging closer to her opening night without a clear sense of where things might end. Valeria Bertuccelli, one of Argentina's most accomplished comic performers, brings her impeccable sense of timing to this debut feature, which she wrote and – with Lucrecia Martel's assistant director Fabiana Tiscornia – co-directed. Moving from slapstick to Beckettian absurdism, this is a quirky film about balancing public and private identities and coping with a mid-life crisis, which asks searching questions about identity and agency. *María Delgado*



THU 18  
18:15 CENTRAL

FRI 19  
15:00 VUE7

SUN 21  
18:00 RICH MIX

DOC

## SHUT UP AND PLAY THE PIANO

Dir-Scr Philipp Jedicke.

Prod Stephan Holl,  
Antoinette Koister.  
Germany 2018.  
82min.

Sales Charades

Self-proclaimed musical genius Chilly Gonzales is charismatic, complicated, conflicted and bursting with talent in this invigorating documentary.

In this multi faceted portrait of a man with alter-egos on top of his ego's ego, debut documentary director Philipp Jedicke matches Chilly Gonzales' unhinged stage presence with a film of flamboyant artistic energy. From the source of Chilly's competitive streak to his days flat-sharing with Peaches and Feist, through his transplantation to underground Berlin in the 1990s to raucous rap battles and performance art, and his later Parisian blossoming as a piano soloist to his recent shows with chamber orchestras... Chilly has documented it all, so Jedicke has a goldmine of archive material to play with. Fans will rejoice, but no prior knowledge is necessary to get a huge kick out of this sweat-drenched potpourri of persona and performance.

*Kate Taylor*



FRI 12  
18:00 VUE7

MON 15  
13:10 NFT2

DOC

BRITISH

## RUDEBOY: THE STORY OF TROJAN RECORDS

Dir Nicolas Jack Davies.

Prod Sam Bridger,  
Vivienne Perry.  
UK-Jamaica 2018.  
86min.

Sales Agent  
Submarine

This stylish documentary about the iconic ska, reggae and rock-steady label is a timely and wide-ranging celebration of British Jamaican working-class youth culture.

'The seeds for the multicultural society we live in now were formed on the dancefloor back in the day,' says Don Letts by way of introduction to Nicolas Jack Davies' documentary about Trojan Records, which celebrates its 50th anniversary this year. The company was founded by Windrush immigrant Lee Gopthal, against a backdrop of rising racial hatred. *Rudeboy* charts the label's evolution from 1960s ska and rock-steady to the chart-topping hits that introduced reggae to a global audience, while also recalling the prejudice that the music's pioneering artists and producers had to overcome in London. Blending original interviews with evocative archive footage and cinematic reconstructions, the film is a timely celebration of British Jamaican working-class youth culture, style and ingenuity. *Manish Agarwal*



SUN 14  
17:45 TCR

MON 15  
18:00 ICA

## SUMMER

### LETO

Dir Kirill Serebrennikov.

Prod Ilya Stewart,  
Murad Osmann,  
Pavel Buria,  
Mikhail Finogenov.  
Scr Mikhail Idiv,  
Lily Idiva,  
Kirill Serebrennikov.  
With Roma Zver,  
Irina Starshenbaum,  
Teo Yoo.  
Russia 2018.  
126min.

Sales Charades

Surreal at times, but always sincere, Russian provocateur Kirill Serebrennikov's latest is a journey into the heart of the Soviet counterculture of the late 1980s.

Amid the hyper-controlled cultural world of pre-Perestroika Leningrad, a rock scene is burgeoning. Their leader is the charismatic Mike (Roma Zver), who works in a factory by day and transcribes Iggy Pop, Lou Reed and David Bowie lyrics by night. Enter Viktor Tsoy (Teo Yoo), an aspiring musician who quickly charms the gang – and Mike's girlfriend Natasha (Irina Starshenbaum). Amongst the rockers inspired by Western music playing in Communist Party-licensed clubs and semi-sedated audiences whose applause is policed, Tsoy's raw talent is a breath of fresh air and hints at the possibility of – and need for – change. Though Serebrennikov remains under house arrest on as-yet-unfounded embezzlement charges, *Summer* is a timely mood piece that dares to ask how artists can survive in a repressive regime. *Anna Bogutskaya*



**SAT 13**  
18:00 SOHO

**MON 15**  
15:30 TCR

**BRITISH**



**SAT 20**  
10:45 ICA

**SUN 21**  
13:00 VUE5

**DOC**

**BRITISH**

## VS.

Dir Ed Lilly.  
Prod Bennett McGhee.  
Scr Daniel Hayes,  
Ed Lilly.  
With Connor Swindells,  
Fola Evans-Akingbola,  
Ruth Sheen.  
UK 2018.  
100min.  
UK Distribution  
Altitude Film  
Distribution /  
Lorton Entertainment

Southend's battle-rap scene comes to the big screen, in this sharp-tongued drama starring Connor Swindells as a troubled teenager trying to make rhyme pay.

Ed Lilly's feature debut stars Connor Swindells as Adam, an angst-ridden youth who has been shunted around the care system since early childhood, but is finally assigned by case worker Terry (Nicholas Pinnock) to a foster home in Southend, where his biological mother lives. After a chance encounter in an arcade, Adam is drawn into the seaside resort's underground hip-hop scene by promoter Makayla (Fola Evans-Akingbola). She encourages him to develop his speedy word skills to take on the town's reigning battle rap champions, played by Joivan Wade and real-life MC Shotty Horroh. Can this sharp-tongued protagonist put his rage to good use? Combining rhyme-laden set pieces with downbeat drama, *Vs.* offers a very British take on the *8 Mile* template. Manish Agarwal

## WOMEN MAKE FILM: A NEW ROAD MOVIE THROUGH CINEMA

Dir-Scr Mark Cousins.  
Prod John Archer.  
With Tilda Swinton.  
UK 2018.  
240min plus interval.  
UK Distribution  
Dogwoof

If the cinematic canon is dominated by male directors, how can we respond to it? With an epic series comprised of brilliant films by female filmmakers.

The latest cinematic lecture by Mark Cousins is passionately devoted to and powered by female practitioners. *Women Make Film* aims to present 40 key topics pivotal to the craft and philosophy of cinema through excerpts from films directed by women. Four the first four hours of Cousins' vast project, he traverses 11 topics, including 'Openings', 'Believability', 'Conversations' and 'Framing'. The result is a beautiful labour of love – a tribute to the genius of women directors and to the art of cinema. It is also a valuable contribution to the ongoing process of addressing film history and those who have been omitted from it. Future episodes include 'Sex', 'Religion', 'Memory' and 'The Meaning of Life'. Who knows, we might just learn about something more than filmmaking. Ana David



FOUR QUARTETS



THIS IS THE BATE BOLA



THE LOST FILMS OF BLOODY NORA

**TUE 16**  
20:40 PCC

**WED 17**  
14:45 VUE6

## THIS IS THE SOUND, THIS IS THE PICTURE

It takes the power of recorded images, sounds and dance to capture and transform the world around us. Jump in, sit back and explore. Nellie Alston

**FOUR QUARTETS** Dir Marco Alessi. UK 2018. 11min

Dance along with this teen as he learns to stop forcing the narrative and just lets himself go with the music in queer UK.

**JUCK** Dir Olivia Kastebring, Julia Gumpert, Ulrika Bandeira. Sweden 2018. 17min  
Strutting and unapologetic, this female dance troupe will express themselves.

**REBIRTH IS NECESSARY** Dir Jenn Nkiru. UK 2017. 10min

A personal and powerful exploration of blackness, piecing together dreamlike portraits, including Afrofuturism pioneer Sun Ra and the revolutionary Black Panther Party.

**ENTITLED** Dir Adeyemi Michael. UK 2018. 4min

Take a ride from Peckham to Nigeria and back again.

**DE NATURA** Dir Lucile Hadžihalilović. Romania 2017. 6min

Water, earth, air, fire and two young girls in the middle of summer.

**VESLEMØY'S SONG** Dir Sofia Bohdanowicz. Canada 2018. 9min

After discovering that her grandfather was a violinist, Audrey listens to a piece of forgotten history.

**THIS IS BATE BOLA** Dir Ben Holman, Neirin Jones. Brazil-UK-USA 2018. 16min

To be a certified gangster in the outlandish favelas of Rio, you need to be able to make a vibrant carnival costume.

**DELIA DERBYSHIRE: THE MYTHS AND LEGENDARY TAPES** Dir Caroline Catz. UK 2018. 13min

A playful interview with the uncredited female creator of the *Doctor Who* theme music; her electronic sounds and flamboyant personality were way ahead of their time.

**AM I ORIGHT** Dir Yen Liang Chen. Taiwan 2017. 4min

A time-bending animation that employs every day sounds to take you on a journey through an artist's life.

**THE LOST FILMS OF BLOODY NORA** Dir Sophia Di Martino. UK 2017. 9min

Shy little Nora discovers the physically transformative power of film, but at what cost?

**THE VELVET UNDERGROUND PLAYED AT MY HIGH SCHOOL**

Dir Anthony Jannelli, Robert Pietri. USA 2017. 8min

An early Velvet Underground performance – the discovery of an amazing band.

Total running time 107min

CREATE



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## RENTALS



### ON CHESIL BEACH FROM 17 SEP

Saoirse Ronan is the awkward bride with uncomfortable secrets in a brisk and nimble adaptation written by Ian McEwan, from his own story.



### LUCKY FROM 14 SEP

An old man in a desert town must reappraise his life, in this vivid and lovely farewell for Harry Dean Stanton, with a must-see cameo from David Lynch.



### SUMMER 1993 FROM 17 SEP

Authentic, affecting drama of a newly-orphaned girl's struggle to readjust; already a global hit, Laia Artigas' performance lives long in the memory.

## SUBSCRIPTION



### GOLDSTONE FROM 5 OCT

Under the outback heat, a game plays out. It has a missing girl and a dogged cop, and everyone is playing for keeps.



### LA NOCHE

In Buenos Aires, a man who likes his pleasures fast and frequent prowls the moonlit streets. Edgardo Castro's debut is a provocative LGBT adventure told without judgment.



### THE TOUCH

This 2K restoration of Ingmar Bergman's largely forgotten work recovers the precision of his script and the autumnal beauty of Sven Nykvist's photography, as a married woman responds to an unexpected declaration of love.

# EXPERIMENTA



SAT 13  
16:00 NFT3

DOC

## BETWEEN TWO CINEMAS

Dir-Scr Ross Lipman.  
With Lisa Black,  
Julie Queen,  
Carolyn Roy.  
USA-UK-Canada 2018.  
85min.  
Prod Co  
Corpus Fluxus

Ross Lipman's new film frames an act of self-archiving within a larger, essayistic mediation on the relationship between experimental practice and independent arthouse cinema.

4K scans of several of Lipman's poetic, exploratory, partially-narrative short works are presented and the former UCLA archivist opens up new conversations about how artists look after their work, whilst casting a fresh eye on the broad terrain of alternative film as it has been historically received. Archival material on Stan Brakhage and Andrei Tarkovsky, along with details of collaborations with artists Bruce Baillie, *Jeanne Dielman* cinematographer Babette Mangolte, Bela Tarr composer Mihaly Vig and synthesizer pioneer Patrick Gleeson all feature in this highly unusual, immersive and discursive, personally inflected hybrid of curated-programme and essay-film. William Fowler

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FRI 12  
20:50 NFT3

DOC

BRITISH

## GLADACH

Dir-Prod-Scr  
Margaret Salmon.  
With Nuala MacDonald,  
Lisa MacDonald,  
Angus MacPherson.  
UK 2018.  
40min.  
Prod Co  
Housework Films

A lyrical portrait of indigenous habitats and species, as well as human interactions with the sea, in and around a coastal town in northwest Scotland.

This beautiful film shot on 35mm captures the ebb and flow of daily life in a small Scottish coastal town. Opening with a lyrical portrait of human activity, the film then shifts gear, travelling underwater to capture an aquatic world living side-by-side with the town, in a style reminiscent of Jean Painlevé's nature films. Benjamin Cook

• **JATIWANGI** Dir George Clark. UK-Indonesia 2018. 25min

A playful collaborative portrait of the village arts community of Jatiwangi in West Java and structured around a series of 35mm film rolls, each played alongside a single unedited field recording.

• **TÅKE** Dir Inger Lise Hansen. Norway 2018. 15min

A landscape film capturing mysterious natural and man-made fog-obscured scenes in Beijing, Azores and Newfoundland.

Total running time 80min



FRI 19  
18:30 ICA

SAT 20  
15:30 RICH MIX

## DIAMANTINO

Dir-Scr  
Gabriel Abrantes,  
Daniel Schmidt.  
Prod Justin Taurand,  
Maria João Mayer,  
Daniel van  
Hoogstraten.  
With Carloto Cotta,  
Cleo Tavares.  
Portugal-France-Brazil  
2018.  
92min.  
Sales Charades

Throwing fascism, colonialism and gender into a cinematic blender, Gabriel Abrantes and Daniel Schmidt serve up a candyfloss farce that's an absurdist delight.

Diamantino, Portugal's (the world's!) top football player, is gloriously dumb and sweet-hearted. However, his footie genius has a strange manifestation – every time he faces the goal, his vision fills with giant fluffy puppies bounding through pink powder. When an encounter with some refugees suddenly throws sadness into his previously unblemished psyche, he is left with a profound desire: fatherhood. Mix in some lesbian secret police investigating offshore accounts in Panama, a nationalistic plot to get Portugal to leave the EU, along with Diamantino's psychopathic twin sisters and you have a satire that's queer, contemporary and fantastically good fun. Abrantes and Schmidt return to Experimenta after rightfully scooping the Critics Week Grand Prize at Cannes, delivering a film that shines bright like a... joyful postmodern political fantasy. Kate Taylor

EXPERIMENTA





DOOZY



ONWARD LOSSLESS FOLLOWS



JOUR DE FETE

SAT 13  
21:00 NFT3

DOC BRITISH



MAHOGANY TOO



A IS FOR ARTIST



BETWEEN MY FLESH AND THE WORLD'S FINGERS

SUN 14  
18:10 NFT3

Dir Richard Squires.  
Prod  
Madeleine Molyneaux,  
Abigail Addison.  
UK 2018.  
70min.  
Prod Co  
LMFYFF  
Productions Ltd

**DOOZY**

With a rich variety of techniques, this experimental documentary recreates the career of actor Paul Lynde, who played some of Hanna-Barbera's greatest villains.

Clovis, a newly created animated antihero, is on the trail of the American actor who was cast as the williest of Hanna-Barbera cartoon villains in the late 1960s. Remember the Hooded Claw and Mildew Wolf? Reenactments, expert opinions, personal biography and some musical numbers expose the relationship between villainy and hysterical male laughter, where the voice is used to indicate wickedness, non-acceptance and the crazed symbiosis of character and actor. This film delves deep into hidden Hollywood and the suppression of its queer stories, and ultimately celebrates a tragic talent much-loved across generations. Helen de Witt

• **ONWARD LOSSLESS FOLLOWS**

Dir Michael Robinson. USA 2017. 17min  
Stroboscopic dreams of escape through technology emerge from the mundanity of America's suburbia and the environmental collapse of the planet.

• **JOUR DE FETE** Dir John Smith. France-UK 2017. 3min  
A mischievous tribute to Jacques Tati that exposes some cultural contradictions of contemporary Europe.

Total running time 90min

**IS IT ME OR IS IT THE WORLD?**

Stories of creative resistance to dominant personal, cultural or political forces that seek to control the self; these films treasure artistic beauty, philosophical discourse, diverse sexuality and personal integrity. Helen de Witt

**MAHOGANY TOO** Dir Akosua Adoma Owusu. USA-Ghana 2018. 3min  
Nigerian actress Esosa E beautifully re-enacts Diana Ross's role in *Mahogany* as nostalgic Afro-Futurism.

**EAT THE DUST TRILOGY: FOOTNOTE; CRIME SCENE; EAT THE DUST**  
Dir Ruth Novaczek. UK 2017-18. 31min  
Three films made from found footage, video diaries, performance and to-camera discourse. Music and narrative voiceover connect the chapters searching for subjectivity through various existential backdrops; from responses to love with addiction, pain and release, to a detective story set in Jaffa and Tel Aviv, and finally a dance across Europe in search of a happy ending.

**A IS FOR ARTIST** Dir Ayo Akingbade. UK 2018. 4min  
A young woman discovers her future by looking into her family's past.

**BETWEEN MY FLESH AND THE WORLD'S FINGERS** Dir Talena Sanders. USA 2018. 31min  
Reconstructed through Super8 as if it was actual found footage, documents, newspapers and readings, this is the fascinating story of lesbian poet, film pioneer and provocateur Mary MacLane, who in the early 1900s was dubbed the Wild Woman of Butte, Montana. She resisted the categorisation and prejudice of the day through the creation of multiple versions of herself.

Total running time 69min



SUN 14  
15:20 NFT3



MON 15  
20:50 NFT3

DOC

## MARIA LASSNIG: NEW YORK FILMS 1970 – 1980

Dir-Scr  
Maria Lassnig.  
USA-Austria  
1970-1980.  
52min.  
Sales  
Maria Lassnig  
Foundation

A rare chance to see the personal, intimate and newly restored films of the internationally celebrated Austrian portrait painter Maria Lassnig, who died in 2014.

Lassnig's New York films take the form of concentrated diaristic portraits, utilising multiple-exposures and her own private, semi-whispered commentary. Tender reflections and inventive, close camerawork draw out the inner lives of Lassnig and her friends in the countercultural art community. Comprising 13 short works, newly scanned from original 16mm and Super8 prints by the Austrian Film Museum and the Maria Lassnig Foundation, this special programme features weaver Hildegard Absalon, Vienna Actionist Hermann Nitsch, animation sequences, and on-set documentation of the making of *The Godfather* – as well as footage of the moon. William Fowler

## SECOND TIME AROUND

SEGUNDA VEZ

Dir Dora Garcia.  
With  
Gerardo Naumann,  
Adriana Barenstein,  
Graciela Martínez.  
Belgium-Norway 2018.  
94min.  
Prod Co  
Auguste Orts

A gripping experimental documentary that intertwines politics, psychoanalysis and performance through the contemporary recreation of the works of Argentinian avant-garde artist Oscar Masotta.

The compelling first feature by renowned Spanish artist Dora Garcia is an experimental documentary re-staging the works of influential Argentinian avant-garde artist Oscar Masotta. These profoundly important works are imbued with echoes of the fear and political terror surrounding the disappearance of so many individuals in Argentina, and find new resonance in today's deeply troubled times. With a kinetic camera, Garcia works her way deep inside the spaces and experiences of the participants. She captures both the implications of past trauma as well as humour in the everyday encounters with avant-garde works from another time, ultimately asserting the power that art still has to confront difficult subjects. Benjamin Cook



THE SUN QUARTET (CONFLAGRATION)

Dir-Prod-Scr  
Colectivo Los  
Ingravidos.  
Mexico 2017.  
62min.  
Prod Co  
Colectivo Los  
Ingravidos

## THE SUN QUARTET

Radical in both form and subject, this is a visually striking and impassioned testament to victims of crime and political corruption in contemporary Mexico.

A radical new kind of political landscape filmmaking produced by an anonymous Mexican collective protesting the national scandal of mass disappearance and the murder of 43 students. This quartet of short films eschews doctrinaire politics in favour of complex, and at times psychedelic and metaphorical explorations of the trauma at the heart of the Mexican landscape and psyche. Benjamin Cook

♦ **OLHE BEM AS MONTANHAS** LOOK CLOSELY AT THE MOUNTAINS  
Dir Ana Vaz. France-Brazil 2018. 30min

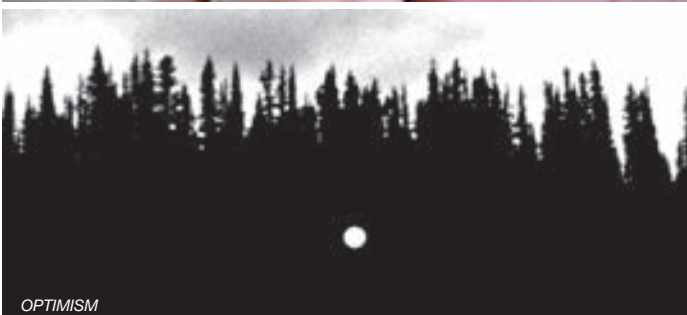
An ardent, lyrical examination of the irreparable impact to the natural environment caused by human overexploitation through mining in Minas Gerais, Brazil and Nord-Pas-de-Calais, France.

♦ **OPTIMISM** Dir Deborah Stratman. Canada-USA 2018. 15min  
A joyous portrait of Dawson City, in the Yukon, exploring everyday human tenacity in the harsh landscapes of the Canadian north.

Total running time 107min



OLHE BEM AS MONTANHAS



OPTIMISM

SUN 14  
20:40 NFT3

EXPERIMENTA





TWENTY-TWO HOURS



ANOTHER DECADE



NAMIBIA TODAY!

TUE 16  
21:00 ICA



EVIDENTIARY BODIES



FLAME



VERTICAL SHAPES ON A HORIZONTAL LANDSCAPE

SAT 13  
13:45 NFT3

## TWENTY-TWO HOURS

**Dir-Scr**  
Bouchra Khalili.  
**Prod** Alexandre  
Kauffmann,  
Bouchra Khalili.  
**With** Quiana Pontes,  
Vanessa Silva,  
Douglas Miranda.  
Germany-USA-  
Norway-Austria 2018.  
43min.  
**Prod Co**  
Bouchra Khalili

Bouchra Khalili's meditation on revolutionary histories considers the poet Jean Genet's secret 1970 visit to the United States at the invitation of the Black Panther Party.

Two young African-American women investigate the French poet's response, as sympathiser and ally, to the Panthers' call for solidarity. A seamless mix of iPhone images, recorded video and live conversation, the film poses two fundamental questions: what does it mean to bear witness, and how might we transmit the historical voice of resistance and collective liberation into the present? Tendai John Mutambu

♦ **ANOTHER DECADE** Dir Morgan Quaintance. UK 2018. 13min  
A montage of 1990s-era archival video and recent footage, exhuming cultural debates from history's grave to re-animate a once-promised future, still to arrive.

♦ **NAMIBIA TODAY**  
Dir Laura Horelli. Germany-Finland-Namibia 2018. 22min  
This nuanced and layered work presents, with spellbinding fluency, the history of Namibia's liberation movement journal (1980-85), published by East Germany as an act of anticolonial solidarity.

♦ **PROMISED LANDS**  
Dir Emma Wolukau-Wanambwa. Austria-Germany-Uganda 2018. 19min  
A video essay combining memory, language and land to reflect on the colonial, the utopian and the little-known history of WWII refugees in Uganda.

Total running time 84min

## TODAY IS A THING OF THE PAST

The unknown behind the familiar and the history behind the present combine to invite us on expeditions into new cinematic territories. Helen de Witt

**EVIDENTIARY BODIES** Dir Barbara Hammer. USA 2018. 10min  
The dance of a life through film that flows across triple screens.

**3 DREAMS OF HORSES** Dir Mike Hoolboom. Canada 2018. 5min  
The horse invites consideration as symbol, object and free spirit.

**RICHLAND BLUE** Dir Kevin Jerome Everson. USA 2018. 4min  
A corrupt Police Dept produced several films. This is what they could have been like.

**GODDESS** Dir Kevin Jerome Everson. USA 2018. 2min  
Inspired by a stag film by American photographer Garry Winogrand and corrupt police.

**STARTS WEDNESDAY** Dir David Leister. UK 2018. 2min  
A film is announced but never arrives as the passing days push against the frame.

**FLAME** POLTE Dir Sami van Ingen. Finland 2018. 15min  
The last surviving frames of a Finnish nitrate film create a fragmented melodrama.

**VERTICAL SHAPES IN A HORIZONTAL LANDSCAPE** Dir Mark Jenkin. UK 2018. 5min  
A walk through England's south coast evokes the artists who lived and worked there.

**TOGETHER** Dir Peter Todd. UK 2018. 3min  
Objects on an English garden table is a filmic experiment and an evocation of tea-time.

**BETWEEN RELATING AND USE** Dir Nazlı Dinçel. Argentina-USA 2018. 9min  
D W Winnicott and Laura Marks words put on film provide a path to ethical explorations.

**THE EXILE** PITUVAHALAYĀ Dir Rajee Samarasinghe. Sri Lanka-USA. 2018. 8min  
The film serves as a metaphor for the reconstruction of Sri Lanka following the civil war.

**TREES DOWN HERE** Dir Ben Rivers. UK 2018. 13min  
Architectural plans re-examined to explore the differences between representation and reality.

**RIDE** Dir Paul Bush. Portugal-UK 2018. 6min  
Quick cutting provides the speed in this tribute to two wheeled transport.

Total running time 85min



CASTING THROUGH AND SCENES FROM RADCLIFFE



THE GLORIOUS ACCEPTANCE OF NICOLAS CHAUVIN



THE STARTLED FACTION

MON 15  
18:30 NFT3



MONELLE



HOUSE OF WOMEN



ANOTHER MOVIE

SAT 13  
18:20 NFT3

## PERFORMANCE ANXIETY

A series of distinctive short artists' films exploring the ways sexuality, gender, masculinity and labour are expressed through performance and dance. They offer a diverse range of approaches, from the highly stylised dance/movement work of Catherine Sullivan to the painfully sadomasochistic interactions of Stephen Sutcliffe's vignettes and the fragile masculinity of Benjamin Crotty's eponymous chauvinist. Benjamin Cook

### CASTING THROUGH AND SCENES FROM RADCLIFFE

Dir Stephen Sutcliffe. UK 2017. 17min

Class, masculinity and desire are explored in minimal performances, re-enacting scenes from the relationship between film director Lindsay Anderson and actor Richard Harris.

### THE GLORIOUS ACCEPTANCE OF NICOLAS CHAUVIN

Dir Benjamin Crotty. France 2018. 26min

Nicolas Chauvin, the original boorish 'chauvinist', is unhinged in time and forced to confront the fact that he may just be a myth after all.

### THE STARTLED FACTION

Dir Catherine Sullivan. USA 2018. 35min

An extraordinary stylised exploration of self-possession and ambiguous labour explored through dance idioms, movement, mise-en-scène and drama, in collaboration with Chicago Dancemakers Forum.

Total running time 72min

## PERFORMING INVISIBILITY

In the realm of unseen imagery, lies a visible amenity scheming queer porn history, indulging anonymity, unveiling colonial visions and reassembling Bruce Conner's *A Movie*.

Defying conventional cinema forms, can we reimagine familial histories, raise unseen voices and reinvigorate cinema viewing? This is an open invitation for the audience to participate in questioning the interdependent relationship between image and sound. How can we experience cinema in profane ways? Qila Gill

### SLUMBERPARTY 2018

Dir Cait McKinney, Hazel Meyer. Canada 2018. 25min

Sensual, playful and thought-provoking, blurred pornographic images on screen, we are aroused by what we hear and do not see.

### MONELLE

Dir Diego Marcon. Italy 2018. 16min

Enigmatic, visionary and evocative – the eeriness of pitch black silence – suspenseful flashing actions and unexpected presence make *Monelle* mysteriously frightening, yet essential.

### HOUSE OF WOMEN

Dir Michelle Williams Gamaker. UK 2017. 14min

Insightful, powerful and intellectually invigorating, a group of charismatic young Asian women audition for the recasting of Kanchi from Powell and Pressburger's 1947 *Black Narcissus*.

### A MOVIE

Dir Bruce Conner. USA 1958. 12min

A classic pioneering assemblage film, which inspired the found footage genre with imaginative and artful edits that feature Ottorino Respighi's 'Pines of Rome' four-movement poem.

### ANOTHER MOVIE

Dir Morgan Fisher. USA 2017. 22min

Remodelling and mobilising the literalism of Ottorino Respighi's 'Pines of Rome', this film edits Bruce Conner's *A Movie* in a reflective and inventive manner.

Total running time 90min



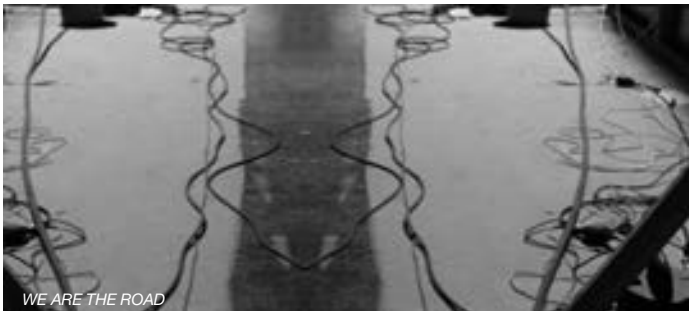
COLLISION INDEX



MIC DROP



WE ARE THE ROAD



SAT 13  
11:30 NFT3

## WE WOULD BE LOST WITHOUT YOU

A sense-expanding programme of short artists' films that investigate the limits of perception and new sensual relationships with technologies and things, and how these might be re-negotiated into new affective orders.

Taking a range of positions and methodologies, the programme includes two new 3D films that propose a whole new relationship with the screen.  
Benjamin Cook

**COLLISION INDEX** Dir Duncan Marquiss. UK 2017. 15min

The eccentric collection of the McManus museum in Dundee is reorganised into a new analogical composition that tests new and unexpected relationships between things.

**SPECIAL WORKS SCHOOL** Dir Bambitchell. Canada-Germany 2018. 27min

A sensual essay film by Sharlene Bamboat and Alexis Mitchell, considering the relationship between artistic practice, camouflage and surveillance technologies from colour's perspective.

**MIC DROP** Dir Keith Piper. UK 2017. 12min

Investigating the performative gesture of the mic drop and expanding out to consider the interface and anxiety of the voice in relation to processing and technology.

**WE ARE THE ROAD** Dir Jenna Collins. UK 2018. 10min

An eclectic and darkly humorous personal mediation on the pervasive use of moving image technology.

**STAINS AND SCRATCHES** DĖMĖS IR JBRĖŽIMAI

Dir Deimantas Narkevičius. Lithuania 2017. 8min

Found footage 3D creates a sculptural work that expands the audience's sense of the surface of the screen and proposes a new kind of cinematic experience.

**AYKAN** Dir Sebastian Buerkner. UK 2018. 10min

An extraordinary angular 3D experience capturing a sense of dislocation and alienation in contemporary Vienna.

Total running time 82min

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# FAMILY

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CHILDREN £1  
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FILMS FOR THE YOUNG...  
AND THE YOUNG AT HEART



SAT 20 12:45 CINÉ LUMIÈRE  
SUN 21 12:30 NFT2

## DILILI IN PARIS DILILI À PARIS

Dir-Scr Michel Ocelot.  
Prod  
Christophe Rossignon,  
Philip Boëffard.  
With Prunelle  
Charles-Ambroin,  
Enzo Ratsito,  
Natalie Dessay.  
France-Belgium-  
Germany 2018.  
95min.  
Sales Wild Bunch

The great master of French animation, Michel Ocelot, returns to the Festival with his exquisite tale set in Paris during the Belle Époque.

It's the turn of the century and Paris is a city of diversity, architecture, culture and home to Dilili, a Kanak girl who hails from a French territory in the South Pacific. With her new friend Orel, a delivery boy, Dilili investigates a mystery involving a dastardly plan devised by a secret society called The Master-Men. Their investigation, that soon finds them being followed, finds Dilili and Orel encountering an unlikely but impressive rollcall of Parisian luminaries, from Marcel Proust, Claude Monet and Marie Curie to Louis Pasteur, Erik Satie and Sarah Bernhardt. Although there's an unsettling sting in the tale that could prove challenging for very young viewers, Ocelot's film employs his lovingly crafted trademark style, foregrounds the universal aspiration of good triumphing over evil, and features immensely likeable lead characters. Justin Johnson

Suitable for 8+



SAT 13  
12:45 NFT2

## ALONE IN SPACE ENSAMMA I RYMDE

Dir Ted Kjellsson.  
Scr Ted Kjellsson,  
Henrik Ståhl.  
Prod Sonja Hermele,  
Anna Knochenhauer,  
Stefan Baron.  
With Ella Rae  
Rappaport,  
Dante Fleischanderl,  
Henrik Ståhl.  
Sweden 2018.  
83min.  
Sales TrustNordisk

This wonderful Swedish sci-fi family drama unfolds on a huge spaceship that hosts just two human passengers... and an otherworldly lifeform.

Siblings Keaton and Gladys are travelling alone on a spaceship to a planet that, confoundingly, never appears to get any closer. They are the sole members of what should have been a group voyage from a dying Earth to a world where humanity was planned to begin anew. Instead, it's just them. Or at least, it was. The arrival of an alien acts as a wedge between brother and sister, with both unsure of its motives. Their situation isn't helped by the sensation that there is also an unidentified outside force at work. This high concept, family sci-fi, bolstered by sharp production design and visual effects, is exciting and thought-provoking for the way it raises questions about life and death. Justin Johnson

Suitable for ages 8+

Subtitled in English. An actor will read out the subtitles via headphones for younger audiences



SUN 14  
15:15 VUE7

DOC BRITISH

## THE ELEPHANT QUEEN

Dir Mark Deeble,  
Victoria Stone.  
Prod Victoria Stone,  
Lucinda Englehart.  
Scr Mark Deeble.  
With Chiwetel Ejiofor.  
UK-Kenya 2018.  
96min.  
Sales Mister Smith  
Entertainment

Shot over eight years, this stunning documentary tells the story of Athena, the Elephant Queen, who leads her family across Africa when drought hits their region.

Athena is a 50-year-old matriarch. Her family includes new-born Mimi and mischievous youngster Weiwei. When their water supply is threatened, they embark on a journey in gruelling heat to the badlands in search of a fresh water source. En route, they endure both heartbreak and joy in a gripping tale that's reminiscent of great wildlife documentaries such as *March of the Penguins*. Through the remarkable footage they shot, award-winning directors Victoria Stone and Mark Deeble skilfully introduce us to the smaller creatures who depend on the elephants to sustain their own fragile ecosystems. There's a lost goose, the aptly named foam frogs and a star cameo from a determined dung beetle. Chiwetel Ejiofor narrates, while Alex Heffes provides a richly evocative score. But it's the majestic beauty of the elephants that stuns. Justin Johnson

Suitable for ages 6+





SUN 14  
12:45 NFT2

## GORDON & PADDY

Dir Linda Hambäck.  
Prod Linda Hambäck,  
Lina Jonsson.  
Scr Janne Vierth.  
With Stellan Skarsgård,  
Melinda Kinnaman,  
Felix Herngren.  
Sweden 2017.  
62min.  
Sales New Europe  
Film Sales

It's the ultimate mash-up, as Nordic Noir meets family animation, when Gordon and Paddy join forces to solve the case of the missing nuts.

Detective Gordon, an elderly toad nearing retirement joins forces with a fearless and intelligent young mouse named Paddy, a possible successor who studies the detective's every move as he carries out his work. What begins as an investigation into missing nuts soon takes an unexpected turn when youngsters also go missing. The chief suspect for both crimes is a disreputable fox. Based on the books by Ulf Nilsson and with Stellan Skarsgård bringing gruff gravitas to the role of the detective, *Gordon and Paddy* employs good humour and much charm in its pastiche of Nordic Noir. Though clearly aware of its young audience, the film has enough flair and wit to defy age boundaries.

Justin Johnson  
Suitable for ages 6+. Subtitled in English. An actor will read out the subtitles via headphones for younger audiences

SAT 20  
12:45 NFT2

## JIM BUTTON AND LUKE THE ENGINE DRIVER

JIM KNOPF UND LUKAS DER LOKOMOTIVFÜHRER

Dir Dennis Gansel.  
Prod Christian Becker.  
Scr Dirk Ahner,  
Sebastian Niemann,  
Andrew Birkin.  
With Solomon Gordon,  
Henning Baum,  
Uwe Ochsenknecht.  
Germany 2018.  
105min.  
Sales Timeless Films

This quirky, upbeat fantasy adventure is based on the bestseller by the author of *The Neverending Story*.

On the small island of Morrowland, where a group of unusual people live, an unexpected package arrives by post for Mrs Grindtooth. It contains a baby, whom the community adopt and name Jim. As he grows up, Jim becomes aware that his skin colour is different from the other islanders and becomes increasingly keen to discover more about his heritage. Eventually, he and engine driver Luke embark on an epic journey that takes them to an underground kingdom named Sorrowland and an encounter with the talkative half-dragon, half-hippo Nepomuk. *Jim Button's* offbeat charm is guaranteed to keep the audience entertained and enthralled, which is hardly surprising considering it came from the pen of Michael Ende, author of the classic *The Neverending Story*. Justin Johnson

Suitable for ages 6+. Subtitled in English. An actor will read out the subtitles via headphones for younger audiences



SUN 21  
15:30 NFT2

## PACHAMAMA

Dir Juan Antin.  
Prod Damien Brunner,  
Didier Brunner,  
Olivier de Bannes,  
Pierre Urbain,  
Brice Garnier.  
Scr Juan Antin,  
Patricia Valeix,  
Olivier de Bannes,  
Nathalie Hertzberg.  
With Adam Moussamih,  
Charli Birdgenau,  
Vlastra Vrana.  
Argentina-France 2018.  
72min.  
Sales  
SC Films International

Juan Antin's authentic animated tale, about a Peruvian village during the time of the Incas, is the latest from *Ernest and Celestine* producer Didier Brunner.

16th-Century Peru is ruled over by the Inca empire. Its citizens are a superstitious people. They make offerings to Pachamama, the Earth Mother, and her gods in order to thank them for abundant crops and good weather. A visit from the greedy Inca tax collectors and the subsequent invasion by Spanish troops provides a compelling backdrop for this exciting animated adventure story, which focuses on fun-loving 10-year-old Tepulpai, who sets off to rescue the village's precious golden statue from the Inca palace. With his friend, Naira and their llama companion, a David versus Goliath battle ensues. From Didier Brunner's (*Ernest and Celestine*) new animation studio Folivari comes a well-researched, captivating and fun animated film that is geared towards the under-10s but has plenty to appeal to older audiences. Justin Johnson

Suitable for ages 6+. Subtitled in English. An actor will read out the subtitles via headphones for younger audiences



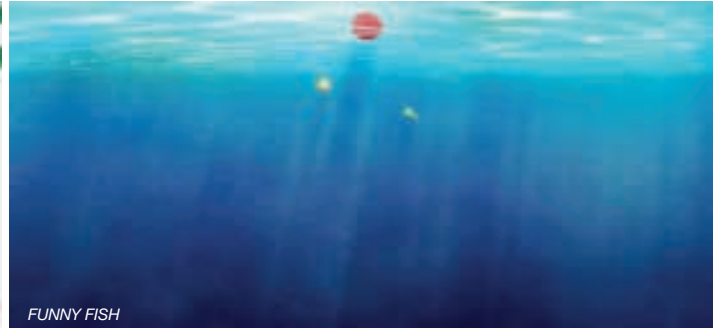
THE PIG ON THE HILL



BIRD KARMA



COLOURBIRDS



FUNNY FISH



I WANT TO LIVE IN THE ZOO

## ANIMATED SHORTS FOR YOUNGER AUDIENCES

This eclectic, exciting and colourful selection of short animated films comes from all corners of the globe. Included are the first two theatrical short films from Dreamworks Animation Studios. English language and subtitles. Justin Johnson

Suitable for all ages.

**THE PIG ON THE HILL** Dir Jamy Wheless, John Helms. USA 2017. 6min  
Pig doesn't warm to his new neighbour.

**BIRD KARMA** Dir William Salazar. USA 2017. 5min  
Greed can make you do terrible things.

**COLOURBIRDS** COUCOULEURS Dir Oana Lacroix. Switzerland 2018. 6min  
What does a two-coloured bird do amongst birds of just one colour?

**FUNNY FISH** Dir Krishna Chandran A Nair. France-Switzerland 2017. 6min  
Is it a balloon or a fish?

**I WANT TO LIVE IN THE ZOO** HATSCHOO JITY W ZOOPARKE  
Dir Evgenia Golubeva, Myles McLeod. Russia 2017. 6min  
Why do homework and chores when you can live in a zoo?

**A WALK IN THE WOODS** Dir Hugo Frassetto. France-Belgium 2017. 5min  
Daddy wolf plays a game with his cubs, which involves wearing a pig mask.

**VIVAT MUSKETEERS** Dir Anton Dyakov. Russia 2017. 5min  
Will our hero find a happy ending?

**PENGUIN** Dir Julia Ocker. Germany 2017. 3min  
Could this be the best party ever?

**A BIT LOST** Dir H el ene Ducrocq. France 2017. 5min  
Owl has lost his Mum, so Squirrel helps him search in the forest.

**BILBY** Dir Liron Topaz, Pierre Perifel, JP Sans. USA 2018. 8min  
Bilby has to look after a fluffy, baby bird.

**ERNEST AND CELESTINE – THE BLIZZARD**  
Dir Jean-Christophe Roger, Julien Chheng. France-Luxembourg 2016. 12min  
They're back – our favourite mouse and bear combo.

Total running time 67min



A WALK IN THE WOODS



A BIT LOST



BILBY



ERNEST AND CELESTINE – THE BLIZZARD

SAT 20  
11:00 NFT1



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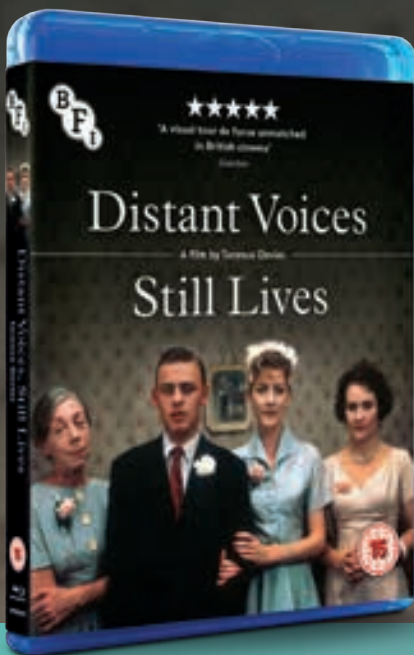
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# TREASURES

REVIVED AND RESTORED FROM THE  
WORLD'S ARCHIVES



SUN 21  
15:00 NFT3

## 7TH HEAVEN

Dir Frank Borzage.  
Prod William Fox.  
With Janet Gaynor,  
Charles Farrell,  
Albert Gran.  
117min.  
USA 1927.  
UK Distribution  
Park Circus Limited  
Live musical  
accompaniment by  
Costas Fotopoulos  
Preserved and restored  
by the Museum of  
Modern Art,  
with funding from  
20th Century Fox

One of the silent era's greatest love stories, starring perfect screen couple Janet Gaynor and Charles Farrell, finds Frank Borzage creating a cinematic heaven.

*7th Heaven* was completed after but released before FW Murnau's *Sunrise* (1927). Both starred new talent Janet Gaynor, and the hint of German expressionism and style that both display suggest that Borzage's film may have been informed by Murnau's. (Watch out for the clever tracking shot as they ascend the stairs.) The first of 12 features to star Gaynor and the impossibly handsome Charles Farrell – in an interesting role reversal, she was the actor who won Oscars and he was the decorative one – this tells the tale of a Parisian couple, lost souls living amongst society's lower echelons. Love takes them to a seventh heaven, represented here by a seventh-floor Paris attic where they attempt to escape the grim realities of life and war. Bryony Dixon



WED 17  
20:40 NFT1

## ENAMORADA

Dir Emilio Fernández.  
Prod Benito Alazraki Franco.  
Scr Iñigo de Martino,  
Emilio Fernández.  
With María Félix,  
Pedro Armendáriz,  
Fernando Fernández.  
Mexico 1946.  
99min.  
Prod Co Panamerican Films SA  
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.

A glorious story of love and revolution from the Golden Age of Mexican cinema, beautifully restored and guaranteed to set the heart racing.

The early life of the great filmmaker Emilio Fernández was steeped in Mexican history – his mother hailed from the indigenous Kickapoo people, his father was a revolutionary general and as a teenager he himself fought in the revolution. By 1946, he was the acclaimed director of some of the most extraordinary films in Mexican cinema's Golden Age, drawing on the influence of Sergei Eisenstein to create unforgettable images and grand historical yarns. *Enamorada* finds him at the peak of his powers, telling the story of the tumultuous affair between revolutionary José Juan Reyes (Pedro Armendáriz) and Señorita Beatriz Peñafiel (the magnetic María Félix), the independent-minded daughter of an aristocrat. The film has never looked more splendid than it does in this impeccable restoration, endorsed by an admiring Martin Scorsese. Danny Leigh



MON 15  
18:30 VUE5

SAT 20\*  
16:00 VUE5

\* HIS

## THE FOG

Dir John Carpenter.  
Prod Debra Hill.  
Scr John Carpenter,  
Debra Hill.  
With Adrienne Barbeau,  
Jamie Lee Curtis,  
Janet Leigh.  
USA 1980.  
86min.  
UK Distribution  
STUDIOCANAL UK  
Brand new 4K  
restoration from the  
original negative

An eerie mist brings forth the vengeful spirits of the dead in John Carpenter's atmospheric maritime shocker.

As the coastal town of Antonio Bay prepares for its centenary, a series of inexplicable events overshadow the approaching festivities. Unbeknownst to its residents, this sleepy seaside hamlet hides a guilty secret, dating back to a devastating shipwreck a century before. When the truth of a past steeped in greed and corruption spills out, so too does a thick, glowing fog, bringing with it the ghosts of the long-dead mariners intent on bloody revenge. Arguably John Carpenter's most terrifying film, *The Fog* is a masterclass in slow-burn suspense and creeping, insidious dread. The stellar cast, including Jamie Lee Curtis and her mother Janet Leigh, are all wonderful, but it is the brilliant Adrienne Barbeau who steals the show as feisty radio DJ Stevie Wayne, one of cinema's most underrated horror heroines. Michael Blyth





**FRI 19**  
18:10 NFT3

## FRAGMENT OF AN EMPIRE

### OBLMOK IMPERII

Dir Fridrikh Ermler.  
Scr Fridrikh Ermler,  
Ekaterina  
Vinogradskaya.  
With Fiodor Nikitin,  
Yakov Gudkin,  
Liudmila Semionova.  
Russian Federation  
1929.  
109min.  
Prod Co Sovkino

Restoration by San  
Francisco Silent  
Film Festival and  
EYE Filmmuseum  
in partnership with  
Gosfilmofond of Russia  
Live musical  
accompaniment by  
Stephen Horne and  
Frank Bokius

An exquisitely observed story of an amnesiac Tsarist conscript from the First World War who returns to his present mind ten years after the Communists gained power.

Arriving home after 10 years, an amnesiac soldier gives out an agonized cry, "Where is Petersburg?," as he stands lost in the new cityscape of Soviet Leningrad. Fridrikh Ermler's *Fragment of an Empire* has been referred to as the most important film in Soviet Cinema. It's a bold claim, but justified by the synthesis of a powerful personal story and the critique it allows of the revolution as seen by a soldier stuck in a Tsarist past. The film opens in the chaos of a bloody battle in 1914 and follows with an extraordinary evocation of the main protagonist's returning memory. As played by regular Ermler lead Fiodor Nikitin, his response to the social changes he sees is both moving and politically astute. Bryony Dixon



**MON 15**  
20:45 PCC

**FRI 19**  
14:45 NFT1

## THE LAST MOVIE

Dir Dennis Hopper.  
Prod Paul Lewis.  
Scr Stewart Stern,  
Dennis Hopper.  
With Dennis Hopper,  
Don Gordon,  
Julie Adams.  
USA 1971.  
108min.  
Prod Co  
Universal Pictures

Digitally restored in  
4K resolution from  
the original 35mm  
negatives by Arbelos  
in Los Angeles.  
4K scanning by  
L'Imagine Ritrovata.  
Colour by Instinctual  
Post-production.  
Audio restoration by  
Audio Mechanics.

Dennis Hopper's personal, audaciously experimental follow-up to *Easy Rider* explores the essential artifice of filmmaking and is as wild, courageous and fascinating as its creator.

Hot off the generation-defining success of *Easy Rider*, Dennis Hopper took \$1 million from Universal's Lew Wasserman and hightailed it to Peru, with a mad band of collaborators, intent on making his masterpiece. The shoot's drug-fuelled hedonism became notorious, but Hopper returned with hours of footage and began editing – calling on cult Chilean surrealist Alejandro Jodorowsky for advice. The experimental, self-reflexive result charts the story of a stuntman (Hopper) who stays in Peru after shooting wraps on a Western, believing he has found paradise, but who is drawn into danger when the locals begin making a 'film' of their own. Hopper's audacious vision is testament to a more vital time in American cinema – a film as unique and uncompromising as its maker. James Bell



**SAT 20**  
15:15 NFT1

## HIGH TENSION

### SÄNT HÄNDER INTER HÄR

Dir Ingmar Bergman.  
Prod Helge Hagerman.  
Scr Herbert Grevenius.  
With Signe Hasso,  
Alf Kjellin,  
Ulf Palme.  
Sweden 1950.  
84min.  
Prod Co  
AB Svensk Filmindustri

Restored by the  
Swedish Film Institute  
in 2K

Restored for the centenary of Ingmar Bergman's birth, the espionage drama that he requested to remain unshown during his lifetime finally returns to the screen.

Having celebrated the great Swedish auteur's work earlier in the year, the BFI is now pleased to present one of a limited number of screenings permitted of this long 'missing' thriller. The script, by occasional Bergman collaborator Herbert Grevenius, sees an authoritarian foreign power deploying undercover agents in Sweden to try and bring back (or otherwise silence) refugees and defectors; if the topical, tortuous tale of political intrigue failed to arouse the director's full enthusiasm, the film is nevertheless polished, pacy and pleasingly bleak. Moreover, though it's clearly less personal than Bergman's other work, it remains especially impressive for the contribution of his regular cinematographer Gunnar Fischer, who blends crisp noir-style chiaroscuro and highly atmospheric use of Stockholm locations to superb effect. Geoff Andrew



**TUE 16**  
18:30 NFT3

## LIGHTS OF OLD BROADWAY

Dir-Prod Monta Bell.  
Scr Carey Wilson.  
With Marion Davies,  
Conrad Nagel,  
George K Arthur.  
USA 1925.  
78min.  
Prod Co  
Cosmopolitan  
Productions for Metro-  
Goldwyn-Mayer

Live musical  
accompaniment by  
Meg Morley

Restored by The  
Library of Congress  
and The Film  
Foundation with  
funding provided by  
The George Lucas  
Family Foundation

Marion Davies plays twins separated at birth – one rich, one poor – as electrification hits old New York in a restoration that features gorgeous colour scenes.

In this jolly romp through old New York, Marion Davies demonstrates her knack for light comedy and drama, in a dual role as twins separated at birth. One girl is raised in a wealthy Manhattan neighbourhood, while the other grows up a pugnacious free spirit in an Irish shanty town. The lights of the title refer to the new power source in the city, but also taps into the film's crescendo, with its beautifully-coloured scenes that employ several different techniques: Technicolor, Handschiegl and tinting. Bryony Dixon

### ♦ VARIETIES OF SWEET PEAS

UK 1911. 7min

Naturalist Percy Smith introduces a newly-discovered and restored short showcasing the beauty of this favourite flower, in gorgeous Kinemacolor.



SUN 21  
18:20 NFT1

## MY LITTLE CHICKADEE

Dir Edward F. Cline.  
Prod Lester Cowan.  
Scr Mae West,  
WC Fields.  
With Mae West,  
WC Fields.  
USA 1940.  
95min.

Prod Co  
Universal Pictures  
Restored by  
Universal Pictures  
in collaboration with  
The Film Foundation

Classic comedy Western with the once-in-a-lifetime teaming of Mae West as Miss Flower Belle Lee and WC Fields as Cuthbert J Twillie.

Mae West plays a swaggering Chicago singer who is abducted by a mysterious masked bandit during a stagecoach holdup. Rightly suspected of a romantic adventure with the bandit, she is run out of her scandalised town, Little Bend, along the way making the acquaintance of travelling salesman (WC Fields). She dupes him into a hasty sham marriage in a bid to appear more respectable and in Greasewood City the pair find out more than they bargained for about each other. Flower Belle teaches unruly schoolboys and Twillie becomes bartender and Sheriff. But with the return of the masked bandit will their 'marriage' stand the strain? *My Little Chickadee* has assumed legendary status thanks to its stars and the script, co-written by them, is packed full of outrageous one-liners. Julie Pearce



SUN 14  
12:50 NFT3

## NONE SHALL ESCAPE

Dir André De Toth.  
Prod Samuel Bischoff.  
Scr Lester Cole.  
With Marsha Hunt,  
Alexander Knox,  
Henry Travers.  
USA 1944.  
85min.

UK Distribution  
Park Circus Limited  
Restored by Sony  
Pictures Entertainment

A film of terrifying prescience, this is a major rediscovery: the only wartime Hollywood drama to depict the Holocaust.

The war is over and former Reichskommissar Wilhelm Grimm (Alexander Knox) stands trial for crimes against humanity. Through flashbacks, we're taken back to the Polish town where Grimm had once been forced to abandon his job as a schoolteacher, but returned as an SS officer. His campaign of brutality and oppression sees young women sent to the euphemistically named 'officers' clubhouse' and the Jewish population rounded up for deportation. Filmed in 1943, the film is remarkable for anticipating the Nuremberg trials and its portrayal of the Final Solution – two years before the true horrors were fully understood. This was Hungarian émigré André De Toth's second Hollywood production and it has the chilling authenticity of someone who experienced first-hand the reality of Nazi occupation. Robin Baker



SAT 20  
20:30 NFT1

## PIXOTE

PIXOTE: A LEI DO MAIS FRACO

Dir Hector Babenco.  
Prod Sylvia Neves,  
Paulo Francini,  
Jose Pinto.  
Scr Hector Babenco,  
Jorge Duran.  
With Fernando Ramos  
da Silva, Jorge Julião,  
Gilberto Moura.  
Brazil 1981.  
128min.

Prod Co  
Embrafilme, HB Filmes  
Restored by The Film  
Foundation's World  
Cinema Project and  
Cineteca di Bologna at  
L'Immagine Ritrovata  
in association with HB  
Filmes, Cinemateca  
Brasileira, and JLS  
Facilitações Sonoras.  
Restoration funded  
by the George Lucas  
Family Foundation

Like a bullet to the heart, Hector Babenco's visceral portrait of the brutalisation of children and teenagers has lost none of its power.

Made in the spirit of Italian neo-realism, *Pixote* follows a group of boys from the horrors of reform school to their escape onto the streets of São Paulo, where the only economies open to them are sex and drugs. Abandoned by those meant to protect them, the boys are forced to improvise to survive. Gay Liliça (Jorge Julião) wants love, but finds himself playing surrogate mother to the group, while 11-year-old Pixote (Fernando Ramos da Silva) briefly finds succour at the breast of prostitute Sueli (a magnificent performance from Marília Pêra). But throughout, it's the empty stare of Pixote that penetrates deepest, especially in the knowledge that the young actor was shot and killed by the police just a few years after the film was made, when he was just 19. Robin Baker



SAT 20  
17:50 NFT1

BRITISH

## THE PRIVATE LIFE OF HENRY VIII

Dir Alexander Korda.  
Scr Lajos Biró,  
Arthur Wimperis.  
With Charles Laughton,  
Robert Donat,  
Merle Oberon.  
UK 1933.  
94min.

Restored by the  
BFI National Archive  
and The Film  
Foundation,  
in association with  
ITV and Park Circus

Funding provided  
by the George Lucas  
Family Foundation

This biopic of England's most infamous ruler took America by storm and ushered in a new era of British filmmaking.

*The Private Life of Henry VIII* is one of the most influential works in British film history, being the first to break into the US market and bringing a prestige to the industry it had never had. Flamboyant Hungarian producer/director Alexander Korda burst onto the scene and shook up British cinema for good, bringing national heritage to our screens, but adding lavish sets and costumes. Charles Laughton was born to play the monarch and gives a spirited and humorous Oscar-winning performance, veering between spoiled man-child and the regal grace befitting his role. Korda's biopic focuses on the man rather than the office, ignoring all politics except the sexual, as Henry works his way through a series of ill-fated wives. Josephine Botting





THU 11  
18:00 NFT3

SUN 14  
12:30 CINÉ LUMIÈRE

## SILENCE IS GOLDEN

### LE SILENCE EST D'OR

Dir-Scr René Clair.  
Prod Adrien Rémaugé.  
With Maurice Chevalier,  
François Périer,  
Marcelle Derrien.  
France 1947.  
98min.  
Prod Co Pathé Films  
Restored in 4K

Though less well known than his comedies of the 1920s and early 1930s, René Clair's first post-war film – a very funny cautionary tale – is arguably his masterpiece.

Set in a meticulously recreated Paris of 1906, *Silence is Golden* stars Maurice Chevalier (superb) as silent-movie director Émile, who teaches the art of seduction to his timid assistant, unaware the lad's honing his skills on a girl to whom Émile has taken an unfortunate shine. Both this problematic triangle and the early filmmaking milieu make for much affectionate humour, but the film, ironic yet serious, also excels in its wise depiction both of the practised deceptions of romantic pursuit and of the transient niceties of life. Geoff Andrew

#### ♦ ENTR'ACTE

Dir René Clair. France 1924. 22min Restored in 4K  
Clair's Dadaist classic, shot for the interval in Picabia's ballet; music by Satie. Look for Satie, Picabia, Duchamp and Man Ray amid the crazy playfulness. With Erik Satie score



SAT 13  
12:30 MAYFAIR

## SOME LIKE IT HOT

Dir-Scr-Prod  
Billy Wilder.  
With Marilyn Monroe,  
Tony Curtis,  
Jack Lemmon.  
USA 1959.  
121min.  
UK Distribution  
Park Circus Limited  
Restored by  
Park Circus in  
collaboration with  
Metro-Goldwyn-Mayer  
and The Criterion  
Collection

Marilyn Monroe, Tony Curtis and Jack Lemmon have a riot in cinema's great screwball comedy of errors and cross-dressing.

It's 1929 and musicians Joe (Tony Curtis) and Jerry (Jack Lemmon) have the misfortune to witness Chicago's St Valentine's Day Massacre. On the run from mobsters, they flee to Miami with Sweet Sue and Her Society Syncopators, featuring one Sugar 'Kane' Kowalczyk (Marilyn Monroe). Their only problem is that it's an all-female band, so Joe and Jerry assume new identities: Josephine and Daphne. The genius of Billy Wilder and his three leads delivers a film that's belly-laugh funny. But what sets it apart is its subversion, playing fast and loose with gender, sexuality and morality in a way that still feels joyously modern. 'Nobody's perfect!' might be the film's immortal final line, but 60 years on no other big screen comedy comes quite as close to perfection as this.

Robin Baker

Part of Comedy Genius



FRI 19  
20:30 NFT2

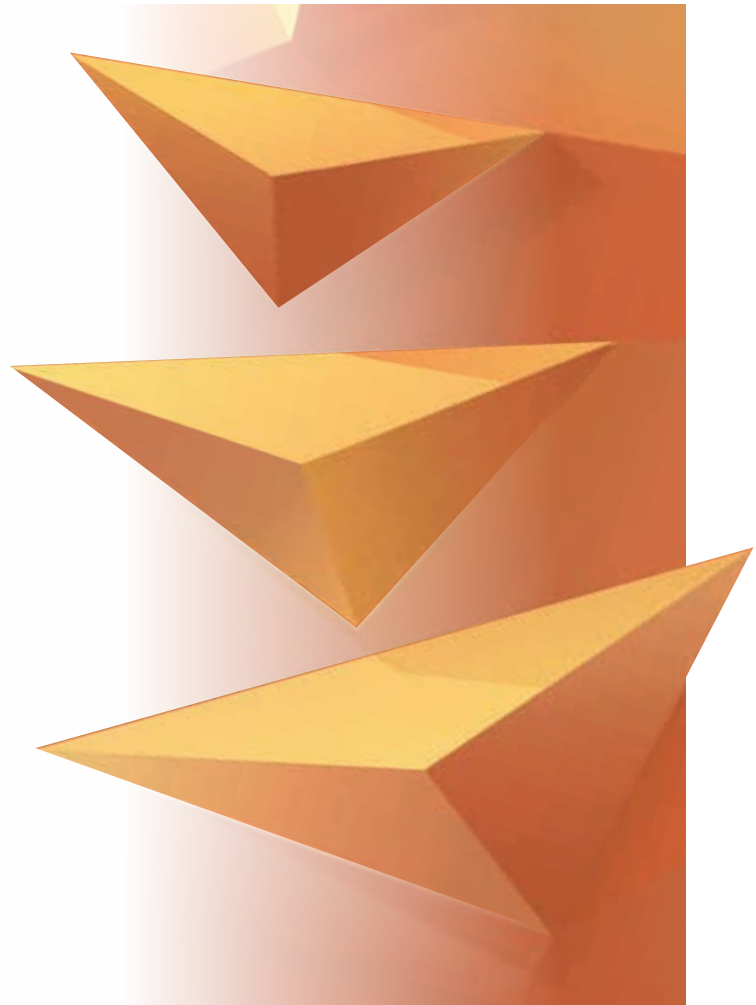
## SUGAR CANE ALLEY

### RUE CASES-NÈGRES

Dir-Scr Euzhan Palcy.  
Prod Michel Loulergue,  
Alix Régis,  
Jean-Luc Ormières,  
Claude Nedjar.  
With Darling Légitimus,  
Garry Cadenat,  
Douta Seck.  
France-Martinique  
1983.  
103min.  
Prod Co  
JMJ International  
Pictures  
Presented by  
JMJ International  
Pictures with the  
support of CNC.  
4K digital restoration  
carried out by  
Eclair from the original  
35mm negative and  
supervised by director  
Euzhan Palcy.

Based on a semi-autobiographical novel by Joseph Zobel and directed by Euzhan Palcy, *Sugar Cane Alley* is a critically acclaimed and award-winning coming-of-age story.

José, a bright and mischievous orphan, lives in a small village in 1930s Martinique. Many of the people around him, including his wise and tenacious pipe-smoking grandmother, Ma'Tine, work in the sugar cane fields and are mistreated by the white boss. José has a father figure in the elderly Medouze, who tells him captivating stories about Africa and the cultures that live there. The boy attends school at the insistence of his grandmother – she is ready to sacrifice everything for his chance to attain an education and escape. But when he writes an essay on the lives of poor blacks, he is accused of plagiarism and runs away. Palcy's film paints a rich picture of life under French colonial rule and remains a stunning and powerful directorial debut. Julie Pearce





**SAT 13**  
18:00 NFT2

**MON 15**  
18:20 STUDIO

**BRITISH**



**SUN 14**  
13:00 NFT1

## TUNES OF GLORY

Dir Ronald Neame.  
Prod Albert Fennell.  
Scr James Kennaway.  
With Alec Guinness,  
John Mills,  
Dennis Price.  
UK 1960.  
106min.

**Sales**  
Janus Films  
Restored by the  
Academy Film  
Archive and  
The Film Foundation  
in collaboration  
with Janus Films  
and The Museum  
of Modern Art.  
Restoration funding  
provided by the  
George Lucas Family  
Foundation

British acting greats Alec Guinness and John Mills are outstanding as two officers engaged in a battle of wits in this military drama.

Britain's entry to the 1960 Venice Film Festival won John Mills the Best Actor award, but also had certain British critics frothing. Its unusual tale of two rival COs – one who worked his way up through the ranks, the other officer class – shines a light on the psychological effects on soldiers when war ends. Class comes to the fore: Guinness was offered the part of Eton-educated Basil Barrow but opted to play against type and gives a storming performance as the Glaswegian Jock Sinclair with an unconventional approach to military life. This very British tale broke box-office records in America, its simple narrative style attuned to studying its subjects and generating tension through dialogue and performance.  
Josephine Botting

## THE UNBEARABLE LIGHTNESS OF BEING

Dir Philip Kaufman.  
Prod Saul Zaentz.  
Scr Jean-Claude  
Carrière,  
Philip Kaufman.  
With Juliette Binoche,  
Daniel Day-Lewis,  
Lena Olin.  
USA 1988.  
171min.  
**Prod Co**  
Saul Zaentz Company

Restored by the  
Academy Film  
Archive and The Film  
Foundation, with  
funding provided by  
the George Lucas  
Family Foundation

A new restoration provides a welcome opportunity to revisit Philip Kaufman's acclaimed adaptation of Milan Kundera's novel – one of the most ambitious American films of the 1980s.

Beginning during the 1968 Prague Spring, the film focuses on the erotic triangle that womanising surgeon Tomas (Daniel Day-Lewis) establishes with his artist lover Sabina (Lena Olin) and shy, sensitive waitress Teresa (Juliette Binoche). This fraught, febrile relationship is rocked – yet also strangely consolidated – when Russian tanks arrive in the city to end the social, sexual and political liberalisation of Czechoslovakia. This imaginative take on Milan Kundera's modern classic is notable for its fine cast: the leads are superb. Especially successful are the mixing of documentary and fictional recreation for the Soviet invasion and the narrative's measured shift from cynical irony to something more serious – and heartfelt.

Geoff Andrew

This screening will be introduced by John Bailey,  
President of the Academy of Motion Pictures, Arts and Sciences.

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# SCREEN TALKS

LEADERS IN CONTEMPORARY CINEMA  
GIVE IN-DEPTH INTERVIEWS

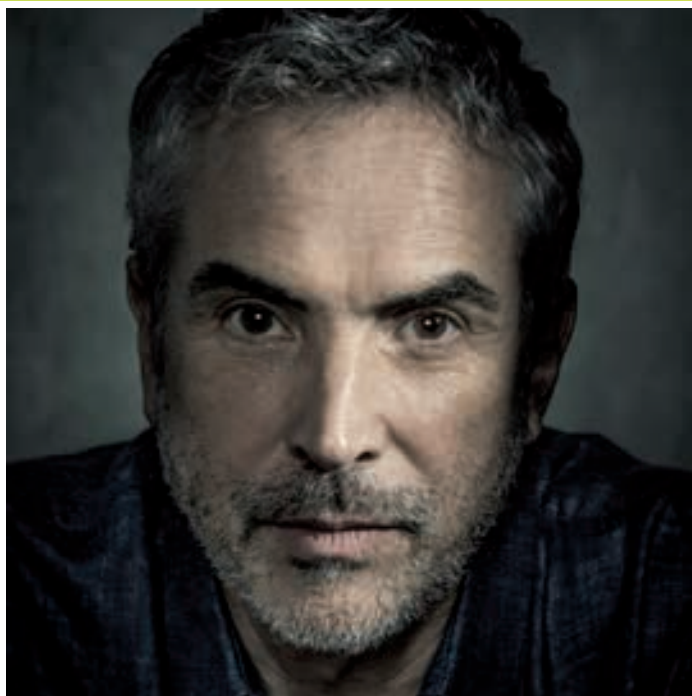
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ON SCREEN TALKS & LFF CONNECTS

## SURPRISE FILM

FRI 12 21:15 CLS  
SAT 13 14:00 EGC

Those adventurous filmgoers lucky enough to secure a ticket for last year's LFF Surprise Film found themselves in the illustrious company of Greta Gerwig and Saoirse Ronan for the UK premiere of their acclaimed film *Ladybird*.

But what delights await at this year's best-kept secret? There's only one way to find out. For the first time, we're running a repeat of this very popular screening. Obviously, we can't promise it will remain secret but... if you're attending the second screening, don't ask. And for those of you who attend the first, don't tell!



SUN 14  
11:00 NFT1

BSL

### SCREEN TALK: ALFONSO CUARÓN

We're delighted to welcome Alfonso Cuarón to the BFI London Film Festival, to talk about his career and the making of *Roma* (p20), his first film in 17 years set in his native Mexico. Director, screenwriter, producer and editor Cuarón initially worked in television before moving into film with his 1991 feature debut, the AIDS-era satire *Love in the Time of Hysteria*. After moving to the US he earned both critical acclaim and commercial success with cinematic adaptations of classic novels *A Little Princess* (1995) and *Great Expectations* (1998). The smart and sexy Mexican road movie *Y Tu Mamá También* followed in 2001, propelling him to the front rank of international filmmakers. Cuarón then added a darker tone to the hugely popular series of big screen JK Rowling adaptations with *Harry Potter and the Prisoner of Azkaban*, before transforming London into a futuristic dystopia for 2006's searing *Children of Men*. His technically innovative, visually sumptuous space thriller *Gravity* was awarded seven Oscars in 2014. As well as earning a Best Film Editing award, Cuarón became the first Mexican filmmaker to receive an Academy Award® for Best Director.

See p20 for details of LFF Journey Gala screenings of *Roma*.



FRI 12  
14:00 NFT1

BSL

### SCREEN TALK: KEIRA KNIGHTLEY

Reinventing the costume drama with her dazzling turn in Belle Epoque-era biopic *Collette* (p13), LFF is delighted to host a Screen Talk by Keira Knightley, one of Britain's most in-demand actors. First appearing on cinema screens at the age of nine in *A Village Affair*, she landed her first major role while still a teenager in 1999's *Star Wars: Episode I – The Phantom Menace*. Her breakthrough performance as a tomboy soccer player in Gurinder Chadha's 2002 comedy *Bend It Like Beckham* was followed by international blockbuster fame as part of the cast of *Pirates of the Caribbean: The Curse of the Black Pearl* and its sequels. After showing her action movie range as warrior queen Guinevere in *King Arthur*, Knightley received a first Academy Award® nomination by playing Elizabeth Bennett in Joe Wright's 2005 adaptation of *Pride and Prejudice*. The star and director's fruitful collaboration continued with *Atonement* and *Anna Karenina*, in 2007 and 2012 respectively. Knightley has also won acclaim for versatile work in *The Duchess*, *A Dangerous Method* and *The Imitation Game*, the latter bringing her a second Oscar nomination in 2015.

See p13 for details of LFF Headline Gala screenings of *Collette*.

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## SURPRISE TREASURE | FRI 12 16:30 NFT1

Long ago and far away a young director made a 43 minute biopic that would soon become known as one of the world's great cult movies – a dazzling, postmodern joy, decades ahead of its time.

The only problem was, it was suddenly withdrawn from circulation only to resurface much later in dodgy, 27th-generation online copies. This is the film that dare not speak its name, but this is a rare and free opportunity to see it reborn in this wonderful new restoration from the UCLA Film and Television Archive.

We will also screen Todd Haynes' short *Dottie Gets Spanked*.

We're delighted that the screening will be introduced by Christine Vachon, producer of *Dottie Gets Spanked*, *Carol* and *Special Presentation Colette*.



SAT 20  
12:00 NFT3

### SCREEN TALK: LEE CHANG-DONG

We're delighted to welcome Lee Chang-dong to the BFI London Film Festival, to talk about his career and the making of *Burning* (p18), his keenly anticipated mystery thriller adaptation of a short story by Haruki Murakami. Having established himself as a successful novelist and screenwriter before turning to direction, Lee quickly earned a reputation at home and abroad as one of South Korea's most talented filmmakers. A master of intensely emotional human dramas, he attracted immediate acclaim with 1997's feature debut *Green Fish*, an incisive critique of Korean society told from the perspective of a young man who is tragically ensnared by the criminal underworld. He followed it with the ingenious reverse chronology of *Peppermint Candy* (1999), offering a powerful socio-political allegory for key events in the nation's history. After 2002's refreshingly frank love story *Oasis*, Lee took a five-year break from filmmaking to become his country's Minister of Culture. He made a stirring comeback with *Secret Sunshine*, an unpredictable work examining grief and deliverance, which was followed by 2010's internationally successful *Poetry*, a profound meditation on the nature of life, death and memories.

See p18 for details of LFF Thrill Gala screenings of *Burning*.

# LFF CONNECTS

ARTISTS WORKING AT THE INTERSECTION  
OF FILM AND OTHER CREATIVE INDUSTRIES  
IN INSPIRING TALKS



FRI 19  
15:00 NFT3

### LFF CONNECTS: DAVID HARE

Sir David Hare joins us to discuss his work and talk about writing the screenplay for director Ralph Fiennes' intoxicating historical drama *The White Crow* (p21), which details Rudolf Nureyev's first encounter with Parisian society in the early 1960s as star attraction of the Kirov Ballet, and the iconic principal dancer's subsequent defection to the West. In a career spanning half a century and countless awards, playwright, screenwriter, theatre director and filmmaker Sir David Hare has written over 30 plays. These include such celebrated theatre productions as *Plenty*, *Racing Demon*, and *Skylight*. Hare has also provided the screenplays for a wide range of TV dramas and films, including Louis Malle's *Damage*, the BAFTA-winning *Licking Hitler* and the BBC political thrillers known collectively as *The Worricker Trilogy* (which he also directed). His credits as cinema director include *Wetherby* (1985), *Paris by Night* (1988) and *Strapless* (1989). Hare has twice been Oscar nominated for Best Adapted Screenplay, for *The Hours* and *The Reader*. In 2011, he was awarded the PEN Printer Prize, given to a British writer who casts an 'unflinching, unswerving' gaze upon the world.

See p21 for details of LFF Create Gala screenings of *The White Crow*.

EVENTS



**Key:**

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Short Film Title pXX

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aKasha 63  
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