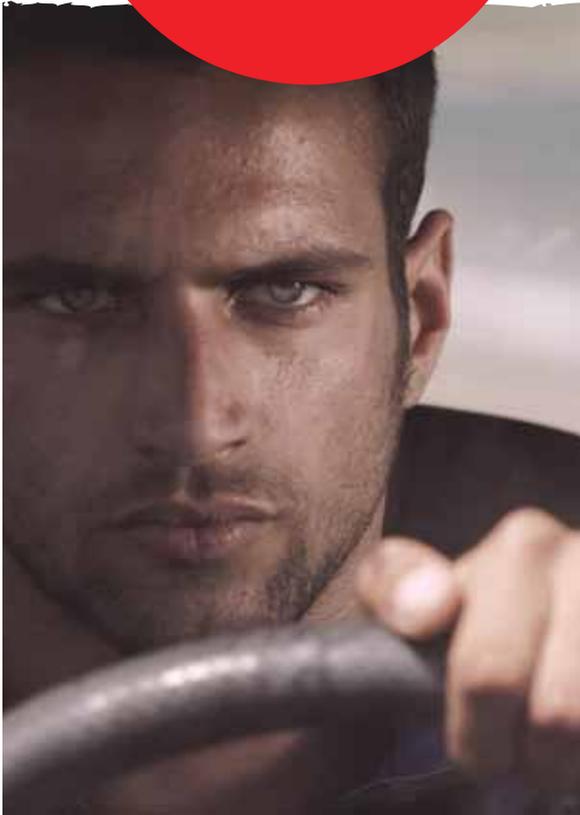




# THE BRIGHTON FILM FESTIVAL

20 NOV - 7 DEC 2014 [WWW.CINE-CITY.CO.UK](http://WWW.CINE-CITY.CO.UK)



## ADVENTURES IN WORLD CINEMA





# THE BRIGHTON FILM FESTIVAL / 20 NOV - 7 DEC 2014 ADVENTURES IN WORLD CINEMA

## WELCOME TO THE 12<sup>TH</sup> EDITION OF CINECITY

**CINECITY PRESENTS** the very best in world cinema with a global mix of premieres and previews, treasures from the archive, artists' cinema, a showcase of film made in the city and a programme of talks and education events.

The festival gives you first sight of highly anticipated titles ahead of release and spotlights many others brought to Brighton from around the world for one-off screenings. We are delighted to present as our opening night film, a joint UK premiere of *Birdman or The Unexpected Virtue of Ignorance* directed by Alejandro González Iñárritu.

Highlighting the importance of new beginnings and cinema's constant re-invention, CINECITY puts an emphasis on debut features and innovative fresh voices; one of the most striking examples this year is multi award-winner *The Tribe*, a film acted entirely in sign language. There is also a very strong line-up of the best of British film-making talent with a particular focus on several distinctive first features.

At the heart of CINECITY 2014 is a film set installation for an imagined screen version of *Berg*, Ann Quin's debut novel. Celebrating the 50th anniversary of its publication, the free exhibition at the University of Brighton is complemented by a range of screenings and talks.



Taking this idea of an invisible or imaginary cinema as a starting point, there is a creative dialogue with film history running throughout the programme, for instance with the UK premieres of live underscores to cinema classics.



As part of the BFI's Sci-Fi: Days of Fear and Wonder UK-wide season, CINECITY presents pop-up screenings of François Truffaut's *Fahrenheit 451*, the empty shelves of the old Brighton Reference Library providing a poignant setting for this classic dystopian tale of a society where books are outlawed. We also revisit two other acclaimed Science Fiction texts, *The Midwich Cuckoos* and Kay Dick's *They: A Sequence of Unease* with special one-off events.



For our annual showcase of the best film-making talent in this city - many selected through open submissions to the festival - we have joined forces with FILM CITY, an initiative that supports film in Brighton & Hove.

With walk-through film sets, live music to film, location pop-ups and for the very first time in Brighton, Edible Cinema, CINECITY 2014 presents a real cinema of the senses - all ready to be experienced.



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](http://www.cine-city.co.uk) to keep fully up to date with the programme and the latest information on visiting film-makers.

We gratefully acknowledge the support we receive from Arts Council England, Brighton & Hove City Council, British Film Institute and the University of Brighton.

**DIGITAL MARKETING:** Emma Green  
**VOLUNTEER CO-ORDINATOR:** Grace Baird  
**NEW FEATURES COPY WRITER:** Neil Mitchell  
**AV TECH SUPPORT:** Matt Page  
**LITERATURE PROGRAMME VOLUNTEER:** Georgina Le Breuille

**PROGRAMME DESIGN:** 6970 Design  
**PR:** Midnight Communications; Clare Wilford Film Press & PR  
**PATRONS:** Barry Adamson, Nick Cave, Paddy Considine, Steve Coogan, John Hillcoat, Henry Normal, Ben Wheatley.

**BUY TICKETS FOR 3 FILMS AND GET A TICKET FOR A 4TH FILM FREE OR BUY 6 AND GET 2 FILMS FOR FREE**



[WWW.CINE-CITY.CO.UK](http://WWW.CINE-CITY.CO.UK)

# OPENING NIGHT

DUKE OF YORK'S  
THURS 20 NOV / 6.30PM



UK PREMIERE

## BIRDMAN OR THE UNEXPECTED VIRTUE OF IGNORANCE (15)

DIR: ALEJANDRO GONZÁLEZ IÑÁRRITU.  
WITH: MICHAEL KEATON, EMMA STONE, ZACH GALIFIANAKIS, NAOMI WATTS. USA 2014. 119 MINS.

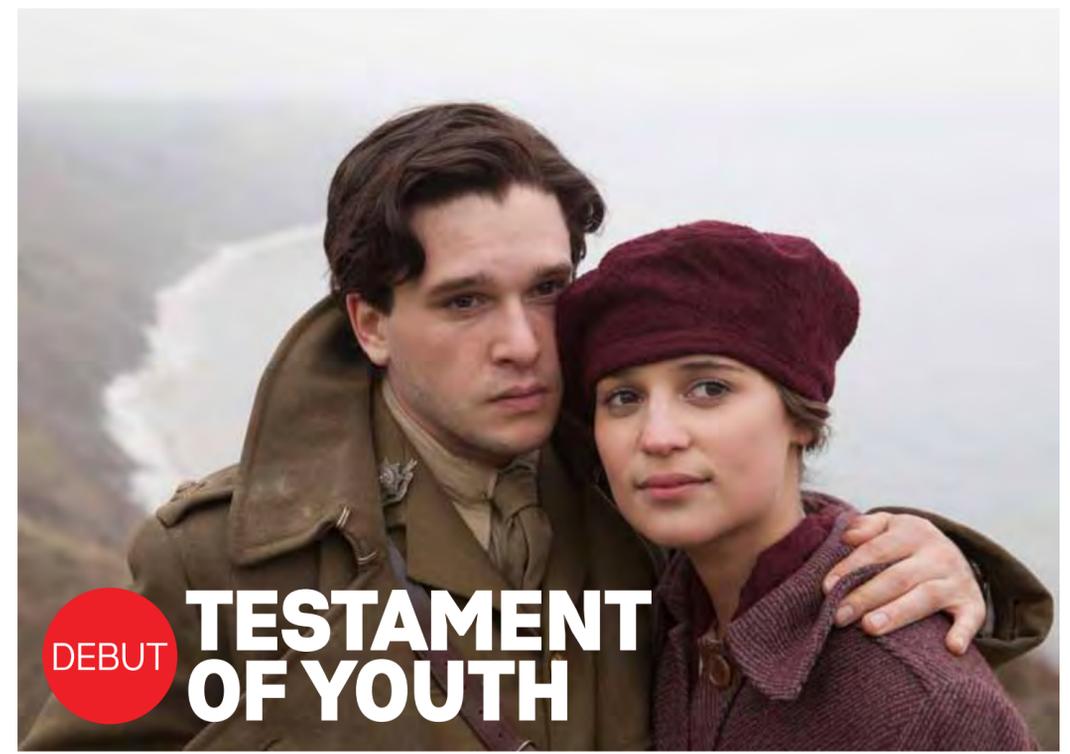
In the space of four features, Alejandro González Iñárritu has established himself as one of contemporary cinema's leading lights. The Mexican born film-maker, the first from his country to be nominated for the Academy Award for Best Director, has gained worldwide critical acclaim for his ambitious *Death Trilogy*, comprising *Amores Perros*, *21 Grams* and *Babel*, and for the 2010 drama *Biutiful*, starring Javier Bardem. Iñárritu returns after a four-year absence with a black comedy, *Birdman*, which tells the tale of Riggan Thomson (Michael Keaton), an actor famous for playing the fictional iconic superhero of the film's title, and his struggles to mount a Broadway play. With an A list ensemble cast featuring Edward Norton, Emma Stone and Andrea Riseborough, and shot to give the appearance of being one continuous take, *Birdman* builds on Iñárritu's reputation for bold film-making and original storytelling.

DUKE OF YORK'S  
SUN 7 DEC / 6.30PM

# CLOSING NIGHT

DIR: JAMES KENT.  
WITH: ALICIA VIKANDER, DOMINIC WEST, EMILY WATSON, HAYLEY ATWELL. UK 2014. 130 MINS.

Timed for release as part of the commemorations marking one hundred years since the outbreak of World War I, James Kent's *Testament of Youth* is an adaptation of Vera Brittain's wartime memoirs of the same name. Brittain, mother of Shirley Williams, led an eventful, inspiring life in which she postponed her studies at Oxford University to serve as a Voluntary Aid Detachment nurse in London, Malta and France during The Great War. Portrayed in the film by Swedish actress Alicia Vikander, Brittain published several volumes of memoirs and became a vocal pacifist after her experiences during the war. Kent, making the transition from directing for TV to the big screen, has assembled a strong supporting cast including Dominic West, Emily Watson and Hayley Atwell. *Testament of Youth* is a timely reminder of the widespread sacrifices made during World War I and the personal and social changes those experiences wrought.



DEBUT

## TESTAMENT OF YOUTH



## EL NIÑO (15) DUKE OF YORK'S FRI 21 NOV / 6PM

DIR: DANIEL MONZÓN. WITH: JESÚS CASTRO, LUIS TOSAR, IAN MCSHANE, SERGI LÓPEZ. SPAIN 2014. SPANISH WITH ENGLISH SUBTITLES. 136 MINS.

The term 'Blockbuster' doesn't often spring to mind when thinking about Spanish cinema, but with *El Niño*, directed by Daniel Monzón, that may well be about to change. A smash hit at the Spanish box office, and one of the country's most ambitious productions in terms of large scale action sequences, *El Niño* proves that Hollywood doesn't have the monopoly on big movies with audience pulling power. Recalling Michael Mann and Paul Greengrass in scope and style, Monzón's crime thriller reunites the director with actor Luis Tosar, the star of Monzón's previous film, the explosive prison drama *Cell 211*. The multi-stranded plot sees a young man, El Niño (Jesús Castro), drawn into the world of international drug smuggling, first as a mule and then as an independent operator. Tosar's policeman, Jesús, and the shadowy 'El Ingles' (Ian McShane) are the main obstacles to El Niño's criminal endeavours.

## DUKE'S AT KOMEDIA SAT 22 NOV / 3.30PM



## MANAKAMANA (PG)

DEBUT

DIR: STEPHANIE SPRAY & PACHO VELEZ.  
NEPAL / US 2014. 118 MINS

Made in conjunction with Harvard University's experimental Sensory Ethnography Lab, producers of *Sweetgrass* and *Leviathan*, the latter of which screened during last year's festival, *Manakamana* is radically simple in conception and strikingly effective in execution. A two hour documentary shot inside a cable car transporting pilgrims to the titular, but unseen, mountaintop temple in Nepal, each of *Manakamana's* eleven shots last the duration of a one way trip, also the length of each 16mm roll of film. Reflective, open-ended vignettes are the order of the day in Stephanie Spray and Pachó Velez's film, a work that fulfils the Lab's desire to promote innovative combinations of aesthetics and ethnography. In his warm review for *Time Out New York*, Keith Uhlich wrote that 'You could hardly ask for a more beautiful vision of souls in transit'.

## SALLIS BENNEY THEATRE FRI 21 NOV / 7.30PM



## WIZARD OF OZ SING-ALONG (U)

DIR: VICTOR FLEMING. US 1939. 102 MINS.

The immortal MGM musical *The Wizard of Oz* celebrates its 75th anniversary this autumn. This special sing-along screening includes cabaret by Irregular Arts and an invitation to come dressed up as one of your favourite Oz characters. Part of the UK's first academic conference on the film - *The Wizard of Oz and the Western Cultural Imagination* - on 21-22 November at the University of Brighton. Visit the conference website for details: <http://arts.brighton.ac.uk/research/research-conferences/the-wizard-of-oz-and-the-western-cultural-imagination>

## DUKE OF YORK'S SAT 22 NOV / 10.30PM

DIR: ALEXANDRE O. PHILIPPE. WITH: GEORGE A. ROMERO, SIMON PEGG, TOM SAVINI, MAX BROOKS. US 2014. 81 MINS.

An entertaining and illuminating documentary, Alexandre O. Phillippe's *Doc of the Dead* examines the enduring popularity of the zombie in popular culture. Swiss born Phillippe, director of *The People vs. George Lucas*, presents a part history lesson, part celebration that should please fans and engage those unfamiliar with all things zombie. Films, comics, books, video games and cosplay are all investigated during interviews with many notable figures related to the genre in all its guises. Legendary director George A. Romero, author Max Brooks (*World War Z*), Simon Pegg, effects guru Tom Savini and cult star Bruce Campbell among many others discuss the evolution of the undead from *White Zombie* in 1932 to the current small screen smash hit, *The Walking Dead*.



## DOC OF THE DEAD



DIR: PAOLO SORRENTINO. ITALY 2013. ITALIAN WITH ENGLISH SUBTITLES. 142MINS.

For the very first time in Brighton, Edible Cinema and BOMBAY SAPPHERE™ team up for a screening of Paolo Sorrentino's *The Great Beauty*.

The first of its kind, Edible Cinema is a collaboration between Soho House chef Jake Rigby Wilson, events manager Zoe Paterson, renowned experience organiser Polly Betton and BOMBAY SAPPHERE mixologist Sean Ware. The concept truly enhances the film using taste, aroma and texture to heighten the viewers' sensory experience of the film's most famous scenes accompanied by a series of bespoke, imaginatively created



## THE GREAT BEAUTY (15)

DUKE'S AT KOMEDIA  
SAT 22 NOV / 6PM

BOMBAY SAPPHERE cocktails. Each guest receives a selection of numbered boxes at the start of the film, which they will be instructed to open and enjoy at certain points throughout. The contents of the boxes, and the carefully matched BOMBAY SAPPHERE cocktails that accompany them, will correspond to the action on screen, offering a multi-sensory cinema experience like no other.

Paolo Sorrentino's highly acclaimed 2013 film *The Great Beauty* is the perfect film to add the Edible Cinema dimension to. It is a visual love letter to Rome. We follow

ageing journalist and playboy Jep through the lavish nightlife of the city where he has been a permanent fixture in social circles, but when his sixty-fifth birthday coincides with a shock from the past, Jep finds himself unexpectedly taking stock of his life, turning his cutting wit on himself and his contemporaries, and looking past the extravagant nightclubs, parties, and cafés to find Rome in all its glory: a timeless landscape of absurd, exquisite beauty.

£30 Tickets via eventbrite only, go to [www.cine-city.co.uk](http://www.cine-city.co.uk) and follow event link

## DUKE'S AT KOMEDIA SUN 23 NOV / 6.30PM

## STATIONS OF THE CROSS (PG)



DIR: DIETRICH BRÜGGEMANN. WITH: LUCIE ARON, ANNA BRÜGGEMANN, MICHAEL KAMP, MORITZ KNAPP. GERMANY 2014. GERMAN WITH ENGLISH SUBTITLES. 107 MINS.

An extraordinary film composed of 14 shots, representing the 14 Stations of the Cross. Each shot is filmed via a static camera set up. Director Dietrich Brüggemann uses the full scope of the frame to shift his characters across the screen and create a strong sense of movement. Young Maria (Lea van Acken) is part of a devout Catholic family dominated by a fanatical mother. As Maria's indoctrination at the hands of her mother and the local priest increases, the conflicts she faces between these teachings and her adolescent attraction to a boy force her to make tough choices. An impressive, nuanced performance from van Acken as Maria underpins an intense dissection of Catholic passion and pressure.

## DUKE OF YORK'S MON 24 NOV / 6.30PM

DIR: JESSICA HAUSNER. WITH: CHRISTIAN FRIEDEL, BIRTE SCHOEINK, STEPHAN GROSSMAN, MARC BISCHOFF. AUSTRIA/GERMANY 2014. GERMAN WITH ENGLISH SUBTITLES. 96 MINS.

Director Jessica Hausner is undoubtedly one of the most captivating voices in contemporary European cinema, with *Lovely Rita*, *Hotel* and *Lourdes* establishing her name. The Cannes selected period-piece *Amour Fou* is an intelligent advance on Hausner's meticulous sense of time, place and character. Berlin, the Romantic Era. Young poet Heinrich (Christian Friedel) wishes to conquer the inevitability of death through love, yet is unable to convince his sceptical cousin Marie (Sandra Hüller) to join him in a suicide pact. It is whilst coming to terms with this refusal, ineffably distressed by his cousin's insensitivity to the depth of his feelings, that Heinrich meets Henriette (Birte Schnöink), the wife of a business acquaintance. Heinrich's subsequent offer to the beguiling young woman at first holds scant appeal, until Henriette discovers she is suffering from a terminal illness. Hausner's latest is a rewarding and resonant experience.



## AMOUR FOU



CINECITY IN PARTNERSHIP WITH FILM HUB SOUTH EAST AND BFI FILM AUDIENCE NETWORK PRESENTS  
A PROGRAMME OF SPECIAL EVENTS CELEBRATING THE WEIRD AND WONDERFUL WORLD OF SCIENCE FICTION

**KOMEDIA STUDIO BAR**  
SAT 22 NOV / 2PM AND 3PM  
**SOUNDS OF THE FUTURE**  
presented by Spacedog - Interactive  
Film and Music Workshops

Hear sounds that are out of this world as Spacedog play along to Sci-Fi films on theremin, waterphone and robotic carillon – some of the strangest instruments on the planet. Find out how these musical curiosities work and maybe try one or two of them for yourself. All the films are silent wonders from the BFI National Archive and Screen Archive South East.

**FREE** but please register  
with Eventbrite as  
capacity is limited

**FREE**



**DUKE OF YORK'S**  
SUN 23 NOV / 9PM  
**UK PREMIERE**  
**X: THE MAN WITH THE X-RAY EYES (PG)**  
with live underscore by Pere Ubu  
Dir: Roger Corman. Starring: Ray Milland, Diane van der Vlis, Harold J. Stone. US 1963. 79mins.  
Dr. Xavier (Ray Milland), in pursuit of a serum to improve eyesight, discovers a formula for x-ray vision. Thwarted by his more short-sighted colleagues, the doctor tests the potion on himself only to find that his ability to see through walls, clothes and flesh soon turns him into a pariah. Still, he is overcome by an insatiable desire to look further and further... until, finally, he dares to peer into the place Man Is Not Meant To Go.

Arguably Roger Corman's finest production, *X: The Man With The X-Ray Eyes* was a B-movie sensation. Now, the legendary American avant-garde rock band Pere Ubu generates a throbbing, dark and atmospheric live underscore, which restores the film's fabled "lost" ending.

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

*"I grew up addicted to Friday Night sci fi flicks,"*  
Pere Ubu's David Thomas said. *"The genre had an incalculable effect on the third generation of Young Rock Giants who emerged in the 70s. Now it's time to honor our debt."*

**DUKE OF YORK'S**  
FRI 5 DEC / 7PM **LIVE**  
**THE MIDWICH CUCKOOS**  
Actors and musicians in a live re-imagining of a masterpiece of British Science Fiction. The inspiration for cult film *Village of the Damned* (1960), for one night only John Wyndham's Sci-Fi novel *The Midwich Cuckoos* will be performed on stage by actors, as though in a live radio play. As the story unfolds, Spacedog musicians Sarah Angliss and Stephen Hiscock use theremin, modular synth, robotic instruments, live percussion and foley to conjure the uneasy atmosphere of Midwich, a village whose fate is sealed during a mysterious blackout when every living being is rendered unconscious by an unknown force. On re-awakening, all the women of child-bearing age are pregnant. They later give birth to a dozen identical, blond-haired children with eerie intellectual and telepathic powers ...

**POP UP @ BRIGHTON MUSEUM & ART GALLERY**  
FRI 28, SAT 29,  
SUN 30 NOV / 8PM  
**FAHRENHEIT 451<sup>(12)</sup>**  
Dir: François Truffaut. With: Oskar Werner, Julie Christie, Cyril Cusack. US/UK 1966. 112mins.

*"You don't have to burn books to destroy a culture. Just get people to stop reading them."*  
Ray Bradbury

The empty shelves of the old Reference Library make a poignant setting for this classic dystopian tale of a society where books and the reading of them are banned. Truffaut's only English-language film is an adaptation of Ray Bradbury's highly acclaimed Sci-Fi novel, which took its title from the temperature at which books and paper burn.

In an oppressive society of the near future, Oskar Werner is the book-burning fireman who falls in love with Linda (Julie Christie) and slowly discovers his own love of literature.



**FOREDOWN TOWER, PORTSLADE**  
SAT 6 DEC / 11AM, 12.30PM & 2PM  
**THEY: A SEQUENCE OF UNEASE** by Kay Dick

A special one-off event exploring a rare Science Fiction novel, set on the South Downs. Published in 1977 and comprising a strange series of dream sequences, 'They' are an unnamed group who roam the countryside and remove all books, musical instruments and artworks from people's homes. Connecting with themes explored in *Fahrenheit 451*, *They* has been described as 'like the best Science Fiction - more a tract for the times than a prophecy.' Winner of the SE Arts Literature prize, the Brighton-based Kay Dick's slim SF novel is now almost forgotten.

Foredown Tower was built in 1909 as a water tower for the nearby isolation hospital. Beautifully converted, its viewing room on the top floor gives outstanding 360 degree views of the coast and downs. It also houses the region's largest operational camera obscura, a unique optical device used to observe the surrounding landscape. Presented in partnership with PACA Adult Learning, this event considers the intensely cinematic *They* as a kind of imaginary film and features live readings from the novel by the actor Hugh Ross and Adrian Kenward. Screenwriter and script editor Graham Duff (*Ideal Hebburn*, *Alpha Papa*) - who used to live in the same apartment block as Kay Dick - will discuss how the fragmentary tale of *They* encompasses fears of artistic and emotional suppression in an increasingly dystopian society and how landscape can operate as narrative. Frank Gray (Screen Archive South East) will talk about the camera obscura and - weather permitting - there will be a live demonstration.

**BOOKING DETAILS**



£9 inc. return transport between Brighton and Foredown Tower. In advance through Eventbrite only. Pick-up point outside the former Municipal Market in Circus Street, Brighton at the following times:

**EVENT 1. 11AM.** Pick-up time at Circus St. 10.15am. (arrive back 1.15pm)  
**EVENT 2. 12.30PM.** Pick-up time at Circus St. 11.45am. (arrive back 2.45pm)  
**EVENT 3. 2PM.** Pick-up time at Circus St. 1.15pm (arrive back 4.15pm)  
Please note this is standing event. Due to the nature of the building, there is no wheelchair access to the camera obscura on the top floor.

**BEN RIVERS SELECTS:**  
CULT AND ARTISTS' SCI-FI

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

Ben Rivers is an internationally acclaimed film-maker known for works such as *Two Years At Sea*. His films frequently tread a line between documentary and fiction often following and filming people who have in some way separated themselves from society. Ben himself connects his approach to cinema with a life-long love of Science Fiction, in particular the post-apocalyptic movie and films about the 'last man on earth'. For CINECITY as part of Sci-Fi: Days of Fear and Wonder, he has made a personal selection of some rarely screened Sci-Fi gems, which will be touring to venues across the UK in Nov/Dec.

**DUKE OF YORK'S**  
FRI 21 NOV / 11.30PM  
**THE 10<sup>TH</sup> VICTIM<sup>(12)</sup>**  
Dir: Elio Petri. France/Italy 1965. 92mins.  
English language version  
A flamboyant, futuristic fantasy in the vein of *Barbarella*, this cult classic is set in a 21st century where war and aggression have been replaced by a game of legalised murder called 'The Big Hunt.' Marcello Mastroianni and Ursula Andress star as computer-selected contestants of this deadly televised spectacle.

**DUKE'S AT KOMEDIA**  
SUN 23 NOV / 1PM  
**SCI-FI SHORTS**  
A DIVERSE PROGRAMME OF  
BRILLIANT SHORT FILMS:

**LA JETEE (PG)**  
Dir: Chris Marker. France 1963. 27mins.  
One of the most influential, radical Science Fiction films ever made, a tale of time travel told almost entirely in still images.

**LES ASTRONAUTES**  
Dir: Walerian Borowczyk and Chris Marker. France 1959. 14mins.  
A collaboration between Walerian Borowczyk and Chris Marker with stop frame animation, live actors and collage.

**METEOR**  
Dir: Christoph Girardet & Matthias Müller. 2011. 15mins.  
Embracing elements of feature films, fairy-tale moments gone astray, and vintage Science Fiction motifs, *Meteor* takes its viewers along on a voyage from the children's room to outer space.

**VICTORY OVER THE SUN**  
Dir: Michael Robinson. US 2007. 13mins.  
Taking its title from a 1913 Russian Futurist opera, Robinson's film surveys the abandoned grounds of three World Fairs—those in Seattle ('62), New York ('64), and Montreal ('67) beautifully filmed by his father back when they portrayed a hopeful and celebratory future.

**DUKE'S AT KOMEDIA**  
MON 1 DEC / 9PM  
**THE QUIET EARTH<sup>(15)</sup>**  
Dir: Geoff Murphy. With: Bruno Lawrence, Alison Routledge, Peter Smith. New Zealand 1985. 91mins.  
Scientist Zac Hobson (Bruno Lawrence) wakes up to find himself literally alone in the world. At first he lives out his fantasies, helping himself to cars and clothes but the implications of being the last man on earth and - as one of the scientists involved in a global energy project - partly responsible for the disaster, sends him to the brink of madness. He sets out to track down other survivors. Based on the 1981 Sci-Fi novel by New Zealand writer Craig Harrison, this is a compelling and engrossing drama screening in a new digital restoration from the New Zealand Film Archive.

**DUKE OF YORK'S**  
THURS 4 DEC / 6.30PM  
**JET'AIME JE'AIME**  
Dir: Alain Resnais. With Claude Rich, Olga Georges-Picot, Anouk Ferjac. France 1968. French with English subtitles. 94mins.  
A rare UK screening of Alain Resnais' only Science Fiction film, a poetic exploration of the role of destiny, memory and time. Recovering from an attempted suicide, a man is selected to participate in a time travel experiment that has only been tested on mice. A malfunction in the machine traps him in his past, where he is forced to relive fragmentary pieces of his memories in a random order.

**DUKE OF YORK'S**  
SAT 6 DEC 11.30PM  
**SEXMISSION (Seksmisja)**  
Dir: Juliusz Machulski. Poland 1984. Polish with English subtitles. 117mins.  
A cult Sci-Fi comedy and political satire from Communist-era Poland. Two scientists are chosen as guinea pigs for a time experiment and placed in hibernation. In the meantime World War III breaks out and when they wake up, they are now the only living specimens of the male sex in a new, underground society composed exclusively of women.



**SALLIS BENNEY THEATRE**  
**MON 24 NOV / 7PM**



DIR: PETER BROMLEY. UK 2014. 60 MINS.

Peter Bromley's new documentary *Various Songs* is about 2 musicians, Pete Fij, former frontman of *Adorable* and *Polak* and Terry Bickers, guitarist with *The House of Love* and *Levitaton*. Both are former label-mates on Creation Records, one of the most important record companies of the 80s and 90s.

The film captures a highly creative time for the pair during which they release a new album. There is footage of Pete and Terry in the studio, interviews with them and key individuals who had a role in their musical life. Bromley's film is a unique document of two musicians who are passionate about playing and recording music.

The screening will be followed by a short acoustic set by Terry Bickers & Pete Fij.



**VARIOUS SONGS**  
**+ LIVE ACOUSTIC SET**

**DUKE OF YORK'S**  
**TUES 25 NOV / 7.00PM**

HOCKNEY: LIVE FROM LA. 195 MINS.



An exclusive gala preview of the highly anticipated new feature *Hockney*, followed by an in-depth conversation with David Hockney from his Los Angeles studio, broadcast live via satellite.

*Hockney* is the definitive exploration of one of the most significant artists of his generation. For the first time, David Hockney has given access to his personal archive of photographs and film, resulting in an unparalleled visual diary of a long life.

"I'm interested in ways of looking and trying to think of it in simple ways. If you can communicate that, of course people will respond; after all, everybody does look."

Acclaimed film-maker Randall Wright offers a unique view of this unconventional artist, who is now reaching new peaks of popularity worldwide - as charismatic as ever, and at 77 still working in the studio seven days a week.



**DUKE'S AT KOMEDIA**  
**MON 24 NOV / 9PM**

**ELECTRICITY**

DIR: BRYN HIGGINS. WITH: AGYNESS DEYN, LENORA CRICLOW, CHRISTIAN COOKE, PAUL ANDERSON. UK 2014. 96 MINS.

Based on the award winning, best selling novel of the same name by Ray Robinson, *Electricity* is the vivid, powerful tale of Lily O'Connor (Agness Deyn). Afflicted by regular epileptic seizures, Lily pushes her emotional and physical boundaries to their very edges as she travels from the north into the underbelly of London in search of a wayward brother she once believed dead. The naturally charismatic Lily, captivatingly portrayed by Deyn, suffers extraordinary hallucinations during her seizures, and director Bryn Higgins visualizes these in ambitious fashion. A life lived under medication and the lengths people go to take or lose control are the themes underpinning Lily's physical, and the film's narrative, journey. Higgins, with twenty years experience writing, producing and directing for TV and film, has delivered a striking drama with this, his second feature after 2012's *Unconditional Love*.



**CATCH ME DADDY**

**DUKE'S AT KOMEDIA**  
**TUES 25 NOV / 9PM**

DIR: DANIEL WOLFE. WITH: SAMEENA JABEEN AHMED, CONOR MCCARRON, GARY LEWIS, NICHOLA BURLEY. UK 2014. 111 MINS.

Former music video director Daniel Wolfe makes the transition to feature films with *Catch Me Daddy*, a tough thriller set in West Yorkshire evocatively shot by Andrea Arnold's regular cinematographer Robbie Ryan, and co-written by the director and his brother, Matthew. Honour killings within the British Pakistani community come under an intense spotlight in this tale as 17 year old Laila (Sameena Jabeen Ahmed) flees her strict home life to live with her white boyfriend, Aaron (Conor McCarron). Laila's family enlist the help of family members and local white tough guys, the former driven by rage and the latter by cash, to find Laila and bring her back. Bleak, brutal and tense, Wolfe's uncompromising take on modern tribal and gender politics presents a troubling view of British life in the 21st Century.

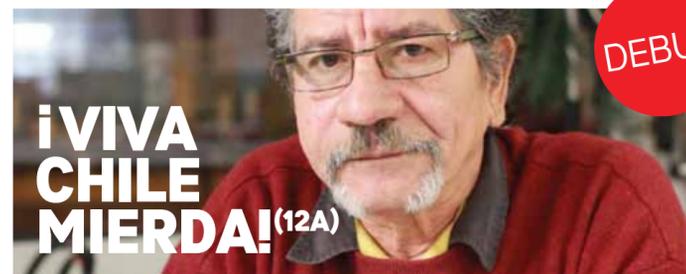
**SALLIS BENNEY THEATRE**  
**WED 26 NOV / 6PM**



DIR: ADRIAN GOYCOOLEA. WITH: JULIA TORO DONOSO, GABRIELA GOYCOOLEA DE VOS, ELAINE PRATT, ESTHER FUENTES HERNANDEZ. CHILE/UK 2013. SPANISH WITH ENGLISH SUBTITLES. 88 MINS.

Chile, 1974. Under the cloak of darkness Pinochet's military intelligence service raided the home of the film-maker's aunt Gaby. She, together with her husband and brother, were blindfolded and taken to a secret military prison to be interrogated. For three weeks they were tortured and terrorised. No one knew where they were. Their children were kept under armed guard. Were it not for the help given to them by one young prison guard, they would not have coped. That guard was Andres 'Papudo' Valenzuela, who several years later would be the first military intelligence officer to admit to the crimes committed by the dictatorship.

Through intimate interviews, illustrations, animations and first person voice over, this film traces the lives of both prisoners and guard in order to reflect on the enduring effects of this traumatic history. Their stories shine light on larger issues of exile, national identity, truth and reconciliation.



**iVIVA CHILE MIERDA!** (12A)

DEBUT

**DUKE OF YORK'S**  
**WED 26 NOV / 8.40PM**



**ONE INCH BADGE AND CINECITY PRESENT**

**LEVELLERS - A CURIOUS LIFE**  
**PLUS LIVE ACOUSTIC PERFORMANCE.**

SOLD OUT

See page 11 for details of an additional screening of *A CURIOUS LIFE* without live performance

**EXCUSE MY FRENCH**



**DUKE'S AT KOMEDIA**  
**THURS 27 NOV / 6.30PM**

DIR: AMR SALAMA. WITH: AHMED DASH, AHMED HELMY, HANI ADEL, KINDA ALLOUCH. EGYPT 2014. EGYPTIAN WITH ENGLISH SUBTITLES. 99 MINS.

After three years and two rejections by the Censorship Board on the grounds that 'there is no sectarianism in Egypt', Amr Salama's comedy *Excuse My French* has finally seen the light of day. Based on the director's own experiences of having to change from private to public school following the death of his banker father, Salama's timely film touches on bullying and religious and social discrimination. It does so, however, with a light, comedic touch and an upbeat soundtrack as 12 year old Hany, played by fresh faced newcomer Ahmed Dash, gamely struggles to fit in with his new classmates. The social media savvy Salama created an online buzz about his latest, and most personal, feature. It worked well for the director as the film went straight to the top of the Egyptian box office, its themes clearly resonating in a country that has experienced recent turbulent social upheaval.

Following the screening Dora Carpenter-Latiri and Khalid Ali of the University of Brighton will lead an audience discussion.

## DUKE OF YORK'S THURS 27 NOV / 9PM

DIR: SERGEI PARAJANOV.  
WITH: SOFIKO CHIAURELI,  
MELFKON ALEKIAN.  
ARMENIA 1969. 77MINS.

UK  
PREMIERE

Sergei Parajanov's masterpiece is a highly unconventional biopic of the 18th Century Armenian poet Sayat Nova. A visualisation of his poetry presented as a series of dreamlike tableaux, this is an extraordinary, enigmatic and beautiful film. Criticised by the Soviet authorities, it was re-cut and given a short release; Parajanov was later indicted for surrealist tendencies and sentenced to five years in a Soviet labour camp.

This special event for CINECITY, a UK premiere, features a live underscore from Brighton-based Juno Reactor, known for their cinematic fusion of electronic, global influences and a dynamic orchestral approach. They have created and collaborated on a wide range of soundtracks including *The Matrix Trilogy*, *Once upon a time in Mexico* and *Mortal Kombat*.

## THE COLOUR OF POMEGRANATES (U) PLUS LIVE UNDERSCORE FROM JUNO REACTOR



## POP UP @ BRIGHTON MUSEUM & ART GALLERY FRI 28 NOV / 6PM



THE CUT-UPS

## FILM; TOWERS OPEN FIRE; THE CUT-UPS; YOU'RE HUMAN LIKE THE REST OF THEM

A programme of short films from three of Ann Quin's literary contemporaries: **Samuel Beckett, William Burroughs and B.S. Johnson.**

60s  
Cinema

Introduced by Jennifer Hodgson, writer and academic and UK Editor at Dalkey Archive Press. She is currently editing a book of Ann Quin's unpublished writings.

See page 12 for full listings and details of 60s Cinema screenings events



## WILD TALES

## DUKE OF YORK'S FRI 28 NOV / 6.30PM

DIR: DAMIÁN SZIFRÓN. WITH: RICARDO DARIN,  
RITA CORTESE, OSCAR MARTÍNEZ,  
LEONARDO SBARAGLIA, ERICA RIVAS.  
ARGENTINA/SPAIN 2014.  
SPANISH WITH ENGLISH SUBTITLES. 122 MINS.

Argentina's most high profile movie star, Ricardo Darin, is part of a large, ensemble cast in fellow countryman Damián Szifrón's black comedy portmanteau film, *Wild Tales*. Produced by Pedro Almodóvar and his younger brother, Augustin, *Wild Tales* is formed of six separate stories, all written by Szifrón, based around the theme of violence and vengeance. Spurned lovers, disgruntled ex-employees and competitive Alpha males among others are driven to despair and beyond in this collection of dark, scary and deliciously scabrous tales. With numerous TV and feature credits, Szifrón is a familiar name to homegrown Argentinian audiences, but with *Wild Tales* it seems certain that international acclaim is belatedly heading his way.

## DUKE'S AT KOMEDIA FRI 28 NOV / 9PM

DIR: GUY MYHILL. WITH: LIAM WALPOLE, SEAN HARRIS,  
SIENNA GUILLORY, MARAMA CORLETT.  
UK 2014. 83 MINS. + Q&A

Produced under Creative England's low budget film-making initiative, iFeatures, *The Goob* is writer-director Guy Myhill's first foray into big screen features. A tale of divided family loyalties, Myhill's poetic spin on social realism is set amid the stock car racing world of Norfolk's Fenlands. A largely unseen part of the country onscreen, the picturesque landscape is as much the star of the film as newcomer Liam Walpole, who breathes spiky charisma into sixteen year old Goob Taylor, a local lad torn between a sense of duty and dreams of a better life. The arrival of his mother's brutish new lover, stock car supreme Gene Womack (Sean Harris), and flirtatious migrant worker Eva (Marama Corlett) into Goob's life crystalize the young school leaver's frustrations and aspirations. *The Goob* is a fresh coming-of-age tale fuelled by psychological tension.

Followed by a Q&A.



## THE GOOB

DEBUT

## A CURIOUS LIFE (15)

DEBUT

## DUKE OF YORK'S FRI 28 NOV / 11.30PM

DIR: DUNSTAN BRUCE. UK 2014. 78 MINS.

The phenomenon that is Brighton's anarcho-punk-folk band *The Levellers* as told by their eccentric bassist Jeremy Cunningham, *A Curious Life* is a hilarious journey through 25 years of "subsidised dysfunctionism". An uplifting tale of battling demons, that reminds us that behind every band there is always a story of struggle for expression, acceptance and survival. Film-maker and *Chumbawamba* band member Dunstan Bruce explains 'What started off as an attempt to explore how *The Levellers* have stayed together for so long turned quickly into a film about Jeremy Cunningham the archivist, the historian, the artist, the bassist and the conduit for telling the story of the band and all their ups and downs and their ultimate survival over the last 26 years.'

## POP UP @ BRIGHTON MUSEUM & ART GALLERY SAT 29 NOV / 12NOON



## MOVING IMAGE

The BA (Hons) Moving Image degree at the University of Brighton presents a showcase of graduates' work from this innovative film-making course. This event is open to schools, colleges and the general public.

[www.arts.brighton.ac.uk/study/pmis/moving-image](http://www.arts.brighton.ac.uk/study/pmis/moving-image)

## PRACTICAL ELECTRONICA POP UP @ BRIGHTON MUSEUM & ART GALLERY SAT 29 NOV / 3.30PM



DIR: IAN HELLIWELL. UK 2011. 61 MINS.

Exploring early British electronic music through the work of FC Judd (1914-1992), this experimental documentary from Brighton based multi-media artist Ian Helliwell, has recently been revised and updated, and this new version is screening for the first time. With new stills and animation sequences, the film examines Fred Judd's activities in the electronic music and tape recording scene of the 1950s and 60s, and highlights his important innovations. In 1963 he built a prototype keyboard activated, voltage controlled synthesizer, and that same year provided the soundtrack for ITV's Sci-Fi puppet series *Space Patrol*. It was the first British television series to feature a complete electronic music score. Helliwell spent 2 years making *Practical Electronica*, working alone and without a budget, and the wealth of discoveries made during his research, inspired the writing of his new book, *Tape Leaders*. This A-Z compendium of early British electronic music composers is due for publication in early 2015.

Tony Herrington, editor of *The Wire* will lead a Q&A with Ian Helliwell after the screening.

## POP UP @ BRIGHTON MUSEUM & ART GALLERY SAT 29 NOV / 1:30PM



## HINCH

DIR: MATT PAGE, PRODUCED BY DAVE STEPHENS  
AND ROGER ELY. 44 MINS.

A film documenting the sometime bad boy of the 70s & 80s UK performance art scene, Ian Hincliffe. Featuring interviews with key artists of the time and rare footage of Hinch's performances, this film sheds light on an uncompromising and confrontational artist. As Hinch often said 'It's not over when the gig ends.'

## + SOLO SOPRANO



## - A PORTRAIT OF LOL COXHILL

DIR: HELEN PETTS. UK 2013. 30 MINS.

An exploration of the nature of creativity, artistic integrity, improvisation and ageing - through an intimate portrait of free improvising soprano saxophonist Lol Coxhill, who died last year. Specialising in the solo improvisation but also known for his work with Rufus Thomas, Kevin Ayers, *The Damned*, and film directors Sally Potter and Derek Jarman - Lol Coxhill was a leading member of the international free improvisation scene. He was a much-loved personality, a renowned wit, as well as a great musician. This artist's moving image work features a 30 minute solo from the 2009 Freedom of the City Festival in London, intercut with archive footage from a documentary made in 1972. Petts' more intimate recordings of other Coxhill solo improvisations, and footage of his personal archive of music, instruments, toys and ephemera.

Followed by Q&A with the film-makers.

# 60s Cinema

To complement BERG, a season of early 60s cinema with connections to the life and work of Ann Quin.

**THURS 27 NOV 6PM**  
**POP UP@ BRIGHTON MUSEUM & ART GALLERY**  
**LAST YEAR IN MARIENBAD**  
*(L'Année dernière à Marienbad)* (1)  
 Dir: Alain Resnais. With: Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoëff.  
 France-Italy 1961. 94mins.



**YOU'RE HUMAN LIKE THE REST OF THEM**  
 Dir: B.S. Johnson. UK 1967. 17mins.

Although best known as the author of novels *The Unfortunates* and *Christie Malry's Own Double-Entry*, B. S. Johnson was also a film-maker. His award-winning first film is a very black comedy about a teacher struggling to convey his feelings on mortality to his bewildered class and colleagues.

**SAT 29 NOV 2PM**  
**DUKE OF YORK'S WEST 11** (15)

Introduced by Cathi Unsworth

Dir: Michael Winner. Alfred Lynch, Kathleen Breck, Eric Portman, Diana Dors, Kathleen Harrison, Finlay Currie. UK 1963. 93mins.

Based on Laura Del Rivo's acclaimed novel, *The Furnished Room*, published in 1961, *West 11* was one of Michael Winner's first films and was adapted for the screen by Willis Hall and Keith Waterhouse. Alfred Lynch plays a young man aimlessly drifting from job to job and girl to girl before a chance meeting gives him an opportunity to make some serious money. Distinctly noir-ish and very atmospheric, the film feels bleaker than most other kitchen sink films of the time.



Released the year landlord Peter Rachman was finally exposed for his treatment of tenants in the area, *West 11* is a run-down Notting Hill of bedsits, jazz clubs and fascist street rallies. Rarely seen on cinema screens and never released on DVD, *West 11* is a neglected gem.

The screenings of *West 11* and *The L-Shaped Room* will be introduced by Cathi Unsworth, pop-cultural crime novelist and resident of W11 since 1987. Her 2009 novel *Bad Penny Blues* (Serpent's Tail) depicted the district between 1959-65 and was greatly influenced by both these classic films and their original novels. She has appeared at many events with Laura Del Rivo and wrote a chapter on *The L-Shaped Room* for the recent Five Leaves publication *London Fictions*.

[www.cathiunsworth.co.uk](http://www.cathiunsworth.co.uk)

**SUN 30 NOV 12 NOON**  
**DUKE OF YORK'S THE L-SHAPED ROOM** (15)

Dir: Bryan Forbes. With: Leslie Caron, Tom Bell. UK 1962. 126mins.

In Bryan Forbes' adaptation of Lynne Reid Banks' novel, Jane (Leslie Caron), a young French woman, pregnant and unmarried, takes a room in a seedy London boarding house, inhabited by an assortment of misfits. She falls into a relationship with Toby (Tom Bell), a struggling young writer who lives on the first floor.

**SUN 30 NOV 5PM**  
**POP UP@ BRIGHTON MUSEUM & ART GALLERY**  
**WHOLLY COMMUNION**  
 Dir: Peter Whitehead. UK 1965. 33mins.

**FREE**

Peter Whitehead's celebrated document of the landmark poetry event that marked the arrival of the counterculture in England. The film footage from the Royal Albert Hall features Gregory Corso, Lawrence Ferlinghetti, Allen Ginsberg, Michael Horowitz, Adrian Mitchell and Alexander Trocchi.



In a grand hotel, an unnamed man attempts to persuade an unnamed woman that they have not only met before but were romantically involved. While the plot is deceptively simple, *Last Year in Marienbad* is as extraordinary today as when it premiered more than 50 years ago. With an Oscar-nominated screenplay by Alain Robbe-Grillet, director Alain Resnais' enduring cinematic puzzle is one of the most influential and iconic films ever made.

**FRI 28 NOV 6PM**  
**POP UP@ BRIGHTON MUSEUM & ART GALLERY**  
 A programme of short films from three of Ann Quin's literary contemporaries: Samuel Beckett, William Burroughs and B.S. Johnson.

Introduced by Jennifer Hodgson, writer and academic and UK Editor at Dalkey Archive Press. She is currently editing a book of Ann Quin's unpublished writings.

**FILM**  
 Dir: Alain Schneider. US 1965. 20mins.

Samuel Beckett's only film for the cinema stars Buster Keaton in one of his last ever roles. With no dialogue or music, just one 'shhh' - appropriate for this screening in the former Reference Library - *Film* asks the question, if you are not seen do you exist? Keaton, sporting his trademark flat hat and with opportunities to display his perfect comic timing, scrambles through the city streets to his room where he attempts to rid himself of every witness to his existence.

**TOWERS OPEN FIRE UK 1963.16mins;**  
**THE CUT UPS UK 1967. 10mins.**  
 Dir: Anthony Balch, Brion Gysin with William Burroughs.

Two short films attempt to find a cinematic equivalent for William Burroughs' writing; *Towers Open Fire*, based loosely on the text in his novel *Nova Express* features among others Alexander Trocchi, Ian Sommerville and Michael Portman. *The Cut Ups* is an intriguing attempt to apply this literary technique directly onto film with documentary footage of Gysin and Burroughs in London, Paris, Tangier and New York cut into 12-inch lengths and re-assembled.



# BERG

Film Trail 1960s Cinema SEE PAGE 16

CINECITY present a series of screenings in partnership with venues across East Sussex.

# BERG

by Ann Quin

A MAN called Berg, who changed his name to Greb, came to a seaside town intending to kill his father...

**UNIVERSITY OF BRIGHTON GALLERY**  
**22 NOV - 19 DEC 2014**

# BERG

**SAT 22 NOV - FRI 19 DEC**  
**UNIVERSITY OF BRIGHTON GALLERY, GRAND PARADE**  
**OPENING TIMES: MON-FRI 11AM-7PM;**  
**SAT - SUN 10AM-4PM**

**FREE**

To celebrate the 50<sup>th</sup> anniversary of the publication of Ann Quin's brilliant debut novel, CINECITY and artist/production designer Anna Deamer present a film set installation for an imaginary screen version of *Berg*.

A boarding house in out of season Brighton is the background for this strange, disturbing and darkly comic drama. Published in 1964, *Berg* - described by writer Lee Rourke as 'the best novel ever set in Brighton' - established Ann Quin's reputation as one of the most original, contemporary British writers. She wrote three further novels but remains one of the best-kept secrets of British literature. She died in 1973, drowned in the sea off Brighton, aged 37.

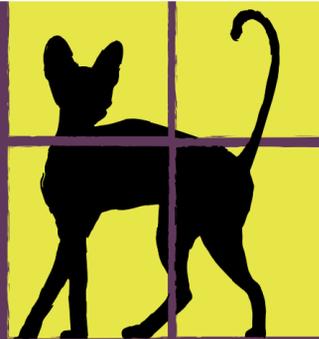


The immersive environment is complemented by music and sound design from Barry Adamson who has created soundtracks for David Lynch's *Lost Highway*, Carol Morley's *Dreams of a Life* and many others. He is a current member of *Nick Cave and the Bad Seeds* having re-joined the band in 2013. The 'Berg Suite' has been produced in collaboration with Paul Kendall who engineered Barry Adamson's first solo album, *Moss Side Story*, the soundtrack to a non-existent film noir.

Created by the team behind the *Hangover Square* film set presented in Brighton Festival 2012, *Berg* has been constructed in partnership with City College Brighton & Hove, overseen by Film and TV Construction Manager Steve Deane.

The exhibition is complemented by a full programme of screenings, talks, workshops and special events.

**University of Brighton**  
 Supported using public funding by  
**ARTS COUNCIL ENGLAND**  
 LOTTERY FUNDED



**WHO WAS ANN QUIN?**  
**ANN QUIN 1936 - 1973**  
**WED 3 DEC DOORS 6.15PM START 6.30PM**  
**JUBILEE LIBRARY**

Join writers **Neil Dunn**, **Lee Rourke** and **Ian Patterson** as they discuss Ann Quin's legacy and why she is virtually unknown in her home-town of Brighton. They will be focusing on her groundbreaking debut novel *Berg* (1964) which Lee Rourke describes as 'a debut novel so staggeringly superior to most you'll never forget it'. There will be readings from *Berg*, a short film screening showing Brighton in the sixties, and a bar. Event produced by Collected Works CIC

£5 via Eventbrite  
 or from Booklover Store, Jubilee Library

**ARTIST'S TALK: ANNA DEAMER**  
**THURS 4 DEC 6PM**  
**UNIVERSITY OF BRIGHTON BOARD ROOM**

Artist and production designer Anna Deamer presents an illustrated talk about the development of the *Berg* film set and her research into the life and work of Ann Quin. Followed by questions from the audience. Places at the talk are free but as numbers are limited please book your place via Eventbrite.



# BERG

## - Not Coming To A Screen Near You

by Tim Brown

**A film of Berg is to be made soon. She is survived by her mother.**

**Ann Quin's obituary, The Times 6 Sept 1973**

**I**N 1964, Ann Quin's debut novel *Berg* was published and quickly established her reputation as one of the most intensely original, contemporary British writers. A boarding house in an out of season seaside town is the background for this strange and darkly comic, oedipal drama about the triangular relationship between hair tonic salesman Alistair Berg, his father and his father's mistress.

Ann Quin was born in Brighton in 1936 where she lived much of her life. She wrote a further three, increasingly experimental novels but despite considerable acclaim, she remains little-known, a best-kept secret of British literature. She died aged just 37, drowning in the sea off Brighton on August 27<sup>th</sup> 1973. She left her mother's flat in Lewes Crescent and was last seen by a fisherman, wading into the sea at Black Rock. A body was discovered the next day near Shoreham Harbour but it took police a week after an appeal in *The Evening Argus*, to identify her as Ann Quin. 'She is described as aged between 30 and 35, slimly built and well-tanned with dark brown shoulder-length hair and blue-green eyes ... The clothes left on the beach were a thick white Aran sweater, black slacks, and brown leather open sandals.'<sup>(1)</sup>

The phrase, 'Soon to be a major film' on a book jacket often sounds like a threat but it can also be a curse; the 1982 paperback of D.M. Thomas' *The White Hotel* was thus adorned and the sorry tales of misfortune, litigation and 'development hell' behind this still 'un-made' film are legion. Contrary to the penultimate line in Ann Quin's obituary in *The Times*, a film of *Berg* was not to be made anytime soon. It was 25 years after her brilliant debut that the only screen adaptation of her work appeared.

I asked Miss Quin if she would like to make a film ... as 'Berg' is extremely visual and should make a fine film, given a sympathetic director.

"I'd love to make a film, if the conditions over here were different. I have a very visual sense: scenes and people become films in my mind."<sup>(2)</sup>

The early 1960s was a golden age of European art cinema, which was enjoyed and absorbed by Ann Quin, an avid cinema-goer with an interest in Bergman, Fellini, the *nouvelle vague*. 'I love the film of *'Last Year in Marienbad'*. Very exciting. I'm very enthusiastic about Antonioni.'<sup>(3)</sup> It all proved intensely liberating for a working class female writer, transcending the prevailing 'kitchen sink' social realism.

*The partition swayed: a boat without sails, anchored to a rock, yet revolving outside its own circumference*

### The Partitioned Room

*The partition swayed: a boat without sails, anchored to a rock, yet revolving outside its own circumference* <sup>(Berg, 22)</sup>

When Aly Berg takes a room in a boarding house, a flimsy partition is all that separates him from his father and his mistress in the adjoining room. Two bedsits side-by-side divided by a paper-thin partition. As with all Quin's writing, there is much that is autobiographical: 'There's a man through the wall there, in the next room, and he wakes me up at six in the morning vomiting, coughing and so on.'<sup>(4)</sup>

*Berg pressed himself against the partition, until it shuddered, and he thought someone coughed the other side.* <sup>(Berg, 109)</sup>

Ann Quin completed *Berg* whilst working as a secretary at the Royal College of Art. She was living at 96 Lansdowne Road W11, just across Ladbrooke Grove from the locations used in the films *The L-Shaped Room* (1962) and *West 11* (1963).

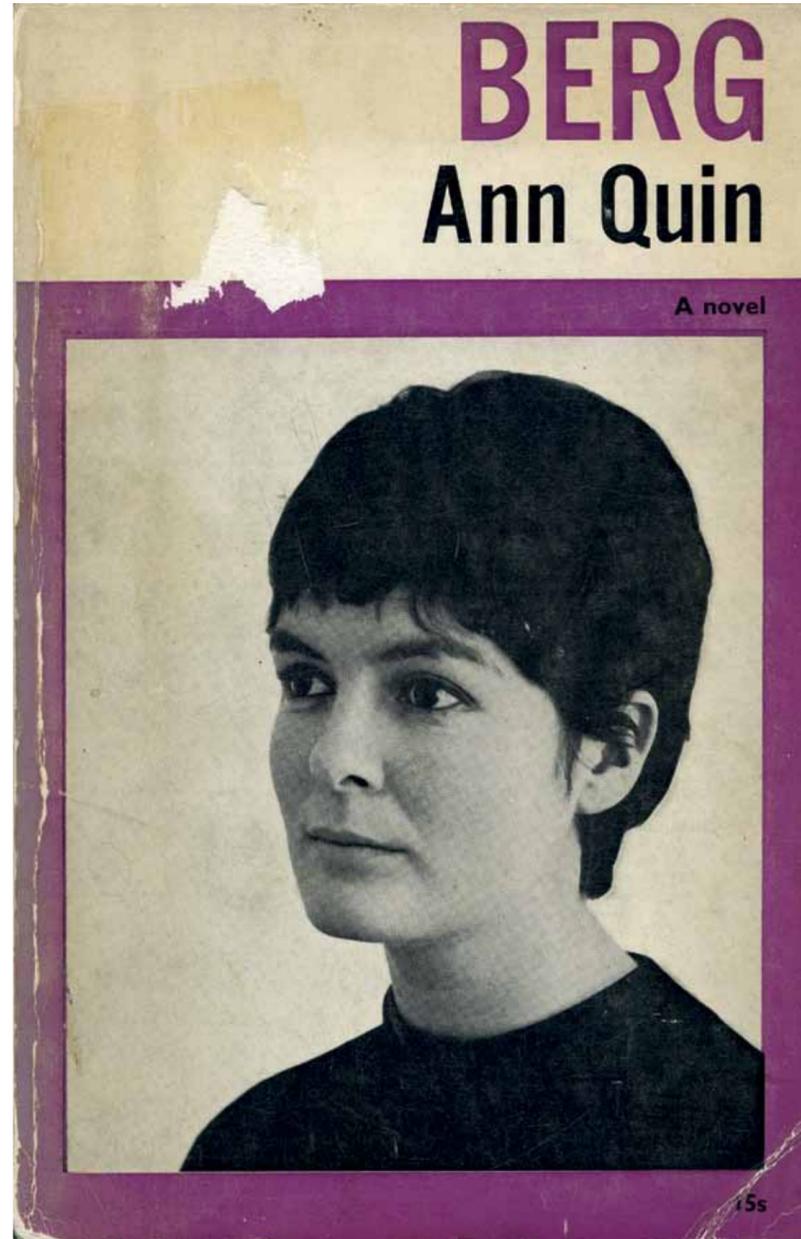
Miss Quin lives in a marvellously cluttered bedsitter near Notting Hill Gate, London. The room is small and almost square ... There is a bed, a gas cooker, scores of magazine photographs torn out and pasted on the wall.<sup>(5)</sup>

Notting Hill on film, especially in the 1960s, was

all about rooms and housing and the general lack and poor quality of. Bedsitter land. Large Victorian houses endlessly partitioned and subdivided. The infamous slum landlord Peter Rachman, exposed in 1963, is irrevocably associated with the area, exploiting the demand from the new black housing market as workers from the West Indies arrived to ease the post-war labour shortage. *The L-Shaped Room* was based on Lynne Reid Banks' novel published in 1960 and *West 11*, Michael Winner's early feature, was based on Laura Del-Rivo's 1961 novel *The Furnished Room*. Both vividly evoke a pre-Swinging London of attic rooms in boarding houses, corner cafés and jazz clubs.

Later in the 1960s, there was an influx of great European directors to the capital with Roman Polanski filming *Repulsion* (1965) in South Kensington and Francois Truffaut making *Fahrenheit 451* (1966) at Pinewood and on location in Roehampton. With the sixties in full swing, Michelangelo Antonioni arrived to direct his first film in English. It was just after *Blow Up* had won Best Film at Cannes in 1967 that Dennis C. Lewiston, a camera operator on the film, offered to buy the screen rights for *Berg*. Ann Quin needed the money as she had spent her whole life on the bread line with no independent means. Lewiston intended to write the script himself with some ideas for slightly altering the story but the link with Antonioni seemed like a good omen. While Lewiston went on to enjoy a long career as a cinematographer, writer and director, unfortunately his proposed film of *Berg* never saw the light of day.

When Truffaut famously remarked in an interview with Alfred Hitchcock that there was a certain incompatibility between the words 'British' and 'cinema', he was blaming the countryside, weather and a way of life, largely lived indoors. One can imagine a film of *Berg*, at least one true to Quin's vision, joining a distinctive group of predominantly European films from this era that explored psychologically charged, uncanny interiors such as *Repulsion*, Samuel Beckett's *Film* (1965) and Jan Svankmajer's *The Flat* (1968): rooms fighting back and taking on a life of their own, walls closing in.



*A ritualistic culture that gave me a conscience. A death wish and a sense of sin. Also a great lust to find out, experience, what evil really was.'*

*Berg* has been described by the writer Lee Rourke as, 'a beautiful novel: it is dark, esoteric, haunting - sometimes disturbing... The best novel ever set in Brighton in my opinion - forget Patrick Hamilton (as splendid as he is), Ann Quin's *Berg* is the real deal.'<sup>(7)</sup> Ann Quin like Hamilton grew up in Brighton & Hove and both *Hangover Square* and *Berg* present an off-kilter, hallucinatory Brighton, though it remains nameless in Quin's novel. According to the literary agent and writer Giles Gordon, '*Berg*, to use shorthand, is a Graham Greene thriller as if reworked by a somewhat romantic Burroughs.'<sup>(8)</sup> As *Brighton Rock* has done more to cement Brighton's dodgy reputation as a Soho-on-sea than any other book or film, inevitably comparisons and references have been made to Greene's novel. However *Berg* eschews the almost documentary realism of *Brighton Rock* to evoke a more dream-like sense of place. Ann Quin certainly shared something with Greene; though not Catholic, she was educated at the Convent of the Blessed Sacrament in Kemp Town (now Brighton College Junior School). She described it as 'a ritualistic culture that gave me a conscience. A death wish and a sense of sin. Also a great lust to find out, experience, what evil really was.'<sup>(9)</sup> 'There's nothing like a Catholic upbringing ... if you have that you enjoy sin so much more when you get to it.'<sup>(10)</sup>

Cover of Calder and Boyars 1964 paperback edition of *Berg* Courtesy Marion Boyars Publishers

For Alistair Berg himself, the cinema is a site for sexual activity: he goes to a *news-theatre, where he masturbated during the adverts, and in the intervals followed the spot-light on to the white-uniformed blonde usherette.* <sup>(Berg, 30)</sup>

*You never bring a nice girl home Aly, why don't you invite Doris for tea one Sunday, she's a nice girl? Yes nice to have twice a week against the cinema wall, after a lush film.* <sup>(Berg, 101)</sup>

*Berg* was published in 1964 by John Calder and Marion Boyars, thus joining a veritable who's who of the avant-garde including Samuel Beckett, Henry Miller, Marguerite Duras, Alain Robbe-Grillet, Nathalie Sarraute, Alexander Trocchi and William Burroughs. Believing that writing was fifty years behind painting as an art form, Burroughs had utilised the cut-up technique devised by Brion Gysin; the first British edition of *The Naked Lunch* was published by John Calder the same year as *Berg*. Quin hadn't read most of the above when writing *Berg* and anyhow, 'films and paintings influence me perhaps more than writers. There's Beckett,

### Black (Brighton) Rock

*A man called Berg, who changed his name to Greb, came to a seaside town intending to kill his father...*  
Opening lines of 'Berg'

Brighton's reputation as a town that looks like it is 'helping the police with their enquiries'<sup>(6)</sup> has partly been founded on events such as the infamous 'Brighton Trunk Murders' of 1934, when a dismembered woman's body was discovered in a trunk at left luggage at Brighton railway station and a second woman's body was found in a trunk nearby. Graham Greene was a frequent visitor to Brighton around this time and the murders were said to have informed the research for his novel *Brighton Rock*, published in 1938. His interest in the murders was such that one biographer even suggested him as a suspect. The trunk murders continued to appal and

fascinate over the years and were also an influence on Val Guest's 1962 film *Jigsaw* where Brighton police investigate the death of a woman whose body they discover hidden in a trunk in a house in Saltdean. The trunk murders also find some kind of echo in *Berg* when Aly takes what he believes to be his father's body wrapped in a carpet, to left luggage at Brighton Station.

*What's this car it's mighty heavy ... What's rolled up in it eh? - a body?* <sup>(Berg, 101)</sup>

Berg's violent and absurd adventures with a ventriloquist dummy / 'body' - 'killed', rolled up in a carpet, pushed into a wardrobe, drowned at sea - recall elements of Cavalcanti's famed sequence in *Dead of Night* (1945), but also contain an element of farce that could be dubbed 'Ortonesque'. In 1964, the year *Berg* was published, Joe Orton completed his play *Loot* (originally called *Funeral Games*) in which

of course. I was born in Brighton and in my teens I 'discovered' Beckett in the public library.<sup>111</sup> The writer and film-maker B.S. Johnson was a friend of Ann Quin; together with Carol and Alan Burns, Eva Figes and others they formed a loose group of British avant-garde writers. In October 1973, in the final scene of his last film, *Fat Man On a Beach*, Johnson walks out to sea until he disappears from the camera's view. The director Michael Bakewell described this act as 'some sort of *hommage*'<sup>112</sup> to Ann Quin who had died two months earlier. Johnson committed suicide a couple of weeks later.

## Carry on Cleopatra

*How often one plays with a projected fictional love; the image of a Ruth, a Helen, Beatrice, Cleopatra.* (Berg, 67)

With her room draped it seemed entirely in purple velvet, reminiscent of an Egyptian tomb (Berg, 16) and her eyes carefully outlined into an oriental effect, (Berg, 17) Berg's father's mistress Judith, is a boarding house Cleopatra, her love of the colour purple something shared with both the Egyptian Queen of the Nile and actress Elizabeth Taylor.

The 1963 spectacular epic *Cleopatra* has gone down in the annals of film history; the production ran massively over-budget and very nearly bankrupted 20th Century Fox and its leading stars Elizabeth Taylor and Richard Burton began their love affair while playing the doomed lovers Cleopatra and Mark Anthony. Filming had started in 1960 at Pinewood but after a catalogue of delays, illness and production disasters, the film did not reach cinema screens until the summer of 1963. Even before its release, huge interest had built up in the life and story of Cleopatra and the film proved extremely

influential on subsequent 60s fashion with Cleo-inspired make-up such as Revlon's 'Sphinx Eyes'. It also helped to popularise geometric haircuts, snake rings and maxi dresses. Filming had been so protracted that *Carry On Cleo*, made in 1964, was able to re-use some of the leftover Pinewood sets and props.

## Not showing at this cinema

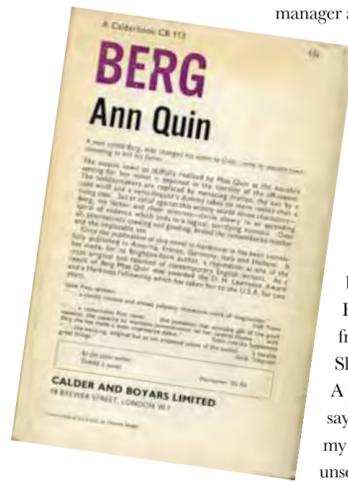
Towards the end of her life Ann Quin was writing plays for television but they remained unfinished. The only time any of her work appeared on screen was a film adaptation, based on *Berg* called *Killing Dad* or *How to Love Your Mother*, directed by Michael Austin and released in 1989. It was shot in Southend-on-Sea as Brighton was by then too smartened up and no longer seedy enough. Despite an excellent cast featuring Julie Walters, Richard E. Grant, Denholm Elliott and Anna Massey, the film was savaged by the critics: 'The best thing about *Killing Dad*... is probably the title.'<sup>113</sup>; 'riddled with caricatures and clichés, (it) is hopelessly smug about its jaded observations and wastes the talent it parades shamelessly.'<sup>114</sup> Richard E. Grant declared it was one of the biggest disappointments of his career.<sup>115</sup>

*The station a discarded film set as he passed through the barrier.* (Berg, 133)

To mark the 50th anniversary of the first publication of *Berg*, the exhibition at the University of Brighton is a film set that will never be part of a film; *mise-en-scène* for an un-made *Berg*. Sound composition is from Barry Adamson, renowned for creating soundtracks for films both real and imagined. There are 'No actors, action, camera, projection – but on the other hand, a kind of narrative formed of objects like evidence ... holding hints of story.'<sup>116</sup>

*a plastic crocodile box ... stuffed animals, an owl, a mouse, a fox's mask... waxen fruit and flowers... Dresden shepherds, faded water-coloured pastoral scenes, the shiny television set...* (Berg, 19)

When Ann Quin took a job as an assistant stage manager after leaving school, one of her duties was collecting 'props from sceptical antique dealers.'<sup>117</sup> The props in *Berg* – and the rooms are stuffed full of them – form a narrative of objects. An overload of stuff trashed in an *annihilation of domesticity*. (Berg, 147) In the aftermath of violence, debris frozen in time. In her late teens, Ann Quin considered becoming an actor and applied to RADA but experienced intense stage fright at the audition and ran away. She decided: 'I would be a writer. A poet. Where what I had to express, say, would be my own interpretation, my own vision, and be accepted by an unseen audience.'<sup>118</sup>



With thanks to Marion Boyars Publishers and The Lilly Library, Indiana.

\*\*All in text citations from *Berg* are referenced from the Dalkey Archive Press, 2001 edition\*\*

1. "Body in sea: New appeal," *The Evening Argus*, 31 August, 1973.
2. "Escaping with a typewriter," *The Scotsman Weekend Magazine*, 27 March, 1965.
3. *Ibid.*
4. *Ibid.*
5. *Ibid.*
6. Keith Waterhouse quoted in *The Evening Standard*, 9 Dec, 1994.

7. Lee Rourke, "Who Cares about Ann Quin?" *The Guardian*, 8 May, 2007.

8. Giles Gordon, introduction to *Berg* (Illinois: Dalkey Archive Press, 2001), ix.

9. Ann Quin, "Leaving School-XI," *London Magazine* Vol. 6 No.4 (1966): 63.

10. John Hall, "Landscape with three-cornered dances," *The Guardian*, April 29, 1972.

11. "Escaping with a typewriter." Brighton Library was situated in what is now part of the Dome and Corn Exchange.

12. Jonathan Coe, *Like a Fiery Elephant: The Story of B.S. Johnson* (London: Picador, 2004), 374-375.

13. *The Independent*, author and date unknown.

14. [www.film4.com/reviews/1989/killing-dad](http://www.film4.com/reviews/1989/killing-dad) retrieved 13 September 2014

15. Richard E. Grant interviewed onstage by Richard Williams at the National Film Theatre, 7 November 1997.

16. Nick Roddick, "Accentuate the dispositive," *Sight and Sound*, July 2012. A review of Anna Deamer and CINECITY's previous film set installation 'Hangover Square'.

17. Quin, "Leaving School-XI," 65.

18. *Ibid.*



POP UP @ BRIGHTON MUSEUM & ART GALLERY SAT 29 NOV / 6PM

## FILM AS FILM: GREGORY J. MARKOPOULOS

The meticulously crafted films made by Gregory Markopoulos encompass mythic themes, portraiture and studies of landscape and architecture. Employing spontaneous in-camera superimposition and complex editing techniques, he sought to unlock the mystery and energy contained within the single frame. This rare opportunity to encounter a true cinematic visionary celebrates the publication of his collected writings and will be introduced by the book's editor Mark Webber.

Visit [www.thevisiblepress.com](http://www.thevisiblepress.com) for more information on *Film as Film: The Collected Writings of Gregory J. Markopoulos*.

### MING GREEN

GREGORY J. MARKOPOULOS, USA, 1966, 16MM, COLOUR, SOUND, 7 MIN  
An extraordinary self-portrait conveyed through multiple layered observations of the film-maker's sparsely furnished room in Greenwich Village.

### THROUGH A LENS BRIGHTLY: MARK TURBYFILL

GREGORY J. MARKOPOULOS, USA, 1967, 16MM, COLOUR, SOUND, 14 MIN  
The life of painter, dancer and poet Mark Turbyfill, seen in his 70th year, is evoked through a unique form of cinematic portraiture that encompasses the person, their environment and personal objects.

### TWICE A MAN

GREGORY J. MARKOPOULOS, USA, 1963, 16MM, COLOUR, SOUND, 49 MIN  
*Twice A Man* is a fragmented re-imagining of the Greek myth of Hippolytus, who was killed after rejecting the advances of his stepmother. Markopoulos' vision transposes the legend to 1960s New York and has its main character abandon his mother for an elder man. Employing sensuous use of colour, the film radicalised narrative construction with its mosaic of 'thought images' that shift tenses and compress time. One of the touchstones of independent film-making, *Twice A Man* was made in the same remarkable milieu as *Scorpio Rising* and *Flaming Creatures* by a film-maker named 'the American avant-garde cinema's supreme erotic poet' by its key critic P. Adams Sitney.  
Mark Webber



Supported by the University of Sussex Centre for American Studies



DUKE OF YORK'S SAT 29 NOV / 6.30PM

## THE DUKE OF BURGUNDY

DIR: PETER STRICKLAND. WITH: SIDSE BABETT KNUDSEN, CHIARA D'ANNA, MONICA SWINN, EUGENIA CARUSO. UK 2014. 104 MINS.

Fans of BBC4's hit Danish political drama *Borgen* will see its star, Sidse Babet Knudsen, in an entirely new light after watching *The Duke of Burgundy*. A dark, erotically charged melodrama focussing on the relationship between two women, *The Duke of Burgundy* is British director Peter Strickland's third film, after the revenge thriller *Katalin Varga* and the Giallo-inspired horrors of *Berberian Sound Studio*. Described by The Guardian as 'filthy and fraught with genuine emotion', Strickland's sumptuous period piece charts the increasingly intense lesbian S&M relationship between butterfly professor Cynthia (Sidse Babet Knudsen) and her new housekeeper, Evelyn (Chiara D'Anna). The insular world in which the two lead characters exist provides the perfect hothouse atmosphere for Strickland's highly fetishised vision to play out in. Beautifully performed, *The Duke of Burgundy* is a bold, intoxicating exploration of power dynamics and intimacy.



## GIRLHOOD

### SUNDAE CLUB: FILM AND THE FUTURE. A CINECITY SPECIAL



Sunda Club returns with four fabulous hours of creative fun for children and families at **Komedia and Duke's at Komedia**, offering delightful theatre, films, crafty workshops,

stories, games, and a live gig by Sunda Club house band The Swing Ninjas. This CINECITY special event will include the debut outing of family theatre show *Flat Pack*, based on

### KOMEDIA AND DUKE'S AT KOMEDIA SUN 30 NOV / 10.30AM - 2.30PM

Buster Keaton 1920 comedy short *One Week* as well as a host of activities with a futuristic, Sci-Fi twist. Please see [komedia.co.uk/brighton](http://komedia.co.uk/brighton) for more info and tickets.

Suitable for children 2-8 years and their families.  
£8.50 adults £6.50 children or £25 family of 4 (min 1 adult)

**BERG** Film Trail 1960s Cinema  
CINECITY present a series of screenings in partnership with venues across East Sussex.



ABOVE: Catherine Deneuve in Roman Polanski's *Repulsion* (1965)

**FRI 7 NOV 7.15PM**  
ELECTRIC PALACE, HASTINGS  
[www.electricpalacecinema.com](http://www.electricpalacecinema.com)  
**THE L-SHAPED ROOM** (15)  
Dir: Bryan Forbes. With: Leslie Caron, Tom Bell. UK 1962. 126mins.  
Introduced by Steve Chibnall, Professor of British Cinema at De Montfort University.

**SAT 15 NOV 7.30PM**  
TOWNER GALLERY, EASTBOURNE  
[www.townereastbourne.org.uk](http://www.townereastbourne.org.uk)  
**TOWERS OPEN FIRE; THE CUT UPS**  
Dir: Anthony Balch, Brion Gysin with William Burroughs. UK 1963. 16mins / UK 1967. 10mins.

+ **WHOLLY COMMUNION**  
Dir: Peter Whitehead. UK 1965. 33mins.  
Introduced by Barry Miles, renowned documenter of the Sixties counterculture and author of William Burroughs, A Life.

**SUN 23 NOV 3.30PM**  
ALL SAINTS CENTRE, LEWES  
[www.lewes-filmclub.com](http://www.lewes-filmclub.com)  
**REPULSION** (15)  
+ **CINEMAS OF THE MIND DISCUSSION**  
Dir: Roman Polanski.  
With: Catherine Deneuve, Ian Hendry  
UK 1965. 104mins.

Roman Polanski's first English-language feature, stars Catherine Deneuve as a Belgian girl whose mind and emotions crack under the pressure of nightmares and fantasies when she's left alone in a Kensington bedsit.

Followed by a post-screening discussion organised by Cinemas of the Mind with members of the Arts Forum of Psychotherapy Sussex.

[www.psychotherapy-sussex.org.uk/other-services/cinemas-mind/](http://www.psychotherapy-sussex.org.uk/other-services/cinemas-mind/)



**FRI 28 NOV 8PM**  
FOREST ROW FILM SOCIETY  
[www.forestrowfilmsociety.org](http://www.forestrowfilmsociety.org)  
**LAST YEAR IN MARIENBAD** (L'ANNÉE DERNIÈRE À MARIENBAD) (1)  
Dir: Alain Resnais. With: Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoëff. France-Italy 1961. 94mins.  
Introduced by Lyn Thomas, Professor of Cultural Studies, University of Sussex.



Supported by The National Lottery

Film Hub South East

POP UP @ BRIGHTON  
MUSEUM & ART GALLERY  
SUN 30 NOV  
1.30PM

# YOGA HORROR

MARK AERIAL WALLER



*Yoga Horror* occupies the convergent space of film viewing where the gallery exhibition overlaps with cinema and social gathering. The event includes a screening of the 1945 portmanteau British horror movie *Dead of Night* together with specially filmed new sequences and a yoga exercise video. *Dead of Night* is narrated through the half remembered experience of the protagonist Walter Craig, whose recurring nightmare provides a recursive structure for a series of tales, where one form of consciousness slips into another, where horror lies within slippages of logic and perception. This new production of *Yoga Horror* presents previously unseen footage constructed specially for the event. It is a dynamic montage of spectatorship and memory,

inviting the audience to engage with the gap between waking and dreaming, between the impossible and the real.

DIR: IRA SACHS. WITH: ALFRED MOLINA, JOHN LITHGOW, MARISA TOMEI, CHARLIE TAHAN. 2014. 98 MINS.

After the critical acclaim garnered by Ira Sachs' last film, *Keep the Lights On*, the director's latest tale of modern relationships, *Love is Strange*, looks likely to be his most widely admired film yet. Already receiving rave reviews, the film sees acting veterans Alfred Molina and John Lithgow in inspired form as George and Ben, a same-sex couple of 39 years who make their union official by getting married when the opportunity is finally presented to them. However their happy equilibrium is to be shattered and the bonds of love tested in unconventional ways. A tender, nuanced love story and a love letter to New York itself.

## DUKE OF YORK'S SUN 30 NOV / 6.30PM

### LOVE IS STRANGE (15)



DUKE'S AT KOMEDIA  
SUN 30 NOV / 9PM

DEBUT

DIR: ANDREW HULME. WITH: FREDERICK SCHMIDT, MARTIN ASKEW, DAVID SPINX, AYMEN HAMDouchi. UK 2014. 108 MINS.

Selected to compete in the Un Certain Regard section of this year's Cannes Film Festival, *Snow in Paradise* is the writing and directing debut of film editor Andrew Hulme. With editing credits on *Control*, *The American* and *The Imposter* to his name, the accomplished Hulme has branched out with this British thriller, co-written by one of its leads, Martin Askew. Petty criminal Dave (newcomer Frederick Schmidt), whose dour life in East London revolves around drugs and violence, attempts to turn his back on the gangster life and find a more peaceful existence. Based on the real life experiences of Askew, *Snow in Paradise* is a brooding, atmospheric entry into the British crime genre.

POP UP @ BRIGHTON  
MUSEUM & ART GALLERY  
SUN 30 NOV / 6PM

# THE GREAT MUSEUM (PG)



DIR: JOHANNES HOLZHAUSEN. AUSTRIA 2014. 94MINS.

An engaging portrait of work at one of the world's great museums, Vienna's Kunsthistorisches Museum, Johannes Holzhausen's documentary is also a moving paean to devoting one's life to art. Focusing on the daily work of its staff, the minutiae of running one of the world's greatest art institutions is engrossingly presented in Holzhausen's elegant film. As stately as the institution it focuses on, *The Great Museum*, filmed over two years, is a unique look at the artworks and their surroundings in the run up to the grand re-opening of the newly renovated and expanded *KunstKammer* rooms in 2013.

## DUKE OF YORK'S MON 1 DEC / 6.30PM

### TIMBUKTU

DIR: ABDERRAHMANE SISSAKO. WITH: IBRAHIM AHMED, ABEL JAFRI, TOULOU KIK. FRANCE/MAURITANIA 2014. 97 MINS.

Any romantic notions of Timbuktu being a place of mystery and wonder are rudely dispelled in Abderrahmane Sissako's drama about modern day religious extremism. Born in Mauritius and now settled in France, Sissako, whose previous films include *Waiting for Happiness* (2002) and the widely praised *Bamako* (2007), spent most of his childhood in Mali, his father's homeland. *Timbuktu* is a passionate cry against the zealots who he feels are destroying the city's rich, humane traditions and a regime of terror where even singing and football are banned. Beautifully shot and with moments of real warmth, Sissako expertly balances the personal and political in his most powerful film to date.



DUKE OF YORK'S  
TUES 2 DEC / 6.30PM

DEBUT

DIR: MYROSLAV SLABOSHPTYSKIY. WITH: GRIGORIY FESENKO, YANA NOVIKOVA. UKRAINE 2014. 132 MINS.

To direct a two-hour plus film told entirely in Sign Language without subtitles as your debut feature is a bold move, and that's exactly what Myroslav Slaboshpytskiy has done. What may appear on paper to be dauntingly inaccessible is in actuality a highly engaging and rewarding experience. Set in and around a boarding school for young deaf people in Kiev, Sergey is a new student who falls in with a rebellious group of fellow pupils involved in crime and prostitution. By turns compelling, exhilarating and graphic, this is a unique, unmissable film.



DUKE OF YORK'S  
WED 3 DEC / 6.30PM

DEBUT

DIR: CHARLIE WEAVER ROLFE. WITH: ALEXANDRA KALWEIT, STUART MARTIN, DIMITRINA ELLIOTT, ALAN GILCHRIST, KEVIN WOOLLEY. UK 2014. 92 MINS.

An off-beat comedy about falling in love, set in Brighton. Frank is a good-natured young Scot who works as a caretaker for adults with special needs. Ilse is a witty, artistically-inclined young woman originally from East Germany who works at a Bulgarian bakery. With a gallery of Brighton eccentrics and songs and live performances from local bands *Transformer*, *Bob Wants His Head Back* and *The Mountain Firework Company*.



## MY ACCOMPLICE (PG)

UK PREMIERE

DUKE'S AT KOMEDIA  
TUES 2 DEC / 8.30PM

# THE DEATH AND RESURRECTION SHOW

## THE UNPUBLISHED STORY OF KILLING JOKE

DIR: SHAUN PETTIGREW. UK/NZ 2014. 150MINS.

*Killing Joke* shot to fame in the late 70s and early 80s hot on the heels of punk. Championed by John Peel, they quickly built up a cult following around the world. Notorious for their fall-outs with the press, controversial imagery and mystical influences they were later dubbed "the forefathers of Industrial Rock". They have been name-checked as influences by countless bands including *Pearl Jam*, *Faith No More*, *Nine Inch Nails*, *Ministry*, *Skinny Puppy* and *Metallica*.

Filed around the globe by a lifelong friend of the band and with unprecedented access to over 30 years of archive material, this is the definitive documentary on *Killing Joke* and features interviews with Jaz Coleman, Youth, Geordie, Big Paul, Jimmy Page, Peter Hook, Dave Grohl, Alex Paterson and many more. A revealing and captivating document that captures one of the most original and influential bands in all their mad brilliance.

3D

# GOODBYE TO LANGUAGE (15)

DUKE'S AT KOMEDIA  
WED 3 DEC / 9PM

DIR: JEAN-LUC GODARD. WITH: HÉLOISE GODET, KAMEL ABDELI, RICHARD CHEVALLIER, ZOÉ BRUNEAU. FRANCE 2014. 70 MINS.

With a career spanning close to six decades and, at present, 117 directorial credits to his name, Jean-Luc Godard is one of cinema's true greats. A cinematic agent provocateur forever pushing at the boundaries of form, content and style, Godard continues to plough his own, idiosyncratic furrow with his 39th feature. An experimental 3D film, *Goodbye to Language* stars Heloise Godet and Kamel Abdeli as a married woman and a single man respectively whose floundering affair is the catalyst for a suitably challenging meditation on history and eternity, being and nothingness and death and desire. Joint winner of the Jury Prize at this year's Cannes Film Festival, *Goodbye to Language* proves that the 84-year-old director is still very much an active, vital film-making force.

# WHEN ANIMALS DREAM

DEBUT

DUKE'S AT KOMEDIA  
THURS 4 DEC / 9PM

DIR: JONAS ALEXANDER AMBY. WITH: LARS MIKKELSEN, JAKOB OFTEBRO, SONIA SUHL, SONJA RICHTER. DENMARK 2014. DANISH WITH ENGLISH SUBTITLES. 84 MINS.

The past decade has seen a number of striking horror movies come out of the Nordic countries, with *Let the Right One In*, *Dead Snow*, *Troll Hunter* and *Frostbite* becoming international hits or cult favourites. Now, from Denmark, comes the atmospheric *When Animals Dream*, the feature film debut of Jonas Alexander Arnby, who cut his teeth directing advertisements, shorts and music videos. Set in a remote coastal town in Jutland, *When Animals Dream* revolves around Marie (Sonia Suhl) a timid teenager with an overbearing father (Lars Mikkelsen) and a heavily sedated, wheelchair bound mother (Sonja Richter). With the onset of puberty, Marie begins to display signs associated with being a werewolf. Family secrets, burgeoning female sexuality and adolescent angst come to the fore as Marie undergoes a change that threatens to literally tear the surrounding, isolated community apart.

DUKE'S AT KOMEDIA  
FRI 5 DEC / 9PM

DEBUT

DIR: LORENZ MERZ. WITH: LOLITA CHAMMAH, HENRIE CAM PANELLA, FIORELLA CAMPANELLA, ORFEO CAMPANELLA. SWITZERLAND 2013. 85 MINS.

Minimalist in terms of narrative and dialogue, Swiss director Lorenz Merz's debut feature *Cherry Pie* is an intense emotional drama centring on Zoé (Lolita Chammah), a damaged soul first seen drifting aimlessly through an unnamed part of France. Zoé finds herself on a ferry to England after hiding in the boot of a car driven by a mysterious female. When the car's owner disappears, Zoé assumes her identity and enters into a new world as she arrives in Brighton. *Cherry Pie's* phantasmal atmosphere and ambiguous nature draw the viewer into Zoé's strange, isolated existence. Actor Chammah and director Merz have between them created an extraordinary portrait of a troubled young woman. The oblique nature of Zoé's emotional wounds adds to the unsettling nature of Merz's hypnotic film.

# CHERRY PIE



DUKE'S AT KOMEDIA  
SAT 6 DEC / 3.30PM

OSKA BRIGHT  
FILM FESTIVAL TOUR  
A CAROUSEL & JUNK TV PROJECT

# OSKA BRIGHT

Oska Bright is an international festival of short films. All of the work featured in this Oska Bright Film Festival Tour event are made by learning disabled film-makers from Brighton & Hove. The event is for everyone interested in film and film-making. It will open your eyes to a different way of looking at the world, stretch your imagination and perhaps give you a couple of good laughs and maybe a scare or two along the way. Films include: *It's Alright I'm Awesome*, *Up On The Downs*, *Night Springs*, *Moyen Makes*, *Connaught Royale*, *Egg and Spoon Race*.



FREE



DUKE'S AT KOMEDIA  
SAT 6TH DEC / 12.30PM

# McINDOE (PG)

DIR: BARBARA MYERS AND PAUL LOMAN. 60 MINS.

Pioneering burns surgeon, Sir Archibald McIndoe rebuilt the faces - and shattered lives - of WW2 fighter pilots. The life and times of this heroic figure come alive in the hands of celebrated sculptor Martin Jennings as he creates a public statue - and makes a personal tribute to the man who helped his own wounded father face the world again.

## + THE BIG FREEZE

DIR: ALISON PALMER. 8 MINS.

The *Big Freeze* explores how Tim Andrews lives with his experience of Parkinson's.



# JOY BATCHELOR: A LIFE IN ANIMATION

SALLIS BENNEY THEATRE  
UNIVERSITY OF BRIGHTON  
SAT 6 DEC / 4PM

Joy Batchelor was one of the pioneering creative and commercial forces in UK animation, widely acclaimed for her public service short films made after the second world war and the BAFTA nominated *Animal Farm*, adapted from the novel by George Orwell and released in 1954. Joy Batchelor's career, as half of the Halas & Batchelor studio, is extraordinary. This special event, celebrating the centenary of her birth, features an impressive compilation of career highlights and is followed by a talk with Vivien Halas, Joy Batchelor's daughter and BFI Curator Jez Stewart. There will also be a chance to purchase the new book, *A Moving Image - Joy Batchelor 1914-91: Artist, Writer and Animator*.



# ARTISTS' DOCS:



## HOME MOVIE

DIR: CAROLINE PICK. 17 MINS.

Caroline Pick was a film-maker, a commissioning editor at BBC and Channel Four but it took her fifty years before she delved into the box of home movies which her father had shot since the 1930s. In this short film she unearths the family story which they hide.

## DIDO'S LAMENT

DIR: VALENTINA LARI. 18 MINS

Victorian Rituals of Death and Mourning.

## DAEDALEM [WHAT IT FEELS LIKE OR WHAT IT MEANS]

DIR: STEVEN HORNER. 8 MINS

A film-maker struggling with a fragmented mind and memories of his father, is prompted to return home.



## THE OYSTER CATCHERS

DIR: TILLY KEMP. 11MINS

The last fleet in Europe to dredge by sail. An insightful exploration into the world of the fishermen who carry the philosophy of a renewable future.

## THE EYE OF THE DAWN. LOST FOUND.

DIR: NAZARE SOARES. 8 MINS

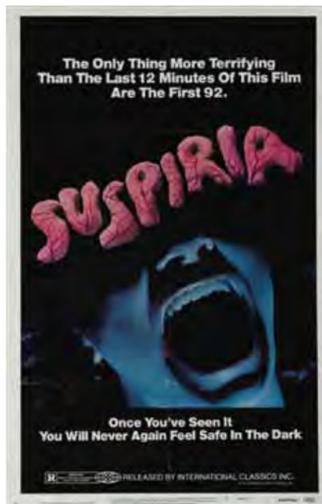
An exploration into the legendary Mata Hari, the exotic dancer shot as an alleged double agent a year before the end of WW1.

DUKE'S AT KOMEDIA  
SAT 6TH DEC / 2PM  
£6 / £5 MEMBERS, STUDENTS, RETIRED  
TOTAL RUNNING TIME: 62 MINS

ST BARTHOLOMEW'S CHURCH  
SAT 6 DEC / 6PM DOORS / 11PM CURFEW

# SUSPIRIA (18)

FEATURING A LIVE SCORE BY  
CLAUDIO SIMONETTI'S GOBLIN + CUTS



DIR: DARIO ARGENTO.  
WITH: JESSICA HARPER,  
STEFANIA CASINI, UDO KIER.  
ITALY 1977. 92MINS.

CINECITY with DRILL: BRIGHTON and Cine-Excess present Italian progressive rock legends Claudio Simonetti's GOBLIN performing a live score to Dario Argento's thrilling cult-classic horror film *Suspiria*, which they originally scored in 1977.

Headed by Brazilian-born Italian composer Claudio Simonetti, the 4-piece group live, offer a completely new and exciting perception of this classic soundtrack and film like you've never experienced before.

PART OF DRILL : BRIGHTON PRESENTED BY WIRE & ONE INCH BADGE

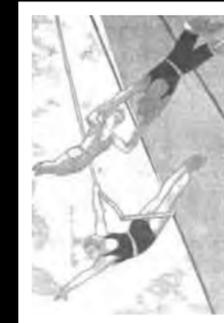


## DUKE OF YORK'S SAT 6 DEC / 6.30PM

DIR: JEAN-MARC VALLEE. WITH: REESE WITHERSPOON, LAURA DERN,  
THOMAS SADOSKI, MICHEL HUISMAN. US 2014. 120 MINS.

Not one to rest on his laurels, Canadian director Jean-Marc Vallée swiftly follows up the critically acclaimed *Dallas Buyers Club* with another film based on real life events. After years of destructive behavior, the death of her mother and the breakdown of her marriage, Cheryl Strayed decided to hike more than one thousand miles along the Pacific Crest Trail in the hope that it would aid her healing process. Her subsequent memoir, *Wild: From Lost to Found on the Pacific Crest Trail* has been adapted for the screen by Nick Hornby and co-produced by the film's lead, Reese Witherspoon. In taking on the physically and emotionally intense role of Strayed, Witherspoon delivers her strongest performance since playing June Carter Cash in *Walk the Line*. Vallée, meanwhile, continues to display the versatility that saw him direct the likes of *The Young Victoria* and *C.R.A.Z.Y.*

## SALLIS BENNEY THEATRE SAT 6 DEC / 8.30PM



## LEAP OF DEATH ROBERT STILLMAN AND THE ARCHAIC FUTURE PLAYERS

The film, *4 Devils* was released in 1928 by Fox Film Corporation. Directed by FW Murnau (*Sunrise, Nosferatu*), the circus-themed melodrama was a full-fledged Hollywood production of the late silent era. After its release, the film disappeared, and remains 'lost' to this day.

Eighty-five years later, composer Robert Stillman conjures *4 Devils* back into existence with *Leap of Death*, a suite that leads the listener through a musical reconstruction of the film's possible narrative. *Leap of Death* is performed by saxophonist Stillman and the Archaic Future Players, an ensemble featuring some

of the UK's leading young musicians. The live music will be augmented by projected images and text by artist/writer Anna Fewster from the recently published bookwork/LP *Leap of Death*, creating an engaging, multimedia encounter with the ghost of the *4 Devils* film.

Introduced by film scholar Michael Lawrence (School of Media Film and Music, University of Sussex).

Please join the artists after the performance for a reception featuring display copies of the bookwork/LP *Leap of Death*.

[www.robertstillman.com/leapofdeath](http://www.robertstillman.com/leapofdeath)

FREE

## DUKE'S AT KOMEDIA SUN 7 DEC / 2PM

See the work of the film professionals of tomorrow, in this special Brighton Film School showcase for CINECITY. The short films were made on a range of courses including the Diploma in Cinematography and Directing and were all shot on set at the school or on location in the city.

Through a range of guest industry lecturers, professional equipment and a central location in Brighton, Brighton Film School's mission is to deliver practical courses and train the next generation of talented film-makers to develop creative ideas and skills to enable them to work in the industry.



[www.brightonfilmschool.co.uk](http://www.brightonfilmschool.co.uk)



## DUKE'S AT KOMEDIA SUN 7 DEC / 12.30PM

£6 / £5 MEMBERS, STUDENTS, RETIRED  
TOTAL RUNNING TIME: 78 MINS



EXPERIMENTAL, ANIMATION  
& ARTISTS' FILM:



## SHORT DRAMAS

## DUKE'S AT KOMEDIA SAT 6 DEC / 9PM

£6 / £5 MEMBERS, STUDENTS, RETIRED  
TOTAL RUNNING TIME: 88 MINS

### THE JOKE

DIR: MORRIS LA MANTIA. 4 MINS

A convict befriends an ant in his cell. But is he imagining this to escape his grim reality?

### FRONT

DIR: KEVIN WRIGHT. 15 MINS

What does an old alcoholic busker and a young pole-dancing MC have in common?

### CHLOE

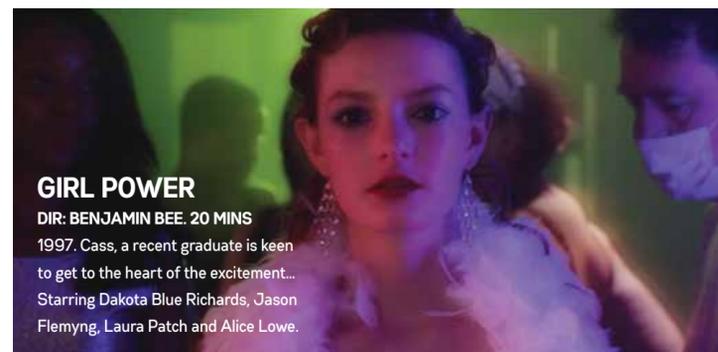
DIR: PHILIP CONNOLLY. 13 MINS

In a future where pregnancy can be illegal, Chloe will do anything to keep her child.

### SUNDAY

DIR: GINA KAWECKA. 7 MINS.

A tender observation of a boy's burgeoning consciousness, buoyed by beautiful underwater imagery and subtle performances.



### GIRL POWER

DIR: BENJAMIN BEE. 20 MINS

1997. Cass, a recent graduate is keen to get to the heart of the excitement...  
Starring Dakota Blue Richards, Jason Flemyng, Laura Patch and Alice Lowe.

### THE SWING THE HOLE AND THE LIE

DIR: BARRY ADAMSON. 10 MINS.

In this 'golf-noir' thriller, Jane's fragile world teeters on the brink of madness.

### BEACHCOMBER

DIR: PETER COVENTRY. 14 MINS.

A beachcomber (Larry Lamb) is on a quest to find more than just treasure under the stones and pebbles of Brighton Beach.

### FRANCO'S FAMOUS CHEEKBALL

DIR: ROBBIE MCCALLUM. 5 MINS

Franco talks shy nervous Eddie into having a shave ... with far reaching consequences.

### HAWAIIAN PRINCESS IN HOVE

DIR: JANE COULDREY. 16 MINS

The story of the Ka'iulani, the Hawaiian princess who lodged in Hove in 1892, narrated by her landlady Mrs Phebe Rooke. Filmed by staff and students at City College.

### BLONDE

DIR: JUNE MILES KINGSTON. 10 MINS.

A day-in-the-life dialogue through drum patterns & rhythms.



### THE GREAT WORK

DIR: BORBONESA. 4 MINS

Stop-frame animation by Brighton-based art company Borbonesa, produced in collaboration with the musician and sound artist Robert Stillman; an exploration of colour, shape and movement in seven parts.

### A ROOM WITH LIGHT

DIR: CLAIRE GRIFFITHS. 14 MINS.

An attempt to breathe life into a rural house in Spain.

### ANTECHAMBER

DIR: JOSH THOMPSON. 8 MINS

An exploration of the use of movement within confined and derelict spaces; a journey through the darkness and into the light.

### THE SHORE

DIR: SOPHIE DIXON. 3 MINS.

"Mind is an ethereal sea, which ebbs and flows; which surges and washes hither and thither, carrying its whole virtue into every creek and inlet which it bathes. To this sea every human house has a water front" Ralph Waldo Emerson

### AUDITORIUM

DIR: ABIGAIL SIDEBOTHAM. 21 MINS

Set in 2094 China, a lament on human kind, told from the perspective of an artificial God drifting at the threshold of planet earth.



**FRI 21 - SAT 22 NOV**  
UNIVERSITY OF BRIGHTON, GRAND PARADE

# THE WIZARD OF OZ

## AND THE WESTERN CULTURAL IMAGINATION

A CONFERENCE CELEBRATING AND INTERROGATING 75 YEARS OF THE MGM MUSICAL



MGM's classic film has had a profound legacy within western culture. It has received sustained interest from audiences, sparking numerous film spinoffs, musicals (such as *Wicked* and *The Wiz*) and TV programmes and documentaries. Baum's original tale has been reanimated and illustrated numerous times (most recently by Graham Rawle) and the book and film has inspired pop music albums by the likes of Elton John (*Yellow Brick Road*) and Robbie Williams (*Swings Both Ways*). Taking place in the same month that saw the release of the film in the UK in 1939, this conference explores the Wizard of Oz and its interdisciplinary legacy.

VISIT THE CONFERENCE WEBSITE FOR DETAILS:

<http://arts.brighton.ac.uk/research/research-conferences/the-wizard-of-oz-and-the-western-cultural-imagination>

## FRI 28 NOV 9AM / DUKE OF YORK'S COSMAT A-LEVEL CONFERENCE EVENT

Screenwriter Peter Straughan presents *Frank* starring Michael Fassbender and young film-maker Jamie Magnus Stone screens his award-winning short *Orbit Ever After*. FOR FURTHER DETAILS CONTACT [msr@varndean.ac.uk](mailto:msr@varndean.ac.uk)

**FRI 28 NOV / 9AM-6PM**  
UNIVERSITY OF BRIGHTON, GRAND PARADE

## LEGACIES OF THE AVANT-GARDE: EXPERIMENTAL WRITINGS 1960-2014

KEYNOTES: DR KAYE MITCHELL (MANCHESTER) AND DR JENNIFER HODGSON (DURHAM)

The day before he committed suicide, BS Johnson famously told his agent, *I shall be much more famous when I am dead*. Four decades on, this one day symposium aims to address the literary legacies of late twentieth century avant-garde authors, and their status in the contemporary literary canon. From William S Burroughs and Eimear McBride, Christine Brooke-Rose and Ann Quin, to Thomas Pynchon and David Foster Wallace, the late twentieth century was defined by a range of authors who pushed the boundaries of literary experimentation.

PLACES STRICTLY LIMITED; EARLY BOOKING ADVISED  
[C21Writings@brighton.ac.uk](mailto:C21Writings@brighton.ac.uk)

**THUR 27 & FRI 28 NOV**  
**DUKE'S AT KOMEDIA**

# FILM HUB SOUTH EAST AND ICO SCREENING DAYS

In partnership with the Independent Cinema Office, Film Hub South East are hosting this year's ICO Screening Days.

Cinema exhibitors who are Hub Members can choose from a programme of pre-release films showing at the Duke's at Komedia in Brighton for **FREE**.

Screening Days are for staff of cinemas, mixed art venues, film festivals, and film societies. This event will showcase key upcoming art-house and independent titles scheduled for theatrical release between December 2014 and February 2015. Watch films to help plan your programme, network with fellow exhibitors in your local area and find out about Film Hub South East's plans for film exhibition in the region.

To sign up to become a FHSE member email [FilmHubSE@brighton.ac.uk](mailto:FilmHubSE@brighton.ac.uk)

To sign up to the Screening Days visit <http://www.independentcinemaoffice.org.uk/screeningdays>

**Film Hub South East** **ICO**

**SAT 29 NOV**  
**10AM-5PM**  
**LIGHTHOUSE**

## INTERACTIVE FILM-MAKING WORKSHOP

Crossover Labs in collaboration with Sheffield Doc/Fest and supported by Creative England are hosting a series of interactive film-making workshops to develop the emerging field of interactive storytelling. The workshops offer storytellers an excellent opportunity to gain hands on experience of creating stories using interactive storytelling platforms in workshops led by the creators of the software. For this workshop, they are joined by Korsakow, an open-source application for creating web docs and other kinds of non-linear, interactive narratives. Invented by film-maker Florian Thalhofer, Korsakow has since been used all over the world to make hundreds of outstanding database narratives, requiring no programming expertise at all.

TICKETS: £25 + VAT (includes refreshments and lunch)

PLEASE VISIT [www.lighthouse.org.uk/programme/interactive-filmmaking-workshop](http://www.lighthouse.org.uk/programme/interactive-filmmaking-workshop) for further information

**FRI 5 & SAT 6 DEC / 10AM-6PM**  
SALLIS BENNEY THEATRE & LIGHTHOUSE

# THE SOUND OF STORY

Lighthouse presents a two-day sound event featuring leading practitioners in the field. Showcasing innovative projects and effective working practices, sessions will include solving visual storytelling problems with sound, music and the soundtrack, how to evoke emotion and create atmosphere, and developing ideas and writing sound into projects from script stage. The first day will be a series of talks, case-study presentations, discussions and masterclasses, with linked hands-on workshops taking place during the second day. **Supported by Creative Skillset.**

PLEASE VISIT [www.lighthouse.org.uk/programme/the-sound-of-story](http://www.lighthouse.org.uk/programme/the-sound-of-story) for further information

**SAT 6 DEC / 1.45PM**  
SALLIS BENNEY THEATRE



## CREATIVE ENGLAND: LOCATION EVENT

**FREE DROP IN EVENT FOR BUSINESSES**

### Can you earn money from filming at your property or business?

Creative England is a not-for-profit company, which offers a free bespoke service to film and TV productions shooting anywhere in England, outside of London, as well as promoting England as a premier film location. We are working closely with Brighton and Hove City Council to bring more filming to the city and you can help by registering for FREE on our online national locations database.

We are continually looking to update our locations database with a variety of interesting properties, so, whatever type of property you own - be it a pub, warehouse, cinema, cottage or church - you may be able to make money from offering it up to productions looking for film locations.

**SAT 6 DEC / 6-8PM**  
UNIVERSITY OF BRIGHTON CAFE BAR

## CREATIVE ENGLAND: CREW NIGHT



Creative England are running one of their successful crew nights as part of CINECITY. The Brighton crew night aims to bring together South-Eastern based crew, creative talent and film-makers with facility houses, production companies, studios and broadcasters in a bid to create more opportunities for regional crew and boost this vital industry in the city and throw a spotlight on the talented and skilled workforce and creatives in the city.

**THE CREW NIGHT IS FREE TO ATTEND**  
**BUT REGISTRATION VIA EVENTBRITE IS ESSENTIAL.**  
[www.creativeengland.co.uk/production-services](http://www.creativeengland.co.uk/production-services)

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# A SPECIAL THANKS TO THIS YEAR'S CORPORATE SPONSORS



**Allied Irish Bank (GBI)**

AIB offers a bespoke business banking relationship service throughout its branch network located in the major cities in Britain. A highly quality full banking service is provided by an experienced local team to successful businesses across the key sectors including leisure, healthcare, professionals, education and property.



Brighton & Hove Independent is officially the best-read newspaper in the city.

Both in print and online, providing a 21st media platform for a 21st century city.

www.brightonandhoveindependent.co.uk



Multi-award winning Midnight Communications is one of the leading independent PR consultancies south of London. The agency has won over fifty peer judged commendations, adding six Golds at CIPR PRide Awards in 2013. And for the last ten years it has had a member of staff featured as either a finalist or winner of the Young Communicator of the year.



The Montefiore Hospital, conveniently located in the heart of Brighton & Hove, offers diagnostic and surgical services for both medical conditions and cosmetic procedures.

Providing care from highly experienced consultants, across a full range of specialties, the hospital offers fast access to diagnosis and treatment.



Moshimo has an almost fanatical following in Brighton. Its sushi is fantastic, the service great - and it has won a brace of awards for its work in fish conservation.

If you're not yet a Moshimo member, you're missing out: the 50% Moshimo Mondays and Tuesdays are a phenomenon.



A little taste of Italy comes to CINECITY!

What better way to kick back and enjoy CINECITY 2014 than with a complimentary pack of Piccolo's - little and light bite-sized Italian breadsticks from Crosta & Mollica. *Altogether Italian.*

crostamollica.com @crostamollica

THE LAUGH OUT LOUD, AWARD WINNING COMEDY HITS BRIGHTON THIS CHRISTMAS

★★★★★

'The funniest show on the planet'

The smash-hit National Theatre production

# ONE MAN, TWO GUVNORS

A fifty star hit!

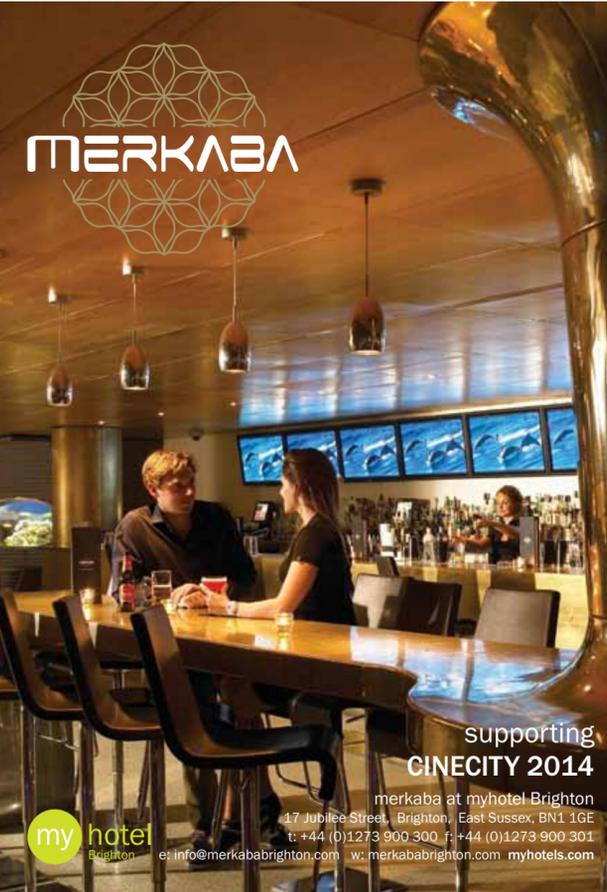
Norman Pace (Hale & Pace) & Emma Barton (EastEnders)

'Funny, funny, funny'

'COMIC PERFECTION. BOOK NOW!'

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**TUE 16 DEC - SUN 4 JAN**



**MERKABA**

supporting CINECITY 2014

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e: info@merkababrighton.com w: merkababrighton.com myhotels.com

# VENUES & TICKETS



**PICTUREHOUSE BRIGHTON BUY TICKETS FOR 3 FILMS AND GET A 4TH FILM FREE - OR BUY 6 AND GET 2 FILMS FREE.**

Please note offer is only valid when tickets purchased at same time. Excludes: Hockney: Live From LA, Edible Cinema.

For Eventbrite and See Tickets go to [www.cine-city.co.uk](http://www.cine-city.co.uk) and follow the event links

<p><b>DUKE OF YORK'S</b> PRESTON CIRCUS, BN1 4NA</p> <p>BOOKINGS: 0871 902 5728 <a href="http://www.picturehouses.co.uk">www.picturehouses.co.uk</a></p> <p>Unless otherwise stated: <b>PEAK PRICES</b> (Tuesdays - Fridays from 5pm, Saturdays, Sundays)</p> <table border="1"> <tr><td>Adult</td><td>£9.90</td></tr> <tr><td>Member</td><td>£7.90</td></tr> <tr><td>Student / Retired</td><td>£8.90</td></tr> <tr><td>Child</td><td>£5.90</td></tr> </table> <p><b>LATE SHOWS</b></p> <table border="1"> <tr><td>Adult</td><td>£7.90</td></tr> <tr><td>Member</td><td>£5.90</td></tr> <tr><td>Student / Retired</td><td>£6.90</td></tr> <tr><td>Child</td><td>£5.90</td></tr> </table> <p><b>MONDAYS</b></p> <table border="1"> <tr><td>Adult</td><td>£6.50</td></tr> <tr><td>Member</td><td>£4.50</td></tr> <tr><td>Student / Retired</td><td>£5.50</td></tr> <tr><td>Child</td><td>£5.50</td></tr> </table> <p><b>BALCONY</b></p> <table border="1"> <tr><td>All</td><td>£13.50</td></tr> <tr><td>Members</td><td>£11.10</td></tr> </table> <p><b>LIVE UNDERScores:</b> <b>X: THE MAN WITH X-RAY EYES, THE COLOUR OF POMEGRANATES:</b></p> <table border="1"> <tr><td>Full price</td><td>£12</td></tr> <tr><td>DoY members</td><td>£10</td></tr> <tr><td>Concessions</td><td>£10</td></tr> <tr><td>Students</td><td>£6</td></tr> </table> <p><b>HOCKNEY: LIVE FROM LA</b></p> <table border="1"> <tr><td>All</td><td>£20</td></tr> </table>	Adult	£9.90	Member	£7.90	Student / Retired	£8.90	Child	£5.90	Adult	£7.90	Member	£5.90	Student / Retired	£6.90	Child	£5.90	Adult	£6.50	Member	£4.50	Student / Retired	£5.50	Child	£5.50	All	£13.50	Members	£11.10	Full price	£12	DoY members	£10	Concessions	£10	Students	£6	All	£20	<p><b>DUKE'S AT KOMEDIA</b> 44-47 GARDNER STREET, NORTH LAINE, BN1 1UN</p> <p>BOOKINGS: 0871 902 5728 <a href="http://www.picturehouses.co.uk">www.picturehouses.co.uk</a></p> <p>Unless otherwise stated: <b>PEAK PRICES</b> (Monday, Wednesdays - Fridays from 5pm, Saturdays, Sundays)</p> <table border="1"> <tr><td>Adult</td><td>£9.90</td></tr> <tr><td>Member</td><td>£7.90</td></tr> <tr><td>Student / Retired</td><td>£8.90</td></tr> <tr><td>Child</td><td>£5.90</td></tr> </table> <p><b>LATE SHOWS</b></p> <table border="1"> <tr><td>Adult</td><td>£7.90</td></tr> <tr><td>Member</td><td>£5.90</td></tr> <tr><td>Student / Retired</td><td>£6.90</td></tr> <tr><td>Child</td><td>£5.90</td></tr> </table> <p><b>TUESDAYS</b></p> <table border="1"> <tr><td>Adult</td><td>£6.50</td></tr> <tr><td>Member</td><td>£4.50</td></tr> <tr><td>Student / Retired</td><td>£5.50</td></tr> <tr><td>Child</td><td>£5.50</td></tr> </table> <p><b>SAT 22 NOV EDIBLE CINEMA</b> Via Eventbrite only £30</p> <p><b>3D SCREENINGS</b> 3D films cost £2 extra per person including 3D glasses.</p> <p>If you bring your own glasses please request a 70p refund at the cinema.</p>	Adult	£9.90	Member	£7.90	Student / Retired	£8.90	Child	£5.90	Adult	£7.90	Member	£5.90	Student / Retired	£6.90	Child	£5.90	Adult	£6.50	Member	£4.50	Student / Retired	£5.50	Child	£5.50	<p><b>FOREDOWN TOWER</b> FOREDOWN ROAD PORTSLADE, BN41 2EW</p> <p><b>SAT 6 DEC THEY</b> £9 (inc. return minibus from Brighton) via Eventbrite only</p> <p><b>JUBILEE LIBRARY</b> JUBILEE STREET, BN1 1GE</p> <p><b>WED 3 DEC WHO WAS ANN QUIN?</b> £5 Via Eventbrite or from Booklover Store, Jubilee Library or on door on the day</p> <p><b>KOMEDIA STUDIO BAR</b> 44-47 GARDNER STREET, NORTH LAINE, BN1 1UN</p> <p><b>SAT 22 NOV SOUNDS OF THE FUTURE</b> FREE but please register via Eventbrite</p> <p><b>LIGHTHOUSE</b> 26 KENSINGTON STREET BN1 4AJ <a href="http://www.lighthouse.org.uk">www.lighthouse.org.uk</a></p> <p><b>ST BARTHOLOMEW'S CHURCH</b> ANN STREET, BN1 4GP</p> <p><b>SAT 6 DEC SUSPIRIA WITH LIVE SCORE BY CLAUDIO SIMONETTI'S GOBLIN</b> Via See tickets only £17.50</p> <p><b>UNIVERSITY OF BRIGHTON BOARDROOM</b> GRAND PARADE, BN2 0JY</p> <p><b>THURS 4 DEC ARTIST'S TALK ANNA DEAMER</b> FREE but please register via Eventbrite</p> <p><b>FILM CERTIFICATION</b> IF NO CERTIFICATE IS LISTED PLEASE NOTE WE CAN ONLY ADMIT PATRONS AGED 18 AND OVER AS THESE FILMS HAVE NOT BEEN CERTIFICATED BY THE BRITISH BOARD OF FILM CLASSIFICATION. WE HAVE AGREED WITH BRIGHTON &amp; HOVE CITY COUNCIL THAT WE CAN SCREEN THESE FILMS BUT ONLY THOSE AGED 18 AND OVER CAN BE ADMITTED.</p>
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# THE BRIGHTON FILM FESTIVAL / 20 NOV - 7 DEC 2014

## ADVENTURES IN WORLD CINEMA

### DIARY

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

THURS 20 NOV	DUKE OF YORK'S	6.30PM	BIRDMAN <sup>15</sup>	SUN 30 NOV	DUKE'S AT KOMEDIA DUKE OF YORK'S	10.30AM 12NOON	SUNDAE CLUB THE L-SHAPED ROOM <sup>15</sup> + INTRODUCTION
FRI 21 NOV	DUKE OF YORK'S SALLIS BENNEY THEATRE DUKE OF YORK'S	6.00PM 7.30PM 11.30PM	EL NINO <sup>15</sup> WIZARD OF OZ SING-ALONG <sup>U</sup> THE 10 <sup>TH</sup> VICTIM <sup>12</sup>		BRIGHTON MUSEUM BRIGHTON MUSEUM BRIGHTON MUSEUM DUKE OF YORK'S BRIGHTON MUSEUM DUKE'S AT KOMEDIA	1.30PM 5.00PM 6.00 PM 6.30PM 8.00PM 9.00PM	YOGA HORROR WHOLLY COMMUNION THE GREAT MUSEUM <sup>PG</sup> LOVE IS STRANGE <sup>15</sup> FAHRENHEIT 451 <sup>12</sup> SNOW IN PARADISE
SAT 22 NOV	KOMEDIA STUDIO BAR KOMEDIA STUDIO BAR DUKE'S AT KOMEDIA DUKE'S AT KOMEDIA  DUKE OF YORK'S	2.00PM 3.00PM 3.30PM 6.00PM  10.30PM	SOUNDS OF THE FUTURE SOUNDS OF THE FUTURE MANAKAMANA <sup>PG</sup> EDIBLE CINEMA: THE GREAT BEAUTY <sup>15</sup> DOC OF THE DEAD	MON 1 DEC	DUKES OF YORK'S DUKE'S AT KOMEDIA	6.30PM 9.00PM	TIMBUKTU THE QUIET EARTH <sup>15</sup>
SUN 23 NOV	DUKE'S AT KOMEDIA DUKE'S AT KOMEDIA DUKE OF YORK'S	1.00PM 6.30PM 9.00PM	SCI FI SHORTS STATIONS OF THE CROSS <sup>PG</sup> X: THE MAN WITH THE X-RAY EYES + PERE UBU <sup>PG</sup>	TUE 2 DEC	DUKE OF YORK'S DUKE'S AT KOMEDIA	6.30PM 8.30PM	THE TRIBE THE DEATH & RESURRECTION SHOW
MON 24 NOV	DUKE OF YORK'S SALLIS BENNEY THEATRE  DUKE'S AT KOMEDIA	6.30PM 7.00PM  9.00PM	AMOUR FOU VARIOUS SONGS + LIVE ACOUSTIC SET ELECTRICITY	WED 3 DEC	JUBILEE LIBRARY DUKE OF YORK'S DUKE'S AT KOMEDIA	6.15PM 6.30PM 9.00PM	WHO WAS ANN QUIN? MY ACCOMPLICE <sup>PG</sup> GOODBYE TO LANGUAGE 3D <sup>15</sup>
TUE 25 NOV	DUKE OF YORK'S DUKE'S AT KOMEDIA	7.00PM 9.00PM	HOCKNEY <sup>15</sup> CATCH ME DADDY	THURS 4 DEC	UNIVERSITY OF BRIGHTON BOARD ROOM DUKE OF YORK'S DUKE'S AT KOMEDIA	6.00PM 6.30PM 9.00PM	ARTIST'S TALK: ANNA DEAMER JE T'AIME JE T'AIME WHEN ANIMALS DREAM
WED 26 NOV	SALLIS BENNEY THEATRE DUKE'S AT KOMEDIA DUKE OF YORK'S	6.00PM 6.45PM 8.40PM	¡VIVA CHILE MIERDA! <sup>12A</sup> ISHORTS A CURIOUS LIFE + LIVE ACOUSTIC SET <sup>15</sup>	FRI 5 DEC	DUKE OF YORK'S DUKE'S AT KOMEDIA	7.00PM 9.00PM	THE MIDWICH CUCKOOS / LIVE CHERRY PIE
THURS 27 NOV	BRIGHTON MUSEUM DUKE'S AT KOMEDIA DUKE OF YORK'S	6.00PM 6.30PM 9.00PM	LAST YEAR IN MARIENBAD <sup>U</sup> EXCUSE MY FRENCH COLOUR OF POMEGRANATES + JUNO REACTOR <sup>U</sup>	SAT 6 DEC	FOREDOWN TOWER FOREDOWN TOWER DUKES AT KOMEDIA FOREDOWN TOWER DUKE'S AT KOMEDIA DUKE'S AT KOMEDIA SALLIS BENNEY THEATRE ST BARTHOLOMEW'S CHURCH DUKE OF YORK'S SALLIS BENNEY THEATRE  DUKE'S AT KOMEDIA DUKE OF YORK'S	11.00AM 12.30PM 12.30PM 2.00PM 2.00PM 3.30PM 4.00PM 6.00PM 6.30PM 8.30PM  9.00PM 11.30PM	THEY THEY MCINDOE + THE BIG FREEZE <sup>PG</sup> THEY ARTISTS' DOCS OSKA BRIGHT SHORTS HALAS & BATCHELOR + PANEL SUSPIRIA + GOBLIN WILD LEAP OF DEATH / ROBERT STILLMAN BRIGHTON SHORT DRAMAS SEXMISSION
FRI 28 NOV	BRIGHTON MUSEUM  DUKE OF YORK'S BRIGHTON MUSEUM DUKE'S AT KOMEDIA DUKE OF YORK'S	6.00PM  6.30PM 8.00PM 9.00PM 11.30PM	BECKETT / BURROUGHS / JOHNSON + INTRODUCTION WILD TALES FAHRENHEIT 451 <sup>12</sup> THE GOOB + Q&A A CURIOUS LIFE <sup>15</sup>	SUN 7 DEC	DUKE OF YORK'S DUKE'S AT KOMEDIA  DUKE'S AT KOMEDIA DUKE OF YORK'S	11.00AM 12.30PM  2.00PM 6.30 PM	ANIMAL FARM <sup>U</sup> EXPERIMENTAL & ARTISTS' SHORTS BRIGHTON FILM SCHOOL TESTAMENT OF YOUTH
SAT 29 NOV	BRIGHTON MUSEUM BRIGHTON MUSEUM DUKE OF YORK'S BRIGHTON MUSEUM BRIGHTON MUSEUM DUKE OF YORK'S BRIGHTON MUSEUM DUKE'S AT KOMEDIA	12NOON 1.30PM 2.00PM 3.30PM 6.00PM 6.30PM 8.00PM 9.00PM	MOVING IMAGE SHOWCASE HINCH + SOLO SOPRANO WEST 11 + INTRODUCTION PRACTICAL ELECTRONICA FILM AS FILM THE DUKE OF BURGUNDY FAHRENHEIT 451 <sup>12</sup> GIRLHOOD				

**SEE PAGE 27 FOR TICKET AND VENUE DETAILS**