

15TH
EDITION

CINECITY

**THE BRIGHTON
FILM FESTIVAL**

10-26 NOV 2017

**ADVENTURES IN
WORLD CINEMA**

www.cine-city.co.uk





WELCOME TO THE 15TH EDITION OF CINECITY

THE BRIGHTON FILM FESTIVAL 10-26 NOV 2017 ADVENTURES IN WORLD CINEMA

CINECITY PRESENTS THE VERY BEST IN WORLD CINEMA with a global mix of premieres and previews, treasures from the archive, artists' moving image and live cinema, a showcase of films made in this city and a programme of talks and education events. The festival gives audiences first look at highly anticipated titles ahead of release and highlights many films brought to Brighton from around the world for one-off screenings.

To help you see more films for less, there are special ticket deals such as the 4 for 3 - which offers a 4th film free when you buy tickets for 3 films. You can also see 8 films for the price of 6 or - for more dedicated film fans - see 12 films for the price of only 9. There are also many free activities throughout the programme. For those aged 25 and under, there are a number of £5 tickets available for all festival films.

JUST UNDER-25s TICKETS £5

The main festival cinemas are the **DUKE OF YORK'S PICTUREHOUSE** and **DUKE'S AT KOMEDIA** but screenings and events take place right across the city and, for the first time, we are delighted to present screenings and events in partnership with the new cinema screens at **DEPOT** in Lewes and **TOWNER** in Eastbourne.

This year's Adventures in World Cinema presents a host of award-laden films including this year's Palme d'Or winner *The Square* from director Ruben Östlund and the latest works from renowned directors Andrey Zvyagintsev, Agnès Varda, Lynne Ramsay, Michael Haneke, Claire Denis, Takashi Miike, Clio Barnard, Paddy Considine and Todd Haynes.

Helping to bring a sense of discovery and highlighting the new talents that help keep cinema fresh and inventive, there is also a focus on debut features running through the programme and our annual showcase of short films made in the city, selected from open submissions to the festival.

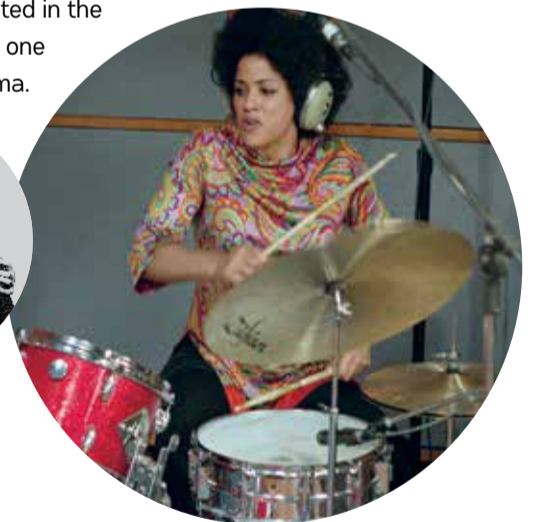
To mark CINECITY's 15th edition, cinema itself is the focus with restorations and documentaries alongside a programme of re-scores, re-creations and special events that seek to re-frame cinema and explore the cinematic. These screenings, live events, installations, displays and exhibitions are presented in a range of locations and environments.

We present new scores to two bona fide classics, both celebrating their 90th anniversaries; Hitchcock's *The Lodger* is presented with a brand-new score composed by Neil Brand and performed live by the 12-piece Covent Garden Sinfonia and *Metropolis*, directed by Fritz Lang, is scored by duo Factory Floor.

On the 70th anniversary of the Boultings' acclaimed 1947 adaptation of Graham Greene's novel *Brighton Rock*, we present a programme of events to celebrate the film that put Brighton on the movie map, including the premiere of a live commission and a related exhibition.

Elsewhere in the programme there are female stars of the silver screen, legendary auteurs and designers, early colour film, India's travelling cinemas and the newspaper headline as a storytelling device in the British thriller.

This year CINECITY features two special bespoke presentations for the festival from contemporary artists, Christian Marclay and Stan Douglas, both world-renowned for their work with film and ideas around the cinematic, one presented in the gallery and one in the cinema.



CINECITY would like to thank all our funders and sponsors, the film-makers and distributors, venues and volunteers who have made this year's festival possible. Please visit www.cine-city.co.uk to keep fully up-to-date with the programme and the latest information on visiting film-makers.

CINECITY is presented in partnership with Picturehouse Brighton, Screen Archive South East and the University of Brighton. We gratefully acknowledge the support we receive from Arts Council England, British Film Institute and the University of Brighton.

CINECITY

CO-DIRECTORS: Tim Brown and Frank Gray
STRATEGIC DEVELOPMENT: Donna Close
FILM EVENTS COORDINATOR: Kate Wood
ADMINISTRATOR: Beth Wilson
BUSINESS CO-ORDINATOR: Jane King
PROGRAMMING CONSULTANT: Nicky Beaumont
DIGITAL CAMPAIGN & WEB EDITOR: Annie Mannion
PRODUCTION MANAGER: Jacob Engelberg
NEW FEATURES COPY WRITER: Neil Mitchell
VOLUNTEER CO-ORDINATOR & COPY WRITER: Catherine O'Sullivan
UNIVERSITY OF BRIGHTON INTERN: Freya Armstrong-Millar

PROGRAMME DESIGN: 6970 Design.

PR: Nione Meakin, Clare Wilford.

PATRONS: Barry Adamson, Nick Cave, Paddy Considine, Steve Coogan, Henry Normal, Ben Wheatley.

IN PARTNERSHIP WITH

SUPPORTED BY



Supported using public funding by
ARTS COUNCIL ENGLAND



LOTTERY FUNDED

www.cine-city.co.uk

DUKE OF YORK'S
FRI 10 NOV / 6.30PM

OPENING
NIGHT



THREE BILLBOARDS OUTSIDE EBBING, MISSOURI

DIR: MARTIN MCDONAGH.
WITH: FRANCES MCDORMAND, WOODY HARRELSON,
SAM ROCKWELL, ABBIE CORNISH, JOHN HAWKES.
UK 2017. 115 MINS.

With his first two feature films, *In Bruges* (2008) and *Seven Psychopaths* (2012), British playwright turned director and screenwriter Martin McDonagh deftly transferred his gift for scabrous dialogue, pitch black comedy, bone-crunching violence and memorably drawn characters, from the stage to the big screen. His latest, *Three Billboards Outside Ebbing, Missouri* is in a similar vein and features a storming central performance from Frances McDormand. As small-town resident Mildred Hayes, McDormand is a tornado of foul language, indignation and guilt-ridden recklessness. A mother grieving for her murdered daughter, she's sick to death of the local police's ineffectual homicide investigation.

McDonagh dissects the American psyche and its deep-seated social divisions through Mildred's escalating public feud with community leader Chief Willoughby (Woody Harrelson). By turns hilarious and sobering, *Three Billboards Outside Ebbing, Missouri* also features exemplary supporting performances from Sam Rockwell, Abbie Cornish and John Hawkes.

DUKE OF YORK'S
SUN 26 NOV / 9PM

CLOSING
NIGHT

DIR: SEBASTIÁN LELIO.
WITH: DANIELA VEGA,
FRANCISCO REYES, LUIS GNECCO.
CHILE-GERMANY-SPAIN 2017. 104 MINS.
SPANISH WITH ENGLISH SUBTITLES.

15

Best known to international audiences for his acclaimed fourth film, *Gloria* (2013) - which garnered Paulina García the Best Actress Award at the Berlin International Film Festival - Argentinian born, Chilean director Sebastián Lelio returns after a four-year absence with *A Fantastic Woman*. Featuring another stellar lead performance, Lelio's latest feature stars Daniela Vega as Marina, a transwoman dealing with grief, transphobia and cold, humiliating bureaucracy.

A vision of defiant resistance, Marina's trials are kick-started by the death of her lover, Orlando (Francisco Reyes). Having to inform Orlando's family of the tragedy, Marina is met with suspicion and hostility due to her status as a transwoman. Instead of being comforted during her grief, Marina finds herself having to fight for her home, her rights and even custody of a beloved pet dog. Provocatively queer and female-centred, the Almodovaresque *A Fantastic Woman* is also deeply intelligent, sexy and tender.



(UNA MUJER FANTÁSTICA) A FANTASTIC WOMAN

DUKE'S AT KOMEDIA
SAT 11 NOV / 2PM

**DIR: SOFIA OLINS. WITH: FATBOY SLIM, SUGGS,
KEITH ALLEN AND KATE TEMPEST. UK 2017. 84 MINS.**

A highly entertaining documentary about Roy Gurvitz, the creator of the legendary Lost Vagueness after-hours party area, which ran at Glastonbury from 2000-2007. Essentially a festival within a festival, Lost Vagueness is credited, not least by Michael Eavis, with reinvigorating Glastonbury itself. Anti-hero Roy and Glastonbury founder Michael became friends in the early 1990s. Through their story, the documentary retraces Britain's sub-culture history, to see how a band of troublesome new age travellers came together to create Lost Vagueness. It was a place of opulence and decadence, a blend of Victorian freak-show, 1950s kitsch, immersive theatre, gothic glamour, ballroom dancing and the decadence of 1920s Berlin, but all in a muddy field. This is also a story of the dark, self-destructive side of creativity and the personal trauma behind it.



**LOST IN
VAGUENESS**



DEPOT, LEWES
SAT 11 NOV / 5:30PM

12a

DIRS: ROB CURRY & TIM PLESTER.
**WITH: SHIRLEY COLLINS, STEWART LEE,
DAVID TIBET. UK 2017. 94 MINS.**

Widely regarded as the 20th century's most important singer of English traditional song, Shirley Collins stood at the epicentre of the folk music scene during the 1960s and '70s. However, in 1980 she lost her voice in mysterious circumstances and was forced to retire from musical life. Rob Curry and Tim Plester's documentary sets out to explore the story behind the icon. It follows Shirley's path back to music as she records *Lodestar* at her home in Lewes and blends this footage with audio-archive recordings from 1959 to recount the tale of a seminal road-trip around America's Deep South alongside her then-lover (and pre-eminent ethnomusicologist) Alan Lomax.

**THE BALLAD
OF SHIRLEY
COLLINS**

**Followed by Q&A with Shirley Collins,
Paul Williams (producer)
and Frank Gray (CINECITY).**

With thanks to Guy Morley and the Brighton Morris dancers.

DUKE OF YORK'S SAT 11 NOV / 6:30PM

15

DIRS: JONATHAN DAYTON AND VALERIE FARIS.

WITH: EMMA STONE, STEVE CARELL, ANDREA RISEBOROUGH, NATALIE MORALES, SARAH SILVERMAN, BILL PULLMAN, ALAN CUMMING, ELISABETH SHUE.

UK-USA. 2017. 121 MINS.

The legendary 1973 tennis match between Billie Jean King and Bobby Riggs is at the heart of this playful and funny film from the directors of *Little Miss Sunshine*. In the wake of the sexual revolution and the rise of the women's movement, the game between women's world champion Billie Jean King (Emma Stone) and ex-men's-champ and serial hustler Bobby Riggs (Steve Carell) was billed as the *Battle Of The Sexes* and became one of the most watched televised sports events of all time, reaching 90 million viewers around the world. As the rivalry between King and Riggs intensified, off-court each was fighting more personal and complex battles. The fiercely private King was not only championing equality, but also struggling to come to terms with her own sexuality. While Riggs, one of the first self-made media-age celebrities, wrestled with his gambling demons, at the expense of his family. Together, Billie and Bobby served up a cultural spectacle that resonated far beyond the tennis court and sparked discussions that continue to reverberate today.



BATTLE OF THE SEXES

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS SAT 11 NOV / 7PM

PG

DIR: FRITZ LANG. GERMANY 1927. 153 MINS.

Following the discovery of previously missing footage in 2008 - a "holy grail" among film finds - *Metropolis* underwent extensive restoration work and was re-released in 2010. Fritz Lang's sci-fi epic can now finally be seen as the director originally intended and as seen by German cinema-goers in 1927.

Factory Floor are Nik Void and Gabriel Gurnsey, whose electronic improvisational style of performance has seen them at home everywhere from gallery spaces like Tate Modern and clubs like Fabric and Berghain to the remote volcanic island of Stromboli in a collaboration with British artist Haroon Mirza. Their critically acclaimed album *25 25* was released in the summer of 2016 on James Murphy's influential DFA Records. In 2017 they began work on a commission by London Science Museum to compose a brand new score to *Metropolis* which comes to Brighton for the first time.

TICKETS: £15 / £13 CONC.

METROPOLIS SCORED BY FACTORY FLOOR

BLADE OF THE IMMORTAL

DIR: TAKASHI MIIKE. WITH: TAKUYA KIMURA, HANA SUGISAKI, SÔTA FUKUSHI.

JAPAN 2017. 140 MINS. JAPANESE WITH ENGLISH SUBTITLES.

Takashi Miike's 100th feature film, appropriately enough, concerns itself with an unstoppable samurai. Struggling for his life in the aftermath of a battle, Manji (Takuya Kimura) is visited by a mysterious veiled woman who imbues him with sacred bloodworms. These wriggling creatures act as reverse parasites, living within his bloodstream and instantly healing any wound he suffers.

The philosophical ramifications of immortality are beside the point in this inventive bloodbath of a samurai romp. Blessed - or cursed - by his newfound immortality, Manji takes on the role of bodyguard to Rin (Hana Sugisaki), a young girl seeking vengeance on the man who killed her parents. The stage is now set for a series of magnificently elaborate and bloody set pieces, as Takashi Miike dreams up ever more gory ways in which to kill his characters. Lavish costumes, hairstyles and, in particular, outlandish weaponry, ensure that *Blade of the Immortal* should treat your eye, even as it turns your stomach.



DUKE'S AT KOMEDIA
SAT 11 NOV / 9PM

BRIGHTON SCREENINGS

SELECTED FROM OPEN SUBMISSIONS TO CINECITY

£5

DUKE'S AT KOMEDIA SUN 12 NOV / 12NOON DRAMAS

CRUSH

DIR: ROSIE WESTHOFF. 8 MINS.

A coming-of-age film about a girl's first crush.



THE GOOSE HUNTER

DIR: JESS DADDS. 6 MINS.

A short, surreal comedy/satire set on the marshland of the Isle of Thanet. The film follows a paranoid bird watcher bemoaning the influx of migratory geese.



HUM

DIR: STEFANO NURRA. 15 MINS.

A grieving plumber, tormented by a sound seemingly only he can hear, seeks help from a disgraced quantum physicist.



LIVIN' THE DREAM

DIR: TOM J KELLY. 2 MINS.

A man gets caught in a daydream where all his Hollywood fantasies come to life.



FILMS TO BREAK PROJECTORS

DIR: ILOOBIA. 5 MINS.

Gluing, scraping and splicing old film strips creates unprojectable celluloid collages.

Reanimating the material reveals the motion within as traces of ambiguous narratives emerge from the complex loops.



NO PRESSURE

DIR: LAURENCE DONOGHUE. 4 MINS.

A short, off-beat comedy about feeling isolated and alone in today's world, *No Pressure* focuses on a young man who is fed up of feeling like he's going nowhere and begins to look for a solution. Photographed by Alex Underwood.



OUT THERE

DIR: ADNAN MANGRAL. 14 MINS.

There's something out there and it's worrying Louis. He finds himself venturing into the wilderness, away from suburbia, to hunt it down. But maybe he should look closer to home.



THE GOOSEHERD

DIR: PAUL HARNDEN. 15 MINS.

With its long takes and solemn depiction of memory and dreams, *The Gooseherd* is an off-beat slow cinema delight beautifully shot on 16mm by Stuart Pitkin.



SALON SHUFFLE

DIR: ROSS JAMESON. 3 MINS.

Just a trim today, sir? Got anything nice planned? Forget all that, in this short film we're in a Brighton hair salon and this is no ordinary haircut...



CHALK

DIR: LAUREN JUPP. 12 MINS.

A coming-of-age short that follows teenage Kelsey, who is a key pawn in the scams her grandad runs at his snooker club.



TOOTH FAIRY

DIR: JUSTIN SPRAY. 15 MINS.

Madeleine has a craving for children's teeth. What will she do to satisfy her yearning and where will it take her?



THE PRINCE OF NOTHINGWOOD

Having spent twenty years reporting on the atrocities of war in Afghanistan, French radio producer and journalist Sonia Kronlund was determined to be able, for once, to tell a positive story. Step forward one Salim Shaheen, the country's most popular director, actor and producer. Responsible for over one hundred films in thirty years, this prolific and larger-than-life figure is greeted throughout Afghanistan by legions of adoring fans.

A rousing, life-affirming portrait of an Ed Wood-esque character, *The Prince of Nothingwood* is a behind-the-scenes journey around the country as Shaheen works on his latest project - a film about his own escapades. Shaheen's charismatic persona and unquenchable creativity are a delightful show of resistance in the face of the Taliban, bombings and constant oppression. Not many people could rise to the challenges of film-making in a war zone, but for the irrepressible Shaheen it has become a way of life.

DUKE'S AT KOMEDIA
SUN 12 NOV / 2PM

DIR: SONIA KRONLUND. WITH: QURBAN ALI, SONIA KRONLUND, SALIM SHAHEEN.
FRANCE-GERMANY 2016. DARI WITH ENGLISH SUBTITLES. 85 MINS.

15



PG

DUKE OF YORK'S
SUN 12 NOV / 2PM

DIR: TODD HAYNES. WITH: OAKES FEGLEY,
MILLICENT SIMMONDS, JULIANNE MOORE, TOM NOONAN,
MICHELLE WILLIAMS. USA 2017. 117 MINS.

Following on from critically lauded and multi-award nominated *Carol* in 2015, director Todd Haynes' latest film *Wonderstruck* has been adapted from the acclaimed Young Adult novel of the same name by its writer and illustrator Brian Selznick. Haynes' already impressive directorial CV, which includes the beautifully designed *Far From Heaven* (2002) and the formally daring *I'm Not There* (2007), will only be further enhanced by this striking, part homage to silent cinema, part children's coming-of-age tale. With a strong cast featuring Julianne Moore, Michelle Williams and Tom Noonan, *Wonderstruck* is as intelligent, visually stunning and emotionally engaging as you would expect from Haynes.

Playing out in both 1927 and 1977, Selznick's dual narrative follows the seemingly disparate paths of youngsters Rose (Millicent Simmonds), who is obsessed with twenties silent movie star Lillian Mayhew (Moore), and Ben (Oakes Fegley), who is on a mission to track down his absent father in seventies New York. Skilfully blending playful experimentation with graceful storytelling, *Wonderstruck* is perfectly pitched to appeal to adults as well as younger viewers.

WONDERSTRUCK

DIR: SHIRLEY ABRAHAM AND AMIT MADHESHIYA.
INDIA 2016. 96 MINS. HINDI AND MARATHI WITH ENGLISH SUBTITLES.

This lyrical and award-winning documentary is an intimate and emotional journey with the travelling "tent cinemas" of India, which annually bring the wonder of the movies to far-flung towns and villages. *The Cinema Travellers* is a portrait of two contrasting touring operators, a benevolent exhibitor and a maverick projector mechanic, both struggling to keep the films on screen. India's travelling tent cinemas have been delivering movies across rural India for seven decades, but the projectors are collapsing, celluloid is becoming a rarity and patrons are being lured away by television and digital devices. More than 120 years after its birth, cinema retains its power to inspire awe in spectators ("movies to touch your soul" as one exhibitor in the film puts it) but as well as capturing the universal magic of cinema, this beautifully atmospheric film is also an elegy for a vanishing world.

AMIT MADHESHIYA



DEPOT, LEWES
SUN 12 NOV / 6PM

THE CINEMA TRAVELLERS

DIR: PAUL MCGUIGAN. WITH: ANNETTE BENING, JAMIE BELL, JULIE WALTERS, LEANNE BEST, KENNETH CRANHAM, STEPHEN GRAHAM, VANESSA REDGRAVE, FRANCES BARBER. UK 2017. 105 MINS.

Annette Bening and Jamie Bell star in this adaptation of the memoir by British actor Peter Turner, recounting his romance with the legendary Hollywood actress Gloria Grahame during the last years of her life.

Gloria Grahame was the Oscar-winning star of *The Big Heat*, *In a Lonely Place* and *The Bad and the Beautiful*. Decades after she rose to fame appearing alongside Humphrey Bogart, Robert Mitchum, Lana Turner, Kirk Douglas and other icons of the silver screen, she is treading the boards in Lancaster in 1981 when she reaches out to her former lover, Liverpoolian actor Peter Turner (Bell). There is a great warmth and tenderness to this extraordinary true romance between a legendary femme fatale and her younger lover. Annette Bening's standout portrayal is brilliantly matched by Jamie Bell and a great supporting cast of British talent.

FILM STARS DON'T DIE IN LIVERPOOL



DUKE OF YORK'S
SUN 12 NOV / 9PM

15



DUKE'S AT KOMEDIA
SUN 12 NOV / 9PM

DIR: CLAIRE DENIS.

WITH: JULIETTE BINOCHE, XAVIER BEAUVOIS, PHILIPPE KATERINE .
FRANCE 2017. 94 MINS. FRENCH WITH ENGLISH SUBTITLES.

Since her feature length debut, *Chocolat*, in 1988, Claire Denis has gone on to direct many critically lauded films including *Beau Travail* (1999), *35 Shots of Rum* (2008) and *White Material* (2009). Her fourteenth feature, *Let the Sunshine In*, finds the celebrated director on fine form with a romantic black comedy about an artist, Isabelle (Juliette Binoche), and the unsatisfactory affairs that make up her unfulfilling love life.

Loosely based on Roland Barthes' text *A Lover's Discourse: Fragments* (1977), *Let the Sunshine In* sees Isabelle fruitlessly search for romantic love with a parade of lovers including a porn addicted ex-husband, a volatile actor and a cold-hearted banker. A witty tale of idealism, dissatisfaction and indecision, Denis' latest is driven by a sparkling, sexually charged central performance from Binoche as a woman seeking some clear signposts for life.

DIR: ROBIN CAMPILLO.

WITH: NAHUEL PÉREZ BISCAYART, ARNAUD VALOIS, ADÈLE HAENEL. FRANCE 2017. 144 MINS. FRENCH WITH ENGLISH SUBTITLES.

Moroccan-born French screenwriter, director and editor Robin Campillo, whose various credits include *The Class* (2008) and *Eastern Boys* (2013), draws on his own personal experience of the AIDS activist group ACT UP-Paris in the 1990s in this extraordinary portrait of its members, the issues they faced and the political activism they engaged in. Winner of the Grand Prix at this year's Cannes Film Festival and destined to become a modern queer classic, *120 BPM (Beats Per Minute)* is by turns urgent, heart-breaking, sensual and life-affirming.

A film structured around the power of discourse, with many of its scenes taking place during the group's weekly meetings, *120 BPM* revolves around HIV-negative new member Nathan (Arnaud Valois) and his blossoming romantic relationship with strident group member Sean (Nahuel Pérez Biscayart). Campillo has created an inspiring and deeply emotional tale that brilliantly balances the personal and the political.



15

120
BPM
(BEATS PER MINUTE)

DUKE OF YORK'S
MON 13 NOV / 6.30PM

DUKE'S AT KOMEDIA
MON 13 NOV/7PM

£5

RANDOM ACTS - FIRST ACTS

Carousel, Screen South and the Ignition Network are proud to present *First Acts* - a selection of short films. These films are part of the Ignition *Random Acts* programme which is funded by Arts Council England in collaboration with Channel 4. *First Acts* supports artists and film-makers aged 16 - 24 to make 3 minute films that are bold expressions of creativity. The first part of the screening will celebrate the South East region with films made by emerging artist film-makers and the second part will focus on disability with *First Acts* films from around the UK.

The screening will be followed by a Q&A with the film-makers.



HAPPY END

DUKE OF YORK'S
TUES 14 NOV/ 6.30PM



DIR: MICHAEL HANEKE. WITH: ISABELLE HUPPERT, JEAN-LOUIS TRINTIGNANT, TOBY JONES, MATHIEU KASSOVITZ. FRANCE-AUSTRIA-GERMANY 2017. 107 MINS. FRENCH WITH ENGLISH SUBTITLES.

One of modern cinema's great directors, the formidable Michael Haneke is on bracingly brilliant form with *Happy End*, his twelfth feature film and first since the celebrated, awards-laden *Amour* in 2012. Working from his own screenplay, Haneke, whose peerless directorial credits include *The Piano Teacher*, *Hidden* and *The White Ribbon*, forensically examines a dysfunctional, bourgeois Calais family in a slyly satirical and compelling drama. Returning to some of his favourite themes, Haneke offers a biting relevant tale for our times, and once again show his talents for dark social commentary.

Though never seen, the economic refugees of 'The Jungle' are a somehow constant presence throughout the film, as Haneke trains his camera on a construction dynasty apparently oblivious to the struggles endured close by. With a superb cast headed by Isabelle Huppert, Toby Jones, Jean-Louis Trintignant and Mathieu Kassowitz, Haneke beautifully balances its stark moral and psychological themes with subtle compassion and moments of absurdist humour.

DIR: TIM VINE. UK 2017. 82 MINS.

"A giant moth is attacking this village and I'm the manager of the lightbulb shop" exclaims Paul Kingswood (Tim Vine) in this ridiculous film. What on earth has attracted a giant moth to the village of Hazelpocket in the first place? The council headed by Mayor Blueberry battle to find a solution. Meanwhile Paul continues to look for ways to rid himself of his chronic fear of the dark, brought on by an incident involving his son Ellery and a department store lift. As the moth sightings begin to increase so does the tension in the village. And just what does strange moth expert Kooharoo know that nobody else does? Comedian Tim Vine is also writer and director of the ensuing mayhem. This is the first time a Tim Vine film has been shown at a film festival. *Fearmoth* also boasts CGI-free action sequences. Moth suspension wires are visible.

Followed by Q&A with Tim Vine hosted by the writer and actor Graham Duff.



FEARMOTH

PREMIERE



**cert
TBC**

DUKE'S AT KOMEDIA
TUES 14 NOV/ 7PM

FABRICA
TUES 14 NOV / 9PM

DIR: JAY CHEEL. CANADA 2016. 84 MINS.

An engrossing and moving documentary that follows two men as they set out on a journey to build their own time machines. Rob Niosi is a stop-motion animator, who has spent the last 13 years obsessively constructing a perfect, full-scale replica of the time machine in George Pal's 1960 adaptation of H.G. Wells' *The Time Machine*. It's his attempt to recapture the memory of seeing the film in a cinema with his father. Meanwhile, Ronald Mallet has dedicated his life to studying physics and is convinced that when people start investing serious time and money in researching the fourth dimension, travelling through time will become scientific reality. Now a professor at the University of Connecticut, he is working on building a real time machine, in the hope that he might go back in time to save his father's life.

HOW TO BUILD A TIME MACHINE



**ATTENBOROUGH CENTRE
FOR THE CREATIVE ARTS**
WED 15 NOV / 5PM



THE ACTING CLASS

DIR: DEIRDRE O'NEILL AND MIKE WAYNE.
UK 2017. 77 MINS.

Exploring the difficulties people from working-class backgrounds face when trying to get into the acting profession, *The Acting Class* follows actor Tom Stocks, who set up the Actor Awareness campaign to challenge the lack of opportunities for working-class actors after he was unable to afford fees for drama school. Among those featured in the documentary are actors Christopher Eccleston, Maxine Peake and Julie Hesmondhalgh who discuss how much things have changed and how they would not be able to follow their dreams if they were starting out now. The film poses the question; why should acting or any of the arts be the preserve of the rich and what are the consequences when they are?

The screening will be followed by a Q&A with directors Mike Wayne and Deirdre O'Neill, who teach film and television at Brunel University.

Presented by the MA Masterclass Programme of the School of Media, Film and Music, University of Sussex and the Filmmaking Research Network.

£5 / Free to staff and students of University of Sussex and University of Brighton.

SCREEN
TALK

US
UNIVERSITY
OF SUSSEX



LOVELESS

DIR: ANDREY ZVYAGINTSEV. WITH: MARYANA SPIVAK, ALEXEY ROZIN, MATVEY NOVIKOV. RUSSIA-FRANCE-BELGIUM-GERMANY 2017. 127 MINS.
RUSSIAN WITH ENGLISH SUBTITLES.

The disappearance of a divorcing couple's son is the catalyst for Andrey Zvyagintsev's latest state-of-the-nation feature after the award-winning *Leviathan* in 2014. Those familiar with any of the director's previous credits – which include *The Return* (2003) and *Elena* (2011) – will know to expect cutting social commentary, impeccable direction and striking characterisation; this is another masterful vision of contemporary Russian life from one of world cinema's foremost directors.

When twelve-year-old Alyosha (Matvey Novikov) goes missing after school one day, his parents Zhenya (Maryana Spivak) and Boris (Aleksey Rozin) must put aside their mutual loathing and acrimonious divorce proceedings in order to help find their missing child. Wrapped up in their own individual concerns, they are unprepared for the time-consuming and emotionally fraught task ahead of them. Winner of both the Jury Prize at Cannes and Best Film at London Film Festival, *Loveless* is not to be missed.



DUKE OF YORK'S
WED 15 NOV / 6.30PM

DIR: MICHEL HAZANAVICIUS.
WITH: LOUIS GARREL, STACY MARTIN,
BÉRÉNICE BEJO. FRANCE 2017. 107 MINS.
FRENCH WITH ENGLISH SUBTITLES.

REDOUBTABLE

French film-maker Michel Hazanavicius, best known as the Oscar-winning director of the stylish and hugely entertaining *The Artist* (2011), recounts a turbulent period in the life of fellow countryman and director Jean-Luc Godard. Adapted for the big screen by Hazanavicius from an autobiographical novel by Anne Wiazemsky, actress and Godard's ex-wife, *Redoubtable* is a multi-layered tale of personal and national crises told with fittingly Godardian shifts in tone and style.

With Louis Garrel playing the imperious and intense Godard and Stacy Martin as the hypnotic and talented Wiazemsky, *Redoubtable* neatly shifts from light-hearted, comedic tones to a darker, more emotionally strained atmosphere. Godard's involvement in the 1968 protest movement and his subsequent philosophical and artistic meltdown has a disastrous effect on their marriage. Beautifully recreating the look and mood of the times, *Redoubtable* is an entertaining and audacious biopic of French cinema's most famous director.



DUKE'S AT KOMEDIA
WED 15 NOV / 9PM



DUKE OF YORK'S
THURS 16 NOV / 10PM

TAG

DIR: SION SONO.
WITH: REINA TRIENDL,
MARIKO SHINODA, ERINA MANO.
JAPAN 2015. 85 MINS.
JAPANESE WITH ENGLISH
SUBTITLES.

A coach filled with chattering school girls drives down a motorway. One of the girls, timid, poetry-writing Mitsuko (Reina Triendl), bends down to pick up the pen she's dropped on the floor. That very second, a razor-like gust of wind slices across the vehicle, leaving Mitsuko the only survivor. So opens *Tag*, the new gore-fest from Sion Sono, widely recognised as one of the most subversive film-makers in Japanese cinema today.

The film follows Mitsuko, her identity shifting from scene to scene, as she literally runs for her life from a series of malevolent forces. Although the premise is loosely adapted from the novel *Riaru Onigokko* by Yosuke Yamada, Sion Sono adds a further twist by solely populating this world with female characters. An entertaining, visually-remarkable and surreal modern horror.



OXIDE GHOSTS: THE BRASS EYE TAPES

DIR: MICHAEL CUMMING. WITH: CHRIS MORRIS. UK 2017. 60 MINS.

Made from hundreds of hours of unseen material from his personal archive, director Michael Cumming's film shares insights into the process of making the legendary TV series *Brass Eye*. Michael directed both of the pilots and the series and, over a two year period, witnessed the highs and lows of *Brass Eye* from a very personal perspective.

Part documentary, part artwork, *Oxide Ghosts* is made up almost entirely of never-before-seen footage and carries the blessing of Chris Morris, providing a rare glimpse of his extraordinary working practices. Celebrating twenty years since *Brass Eye*'s transmission in 1997, this film and Q&A special event is a must for fans of the series but will also appeal to anyone with a curiosity about how great comedy is made.

Followed by Q&A with director Michael Cumming
hosted by the writer and actor Graham Duff.

DIR: RUBEN ÖSTLUND.
WITH: CLAES BANG, ELISABETH MOSS,
DOMINIC WEST. SWEDEN-DENMARK 2017.
142 MINS. SWEDISH AND DANISH WITH
ENGLISH SUBTITLES.

Following his critically acclaimed fourth feature *Force Majeure* (2014), Ruben Östlund's *The Square*, walked away with the coveted Palme d'Or at this year's Cannes Film Festival. This self-penned, art world satire stars Elisabeth Moss, Claes Bang and Dominic West. A poignant drama full of inventive set pieces and deadpan wit, *The Square* reflects the uncertain times we live in.

Christian (Bang) is a divorced but devoted father of two, and the respected curator of a contemporary art museum in Stockholm. He's gearing up to launch their next show, 'The Square', a daring installation examining altruism and our duty to help others. The theft of his mobile phone is the catalyst for Christian's progressive world view to run head-on into unsettling experience.

DUKE OF YORK'S
FRI 17 NOV / 6.30PM

THE SQUARE 15



JEUNE FEMME

DUKE'S AT KOMEDIA
FRI 17 NOV / 9PM

DIR: LÉONOR SERRAILLE.
WITH: LAETITIA DOSCH, SOULEYMANE SEYE NDIAYE,
GRÉGOIRE MONSAINGEON. FRANCE-BELGIUM 2017.
97 MINS. FRENCH WITH ENGLISH SUBTITLES.

Léonor Serraille's debut feature was the deserving winner of the Camera d'Or at Cannes this year. A vibrant, touching and funny portrait of Paula, an unstable and heartbroken young woman, *Jeune Femme* signals the arrival of an impressive new talent in Serraille. Equally as eye-catching is Laetitia Dosch in the lead role, breathing a vital energy into Paula, whose split from her photographer partner is the narrative catalyst in Serraille's self-penned tale.

Prone to being her own worst enemy, Paula lugs her ex's pet cat around Paris in a cardboard box, freewheeling but determined to get back on track in life. Attuned to both cinema as an art form and human experience in the modern world, Serraille hits the ground running with a film as urgent and insistent as the post-punk score that accompanies its attention-grabbing sequences.

IN SEARCH OF COLOR : KINEMACOLOR

DUKE OF YORK'S
SAT 18 NOV / 2PM

PROD: CHARLES URBAN AND LUCA COMERIO.
UK-ITALY. 1908-1912. 90 MINS.

12a

This unique programme of newly digitised versions of films from the early 20th century recovers a lost world of colour film. The colour system used was called Kinemacolor and it was invented by George Albert Smith in Hove and Southwick circa 1903. His aim was to reproduce, 'by means of photography moving scenes in their natural colour.' Without colour film being available, he created a pseudo-colour using a revolving two-colour filter wheel within the camera and the projector. The Kinemacolor system was launched in 1908 and proved to be very popular for a number of years with hundreds of fiction and non-fiction films made, including the King and Queen's visit to India in 1911. The Cineteca di Bologna holds the largest single collection of Kinemacolor films and this programme features thirteen digitally restored titles from original black and white nitrate positives. These films begin in Sussex and continue to Exmoor, Italy, the Reedham Orphanage in Surrey, an English chicken farm, Egypt & the Sudan, the Royal Pageant in India, Libya and St. Mark's Square in Venice. Curated by the Cineteca di Bologna with a recorded score music composed by Daniele Furlati.



Introduced by Frank Gray of Screen Archive South East and CINECITY.

DEPOT, LEWES
SAT 18 NOV / 2PM

NICK COLLINS

Shot in numerous locations spanning Cornwall, Orkney, London and Sussex in the UK, to the Cévennes region in France and various sites in Greece, Nick Collins' films – usually made on 16mm film – explore landscapes, human presence and absence and the passage of time. With lyrical observations of fleeting moments and associative links made between striking images, Collins is also a master of cinematography working with minimal means; an underlying metaphor in the films concerns how the various sites are animated by light. A programme including Nick Collins' most recent works will be followed by a Q&A with the director.

"Nick Collins has quietly built a body of work by slow and patient steps that tested the scope and focus of his art. In some respects this echoes the character of the films themselves, which are on the cusp between personal lyric, with its implication of subjectivity, and direct observation, with its camera-eye objectivism. They enact a kind of absorption in seeing, but always in relation to particular sites and events, such as water, sky, gardens, natural landscape and the traces of human habitation." A.L. Rees



CULTURES OF RESISTANCE: BABYLON

ATTENBOROUGH CENTRE
FOR THE CREATIVE ARTS
SAT 18 NOV / 5PM

15

BABYLON

DIR: FRANCO ROSSO. WITH: BRINSLEY FORDE, KARL HOWMAN, TREVOR LAIRD.
UK 1980. 95 MINS.

A rare screening of a landmark film that focuses on young, Black, South Londoners following a sound system. Revolutionary in the way it authentically portrayed young Black British lives, the film is infused with the spirit of resistance as the protagonists kick against police brutality, racism and lack of job opportunities. Significant in Black British history, the soundtrack features music from Denis Bovell and Aswad. *Babylon* will be introduced by Kelly Foster, public historian and specialist in Black British music.

A round table with Kelly Foster, Professor Paul Goodwin (Chelsea College of Arts) and Mykaell Riley (Senior Lecturer at the University of Westminster and former singer with reggae band Steel Pulse) will follow the screening.

Organised by Professor Martin Evans for the Centre for Photography and Visual Culture and the Resistance Studies Network, University of Sussex.

BAR AND REGGAE MUSIC FROM 3PM ONWARDS. TICKETS: £5 / £3 CONCESSIONS

DIR: PADDY CONSIDINE. WITH: PADDY CONSIDINE,
JODIE WHITTAKER, TONY PITTS. UK 2017. 92 MINS.

A riveting and talented onscreen presence, British actor-turned-director Paddy Considine proved himself to be equally as gripping and assured behind the camera with his debut feature, *Tyrannosaur* (2011). For his second feature, *Journeyman*, Considine writes and stars in as well as directs this tale of a boxer having to rebuild his life after a near-fatal head injury. Hours after his final prize fight against an arrogant up-and-comer, Middleweight boxing world champion Matty Burton collapses into a coma. Once awake, Burton's personality has changed, his memory has gone and his physical movements are badly damaged.

What starts as an adrenaline-driven boxing movie, seamlessly morphs into an intimate study of a man trying to rebuild his life and reclaim the things that once meant so much to him. Co-starring new *Doctor Who*, Jodie Whittaker, as Matty's wife, Emma, *Journeyman* delivers a powerful, emotional knockout blow.



DUKE OF YORK'S SAT 18 NOV / 6.30PM JOURNEYMAN

15

DUKE OF YORK'S
SUN 19 NOV / 2PM

12a

DIR: NORA TWOMEY. WITH: SAARA CHAUDRY,
SOMA CHHAYA, LAARA SADIQ.
CANADA -IRELAND -LUXEMBOURG. 2017. 93 MINS.

THE BREADWINNER



The third feature length film to come out of Kilkenny-based animation studio Cartoon Saloon, after *The Secret of Kells* (2009) and *Song of the Sea* (2015), Nora Twomey's *The Breadwinner* revolves around the daily struggles facing 11-year-old Parvana in Taliban-controlled Kabul, Afghanistan. Executive produced by Angelina Jolie and based on Deborah Ellis' best-selling novel of the same name published in 2000, *The Breadwinner* is an inspiring and ultimately uplifting tale of familial love and loyalty in the face of oppression.

After her father is unjustly arrested by the Taliban, Parvana's family are left without a man of the house, and the young girl is forced to dress and pass herself off as a boy. This allows Parvana to move around the city and work to provide the money the family need to survive. In a culture where females are forbidden from travelling anywhere alone, this places Parvana in constant danger, but desperate times call for desperate solutions.

HER

DIR: SPIKE JONES.
WITH: JOAQUIN PHOENIX,
AMY ADAMS, SCARLETT JOHANSSON,
ROONEY MARA.
USA 2013. 126 MINS.

CINEMAS OF THE MIND:
Introduction and post-screening talk and discussion.

A lonely middle-aged man (Theodore, played by Joaquin Phoenix) develops an unlikely relationship with the disembodied voice of 'Samantha' (Scarlett Johansson), a young woman who exists in the virtual world as an Operating System.

The film will be introduced by Andrea Sabbadini who is a Fellow of the British Psychoanalytical Society and the Director of the European Psychoanalytic Film Festival. Andrea will also facilitate a post-screening discussion looking at the film from a psychoanalytic perspective, focusing on the role played by voices and bodies in intimate relationships.

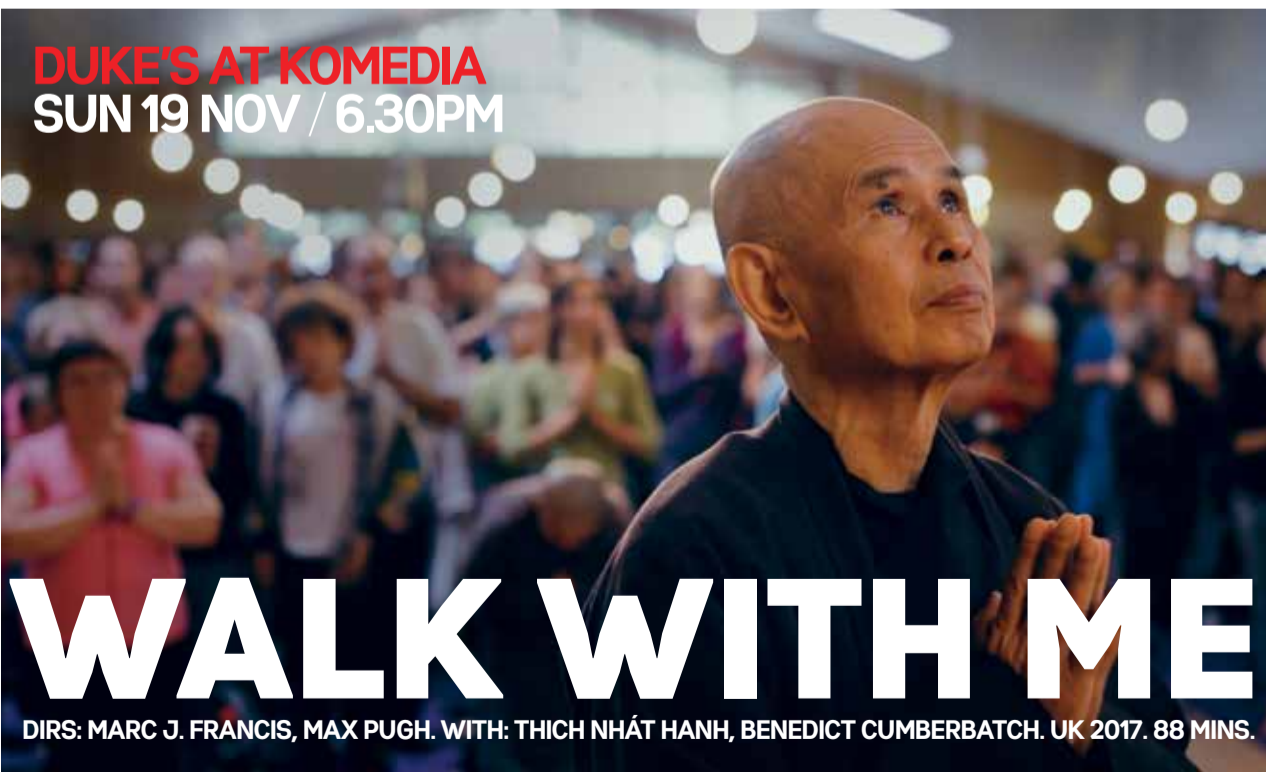
DEPOT, LEWES
SUN 19 NOV / 5PM



15

Tickets can be purchased for the film only, or for the film and post-screening talk and discussion combined www.lewesdepot.org
CINEMAS OF THE MIND is part of the Arts Forum of Psychotherapy Sussex.

DUKE'S AT KOMEDIA
SUN 19 NOV / 6.30PM



WALK WITH ME

DIRS: MARC J. FRANCIS, MAX PUGH. WITH: THICH NHÁT HANH, BENEDICT CUMBERBATCH. UK 2017. 88 MINS.

With so much of the stresses and seemingly relentless nature of modern life regularly reflected back to us on the big screen, Marc J. Francis and Max Pugh's *Walk With Me* comes as a welcome and purposefully constructed respite from our daily lives. The co-directors, whose various producing, directing and writing credits include *Black Gold* (2006) and *The Road to Freedom Peak* (2013), take us on a reflective journey in the footsteps of Zen Master Thich Nhat Hanh in this wonderfully ruminative documentary.

Hanh is a leading proponent of mindfulness, and the film-makers have been granted rare access to the secluded Plum Village monastery in the South of France, where Hanh and his fellow monks and nuns peacefully reside. Narrated in calm, meditative tones by Benedict Cumberbatch, *Walk with Me* follows the daily rituals of the monks and nuns. Their search for a sense of presence in the now, gently questions our own obsessions with material objects and the endless pursuit of happiness.

We hope to welcome director Marc J. Francis for a Q&A after the screening.

Brighton Rock AT 70

To celebrate the 70th anniversary of one of the country's best loved crime thrillers, CINECITY presents a series of screenings and special events to celebrate the film that put Brighton on the movie map.

John and Roy Boultings' acclaimed 1947 adaptation of Graham Greene's novel has proved enduringly popular and influential, also helping to establish Brighton onscreen as a point of no return and a site for crime and violence. The programme includes the premiere of a new live cinema commission, artists' installation, exhibition and rare screening on 35mm.

While many of *Brighton Rock's* themes have been thoroughly examined over the years, our starting point is an exploration of two key motifs - and physical objects - that run through the film like the proverbial stick of rock: a gramophone record and newspaper front page, both of which featured on the striking collage cover of the novel's US first edition. 70 years on from the film's production, the record and newspaper are at very different stages of life; after years of decline the vinyl record is currently enjoying a remarkable renaissance with last year's sales the highest for 25 years while the daily paper is fast becoming an endangered species. Forming a kind of holy trinity of once ubiquitous materials, is celluloid film itself.

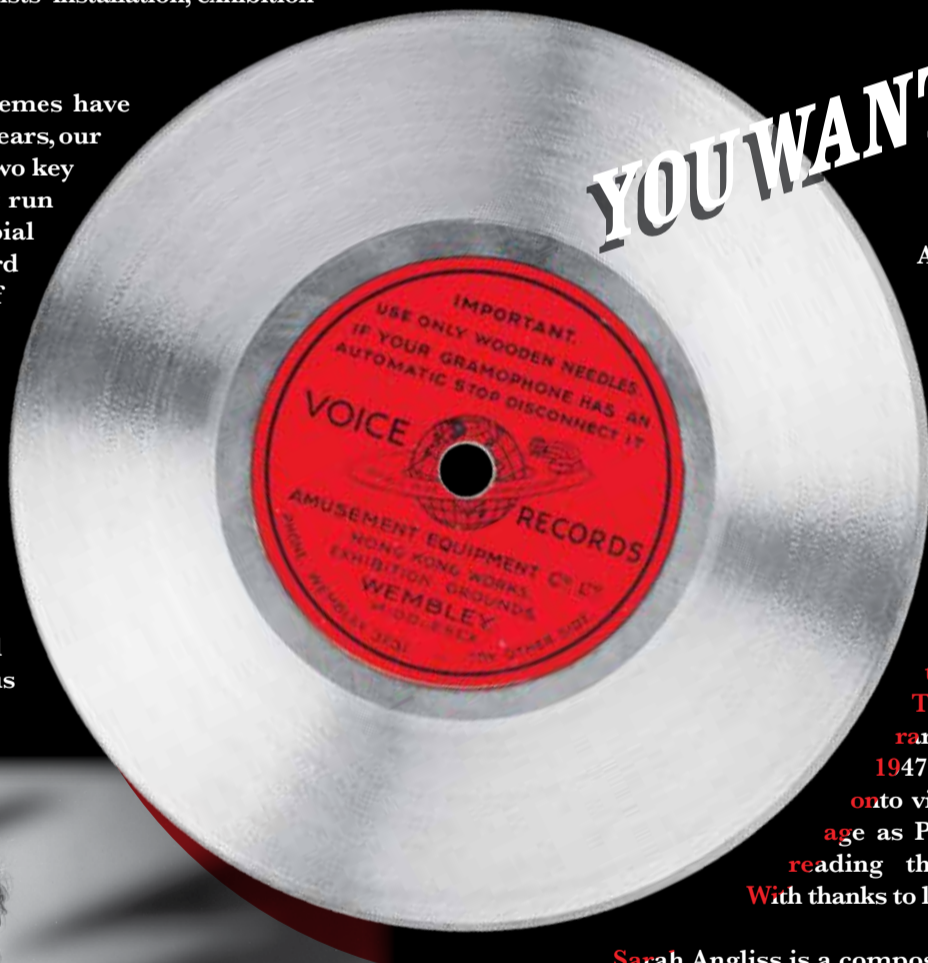


SUN 19 NOV
DUKE OF YORK'S / 8.45PM
LIVE CINEMA EVENT

Sarah Angliss, Aleks Kolkowski,
 Stephen Hiscock and
 Bela Emerson.



**YOU WANT ME TO SAY
 I LOVE YOU**



A CINECITY commission of a new live work inspired by the 'Make a Record Of Your Own Voice' gramophone record at the heart of the novel *Brighton Rock* and the film adaptation's controversial ending.

Sarah Angliss and Aleks Kolkowski are joined by Bela Emerson and Stephen Hiscock for the premiere of *You Want Me To Say I Love You*, performing on saw, turntables, Stroh violin, cello, theremin, automata and percussion. The performance will also feature rarely-seen publicity shots from the 1947 film and short readings recorded onto vinyl by 16 and 17-year-olds. The same age as Pinkie and Rose, these students are reading the novel as an A-level set text. With thanks to literary advisor Emma Kilbey.

Sarah Angliss is a composer, thereminist and sound historian who devises and builds her own automata for use on stage. Her work reflects her fascination with the city and resonances between English folklore and early notions of machines. Aleks Kolkowski is a composer and sound artist who uses historical sound recording and reproduction apparatus and obsolete media to make new music.



Courtesy of STUDIOCANAL Films Ltd



BF1 WHO CAN YOU TRUST?
 #BF1THRILLER



Supported using public funding by
ARTS COUNCIL ENGLAND

+ DOUBLE BILL WITH SCREENING OF BRIGHTON ROCK
35mm presentation. A rare screening on celluloid for the Boultings' classic, where it should be seen, on the big screen.

15TH FREE EDITION

FESTIVAL NEWS COVERING / BRIGHTON / FALMER / LEWES / EASTBOURNE



Cinecity News

EXHIBITION SPECIAL

BRIGHTON FILM FESTIVAL 10-26 NOVEMBER 2017 ADVENTURES IN WORLD CINEMA



FRED'S RUN



45 RPM MAKE A RECORD OF YOUR OWN VOICE

With Aleks Kolkowski

SAT 18 NOV 11AM-2PM

UNIVERSITY OF BRIGHTON GALLERY

£3 PER RECORDING TO COVER COST OF MATERIALS

To complement *You Want Me To Say I Love You*, record live your own personal messages directly onto disc using a 1950s automatic record-cutting machine. Specially designed for recording your own voice and making sound souvenirs you can make a 45 rpm 2-minute 'voice letter' or audio message. You can also perform poetry, sing a song or tell a story, play an instrument, record a marriage proposal or a message to self. Small groups or families are welcome to cut one disc between them.

PLEASE NOTE PLACES ARE STRICTLY LIMITED AND BOOKING IS ESSENTIAL, PLEASE EMAIL

info@cine-city.co.uk

FOR FURTHER DETAILS AND TO BOOK A SLOT.

'Hale knew, before he had been in Brighton three hours, that they meant to murder him.'

So begins Graham Greene's *Brighton Rock*. In the Boultings' 1947 film adaptation, Fred Hale's run through the streets of Brighton is among the most celebrated location filming in British cinema, helping to root the film in a particular place and time. Shot by Harry Waxman using hidden cameras – behind double glass in shop windows, concealed in the back of a van or carried in cardboard boxes - the real and fictional collide as Brightonians are captured going about their business as Fred runs for his life through the city streets.



FRED'S RUN is a sequence of images displayed on monitors in numerous shop windows on the route of Fred Hale's iconic run to the Palace Pier. The images reveal hidden details it is not possible to see in a regular viewing of the film with the focus on the extras and passers-by.

FOR FURTHER DETAILS OF DATES AND TIMES SEE www.cine-city.co.uk

BRIGHTON ROCK: REDUX

FRI 24 NOV 8PM FREE BUT TICKETED ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

As part of his ongoing Redux Project, Richard DeDomenici collaborates with local volunteers to recreate sections of popular films, shot for shot, in the original locations, with props,

costumes and effects - which he then edits and premieres in front of an audience, often within a few days. For Brighton, DeDomenici remakes scenes from *Brighton Rock*.

A spectacularly lo-fi celebration and subversion of cinema, *Brighton Rock: Redux* is also a singular way of participating in movie history. Attenborough Centre for the Creative Arts will host the premiere of *Brighton Rock: Redux*, along with other classics from DeDomenici's ongoing Redux Project.

www.attenboroughcentre.com

FALSE, NASTY: IS THIS WHAT YOU WANT TO SEE?

By REG. WHITLEY "Daily Mirror" Film Critic

"The latest British gangster film, Brighton Rock, which I saw privately yesterday, is false, cheap nasty sensationalism... In my view no woman will want to see it. No parents will want their children to see it. The razor-slashing scenes are horrific.

Hollywood has banned the production of gangster films because they give a false impression of life in America: British film studios will have to consider doing the same. For "Brighton Rock" will create abroad a similarly untrue picture of life in Britain. In all sincerity, I say that we should produce no more like it. It is not good entertainment. It has been made for the box office.

FRED'S RUN

Brought to You By

SPIDERPLANT

NATURE'S HOUSEMATES

TELEPHONE 07799 111 990 www.spiderplantshop.co.uk

WASTE VINTAGE

www.waste.co.uk
3 GARDNER ST, BRIGHTON BN1 1UP



22 GARDNER ST, BRIGHTON BN1 1UP

TELEPHONE 01273 691616 www.photomatic.company



BROMPTONS OPTICIANS, 32 GARDNER STREET, BRIGHTON BN1 1UN

TELEPHONE 01273 697711 www.bromptons.com



42 GARDNER ST, BRIGHTON BN1 1UN

TELEPHONE 01273 911006 www.nolaboutique.co.uk

DUKE'S AT KOMEDIA

44-47 GARDNER ST, BRIGHTON AND HOVE, BRIGHTON BN1 1UN

TELEPHONE 0871 902 5728 www.picturehouses.com/cinema/Dukes_At_Komedia



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



**WHO CAN
YOU TRUST?**

#BFITHRILLER



University of Brighton

FAKE NEWS:

The British Cinema Papers

has been created by CINECITY and artist / production designer Anna Deamer in collaboration with Data Repro, specialist provider of graphics to the film industry since 1986. The project has also involved students from Brighton Film School and Wimbledon College of Art and has been supported by The Argus.

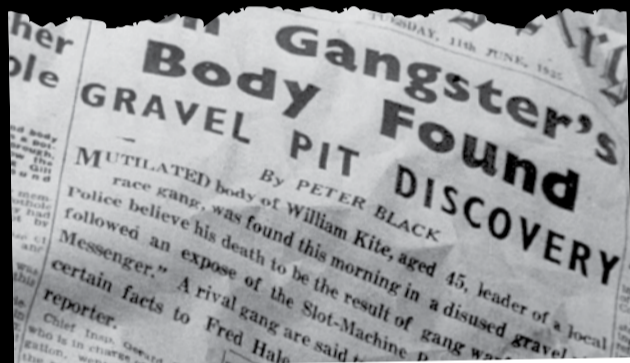
FAKE NEWS



The British Cinema Papers

11 NOV - 9 DEC (MON-FRI 11-7, SAT 10-4, CLOSED SUNDAYS) **FREE**

UNIVERSITY OF BRIGHTON SOUTH GALLERY



'BRIGHTON GANGSTER'S BODY FOUND Gravel Pit Discovery'

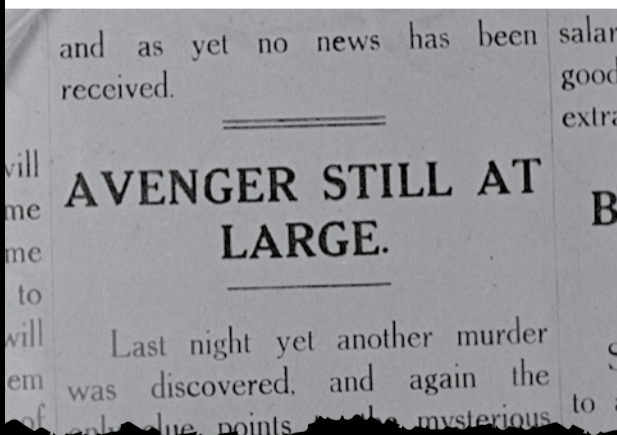
declares the front page of *The Evening Argus* at the start of the film of *Brighton Rock*. The story implicates Fred Hale (a former Argus crime reporter) in Brighton as part of a publicity stunt for his paper. The use of newspaper headlines as a storytelling device is an established trope in cinema, part of its language and grammar (as in a *Vorkapich* montage of spinning front pages), especially so in the thriller genre with news stories proclaiming murder and men on the run. This is the starting point for *Fake News*, an exhibition that re-creates significant newspaper front pages from *Brighton Rock* and a host of British thrillers.

Novelist Jake Arnott has described fiction as 'an attempt to reconstruct the details of events that never happened' and these newspaper front pages – the original fake news? – do just that. Here, they are also recreations of film 'action props' that no longer exist; made decades ago and glimpsed on screen for a couple of seconds, before frequently being discarded after filming; props without physical properties. In a kind of Reconstructive Archaeology, *Fake News* aims to render a fictional body of work *actual*, with the new papers existing somewhere between art work, prop and reconstruction. With the seemingly terminal decline of the newspaper industry, turning what were once throwaway objects - 'tomorrow's fish and chip wrapping' - into such artefacts, has a certain irony.

'Where can you get movie stories that are better than today's headlines?'

Alfred Hitchcock asked – and though very few of his films were directly inspired by newspaper stories, the great director made recurring use of the motif of the newspaper headline. His life in film started as a designer of intertitles in the silent era and his creative use of text on screen is evident throughout his career.

Fake News includes re-created newspapers from Hitchcock's breakthrough thriller *The Lodger*, *39 Steps* and *Young and Innocent* and is complemented by a video essay, *The Hitchcock Papers*, a homage to Hitchcock's masterly use of the newspaper prop, created by CINECITY and Paul Dutnall with music from Barry Adamson.



With thanks to Aardman, we also present newspaper graphics from the thrilling animated adventures of Wallace and Gromit in *The Wrong Trousers*, *A Close Shave*, *The Curse of the Were-Rabbit* and *A Matter of Loaf & Death*. The exhibition's re-creation of front pages is also complemented by 'real', existing newspaper action props from *A Clockwork Orange*, with thanks to the SK Film Archives LLC, Warner Bros. and University of the Arts London. With their patina and provenance, these original props from Stanley Kubrick's legendary 1971 film, possess the quality of a sacred object or holy relic.

Sun 26 Nov 1.30pm / Duke of York's

THE LODGER

DIR: ALFRED HITCHCOCK. UK 1927.

The newspapers during Hitchcock's youth were regularly filled with stories of serial killings and this influenced the first true Hitchcock film, a landmark thriller. Significantly the film also contains his very first cameo, as a newspaper editor. *The Lodger* screens with a new score composed by Neil Brand and performed by Covent Garden Sinfonia.

See page 27 for further details.

Tues 28 Nov 6pm

UNIVERSITY OF BRIGHTON BOARDROOM

ARTISTS' TALK

Artists and curators involved in *Fake News* including Anna Deamer, Paul Dutnall and Tim Brown from CINECITY will take part in a free talk. Places are limited so please book in advance by email to info@cine-city.co.uk



LOOKING FOR LOVE

Christian
Marclay

11 NOV - 9 DEC / UNIVERSITY OF BRIGHTON
NORTH GALLERY / MON-FRI 11-7 / SAT 10-4 CLOSED SUNDAYS

Christian Marclay is an internationally renowned artist, musician and composer. He has been experimenting with vinyl records since the late 1970s.

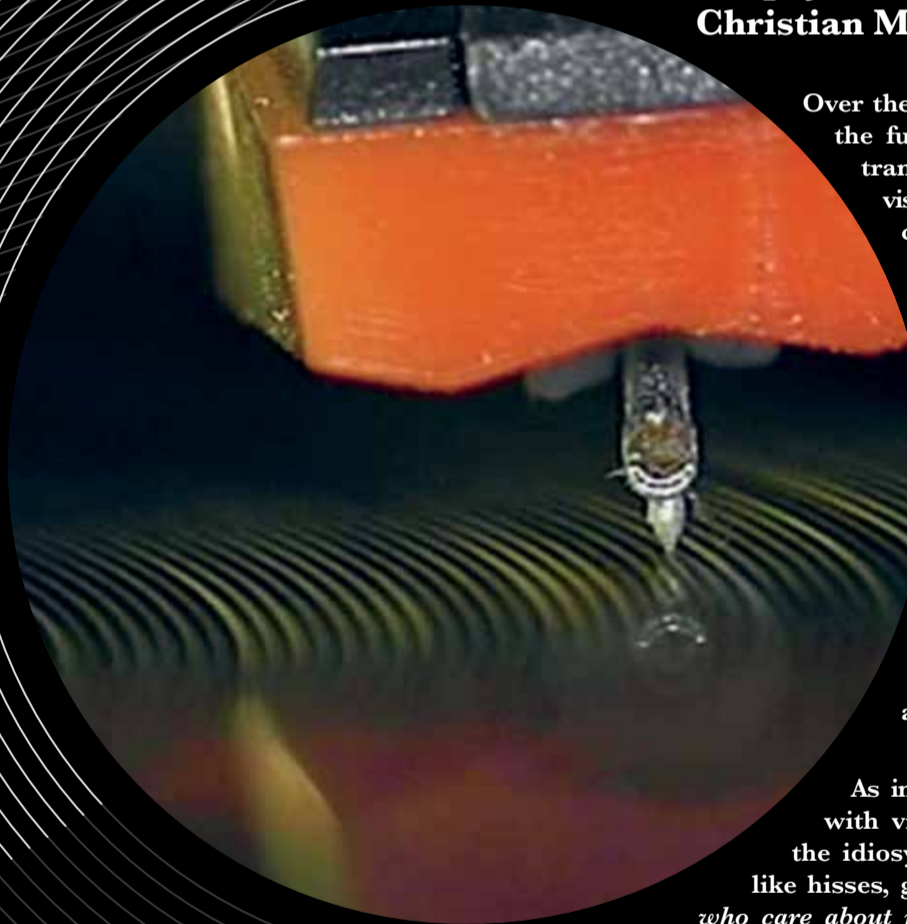
In *Looking for Love*, the needle of a record player is raised and dropped again and again, searching for the moment in assorted songs when the word "love" is heard. Marclay filmed his performance with a tiny camera used in surgical operations and captures, in sharp detail, his attempts to "look for love" on the record.

"I've always done weird things with records. They have this powerful symbolic value. It is something that is obsolete, yet keeps being appropriated by younger generations. There is a physicality about it that they like."

Christian Marclay

Over the past 30 years, Marclay has explored the fusion of fine art and audio cultures, transforming sounds and music into a visible, physical form through performance, collage, sculpture, installation, photography and video. In the 1970s, the Swiss-American artist pioneered the use of turntables and records as musical instruments, operating independently of but parallel to hip hop. His many works with vinyl include *Recycled Records* (1980-86) collages of broken and re-assembled vinyl records still playable on the turntable. He is probably best known for his 2010 installation, *The Clock*, a cinematic tour-de-force that unfolds on the screen in real time through thousands of film excerpts that form a 24-hour montage.

As in Christian Marclay's many other works with vinyl, *Looking for Love* also captures the idiosyncratic qualities of analogue sound like hisses, glitches, skips and scratches. "People who care about records are always giving me a hard time," Marclay says. "I mean, I would destroy records in performances, and break them, and whatever I could do to them to create a sound that was something else than just the sound that was in the groove." For Marclay, vinyl is not about preserving sounds for posterity, a poignant contrast with *Brighton Rock* where the recording booth became a confessional and the Record Your Own Voice machine reminded Pinkie of fingerprints. Ultimately of course it is Pinkie's attempt to destroy the record that causes its own glitch and the repetition of "love" in the film's famous conclusion.



CHRISTIAN MARCLAY

still from *Looking For Love*, 2008

© Christian Marclay. Courtesy Paula Cooper Gallery, New York



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

FREE

DUKE'S AT KOMEDIA / SCREEN 2
FRI 17 / SAT 18 / SUN 19 NOV
10AM- 4.05PM
FREE ENTRY AT ANY TIME

**SPECIAL
EVENT**



COURTESY OF THE ARTIST, DAVID ZWIRNER, NEW YORK/ LONDON AND VICTORIA MIRO, LONDON.

U

STAN DOUGLAS

Stan Douglas is based in Vancouver. He has exhibited internationally, including Documenta IX – XI and the Venice Biennale (1990, 2001 & 2005). His film and video installations, photography and work in television frequently touch on the history of literature, cinema and music. Making frequent use of both analogue and digital technologies, Douglas appropriates existing Hollywood genres and borrows from classic literary works (notably, Samuel Beckett, Herman Melville, and Franz Kafka) to create ready-made contextual frameworks for his complex, reimagined narratives that pertain to particular locations or past events. His work is found in many major collections including the Centre Georges Pompidou, Museum of Modern Art (New York), Guggenheim Museum and the Tate.

LUANDA-KINSHASA

DIR: STAN DOUGLAS. CANADA 2013. 365 MINS.

Luanda-Kinshasa is Stan Douglas' vibrant depiction of a fictional 1970s jazz-funk band. It is set in a reconstruction of Columbia Records' legendary New York studio The Church, which played host to some of the most well-known recordings of the 20th century, including Miles Davis' *Kind of Blue* (1959), Bob Dylan's *Highway 61 Revisited* (1965), as well as albums by Johnny Cash, Aretha Franklin, Billie Holiday and many more.

Documenting a fictitious recording at the famed studio, *Luanda-Kinshasa* explores Douglas' interest in the African origins of the early '70s New York music scene. The cast of stellar musicians, led by jazz pianist Jason Moran, cycle through jazz, funk and afro-beat motifs in joyous cohesion. Context is provided by the fashion styles, musical equipment and drinks labels, while newspaper headlines offer a subtle reminder of the outside world.

Luanda-Kinshasa draws inspiration from Jean-Luc Godard's film portrait of the Rolling Stones, *Sympathy for the Devil*, but is also part utopian vision of multi-cultural collaboration

and part homage to the Miles Davis' electric masterpiece *On the Corner*. Douglas extends the revolutionary loop and multi-track editing of the original album to create what he calls "a geiser of music" – where ten minute improvisations are edited into a 6-hour jam session of epic proportions. "Most of Miles' electric records were finished in the studio, finished with the razor blade," Douglas explains. "So this [*Luanda-Kinshasa*] takes what was happening in a musical form and applies it to the visual form."

The musicians in the video were selected by jazz pianist and composer Jason Moran, who plays alongside Kahlil Kwame Bell, Liberty Ellman, Jason Lindner, Abdou Mboup, Nitin Mitta, Antoine Roney, Marvin Sewell, Kimberly Thompson and Burniss Earl Travis.

Presented as a cinema installation for the first time in the UK, in this context the viewer can enter at any point in the film and stay for as long as they wish. The screenings at Duke's at Komedia also references and pays tribute to its former history as a live music venue before conversion into a cinema 5 years ago.

FACES PLACES

(VISAGES, VILLAGES)

DIRS: AGNÈS VARDA AND JR. FRANCE 2017. 89 MINS.

FRENCH WITH ENGLISH SUBTITLES.



Cinema's newest odd couple, 89-year-old Agnès Varda and young photographer JR, team up for a delightfully playful and unassumingly political road trip across France. Travelling in JR's van, which doubles as a functioning camera, the pair interview, photograph and charm everyone they meet along the way. Varda and JR are as genuinely interested in factory workers and rural villagers as they are in artists and auteurs, and the resulting film is a wonderfully tender glimpse of humanity.

This is Varda's first film made with a co-director but any worries about the possible dilution of her creative vision is unwarranted, as JR proves to be a stimulating and generative collaborator. The scene in which he pushes a wheelchair-bound Varda through the Louvre in a speedy homage to Godard's *Bande à Part* should bring a tear to any cineaste's eye. Godard himself makes an appearance (of sorts) at the end of the film, but it is the ordinary people and their stories which linger.

Kind, poignant and imaginative, *Faces Places* is a joyful riposte to the maxim that all great artists must be tortured souls. Agnès Varda - who came to the Duke of York's during Brighton Festival 2015 - will shortly become the first female director to be awarded an honorary Oscar.

DUKE OF YORK'S
MON 20 NOV / 6.30PM

DIR: TARIK SALEH.

WITH: FARES FARES, MARI MALEK, YASER ALI MAHER.

SWEDEN-DENMARK-GERMANY 2017. 107MINS.

ARABIC WITH ENGLISH SUBTITLES.

Inspired by a real murder case, there is an element of Nordic noir to this political thriller, set in Cairo in the weeks before the 2011 Tahrir Square demonstrations.

Police Detective Noredin (Fares Fares) is handed the case of a famous club singer found murdered in a bedroom at Cairo's Nile Hilton Hotel. As he starts to uncover the involvement of Egypt's power elite in what at first seemed like a crime of passion, he enters a paranoid world of individual and systemic corruption. With echoes of classics such as *The French Connection* and the great Jean-Pierre Melville, this gripping and moody neo-noir was winner of the Sundance World Cinema Grand Jury Prize.

THE NILE HILTON INCIDENT



DEPOT, LEWES
MON 20 NOV / 8.15PM

THE WOUND



DUKE'S AT KOMEDIA
MON 20 NOV / 9PM

DIR: JOHN TRENGOVE. WITH: NAKHANE TOURÉ,
BONGILE MANTSAI, NIZA JAY NCOYINI. SOUTH AFRICA 2016.
88 MINS. XHOSA AND AFRIKAANS WITH ENGLISH SUBTITLES.

Winner of a string of awards - including the most original and imaginative first feature at London Film Festival - *The Wound* is an astonishing drama exploring masculinity and queer desire in South Africa.

The wound of the title refers to the controversial rite of passage, the ritualistic circumcision undergone by teenage boys of the Xhosa community. Director John Trengove worked with a cast of Xhosa natives, most of them non-actors with South African singer Nakhane Touré, himself openly gay, in the lead role of Xolani. After going through the ritual as a boy, Xolani now acts as caregiver, returning each year to look after a young initiate. This annual trip allows him to pursue the closeted sexual relationship he has cultivated with fellow elder Vija. The men's relationship is noticed by Kwanda, the teenage boy under Xolani's care, a risky prospect in a violently homophobic society.

BRIGHTON SCREENINGS

SELECTED FROM OPEN SUBMISSIONS TO CINECITY

FABRICA TICKETS: £5 / £3

FABRICA TUES 21 NOV / 6PM DOCUMENTARY

10 YEARS IN 4 MINUTES

DIR: JOANNA CALLAGHAN. UK 2017. 4 MINS.

Moments of connection between a child and a camera reveal a life shaped by the lens.



I SHOT EINSTEIN

DIR: DAN EVANS. UK 2017. 8 MINS.

New York, 1948. Marilyn Stafford is handed a Rolleiflex and is told she is to take photographs of Albert Einstein. A short documentary about pioneering veteran photojournalist Marilyn Stafford.



SOUNDS UNDERGROUND

DIR: BEN LLEWELLYN. UK 2017. 12 MINS.

The South Coast's legendary 'Punker Bunker' owner, promoter and record pusher 'Buz', and the people that know him, open up about Brighton's independent punk spirit, music and scene.



PYE FILM SERIES

DIR: IAN HELLIWELL. UK 2017. 50 MINS.

Bringing together modern sculpture, brutalist architecture and experimental electronic music, these four films explore the early work of distinguished British sculptor William Pye. Split-screen, animation, abstraction and documentary are interwoven with Pye's previously unscreened personal super 8 material from the 1960s and '70s - Helliwell sifted through more than 70 8mm reels, to make three of the new films which reinterpret Pye's original home movie footage. Pursuing his interest in archive and found materials, and their presentation in different and inventive ways, all four of Helliwell's films feature electronic soundtracks created with his Hellitron tone generators and Hellisizer synths, providing a fitting audio backdrop to the array of modern stainless steel sculptures.

FABRICA
TUES 21 NOV / 9PM

MOVING IMAGE

A programme of film and video work from students of the BA (Hons) Moving Image course at University of Brighton. The course is a film and art degree that pushes the boundaries of experimentation in contemporary artists' moving image practice.

DETAILS OF THE FULL PROGRAMME WILL BE ANNOUNCED ON

www.facebook.com/movingimagebrighton

www.brighton.ac.uk/courses/study/moving-image-ba-hons.aspx



PYE 1 - KINETIC (8.30)

A focus on the 1970 'Kinetics' exhibition at the Hayward Gallery in London.

PYE 2 - GEOMETRIC (5.10)

Taking Pye's super 8 footage for a proposed mural project into a completely abstract direction.

PYE 3 - METALLIC (33.15)

An examination of Pye's stainless steel period of the late 1960s and early '70s, culminating with the fabrication and siting of his sculpture Zemran, on London's Southbank.

PYE 4 - GRAPHIC (3.45)

Direct animation drawing over unused super 8 film of the Zemran sculpture at the Southbank Centre, and Taylor's Lane power station in West London.

Followed by Q&A with William Pye.

DEPOT, LEWES
TUES 21 NOV / 6PM

MAKALA



DIR: EMMANUEL GRAS.
FRANCE 2016. 96 MINS.
SWAHILI WITH ENGLISH SUBTITLES.

Emmanuel Gras' gloriously cinematic portrait of a coal producer in Congo deservedly won the Grand Prize in Cannes' Critics Week. Making charcoal from chopped and slowly-flamed firewood is a backbreaking task but 28-year-old Kabwita Kasongo's spirit is indomitable. He simply wants to provide for his wife and three young daughters and dreams of building them a home.

The documentary begins at dawn in the Democratic Republic of the Congo, as Kasongo heads through the grasslands with a machete, before spending a whole day felling a majestic tree. *Makala* is a sensitive portrayal that with exquisite camerawork patiently draws the viewer into Kasongo's world and tells a simple story of one man's labour with an artistry that leaves an indelible impression.

DIR: CHLOÉ ZHAO.
WITH: BRADY JANDREAU, TIM JANDREAU, LILLY JANDREAU.
USA 2017. 104 MINS.

Chloé Zhao made an impressive directorial debut with *Songs My Brothers Taught Me* (CINECITY 2015) set among Native American Indians living on the Pine Ridge Reservation in South Dakota. Born in Beijing but raised in the UK and USA, Zhao's second feature, *The Rider*, is once again set in South Dakota and focuses on the broken dreams of a young cowboy. Performed by non-actors and partly based on their real-life experiences, *The Rider* is a superbly constructed portrait of frustrated youth and American cowboy culture, beautifully shot by cinematographer Joshua James Richards (*God's Own Country*).

Brady Jandreau plays a semi-autobiographical version of himself, coming to terms with a near fatal rodeo accident that leaves him unable to ride again on the advice of his doctors. Struggling to leave the sport he loves and the horses and riders of a tight-knit community, Jandreau is the soulful presence at the heart of Zhao's wonderful, sensitive and emotionally gripping drama.

DUKE OF YORK'S
TUES 21 NOV / 6.30PM



THE RIDER

15



DUKE'S AT KOMEDIA
TUES 21 NOV / 9PM

BOMBSHELL: THE HEDY LAMARR STORY

DIR: ALEXANDRA DEAN. WITH: PETER BOGDANOVICH,
MEL BROOKS, DIANE KRUGER. USA 2017. 86 MINS.

Hedy Lamarr, the 1940s Hollywood screen siren, was called "the most beautiful woman in the world". As a teenager she had appeared nude and performed cinema's first onscreen female orgasm in German drama *Ecstasy*, a 1933 film denounced by the Pope and banned by Hitler. Fleeing Austria, she joined MGM and was quickly sucked into the studio system and a career where her looks were valued more than her talent. But Hedy Lamarr was also an innately gifted, self-taught, scientific inventor who worked at night to develop a "secret communications system" in a bid to help the Allies beat the Nazis. Weaving in Lamarr's own voice from archival recordings, first-time director Dean reveals how Lamarr gave her patent to the Navy but received no credit for her contributions, and wound up impoverished in her later years. Her ideas for a wireless form of communication called "frequency hopping" is the basis of the Wi-Fi, Bluetooth, satellite, and military technology millions of people use today.

With Diane Kruger narrating a story that reads like a script from a Hollywood movie and featuring contributions from Mel Brooks and Peter Bogdanovich among others, *Bombshell* is a fitting tribute to Lamarr's extraordinary life.

DUKE OF YORK'S
WED 22 NOV/ 6.30PM

15



DARK RIVER

DIR: CLIO BARNARD. WITH: RUTH WILSON, MARK STANLEY, JOE DEMPSIE, SEAN BEAN. UK 2017. 89 MINS.

The third feature from Clio Barnard (*The Arbor*, *Selfish Giant*) is a brooding and emotive tale of family loyalty and betrayal. Alice (Ruth Wilson) returns home to the family farm after her father's death, intent on claiming her inheritance. Her brother Joe (*Game of Thrones*' Mark Stanley), who had been caring for their father up until his death, does not welcome her home warmly. Years of silence have estranged them, while Alice's determination to claim legal tenancy further sour their relationship. Tensions swell as secrets are unearthed, underpinned by a haunting soundtrack by PJ Harvey.

Barnard originally conceived the film as an adaptation of Rose Tremain's novel *Trespass*, which concerns family dynamics in rural France. Transplanting the bones of the story to Yorkshire, *Dark River* is the latest in a string of recent British films which engage with the rural landscape and stands out by the strength of its performances and Barnard's distinctive eye.

WESTERN

DIR. VALESKA GRISEBACH. WITH: MEINHARD NEUMANN, REINHARDT WETREK, SYULEYMAN ALILOV LETIFOV. GERMANY-BULGARIA-AUSTRIA 2017. 119 MINS. GERMAN AND BULGARIAN WITH ENGLISH SUBTITLES.



15

DUKE'S AT KOMEDIA
WED 22 NOV/ 9PM

It's a brave move to name your film after one of cinema's most iconic genres, yet German writer-director Valeska Grisebach pulls it off, bringing a wit and an outsider's eye to some of the classic tropes of the western.

A group of German construction workers have set up camp in rural Bulgaria, tasked with building a hydroelectric power plant. The migrant workers inevitably clash with the local villagers, in an age-old tale of loyalty, land and ownership set against the backdrop of the contemporary European Union.

Chief cowboy is present in the lanky form of Meinhard, played by newcomer Meinhard Neumann, discovered by the director in a Berlin horse market. Taciturn and soulful, Meinhard is the accidental catalyst for conflict when the white horse he borrowed from a local goes missing. The micro-aggressions within an all-male community are beautifully observed in this razor-sharp dissection of a culture-clash.

SICILIAN GHOST STORY



DUKE OF YORK'S
THURS 23 NOV/ 6.30PM

DIRS: FABIO GRASSADONIA & ANTONIO PIAZZA.
WITH: JULIA JEDLIKOWSKA, GAETANO FERNANDEZ,
CORINNE MUSALLARI. ITALY-FRANCE-SWITZERLAND 2017. 122 MINS.
ITALIAN WITH ENGLISH SUBTITLES.

Italian writing and directing partnership Fabio Grassadonia and Antonio Piazza hit the ground running with their feature debut, *Salvo* (2013), a Mafia hitman drama with existential overtones. The pair's follow-up film, *Sicilian Ghost Story*, is based on a real-life Mafia kidnapping with the story re-imagined as a supernatural fantasy that adroitly combines its fantastical elements with the grim reality at its dark heart.

13-year-old Giuseppe (Gaetano Fernandez) has a Mafia hit man turned informant for a father, and when the teenager goes missing his father's former employers naturally come under suspicion. The kidnapped boy's headstrong girlfriend, Luna (Julia Jedlikowska), rails against her indifferent mother and less than stellar policework in her search for Giuseppe. Luna's imagination conjures up all manner of places where her missing love might be, giving the directors the artistic opportunity to drift between the magical imagery of Luna's visions and the bleakness of her actual surroundings, creating a bold and brilliant film.

FABRICA
THURS 23 NOV / 8PM
(DOORS & BAR 7.30PM)
A LIVE MUSIC TO FILM EVENT

A musical odyssey of two haunted souls in search of re-connection set against the breathtaking backdrop of Shetland's wild and ancient landscape. Performed and soundtracked live by Skylark and the Scorpion (aka Nick J. Webb and Petra Jean Phillipson).
 DIRECTOR: FINLAY MACKAY. PRODUCER AND EDITOR: NICK J. WEBB.
 DIRECTOR OF PHOTOGRAPHY: PETER BATHURST.

The event will be introduced by Henry Normal.
 As chief executive at Baby Cow, Henry helped to commission and produce the likes of *Philomena*, *Gavin and Stacey*, *Moone Boy*, *Uncle*, *The Mighty Boosh*, *Red Dwarf* and *Alan Partridge*. He also co-wrote many shows with Steve Coogan and now writes and performs his poetry for radio and live shows around the UK.



**WEATHER
 THE STORM**
 FEATURING
SKYLARK AND THE SCORPION

Followed by Q&A with Skylark and the Scorpion.

TICKETS: £10 / £9



**THE
 MISANDRISTS**

DUKE'S AT KOMEDIA
THURS 23 NOV / 9PM



**EYES
 WIDE
 OPEN**

DIR: BRUCE LABRUCE.
 WITH: SUSANNE SACHSSE, VIVA RUIZ, KEMBRA PFAHLER.
 GERMANY 2017. 91MINS.

Underground queer film legend Bruce LaBruce (*The Raspberry Reich*, *Hustler White*, *Gerontophilia*) makes an explosive return in a story of a dissident lesbian feminist cult hiding out in the heart of "Germwomany". The group, which calls itself the Female Liberation Army, is led by Big Mother, an influential leader who publicly pretends to be the headmistress of a convent school for abused and delinquent girls. The FLA indoctrinates its young recruits to take up the struggle of freeing all female people through a mix of revolutionary porn-making, songs about taking down the patriarchy, and even a sneaky dancing nun. But does the FLA's brand of radical feminism hide some darker and more exclusionary beliefs?

"Anyone who ever dreamed of joining a dissident lesbian cult has no choice but to accept *The Misandrists* as LaBruce's personal gift." - **IndieWire**

CC PRESENTED WITH EYES WIDE OPEN CINEMA
 AND THE SCOTTISH QUEER INTERNATIONAL FILM FESTIVAL.
 SCREENED IN ENGLISH LANGUAGE WITH ENGLISH CAPTIONS.

DIR: ANDREW HAIGH. WITH: CHARLIE PLUMMER,
 STEVE BUSCEMI, CHLOË SEVIGNY. UK 2017. 121 MINS.

Director Andrew Haigh has already made his mark with modern British classics *Weekend* (2011) and *45 Years* (2015). For this his fourth film, he's travelled across the Atlantic and turned his cinematic eye to the American West.

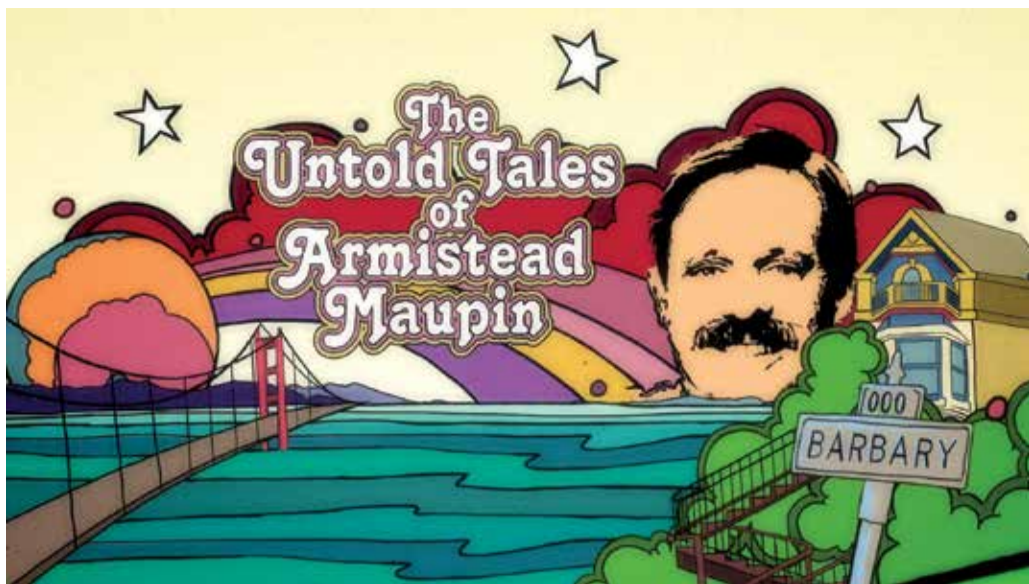
Raised by a neglectful father and rarely staying in the same town for more than a year, Charley becomes fiercely attached to the stability, routine and care he finds at the stables run by the cantankerous Del (a wonderfully subtle turn by Steve Buscemi). His attachment is specifically focused on an old horse, Lean on Pete.

Eventually betrayed by the adults surrounding them, boy and horse embark on an epic cross-country journey, allowing Haigh to examine themes of stasis, movement and companionship against the luminous backdrop of the American desert. Equally tough and sensitive, *Lean on Pete* is a magnificent exploration of the relationship between man and beast and confirms Haigh as one of cinema's great storytellers.



DUKE OF YORK'S
FRI 24 NOV / 6.30PM

LEAN ON PETE



DUKE'S AT KOMEDIA
FRI 24 NOV / 9PM

DIR: JENNIFER M KROOT. WITH: ARMISTEAD MAUPIN, OLYMPIA DUKAKIS, IAN MCKELLEN, LAURA LINNEY. USA 2017. 90 MINS.

A fond portrait of *Tales of the City* author Armistead Maupin, sure to delight diehard fans and newcomers alike. Jennifer M. Kroot's affectionate tribute traces Maupin's life from his conservative boyhood and youthful flirtation with Republican politics to his current status as beloved gay icon, raconteur, and advocate of sexual liberation.

Tales of the City chronicled the daily adventures, love affairs and lives of a group of fictional friends living in San Francisco. It began life as a newspaper serial, with regular installments appearing in *The San Francisco Chronicle*. Kroot takes this as inspiration, structuring her film as a series of themed vignettes, incorporating talking heads, archive footage, and clips from TV and film.

Maupin is a prime subject for documentary: loquacious, controversial, and backed-up by a starry-roster of famous friends. This film, winner of the Documentary Spotlight prize in this year's SXSW Audience Awards, is sure to have audiences rushing back to the shelves to pick up his books.

THE UNTOLD TALES OF ARMISTEAD MAUPIN



LOVE, CECIL

DUKE OF YORK'S
SAT 25 NOV / 2PM

DIR: LISA IMMORDINO VREELAND.
 WITH: CECIL BEATON, LESLIE CARON, RUPERT EVERETT, DAVID HOCKNEY. USA 2017. 99 MINS.

Having brought the biographical documentary *Peggy Guggenheim: Art Addict* (2015) to the big screen, film-maker, producer and writer Lisa Immordino Vreeland turns her inquisitive attentions to the life and work of Cecil Beaton. Restless and multi-talented, Beaton was a highly-regarded figure in the art world in a career spanning almost sixty years that encompassed photography, writing and theatre, film and costume design. He is probably best known for designing sets and costumes for the Oscar-winning films *Gigi* (1958) and *My Fair Lady* (1964).

Love, Cecil is a warm but unsentimental portrait of the man and his work. Featuring telling interviews with photographer David Bailey and artist David Hockney, among others, the film offers viewers an honest account of a larger-than-life and occasionally controversial character. A photographer for the Royal Family and three-time Academy Award winner - for costume design and art direction - Beaton's publicly celebrated works are placed in intriguing context by his private frustrations and lifelong search for personal happiness.

DUKE'S AT KOMEDIA
SAT 25 NOV / 4.30PM

DIR: KING HU. WITH: CHUN SHIH, FENG HSU, SYLVIA CHANG. TAIWAN 1979. 184 MINS. MANDARIN WITH ENGLISH SUBTITLES.

A visually-sumptuous restoration of King Hu's subtle masterwork screening for the first time in the UK. This supernatural tale set in the 11th century Sung Dynasty, begins with a travelling scholar, intent on translating a Buddhist *sutra*, losing his way in the mountains. Time and space collapse around him as he continues his journey, encountering ghostly visitations amid a haunting fantasia of colour, light and landscape.

King Hu rose to prominence in the 1960s and '70s as a superb director of *wuxia*, a subgenre of samurai film dealing with swords, sorcery and chivalrous heroes. *Legend of the Mountain* comes from the director's later period, when his artistry, specifically his landscape compositions, was at the height of its powers. The film's astonishing nature shots, filmed on location in the Korean countryside, are reminiscent of Terrence Malick, while the reflective blend of myth and history is all Hu's own.



LEGEND OF THE MOUNTAIN



SALLIS BENNEY THEATRE
SAT 25 NOV / 6.30PM / (DOORS 6PM)



BOYS' BRIGADE AT
CAMBER SANDS, 1938

NEW NOTE ORCHESTRA

SOLACE

New Note Orchestra, in collaboration with artist and composer Conall Gleeson and the film-maker Angus Cameron, present a montage of archive film and live sound for the premier performance of their new work *Solace*. The work explores the condition

of solace as understood by the orchestra's members, all of whom are in recovery from drug and substance abuse. The work is motivated by the theme of consolation in times of distress and combines recorded and live sound, voice, text and moving image.

The New Note Orchestra, based in Brighton, has been created to help people stay sober from drug and alcohol addiction and is the first and only recovery orchestra in the world. It brings a punk ethos to the classical arena, not in musical style but in attitude.

It believes that with a bit of encouragement anyone can pick up an instrument and write great music. The archive content is from the collection of Screen Archive South East at the University of Brighton.
TICKETS: £5

DUKE OF YORK'S SAT 25 NOV / 6.30PM

DIR: LYNNE RAMSAY.
WITH: JOAQUIN PHOENIX, EKATERINA SAMSONOV,
ALESSANDRO NIVOLA. UK-USA-FRANCE 2017. 95 MINS.

Acclaimed Scottish film-maker Lynne Ramsay (*We Need To Talk About Kevin*, *Morvern Callar*, *Ratcatcher*) delivers a stripped-back thriller that walked away with two awards from the Cannes Film Festival earlier this year. Ramsay herself jointly scooped the Best Screenplay award and lead actor Joaquin Phoenix took Best Actor for his portrayal of Joe, a Gulf War veteran, former FBI agent and now killer-for-hire.

You Were Never Really Here is a brutal and intense vision of an unhinged protagonist who specialises in freeing the victims of child sex rings. Based on Jonathan Ames' 2013 novel of the same name and backed by a throbbing score courtesy of Radiohead's Jonny Greenwood, Ramsay's latest feature is a dark and quite brilliantly executed experience.



15

YOU WERE NEVER REALLY HERE

DUKE'S AT KOMEDIA SAT 25 NOV / 9PM



BEAST

DIR: MICHAEL PEARCE. WITH: JESSIE BUCKLEY, JOHNNY FLYNN,
TRYSTAN GRAVELLE, GERALDINE JAMES. UK 2017. 107 MINS.

A striking psychological thriller set on Jersey with compelling lead performances from Jessie Buckley and Johnny Flynn.

Written and directed by Michael Pearce, *Beast* sees damaged soul Moll (Jessie Buckley) irresistibly drawn to the equally tortured Pascal (Johnny Flynn) from the moment she first encounters him after wandering away from her own birthday celebrations. A local poacher, Pascal is also a suspect in a string of murders that have been carried out across Jersey. On edge and desperate for someone to pay for the murderous crimes, the island's inhabitants turn their attentions to the couple and their new-found love.

Garnering rave reviews after its recent premiere at the Toronto International Film Festival, *Beast* at times recalls the films of Lynne Ramsay, Jane Campion and Andrea Arnold. It is certainly a highly impressive debut that makes for intoxicating viewing and satisfyingly bends the conventions of the thriller.

DUKE OF YORK'S
SUN 26 NOV / 1.30PM



THE LODGER

With live orchestral
score composed by
Neil Brand and performed
by Covent Garden Sinfonia

A STORY OF THE LONDON FOG

DIR: ALFRED HITCHCOCK.

WITH: IVOR NOVELLO, JUNE, MARIE AULT,
MICHAEL KEEN. UK 1926. 90MINS.

A landmark thriller which Hitchcock himself considered his first real film, *The Lodger* effectively launched the career of the "Master of Suspense". On the 90th anniversary of the film's release, *The Lodger* is presented with a brand-new score composed by Neil Brand and performed live by the 12-piece COVENT GARDEN SINFONIA conducted by Ben Palmer.

During the hunt for a Jack the Ripper style serial killer, "The Avenger", on the loose in London, a landlady has concerns about her mysterious tenant (played by matinee idol Ivor Novello).

The most famous British film of the silent era, and coming shortly after Hitchcock's return from Germany, *The Lodger* draws heavily on the expressionist tradition established in such films as *The Cabinet of Dr Caligari* (Robert Weine, 1919), *Nosferatu* (F.W. Murnau, 1922) and *The Last Laugh* (F.W.Murnau, 1924). Another influence that bled into *The Lodger* were the stories of serial killings which regularly filled the newspapers during Hitchcock's youth. The film is also notable for the first of Hitchcock's characteristic cameo appearances, significantly, as a newspaper editor.

Made in 1926, *The Lodger* sat on the shelf for six months after industry insiders found it too dark and arty. That it was released at all was thanks to producer Michael Balcon who showed it directly to the press - who loved it. Balcon remarked that 'if ever a film was "made" by the Press, it was *The Lodger*, and Hitch never looked back.'



Neil Brand is a world-renowned silent film accompanist and composer. He also broadcasts regularly for the BBC - his three part series on musical theatre, *The Sound of the Musicals*, recently concluded on BBC4. Covent Garden Sinfonia (formerly the Orchestra of St Paul's) is one of the UK's foremost orchestras specialising in the performance of music live to film. Their recent screenings include *Psycho*, *Casablanca*, Charlie Chaplin's *The Gold Rush*, *The Cure*, *Easy Street* and *The Immigrant*, *Peter the Wolf* and *The Snowman*.

BE WHO CAN
YOU TRUST?
#BFITHRILLER

TICKETS: £14

PG

DUKE OF YORK'S SUN 26 NOV / 3.45PM

DIR: GAYLENE PRESTON. NEW ZEALAND 2017. 93 MINS.

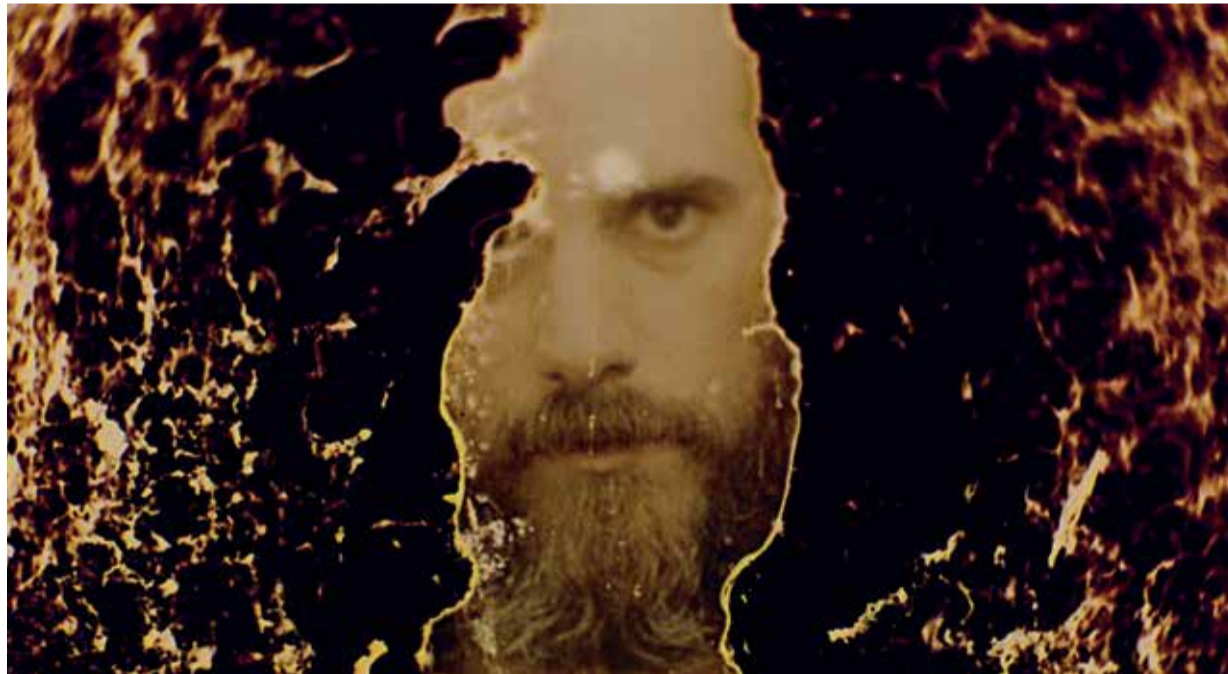
Helen Clark was New Zealand's first elected female Prime Minister and in 2016 she attempted to become the United Nations' first ever female Secretary-General. *My Year With Helen* gives a closely observed view of Helen's bid for the top job, casting a wry eye on proceedings as the UN turns itself inside out selecting a new leader. With unique access, award-winning film-maker Gaylene Preston explores the cracks between the diplomats, the embedded press and feminist activists as they push for change while caught up in a power process as secretive and patriarchal as the selection of the Pope.

The cameras follow Helen Clark's campaign while also carrying out her work around the globe as Administrator of the UN Development Programme - and staying in daily contact with her 94-year-old father back in New Zealand. Charting the highly impressive, but ultimately unsuccessful bid to land the UN's top job, *My Year With Helen* follows the eminently qualified Clark through the male-dominated inner workings of the organisation and emerges with an inspiring portrait of a dedicated, no-nonsense woman who won everything, except the vote.

Followed by
Q&A with director
Gaylene Preston.



MY YEAR WITH HELEN



REY

DUKE'S AT KOMEDIA SUN 26 NOV / 4.30PM

DIR: NILES ATALLAH.
CHILE 2017. 90 MINS.
SPANISH WITH ENGLISH SUBTITLES.

Once upon a time, a man travelled to the end of the world. There, at the tip of recently independent South America, he founded his kingdom. It was 1860 and this French adventurer, Orélie-Antoine de Tounens, was perhaps a little crazy. Armed with a constitution penned by himself and a new flag, he fought his way through the rugged wilderness on horseback. After arriving he managed to unite the natives and was chosen to become their ruler. At least, that's one version of this true story. In *Rey*, the problems of history and memory are emphasised by the degradation of image and sound. This impressively designed adventure film is also a powerful textural experiment featuring sections of half-decayed celluloid; director Niles Atallah shot some segments in 2011, then buried the 35mm, 16mm and Super-8 film in his back garden. What does time do to a story? The results of these burials recur throughout the film - as deteriorating memories and the king's wild visions. Atallah also experimented with puppets, masks and stop-motion animation. Everything culminated in this delicate work of art: an ode to film and a fascinating fairy tale. Winner of the Special Jury Award at International Film Festival Rotterdam.

EXPLORER EDUCATION EVENTS

FREE INTO FILM FESTIVAL @ CINECITY

As part of the free, annual UK-wide celebration of film & education for 5-19 year olds, CINECITY is delighted to present in partnership with INTO FILM the following films:



U

CINEWORLD BRIGHTON
THURS 9 NOV / 10AM

Introduced by Dr Ewan Kirkland
Film & Screen Studies
UNIVERSITY OF BRIGHTON

WHEN MARNIE WAS THERE

DIR: HIROMASA YONEBAYASHI. JAPAN 2014.

103 MINS. JAPANESE WITH ENGLISH SUBTITLES.

Young Anna lives in a Japanese seaside town and one day she explores an abandoned mansion where she meets Marnie, a mysterious girl. A sensitive and beautiful animated drama produced by Studio Ghibli and based on the young adult novel by Joan Robinson.



15

FABRICA
MON 20 NOV / 10AM

Introduced by Dr Dario Llinares
School of Media
UNIVERSITY OF BRIGHTON

I, DANIEL BLAKE

DIR: KEN LOACH. UK 2016. 100 MINS.

This acclaimed British social drama presents Daniel's life as he struggles with ill health, unemployment and the difficulties brought to his life by the welfare system. For over fifty years Loach has made films and television programmes on poverty, homelessness, unemployment and trade unionism.



U

CINEWORLD BRIGHTON
TUES 21 NOV / 10AM

Introduced by Archie Lauchlan
School of Media
UNIVERSITY OF BRIGHTON

THE EAGLE HUNTRESS

DIR: OTTO BELL. UK-MONGOLIA-USA 2016.

87 MINS. KAZAKH AND ENGLISH LANGUAGE.

Aisholpan is 13 year old Kazakh girl from Mongolia who wishes to become the first female eagle hunter to compete at the eagle festival in Mongolia. Taught by her father, she learns how to train golden eagles despite the criticism that she should not become an eagle trainer.

DUKE OF YORK'S
FRI 24 NOV / 9.15AM-2PM

COSMAT 2017 A-LEVEL CONFERENCE

**20,000 DAYS
ON EARTH
AND
SIGHTSEERS**



This year's event features acclaimed British film *20,000 Days on Earth* by the film-makers Iain Forsyth & Jane Pollard about the life of musician Nick Cave. The screening will be followed by a Q&A with the directors.

The conference will start with an interview with Ben Wheatley led by Mark Ramey focused on the 2012 film *Sightseers*, now an A-level text, followed by Q&A.

STUDENT PLACES ARE £8

Both of the films/presentations relate directly to the course units for the Film and Media examinations, especially with the focus on British and Documentary Cinema.

For further details and to book please email Briony Gunn at bbg@varndean.ac.uk

CINECITY @ TOWNER AUDITORIUM

WED 22 NOV / 11 AM

£5

LA VISITE

CINECITY and Oska Bright screen 3 documentaries that explore learning disabled people's relationship to the gallery setting. By visiting cultural sites they are offered a place that invites them to express their feelings. Each portrait is an opportunity to bring up lighter or more serious subjects in relation to the works exhibited in the different galleries, whether literature, theatre, music, buildings or paintings.

THE PROGRAMME FEATURES:

VERSAILLES

DIR: PIPPO DELBONO. FRANCE 2015. 22 MINS.

Bobo and Michael Lonsdale are alone in the Château de Versailles. Together, they are walking around this ghostly place of power.

MUSEE D'ART MODERNE

DIR: LAETITIA CARTON. FRANCE 2015. 24 MINS.

"The story of an encounter. Between Julie and modern art. Between Julie and I."

LOUVRE

DIR: DENIS DARZACQ. FRANCE 2015. 15 MINS.

Four English actors discover the Louvre museum for the first time, alone.



4 NOV - 2 DEC 2017

ASSOCIATED EVENT
ANDREW KÖTTING



WHO YOU WALK WITH ALTERS WHAT YOU SEE: THE VIEW - THE PROSPECT - THE LANDSCAPE

An exhibition based on three psychogeographical journey works, made by artist / film-maker Andrew Köttling in collaboration with writer Iain Sinclair, featuring pinhole photographs (Anonymous Bosch), artefacts, paintings (Eden Köttling) and film installations. The exhibition complements Andrew Köttling's curated film season.

SAT 4 NOV / 7:30PM EDITH: A PERFORMANCE

DIR: ANDREW KÖTTING. UK 2016. 80 MINS.

A special live film-music-performance event, incorporating spoken work from Iain Sinclair, with music and soundscapes by David Aylward, Claudia Barton, Jem Finer and Andrew Köttling, set to the spectral images of Köttling's latest film *Edith Walks*.

SAT 11 NOV / 7:30PM INSCAPE - LANDSCAPE AND COASTSCAPE

An evening of short films and discussion with Andrew Köttling.

SAT 18 NOV / 7:30PM THE MOON AND THE SLEDGEHAMMER

DIR: PHILIP TREVELYAN. UK 1971. 65 MINS.

+ THIS IS MY LAND

BEN RIVERS. UK 2006. 4 MINS.

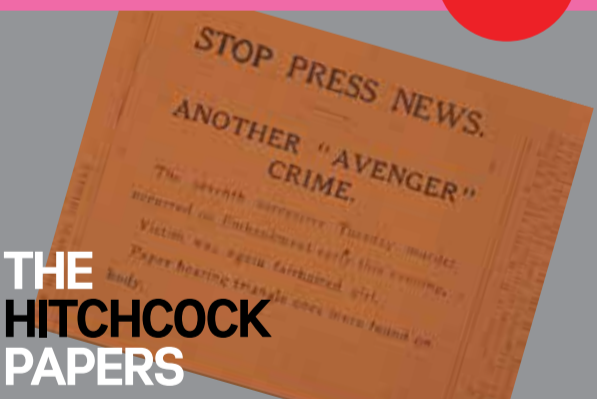
Introduced by artist and film-maker Ben Rivers.

SAT 2 DEC / 7:30PM GALLIVANT

DIR: ANDREW KÖTTING. UK 1996. 104 MINS.

Followed by an 'in-conversation' with Iain Sinclair.

SAT 18 NOV / 10-5 **FREE**



THE HITCHCOCK PAPERS

Alfred Hitchcock made recurring use of the motif of the newspaper headline throughout his films. *The Hitchcock Papers* is a video essay and homage to Hitchcock's masterly use of the newspaper prop, created by CINECITY and Paul Dutton with music from Barry Adamson. In the cinema environment, the looped screening also re-visits the idea of 'continuous performance' - enter at any point and stay as long as you wish.

A selection of newspapers from *Fake News: The British Cinema Papers* exhibition (see page 17 for further information) will also be displayed outside the auditorium.

10, 17 FEB / 3 MAR 2018

THE FUTURE CINEMATIC

In February and March 2018, CINECITY, University of Brighton and Towner will co-present a series of three events on the theme of "the future cinematic".

We are now experiencing a cinema revolution that is being shaped by new technology, new cinematic work by artists, the gallery as a cinematic space and new opportunities for engaging audiences. What is emerging are new ways to make, share and experience films through immersive, interactive and shared experiences.

These events will include an afternoon of discussion of these themes and emerging practices with curators and artists, a workshop led by film-maker Nick Driftwood on the Art and Tech of 360° film-making and looped screenings of new work introduced by the artists (including Driftwood's journey film *Road*).

Please sign up to the CINECITY and Towner newsletters to receive further information.

COMING SOON!

VENUES & TICKETS

PICTUREHOUSE TICKET OFFER
Buy tickets for 3 films and get a ticket for a 4th film FREE (or buy 6 and get 2 films FREE)

Please note this must be claimed at the venue you are looking to attend and is not available online.



DUKE OF YORK'S
Brighton
PRESTON CIRCUS, BN1 4NA
BOOKINGS: 0871 902 5728
www.picturehouses.com
www.picturehouses.com/cinema/Duke_Of_Yorks

PICTUREHOUSE TICKET PRICES
Unless otherwise stated:

PEAK PRICES

(Tue - Fri from 5pm; all day Sat and Sun)

Adult	£12.20
Member	£10.20
Retired	£11.20
Retired Member	£9.20
Student	£11.20
Student Member	£9.20
Child	£7.70
Family	£34.80

£5 TICKETS FOR 25s AND UNDER There are a number of £5 tickets available for all festival films at Picturehouse for those aged 25 and under. Bring valid ID, subject to availability, one ticket per customer.

Please note these must be purchased in person at the venue of the screening you wish to attend.

DUKE'S AT KOMEDIA
Brighton
44 - 47 GARDENER STREET, NORTH LAINE, BN1 1UN
BOOKINGS: 0871 902 5728
www.picturehouses.com
www.picturehouses.com/cinema/Dukes_At_Komedia

MONDAYS

Adult	£7.50
Member	£5.50
Retired	£7.50
Retired Member	£5.50
Student	£7.50
Student Member	£5.50
Child	£5.50
Family	£21.00

DEPOT
PINWELL ROAD, LEWES, BN7 2JS
01273 525354
www.lewesdepot.org

OFF PEAK Sun - Thurs after 5pm	£8.00
PEAK Fri after 5pm & Sat all day	£9.00
Young people under 25	£4.00
Concessions (OFF PEAK only)	£4.00
Carers with CEA Card	FREE

FABRICA
40 DUKE ST, BRIGHTON, BN1 1AG
01273 778646
www.fabrica.org.uk

TICKETS:	£5.00
Concessions (60+, students and unwaged)	£3.00
Unless otherwise stated	
Booking fee applies online	

UNIVERSITY OF BRIGHTON GALLERY
58-67 GRAND PARADE, BRIGHTON, BN2 0JY
01273 643010

FREE

MON-FRI 11-7PM,
SAT 10-4PM,
CLOSED SUNDAYS

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS
UNIVERSITY OF SUSSEX, GARDNER CENTRE ROAD, FALMER, BN1 9RA
01273 678822
www.attenboroughcentre.com

See individual events for details

TOWNER ART GALLERY
DEVONSHIRE PARK, COLLEGE ROAD, EASTBOURNE, BN21 4JJ
01323 434670
www.townereastbourne.org.uk

TICKETS:	£7.00
Concessions	£5.50
Unless otherwise stated	

SALLIS BENNEY THEATRE
58-67 GRAND PARADE, BRIGHTON, BN2 0JY
01273 643010
<http://arts.brighton.ac.uk/whats-on>

TICKETS: (on door only) £5.00

CINECITY AUDIENCE AWARD 2017
SUPPORTING ADVENTURES IN WORLD CINEMA

You have your chance to rate each NEW FEATURE in CINECITY 2017. For every eligible title you will be handed an Audience Award form with which you can rate each film from 1-5 stars. Past winners have included THE ROCKET, MILK, PONYO, OF GODS AND MEN, THE ARTIST and SON OF SAUL.

FILM CERTIFICATION

BRIGHTON. IF NO CERTIFICATE IS LISTED PLEASE NOTE WE CAN ONLY ADMIT PATRONS AGED 18 AND OVER AS THESE FILMS HAVE NOT BEEN CERTIFIED BY THE BRITISH BOARD OF FILM CLASSIFICATION. WE HAVE AGREED WITH BRIGHTON & HOVE CITY COUNCIL THAT WE CAN SCREEN THESE FILMS BUT ONLY THOSE 18 AND OVER CAN BE ADMITTED.

LEWES. IF NO CERTIFICATE IS LISTED PLEASE CHECK WITH THE DEPOT FOR THE LATEST FILM CLASSIFICATION INFORMATION.

CAROUSEL & JUNK TV PRESENT
OSKA BRIGHT
FILM FESTIVAL

THE OLD MARKET, HOVE, BN3 1AS
WEDNESDAY 15TH - FRIDAY 17TH
NOVEMBER 2017 TICKETS £5 - £30

BOOK TICKETS AT THEOLDMARKET.COM OR CALL 01273 201801
MORE INFORMATION AT CAROUSEL.ORG.UK



SAVE MONEY AND ACCESS ALL OUR SCREENINGS WITH A £30 FESTIVAL PASS AVAILABLE FROM THE OLD MARKET BOX OFFICE



DAY ONE

LAUNCH NIGHT, 6PM, £5
Opening speech plus two screenings
QUEER FREEDOM SHORTS + Q&A
A celebration of our queer community
SANCTUARY (UK PREMIERE)
A film about sex, love, friends, freedom



DAY TWO

DISCOVER OSKA BRIGHT, 9.30AM, £5
The next generation of filmmakers
ANIMATIONS + Q&A, 1.30PM, £5
Moving images from around the globe
DREAMS, 6PM, £5
Weird and wonderful abstract moments
WINDOW IN TO OUR WORLD, 8.30PM, £5
Can you imagine what it's like to be us?



DAY THREE

PICTURE THIS...FILM FESTIVAL SHOWCASE + BLOOD BATHS, 11.30AM, £5
Films from our partners and a comedy horror short film
PORTRAIT OF THE ARTIST, 1PM, £5
Documenting learning disabled artists
AWARDS NIGHT, 6PM, £5
Star-studded event + award-winning films



LOSE YOUR HEAD

AT THE MOST OUT THERE FILM FESTIVAL ON THE PLANET

OSKA BRIGHT IS THE INTERNATIONAL FESTIVAL OF FILMS MADE BY AND FEATURING LEARNING DISABLED PEOPLE



THE BRIGHTON FILM FESTIVAL 10-26 NOV 2017 ADVENTURES IN WORLD CINEMA www.cine-city.co.uk



DATE	TIME	VENUE	FILM	PAGE NO.
FRI 10 NOV	6.30PM	DUKE OF YORK'S	THREE BILLBOARDS OUTSIDE EBBING, MISSOURI	3
SAT 11 NOV	2.00PM	DUKE'S AT KOMEDIA	LOST IN VAGUENESS	4
	5.30PM	DEPOT	THE BALLAD OF SHIRLEY COLLINS + Q&A ^{12a}	4
	6.30PM	DUKE OF YORK'S	BATTLE OF THE SEXES ¹⁵	5
	7.00PM	ATTENBOROUGH CENTRE	METROPOLIS / FACTORY FLOOR ^{PG}	5
	9.00PM	DUKE'S AT KOMEDIA	BLADE OF THE IMMORTAL	5
SUN 12 NOV	12NOON	DUKE'S AT KOMEDIA	BRIGHTON SCREENINGS: DRAMA	6
	2.00PM	DUKE'S AT KOMEDIA	THE PRINCE OF NOTHINGWOOD ¹⁵	7
	2.00PM	DUKE OF YORK'S	WONDERSTRUCK ^{PG}	7
	6.00PM	DEPOT	THE CINEMA TRAVELLERS	7
	9.00PM	DUKE OF YORK'S	FILM STARS DON'T DIE IN LIVERPOOL ¹⁵	8
	9.00PM	DUKE'S AT KOMEDIA	LET THE SUNSHINE IN	8
MON 13 NOV	6.30PM	DUKE OF YORK'S	120 BPM (BEATS PER MINUTE) ¹⁵	8
	7.00PM	DUKE'S AT KOMEDIA	RANDOM ACTS + Q&A	9
TUE 14 NOV	6.30PM	DUKE OF YORK'S	HAPPY END	9
	7.00PM	DUKE'S AT KOMEDIA	FEARMOTH + Q&A ^{TBC}	9
	9.00PM	FABRICA	HOW TO BUILD A TIME MACHINE	10
WED 15 NOV	5.00PM	ATTENBOROUGH CENTRE	THE ACTING CLASS + Q&A	10
	6.30PM	DUKE OF YORK'S	LOVELESS ¹⁵	10
	9.00PM	DUKE'S AT KOMEDIA	REDOUBTABLE	11
THUR 16 NOV	9.00PM	DUKE'S AT KOMEDIA	OXIDE GHOSTS: THE BRASS EYE TAPES + Q&A	11
	10.00PM	DUKE OF YORK'S	TAG	11
FRI 17 NOV	10AM-4.05PM	DUKE'S AT KOMEDIA	LUANDA-KINSHASA ^U	19
	6.30PM	DUKE OF YORK'S	THE SQUARE ¹⁵	12
	9.00PM	DUKE'S AT KOMEDIA	JEUNE FEMME	12
SAT 18 NOV	10AM-4.05PM	DUKE'S AT KOMEDIA	LUANDA-KINSHASA ^U	19
	10AM-5PM	TOWNER	THE HITCHCOCK PAPERS	30
	2.00PM	DUKE OF YORK'S	IN SEARCH OF COLOUR ^{12a}	12
	2.00PM	DEPOT	NICK COLLINS	13
	5.00PM	ATTENBOROUGH CENTRE	CULTURES OF RESISTANCE: BABYLON ¹⁵	13
	6.30PM	DUKE OF YORK'S	JOURNEYMAN ¹⁵	13

DATE	TIME	VENUE	FILM	PAGE NO.
SUN 19 NOV	10AM- 4.05PM	DUKE'S AT KOMEDIA	LUANDA-KINSHASA ^U	19
	2.00PM	DUKE OF YORK'S	THE BREADWINNER ^{12a}	14
	5.00PM	DEPOT	HER + CINEMAS OF THE MIND ¹⁵	14
	6.30PM	DUKE'S AT KOMEDIA	WALK WITH ME	14
	8.45PM	DUKE OF YORK'S	YOU WANT ME TO SAY I LOVE YOU / BRIGHTON ROCK ^{PG}	15
MON 20 NOV	6.30PM	DUKE OF YORK'S	FACES PLACES	20
	8.15PM	DEPOT	THE NILE HILTON INCIDENT	20
	9.00PM	DUKE'S AT KOMEDIA	THE WOUND	20
TUES 21 NOV	6.00PM	FABRICA	BRIGHTON SCREENINGS: DOCUMENTARY	21
	6.00PM	DEPOT	MAKALA	22
	6.30PM	DUKE OF YORK'S	THE RIDER ¹⁵	22
	9.00PM	FABRICA	MOVING IMAGE	21
	9.00PM	DUKE'S AT KOMEDIA	BOMBSHELL: THE HEDY LAMARR STORY	22
WED 22 NOV	11.00AM	TOWNER	LA VISITE	30
	6.30PM	DUKE OF YORK'S	DARK RIVER ¹⁵	23
	9.00PM	DUKE'S AT KOMEDIA	WESTERN ¹⁵	23
THUR 23 NOV	6.30PM	DUKE OF YORK'S	SICILIAN GHOST STORY	23
	8.00PM	FABRICA	WEATHER THE STORM	24
	9.00PM	DUKE'S AT KOMEDIA	THE MISANDRISTS	24
FRI 24 NOV	6.30PM	DUKE OF YORK'S	LEAN ON PETE	24
	8.00PM	ATTENBOROUGH CENTRE	BRIGHTON ROCK: REDUX	16
	9.00PM	DUKE'S AT KOMEDIA	THE UNTOLD TALES OF ARMISTEAD MAUPIN	25
SAT 25 NOV	2.00PM	DUKE OF YORK'S	LOVE, CECIL ¹²	25
	4.30PM	DUKE'S AT KOMEDIA	LEGEND OF THE MOUNTAIN	25
	6.30PM	DUKE OF YORK'S	YOU WERE NEVER REALLY HERE ¹⁵	26
	6.30PM	SALLIS BENNEY THEATRE	NEW NOTE ORCHESTRA	26
	9.00PM	DUKE'S AT KOMEDIA	BEAST	26
SUN 26 NOV	1.30PM	DUKE OF YORK'S	THE LODGER ^{PG}	27
	3.45PM	DUKE OF YORK'S	MY YEAR WITH HELEN + Q&A	28
	4.30PM	DUKE'S AT KOMEDIA	REY	28
	9.00PM	DUKE OF YORK'S	A FANTASTIC WOMAN ¹⁵	3

TIMETABLE - CINECITY ADVENTURES IN WORLD CINEMA 2017

PLAN YOUR ADVENTURE

SEE PAGE 31 FOR
VENUE & TICKET
INFORMATION

