

**THE BRIGHTON
FILM FESTIVAL**
9-25 NOV 2018
**ADVENTURES IN
WORLD CINEMA**
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16TH

CINECITY



THE BRIGHTON FILM FESTIVAL ADVENTURES IN WORLD CINEMA
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WELCOME TO THIS YEAR'S CINECITY

The 16th edition of the festival presents the very best in world cinema and a diverse programme of premieres and previews, treasures from the archive, live soundtracks, artists' moving image, talks and special events.

CINECITY takes place throughout Brighton & Hove and also with our partners in Lewes, Eastbourne and Worthing.

The festival gives audiences first sight of highly anticipated films ahead of UK release with key titles from international film fests such as Cannes, Sundance, Berlin, Venice and Toronto throughout the programme. As ever CINECITY provides an early look at these and other films that will help shape the film landscape in the months ahead and are sure to feature in awards season. There is also the chance to discover others brought to Brighton from around the world for one-off screenings and to re-discover classics and rarely-seen gems that have been restored for the big screen.

NEW TALENT

CINECITY also provides a showcase for new talent with a number of first features plus many more debuts with the cream of the crop from local and regional film-makers, many selected from open submissions to the festival.

AUDIENCE AWARD

We are delighted to announce that this year's Audience Award - given to the film with the highest rating from the CINECITY audience - will be supported by MUBI. Past winners have included *Son of Saul*, *The Artist* and *Ponyo*.

LIVE CINEMA

Live Cinema has been a focus in CINECITY since our very first edition in 2003 and there is an exciting and diverse line-up once again this year. A particular highlight is a live presentation of Derek Jarman's *Blue*, a unique and powerful sensory experience to mark the 25th anniversary of this landmark film.

Q&A

There are Q&As with visiting directors and a host of introductions, talks, panels and discussions throughout CINECITY to help audiences further explore the world of cinema and some of the issues and themes raised by the films.

WITH THANKS

CINECITY would like to thank the University of Brighton and its School of Media, and all the funders and sponsors, film-makers and distributors, venues and volunteers who have made this year's festival possible.

CINECITY TEAM

CO-DIRECTORS: Tim Brown / Frank Gray
FILM EVENTS COORDINATOR: Kate Wood
ADMINISTRATOR: Sam Cuthbert
BUSINESS CO-ORDINATOR: Jane King
PROGRAMMING CONSULTANT: Nicky Beaumont
STRATEGIC DEVELOPMENT: Donna Close
NEW FEATURES COPY WRITERS: Neil Mitchell, Catherine O'Sullivan
VOLUNTEER CO-ORDINATOR: Sam Rush
TECHNICAL SUPPORT: Stasia Botwright

PRINT & WEBSITE DESIGN: Keely Lewis @6970
WEBSITE DEVELOPMENT: Zac Toff - zaccety.com
PR: Nione Meakin
FESTIVAL TRAILER: Tom Dwyer
TRAILER SCORE: hack mystic
PATRONS: Barry Adamson, Nick Cave, Paddy Considine, Steve Coogan, Henry Normal, Ben Wheatley

FROM UNDER-25s
TICKETS
£5

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

Please visit cine-city.co.uk for all the latest information

DUKE OF YORK'S
FRI 9 NOV / 9PM

**OPENING
NIGHT**

DIR: YORGOS LANTHIMOS.
WITH: OLIVIA COLMAN, EMMA STONE,
RACHEL WEISZ, NICHOLAS HOULT, JOE ALWYN.
IRELAND, UK, USA 2018. 120 MINS.

15

The latest from Greek auteur Yorgos Lanthimos (*Dogtooth*, *The Lobster* and *The Killing of a Sacred Deer*) is a delightfully witty and physical comedy. It's the early 18th Century, England are fighting the French and Olivia Colman's Queen Anne is in poor health. Vying for the Queen's affections are her devoted friend, Lady Sarah (Rachel Weisz), and Lady Sarah's cousin, Abigail (Emma Stone). Newly arrived at the palace and aware the Queen is charmed by her personality, the wily Abigail sees a chance to restore the social status that has been battered by her father's ruinous wagers.

What follows is a riotous game of one-up-womanship, directed with a fierce, pacy intelligence by Lanthimos and superbly complemented by Robbie Ryan's cinematography, Sandy Powell's costume designs and Fiona Crombie's spectacular sets. At the centre of this wickedly amusing tale are the three powerhouse performances from Weisz, Stone and, especially, Colman, who won Best Actress at Venice Film Festival for her uproarious portrayal of Queen Anne.



THE FAVOURITE

DUKE OF YORK'S
SAT 24 NOV / 9PM

**CLOSING
GALA**



SORRY TO BOTHER YOU

DIR: BOOTS RILEY.
WITH: LAKEITH STANFIELD, TESSA THOMPSON,
JERMAINE FOWLER, STEVEN YEUN,
DANNY GLOVER, ARMIE HAMMER.
USA 2018. 111 MINS.

15

Things aren't going brilliantly for Cassius Green (Lakeith Stanfield). He's living out of his uncle's garage and the only job he can find, as a low-level telemarketer, he isn't particularly good at. That is, until an older black colleague gives him one simple piece of advice: speak in a "white voice". This proves to be the key to immediate professional success and Cassius begins to shoot up the corporate ladder.

Written and directed by rapper Boots Riley, *Sorry to Bother You* is a fierce and very funny satire, bursting with ideas. Announcing a major new talent, and perhaps the most stridently anti-capitalist film ever to come out of Hollywood, this is radical, dazzling and unmissable.

"Boots Riley's Sorry to Bother You is an adrenalin-shot of a comedy and a fearless dissection of identity politics, corporate malevolence, and the American tendency to look the other way when confronted with horror".
BRIAN TALLERICO rogerebert.com

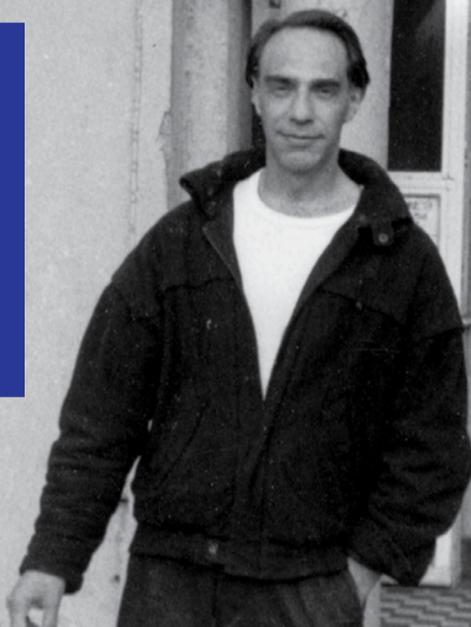
DUKE OF YORK'S
SUN 25 NOV / 7PM

BLUE - LIVE

WITH
SIMON FISHER TURNER
AND **BLACK SIFICHI** **15**

LIVE
SOUNDTRACK

A one-off live event to celebrate the 25th anniversary of Derek Jarman's landmark film with soundtrack performed live by Simon Fisher Turner and narration by poet and musician Black Sifichi.



COPYRIGHT BARRY POLLARD

DIR: DEREK JARMAN. UK 1993. 79 MINS.

Derek Jarman outside the Duke of York's, April 1988

With a single static shot of the colour blue, the live sound and spoken word evoke powerful images and provide *Blue's* narrative and emotional core. The voiceover written by Derek Jarman features his free associations around the artistic, philosophical and metaphysical meanings of blue – sky, water, flowers, a boy named Blue, sadness, the infinite – connecting them to his life and body of work. As the blue screen glows, the richly

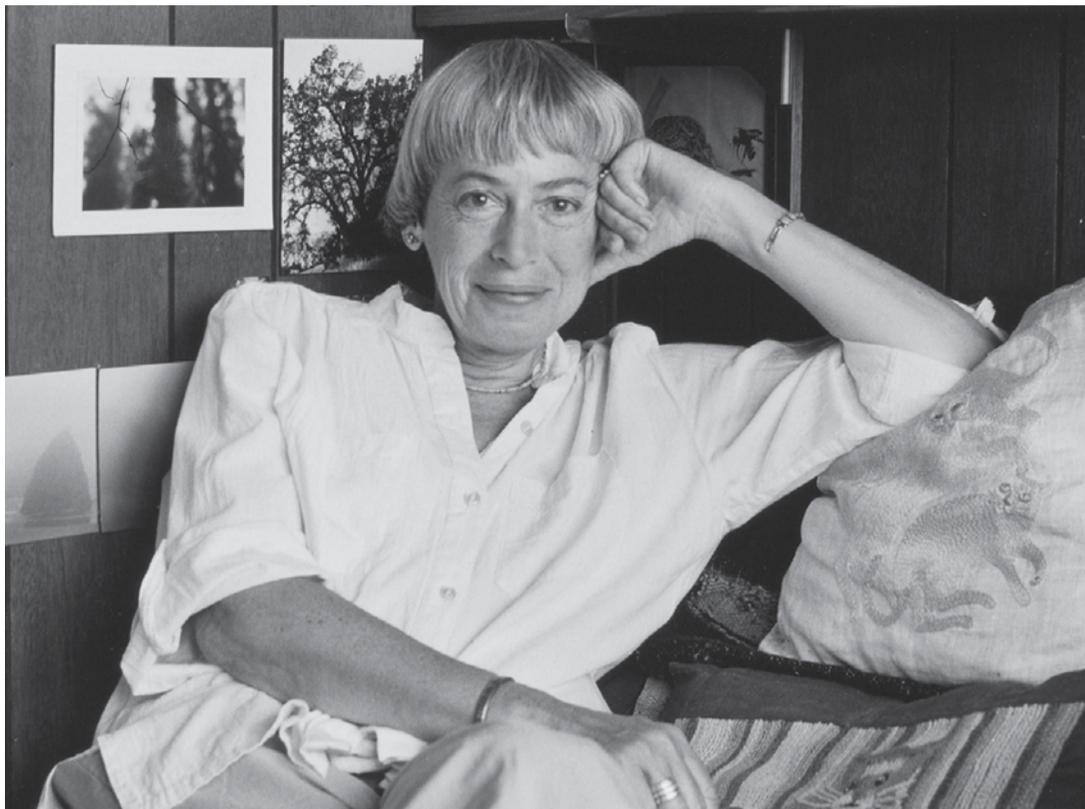
layered and evocative sound collage from Jarman's longtime musical collaborator Simon Fisher Turner combines with the live voice to create a unique sensorial experience. Derek Jarman's most personal film was made just a year before his death in 1994 from AIDS-related illness. By this stage treatments for the virus made him see everything through a blue haze, prolonging his life but destroying his eyesight.

SIMON FISHER TURNER is an award-winning UK composer and musician. He collaborated with Derek Jarman on most of his film work and has also scored films for Mike Hodges, Michael Almerayda and Lodge Kerrigan.

BLACK SIFICHI is a Scottish / American spoken word artist and writer born in New York City and who now lives in Paris.

DUKE'S AT KOMEDIA TOWNER, EASTBOURNE

SAT 10 NOV / 12 NOON THURS 22 NOV / 7PM



"What distinguishes the film is the way it explores Le Guin's ideas, and the way she used science-fiction as a vehicle to explore human existence, politics, gender equality, the search for a perfect society and the price of happiness." **ALLAN HUNTER** *Screen International*

WORLDS OF URSULA K. LE GUIN

DIR: ARWEN CURRY. USA, CANADA 2018. 65 MINS.

A feature documentary exploring the remarkable life and legacy of the late feminist author Ursula K. Le Guin, who passed away earlier this year. Best known for groundbreaking science fiction and fantasy works such as *A Wizard of Earthsea*, *The Left Hand of Darkness*, and *The Dispossessed*, this is the first time Le Guin's fascinating story has been captured on film.

Produced with the participation of Le Guin over the course of a decade, director Arwen Curry has created a journey through the writer's career and her worlds, both real and fantastic. The film features beautiful animation and reflections by literary luminaries including Margaret Atwood, Neil Gaiman, David Mitchell and Michael Chabon.

**The restoration
of Elem Klimov's
masterpiece, made
in 1985, screens
for the first time
in England.**

**DIR: ELEM KLIMOV.
WITH: ALEKSEY KRAVCHENKO,
OLGA MIRONOVA.
USSR 1985. 143 MINS.
BELARUSIAN, RUSSIAN
AND GERMAN WITH ENGLISH
SUBTITLES.**

Come and See is the tragic story of the inhabitants of a village in Belorussia during World War II as teenager Florya joins the partisans and witnesses the horrors of the Nazi invasion. Once seen never forgotten, this crowning achievement of Soviet Cinema is a bold and breathtaking vision of hell on earth, visceral and unflinching in its depiction of the horrors of war; writer JG Ballard called it the 'greatest anti-war film ever made'.



COME AND SEE

DUKE'S AT KOMEDIA

SAT 10 NOV / 1:45PM

15

*"But if the power of *Come and See* was confined to graphic depictions of horror and death, it would be more exhausting than devastating, a test of audience endurance rather than the overpowering sensory experience that it undoubtedly is. Perhaps it's the paternal sympathy Klimov feels towards his shattered hero, or the graceful solemnity of his images, but there's a hideous beauty here amidst the suffering. A sense of wonder infuses the film, partly at the sheer extent of human brutality, but also at the sudden, unexpected loveliness of inherently terrible images."* **TOM HUDDLESTON** *Time Out*

CAN YOU EVER FORGIVE ME?



DUKE OF YORK'S
SAT 10 NOV / 6:30PM

15

DIR: MARIELLE HELLER. WITH: MELISSA MCCARTHY, RICHARD E GRANT, DOLLY WELLS. USA 2018. 109 MINS.

This darkly humorous biopic stars Academy Award nominee Melissa McCarthy as Lee Israel, the late author and forger whose brilliant tale of deception reveals much about our obsessions with celebrity and authenticity.

Early 1990s New York. Lee Israel's writing career is on the skids and she has become persona-non-grata at the city's literary parties. With her mischievous drinking buddy, Jack (Richard E Grant), urging her on, the desperate Israel begins to sell the 'newly discovered' correspondence of famous dead writers and actors.

Director Marielle Heller follows *The Diary of a Teenage Girl* with this bizarre and compelling true story adapted from Israel's own memoir and featuring a powerhouse central performance full of wit and mischief from Melissa McCarthy.

DIR: JEAN-LUC GODARD. SWITZERLAND, FRANCE 2018. 84 MINS.
FRENCH, ARABIC, ITALIAN WITH ENGLISH SUBTITLES.

A dazzling and provocative combination of film, essay and collage from legendary director Jean-Luc Godard. Displaying an encyclopedic grasp of cinema and its history, Godard pieces together fragments from hundreds of films and television programmes before digitally altering the footage, blending with spoken and written on-screen texts and a bracing soundtrack including Alfred Schnittke and Scott Walker. The result is a heady, brilliant and almost overwhelming mix.

An enquiry into the history of images and the legacy of events of the last century, *The Image Book* is also very much grounded in the present with an extended reflection on the West's inability to understand the Arab world. Winner of the first Special Palme d'Or to be awarded at the Cannes Film Festival, *The Image Book* is an extraordinary addition to the French master's vast filmography and shows Godard, who will be 88 in December, continuing to push his work to new extremes.

15

DUKE'S AT KOMEDIA
SUN 11 NOV / 12 NOON



THE IMAGE BOOK

DEPOT, LEWES
SUN 11 NOV / 2PM

15

DIR: LINDSAY ANDERSON. WITH: MALCOLM MCDOWELL, RALPH RICHARDSON, RACHEL ROBERTS, HELEN MIRREN. UK 1973. 178 MINS.

O LUCKY MAN!



Introduced by writer and actor Graham Duff.

In Lindsay Anderson's darkly satirical follow-up to *If...*, Malcolm McDowell is 'Lucky Man' Mick Travis who embarks on a series of strange adventures as a salesman for Imperial Coffee.

Anderson's expansive and very funny epic is an allegory of capitalism and corruption, with a wonderful supporting cast including Ralph Richardson, Rachel Roberts, Arthur Lowe, Helen Mirren, Mona Washbourne, Warren Clarke, Geoffrey Palmer, Bill Owen, Brian Glover and many more giving rich character to Anderson's social critique. Shot through with surreal comedy, actors play multiple roles and Alan Price, former member of The Animals, performs a soundtrack that links scenes together and acts as a kind of Greek chorus commenting on the action. With a brilliant screenplay from David Sherwin, who passed away earlier this year, *O Lucky Man!* is part of a loose Anderson / McDowell / Sherwin trilogy that began with *If...* in 1968 and concluded with *Britannia Hospital* in 1982, all featuring McDowell as 'everyman' Mick Travis.

GRAHAM DUFF is a scriptwriter and producer who has created a wealth of distinctive shows for TV, radio and stage. He created and wrote all 53 episodes of the dark BBC TV comedy series *Ideal*. His other series include Radio 4 sci-fi comedy *Nebulous* and Sky Arts *The Nightmare Worlds of HG Wells* starring Michael Gambon. He also script-edited seven series of Radio 4's Sony Award winning *Count Arthur Strong's Radio Show*, as well as the Alan Partridge film *Alpha Papa*.

BFI Comedy Genius is a nationwide season supported by funds from the National Lottery, led by Film Hub Midlands on behalf of the BFI UK Film Audience Network.

SUN 11 NOV / 5PM

REGGAE

DIR: HORACE OVÉ.
UK 1971. 60 MINS.

U

In 1968 Toots and the Maytals coined the word reggae with their anthem *Do the Reggay*, a Jamaican form of music which, drawing upon ska and rocksteady, gave a voice to the poor and dispossessed of the newly independent island. Three years later the Trinidadian film-maker Horace Ové captured this emergent rebel reggae culture in this powerful documentary that mixes footage of Desmond Dekker, the Maytals and Millie Small performing at Wembley in 1970 with interviews of Black British youth on their way to the festival.

To mark 50 years of reggae, this special event features a rare screening of Ové's classic film, introduced by the music historian Kelly Foster in conversation with Mykaell Riley (former singer with the reggae band Steel Pulse) who will discuss the origins of reggae within Jamaica and its global impact. The film will be followed by a round table discussion with cultural curator Karina Horsham, the artist and playwright Michael McMillan and art historian Paul Goodwin on the historical significance of Horace Ové's work.

Organised by Professor Martin Evans (University of Sussex) for the Resistance Studies Network and the Centre for Photography and Visual Cultures.

The café bar will be open from 3pm with a reggae soundsystem.

"*Shoplifters* is compassionate, socially conscious film-making with a piercing intelligence that is pure Kore-eda. This is a film that steals in and snatches your heart" **ROBBIE COLLIN** *The Telegraph*

SHOPLIFTERS

DIR: HIROKAZU KORE-EDA. WITH: LILY FRANKY, SAKURA ANDO, KIRIN KIKI, MAYU MATSUOKA.
JAPAN 2018. 121 MINS. JAPANESE WITH ENGLISH SUBTITLES.

In Japanese master Hirokazu Kore-eda's latest gem, Osamu (Lily Franky) is the Fagin-like head of an extended family living together in a cramped apartment on the outskirts of Tokyo. Struggling to survive, they supplement their income through petty crime but then find they have another mouth to feed. Kore-eda is rightly renowned as the supreme chronicler of family life (*Like Father, Like Son, Our Little Sister, After the Storm*) and *Shoplifters* is no exception as it explores the ties that bind and what makes a family, however it is formed. Worthy winner of the Palme d'Or at Cannes, Kore-eda weaves his unique magic and reveals a deep empathy for all the members of the makeshift family. Delicate, warm, humane, uplifting - all what one has come to expect from Kore-eda's masterful film-making but *Shoplifters* goes further still as it packs a powerful and emotional punch.

15

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

DUKE'S AT KOMEDIA

SUN 11 NOV / 8:45PM

18

SUSPIRIA

DIR: LUCA GUADAGNINO. WITH: DAKOTA JOHNSON, TILDA SWINTON,
MIA GOTH, CHLOË GRACE MORTEZ. USA, ITALY 2018. 152 MINS.

How do you remake *Suspria*, Dario Argento's 1977 giallo classic, beloved by many a cinephile for its lurid colour palette, conspicuous dubbing and Italian prog score? The answer, in Luca Guadagnino's (*Call Me By Your Name*) capable hands, is that you don't; this slyly-feminist horror film is more of an homage to Argento's original.

The story opens with young American Susie Bannion (here played by Dakota Johnson), travelling to Germany in order to audition for a renowned dance academy. She attracts the attention of school director and lead choreographer Madame Blanc (a luminescent Tilda Swinton), becoming the older woman's protégé. Yet, as Susie begins her formal dance training, other students are whispering about a coven of witches who they believe control the school.

Whereas the 1977 version was drenched in vivid technicolour reds, blues and purples, Guadagnino re-enlisted the help of *Call Me By Your Name* cinematographer Sayombhu Mukdeeprom to give the film a distinctive look in a hushed range of earthy pastels. It's a visual representation of the overall mode of Guadagnino's vision - a subtle, disquieting, and masterful piece of cinema.



WHERE I AM IS HERE

FILMS FROM MARGARET TAIT AND FRIENDS

A poet, a defiantly independent film-maker, an artist of unique and extraordinary vision – the great Margaret Tait would have been 100 on November 11th 2018. We're celebrating her centenary with a special programme featuring new restorations of Tait's film poems, alongside rare 16mm screenings from artists working in the tradition of intimate, first person cinema. Tait once said of her films, that they are born "of sheer wonder and astonishment at how much can be seen in any place that you choose... if you really look." The screening features films from Margaret Tait, Marie Menken, Joanna Margaret Paul, Annabel Nicolson and Ute Aurand.



"Scottish film-poet Margaret Tait produced an exquisite body of work combining poetry, portraiture, music, ethnography, and animation. She studied film-making in Rome during the height of Italian neorealism before returning to Scotland in the early 1950s, where she found inspiration in the contrasting daily rhythms of Edinburgh and the Orkney Islands. In an early jewel of a film, *A PORTRAIT OF GA* (1952), Tait cut together birdsong and snippets of Orkney lore with shots of her mother and the rugged island landscape to produce a startlingly poignant impression of family and place. She explored similar themes in later films like *WHERE I AM IS HERE* (1964), *COLOUR POEMS* (1974), and *AERIAL* (1974) – each screening tonight – reflecting on the passage of time while attending to the details of everyday life." **AMY BESTE**

£5 - Further details at www.opencolour.co.uk

See page 17 for details of Margaret Tait's *Blue Black Permanent* screening at Towner on **SUN 18 NOV / 12NOON**



15

HAPPY AS LAZZARO

DIR: ALICE ROHRWACHER.
WITH: ADRIANO TARDIOLLO,
SERGI LOPEZ, ALBA ROHRWACHER.
ITALY 2018. 125 MINS.
ITALIAN WITH ENGLISH SUBTITLES.

DUKE OF YORK'S
MON 12 NOV / 6:15PM

Italian writer-director Alice Rohrwacher's follow-up to her 2014 hit *The Wonders* is a beguiling and luminous magic-realist fable that doubles as an origin myth for a modern Italy consumed by corruption and decline. *Happy as Lazzaro* plays out in an isolated village separated from the world by a broken bridge that no one has sought fit to repair. Within the insular community lives the beautiful, sweet natured Lazzaro (talented newcomer Adriano Tardiolo) whose people-pleasing personality is often mistaken for simple-mindedness. Lazzaro is persuaded by the village ruler's son to help him fake his own kidnapping and steal the ransom. However, the unlikely duo's plans are soon derailed. Beautifully shot on Super 16mm by Rohrwacher's regular cinematographer Hélène Louvart and with echoes of Pasolini, Fellini and Jarman, this heady concoction of folk tales, biblical allegory, social critique and pop culture references, deservedly won the Best Screenplay award at this year's Cannes.

DUKE'S AT KOMEDIA

MON 12 NOV / 6:30PM

DIR: CHASE WHITESIDE, ERICK STOLL.

USA 2018. 76 MINS.

SPANISH WITH ENGLISH SUBTITLES.

Three brothers confront the gap between adolescent yearning and adult responsibilities when brought together to care for their charismatic grandmother in this wonderfully tender debut feature shot in Mexico.

Diego, a young circus artist, must return home and reunite with his brothers after their ninety-three-year-old grandmother, América, falls from her bed, causing their father to be jailed under accusations of neglect. Diego is a dreamer who sees poetry and purpose in this tragedy. He believes América, despite her immobility and advanced dementia, fell wilfully, to bring the separated family back together.

"A sublime, magical masterpiece. It is rare to see so much life on screen".

JOSHUA OPPENHEIMER director of *The Act of Killing*

"An honest, intimate treatise on kindness, América is a film about what it means to have the best years of your life interrupted by the duty of care, and what's more, to want that to happen." **MATT TURNER** *Little White Lies*

Q&A

15

AMÉRICA

This special screening is introduced by Dr Khalid Ali, senior lecturer in Geriatrics at Brighton and Sussex Medical School, and film critic. It will be followed by Q&A with Dr Ali and Professor Sube Banerjee, Director of the Centre for Dementia Studies at Brighton and Sussex Medical School / Sussex Partnership NHS Foundation Trust.

FABRICA

6PM / NETWORKING EVENT

MON 12 NOV / 7.30PM

SOUTH EAST STORIES: NEW FILM-MAKING TALENT

15

THE WIDER SUN

DIR: SOPHIA CARR-GOMM. 15 MINS.

Growing up, little Ru always heard tales of Selkies, mythical creatures that change from seal to human. Little does she know, she's about to meet one.

AN ATTEMPT AT EXHAUSTING A PLACE IN SUSSEX

DIR: JESSICA BISHOPP. 7 MINS.

Capturing the atmosphere and essence of a cafe by the sea and the intimate stories of characters whose daily routine it is an integral part of.

NAILMAN

DIR: JACK MARTIN. 7 MINS.

Fourteen-year-old Will is shown how quickly love can turn, what little control we have when it does and the effects it has on a young heart.

NĀCA

DIR: RAMZAN MIAH. 5 MINS.

Raheem comes from a tightly knit Bengali Muslim community in Luton. He dreams of becoming a dancer but feels conflicted by strict traditions.

Film Hub South East has selected the best new shorts by film-makers from across the South East. Before this package tours to cinemas, come and see the stars of the future in a diverse programme which celebrates local and regional talent. Curated by Film Hub South East, working with BFI NETWORK to support new film-makers in their careers and projects.

AMUKTA

DIR: TARUN THIND. 8 MINS.

Harvey is an impoverished slave-labourer, who in search of a better life for himself hatches a plan to rob his menacing boss's lottery ticket, and smuggle himself out.



DAILY CYCLE

DIR: HARRY BINSTEAD, SHANNON SMYTH. 4 MINS.

One man's internal struggle with his eating disorder as he enters a fast food shop, confronted by the demons of his daily cycle.

LEHENGA

DIR: NATHALIA SYAM. 3 MINS.

A young man has doubts over his future bride on his wedding day. With pressure from his family it seems that there is only one path for our groom-to-be.

TEHZEEB

DIR: MYRIAM RAJA. 15 MINS.

Tehzeeb's fate is sealed through an arranged marriage at the request of her father. As she struggles to adjust to life in England, she yearns to break free.



4C

DIR: SHAKIRA FRANCIS. 4 MINS.

After constantly being told her hair is ugly, a young girl goes on a journey of discovering how beautiful her Afro, Type 4C hair is.

JAS

Dir: Alice Trueman. 10 mins. The story of a young, English-Iranian girl living in Hastings, and her unlikely meeting with a racist war veteran.

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cine-city.co.uk/mail**

CINECITY

DEPOT, LEWES

TUES 13 NOV / 6PM

DIR: REHANA ROSE. UK 2018. 76 MINS.

With extraordinary access, first-time film-maker Rehana Rose explores alternative funeral practices in Brighton. Her documentary follows three groups of people planning a funeral, working with funeral directors and pastors who challenge many of the accepted traditions of what is a multi-million pound industry. From being involved in preparing the body for burial, to building the coffin itself, this is an incredibly intimate process. Funeral directors speak candidly about the care they give and the ways in which they support their clients after bereavement. This relatively unknown work is part of an emerging 'progressive death movement' that is changing how we deal with ceremonial rites in modern Britain.

**Followed by Q&A
with director Rehana Rose.**



DEAD GOOD

Q&A

PG

DUKE'S AT KOMEDIA

TUES 13 NOV / 6:30PM

**DIR: ASHLEY JOINER.
UK 2018. 90 MINS.**

ARE YOU PROUD?

Presented with queer film strand Eyes Wide Open Cinema.



Q&A

Pride has come a long way since the riots following a police raid on the Stonewall Inn in 1969. Yet has it come far enough, or in the right direction? And where should it go next? These are the questions posed by Ashley Joiner in this timely documentary looking at the history of the Gay Pride movement, specifically focusing on the UK. The film rightly celebrates achievements in the battle for LGBT+ equality, while also exploring the ongoing controversies, divisions and unresolved questions in the movement. There is an impressive array of interviewees, including founding members of the Gay Liberation Front and UK Charity Stonewall, as well as present-day organisers of alternative Pride marches such as Queer Picnic, UK Black Pride and Brighton's own Trans Pride. In a moment when police are invited to march alongside supporters and high-street shops cheerfully sell rainbow merchandise, *Are You Proud?* is urgent, necessary viewing.

Followed by panel discussion with Fox Fisher, co-founder of Trans Pride Brighton, and Paul Kemp, managing director of Brighton and Hove Pride.

**ATTENBOROUGH CENTRE
FOR THE CREATIVE ARTS**

TUES 13 NOV / 8PM



THE MOST UNKNOWN

DIR: IAN CHENEY. USA 2018. 92 MINS.

Advised by world-renowned film-maker Werner Herzog, *The Most Unknown* is an epic documentary that sends nine scientists to extraordinary parts of the world to uncover answers to some of humanity's biggest questions. By introducing researchers to new, immersive field work they previously hadn't tackled, the film pushes the boundaries of how science storytelling is approached.

Followed by panel discussion

with three scientists featured in the film -

ANIL SETH Professor of Cognitive and Computational Neuroscience, University of Sussex and Co-Director, Sackler Centre for Consciousness Science,

AXEL CLEEREMANS Professor of Cognitive

Psychology at the Université Libre de

Bruxelles, and DAVIDE D'ANGELO

Universita' degli Studi & I.N.F.N.

- Experimental Particle Physicist.

Q&A

WED 14 NOV / 7:30PM

CINECITY OPEN ¹⁵

TWO PROGRAMMES OF LOCALLY-MADE SHORT DOCUMENTARIES AND DRAMAS SELECTED FROM OPEN SUBMISSIONS TO THE FESTIVAL.

DOCUMENTARIES

MOTH ON MOUTH

DIR: DAVE STEPHENS AND MATT PAGE. 8 MINS.

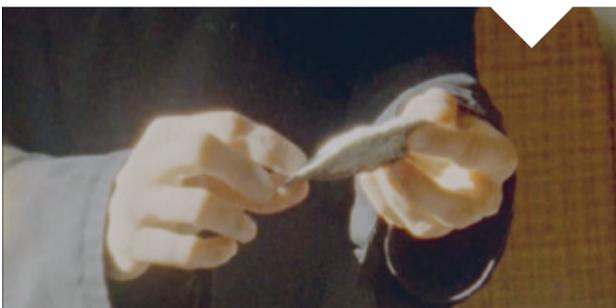
An exploration of creativity and destruction scored by Jazz experimentalists Steve Noble and Peter Brotzman.



SLOWLY, WITHIN A FRACTURED MASS

DIR: JULIA GOODLIFE. 9 MINS.

Shot during a stay at a Greek Orthodox monastery in Norway, this film questions the interaction between the physical and the non-physical, exploring the emphasis on the five senses in their ritual practices as means for experiencing God.



SUPER REIMAGINED DREAMLAND

DIR: TOM DWYER. 7 MINS.

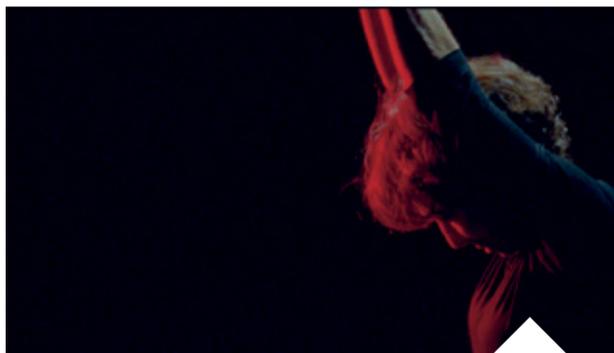
An elderly artist reflects on the influence a historic fair-ground had on his life's work and considers the importance of preserving objects and places from our past in the face of fading memories.



PUNCHLINES

DIR: DANIEL KASSIM AND IDA WILSTRUP. 10 MINS.

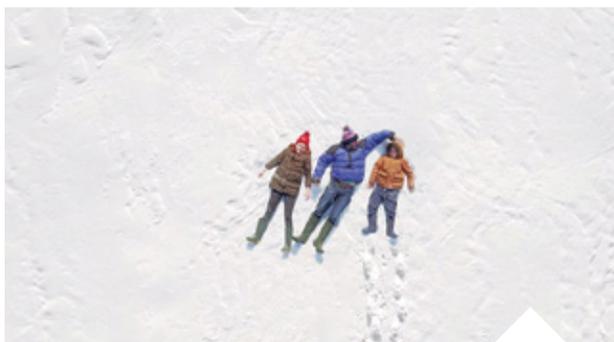
An intimate portrait of Helen, a retired maths teacher who uses comedy as a way to process her difficult past, as she prepares for an open mic night.



TWENTY, FORTY, SIXTY

DIR: REBECCA DALE-EVERETT. 6 MINS.

Lisa Sang, a sixty-three-year-old woman, tells her story of life through dance, and dancing through life.



ISLAND OF GRIEF

DIR: RUPERT MURRELL. 7 MINS.

Following the death of his wife, director Rupert Murrell and his young family explored ways of finding happiness again by making a film. The result beautifully blurs the lines between documentary and fiction.

DRAMAS

AN OPPORTUNIST

DIR: MATT PAGE. 18 MINS.

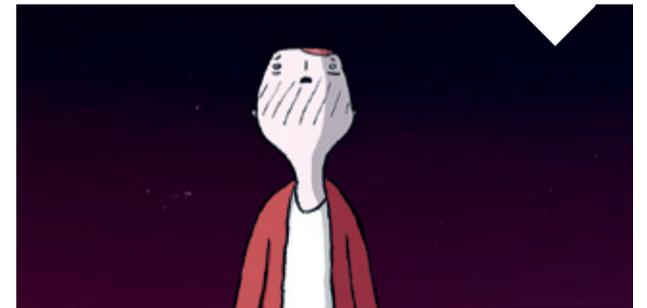
Care home assistant Kate drifts from after-parties to therapy sessions to her day job, struggling to address and control her kleptomania.



GONE

DIR: TOM DENNEY. 3 MINS.

A young man on a journey competes with time, traffic and the mundanities of everyday life, only to reach his destination too late.



PORCUPINE

DIR: JESS DADDS. 11 MINS.

A surreal and comedic journey into a kidnapping gone wrong, and two brothers who find a window to a parallel universe.



TOM

DIR: DUNCAN CHRISTIE. 14 MINS.

An emotional drama as parents visit Brighton on a misty day looking for their lost son. Their search takes them into the city's dark and hidden underbelly.



DUKE OF YORK'S
WED 14 NOV / 6:30PM

DIR: PETER STRICKLAND. WITH: MARIANNE JEAN-BAPTISTE,
HAYLEY SQUIRES, LEO BILL. UK 2018. 118 MINS.

A macabre, erotic, visually thrilling and very funny phantasmagoria that follows the misfortunes of customers who come into contact with a cursed red dress at an eerie department store.

Sheila, played by a brilliant Marianne Jean-Baptiste (*Secrets and Lies*) is getting back into the dating game and heads to Dentley & Soper's Department Store to get herself something new to wear.

As with his three previous films – *Katalin Varga* (2009), *Berberian Sound Studio* (2012) and *The Duke of Burgundy* (2014), writer/director Peter Strickland subverts genre conventions with panache to create his own distinctive and deeply peculiar world, here split across two dreamy tales.

A great cast includes Fatma Mohamed, Gwendoline Christie, Hayley Squires, Leo Bill and musician Barry Adamson, with Steve Oram and Julian Barratt providing comic relief as smarmy bank managers. Wonderfully shot by cinematographer Ari Wegner (*Lady Macbeth*) and with a synth score from composers Cavern of Anti-Matter, this is a haunting treat, full of flair and menace.

Introduced by Barry Adamson.



DEPOT, LEWES
WED 14 NOV / 6PM

DIR: GABRIELLE BRADY.
GERMANY, UK, AUSTRALIA
2018. 94 MINS.

ISLAND OF THE HUNGRY GHOSTS



Located off the coast of Indonesia, the Australian territory of Christmas Island is famous for the millions of red crabs who travel from the jungle towards the ocean, a migration triggered by the full moon. The island also houses a high-security detention facility, in which those seeking asylum in Australia are detained indefinitely. Poh Lin is a trauma counsellor who lives with her young family on the island and whose job is to offer detainees advice and support. Meanwhile local islanders carry out their 'hungry ghost' rituals for the spirits of those who died on the island without a proper burial.

This acclaimed feature debut by Gabrielle Brady has won a host of awards including Best Documentary at Tribeca Film Festival. It is a quietly powerful and compelling, highly cinematic exploration of attitudes to migrants and those that seek asylum.

"With profound spirituality... Island of the Hungry Ghosts is one of the year's most impressively made documentaries, a film that's as occasionally surreal as it is persistently moving. ... a true discovery." **JOSHUA BRUNSTING** *Criterion Cast*.

DUKE OF YORK'S
THUR 15 NOV / 6:30PM



DIR: NADINE LABAKI. WITH: ZAIN AL RAFFEA, YORDANOS SHIFERAW,
BOLUWATIFE TREASURE BANKOLE. LEBANON 2018. 123 MINS.
ARABIC, AMHARIC WITH ENGLISH SUBTITLES.

Zain (Zain Al Raffea) is a 12-year-old boy growing up in the slums of Beirut. Wise and street-smart beyond his years, Zain's resentment towards his parents builds and, following a series of tragic events, he is compelled to sue them for bringing children into such a world. This stunningly realised drama charts the journey of children on the edges of society who find hope in spite of the challenges of their everyday lives.

Nadine Labaki emerged as one of the Arab world's most distinctive directors with her 2007 film *Caramel*. Here she further proves herself as an enormously skilled director of non-professional actors, coaxing compassionate, tough performances out of her young lead, a Syrian refugee who until recently worked as a delivery boy, and Cedra Izam in the role of Zain's beloved sister.

Winner of the Jury Prize at Cannes, Nadine Labaki has crafted an emotionally powerful and thought-provoking tale of hope.

FABRICA

£7/£5 conc.

DOORS AT 7PM

THUR 15 NOV / 7:30PM

PEOPLE LIKE US THE MIRROR



Vicki Bennett (People Like Us) is back at CINECITY with her new live audio-visual performance. *The Mirror* weaves together clips from thousands of movies with unique sample-based music to explore the masks that we wear represented through the lens, using parallel narratives across the screen to depict an ever-changing stream rather than a singular, fixed being, narrative or moment in time.

"A feat of research and craft, this new work is a spellbinding inquiry into editing and juxtaposition; a collage one can unthread allowing the viewer to discover hidden stories through

familiar images. The soundtrack is performed live, made up from hundreds of pre-existing songs, as well as particular sounds from the original film clips."

FLATPACK FILM FESTIVAL

*"Images of mirrors - large or small, truthful or deceptive, cracked or haunted - occur again and again throughout Vicki Bennett's *The Mirror*. But there are also other recurring visual themes; tracking shots moving through corridors, arrivals and departures through doorways, doors opening of their own accord, characters leaning into walls as if to test the limits of the*

reality they find themselves in, disasters both natural and supernatural, and extreme close ups on the human eye."

GRAHAM DUFF

People Like Us is audiovisual collage artist Vicki Bennett, who has been making work available via CD, DVD and vinyl releases, radio broadcasts, performances, gallery exhibits and online streaming for 25 years. Since 1992, she has developed an immediately recognisable aesthetic repurposing pre-existing footage to craft audio and video collages with an equally dark and witty take on popular culture.

FABRICA

DOORS AT 8:30PM

THUR 15 NOV / 9PM

SHORTS FROM FEMALE FILM-MAKERS

RANDOM ACTS PRESENTS: THIS WOMAN'S WORK

Random Acts is Channel 4's weekly late night TV and online short film strand featuring bold and innovative work from animators, musicians, artists and more. Here they put the spotlight on some of the wonderful work that comes from the minds of our female film-makers.



Followed by Q&A.

Q&A

OBSERVATIONS ON RELATIONSHIPS
DIR: ABBIE STEPHENS. 4 MINS.

SWIRL
DIR: DEBBIE TUCKER GREEN. 4 MINS.

CRASHING WAVES
DIR: EMMA GILBERTSON. 3 MINS.

WAR FEATURING FRAN LOBO
DIR: CHARLOTTE LOWDELL. 4 MINS.

SPACE IS THE PLACE
DIR: CAMILLE BARTON. 3 MINS.

GLITCH
DIR: KATHERINE DALLIMORE. 3 MINS.

ALLEN ANDERS
DIR: LAURA MOSS. 9 MINS.

EPISODE 1 OF RANDOM ACTS SERIES 6
PRESENTED BY MAE MARTIN. 25 MINS.

DUKE'S AT KOMEDIA

CONNAUGHT, WORTHING

THUR 15 NOV / 9PM

THURS 22 NOV / 6PM

The history of the nineteenth-century alleged murderess Lizzie Borden survives today mostly in the form of the popular schoolyard rhyme; *"Lizzie Borden took an axe / And gave her mother forty whacks / When she saw what she had done / She gave her father forty-one"*. Chloë Sevigny's long-gestating project, finally brought to screen by director Craig William Macneill, adds welcome shades of nuance to this sensationalist story to create a quiet, simmering drama with bursts of eroticism and violence.

Sevigny plays the title role, an unmarried woman in her thirties who lives a stifled life under the rule of her domineering, wealthy father. Lizzie finds temporary respite when new housemaid Bridget Sullivan (Kristen Stewart) joins the family. Hesitant friendship and solidarity develop into an urgent, secretive sexual relationship between the two women, yet larger forces are at work in the Borden household which will lead these characters to their shocking, inevitable end.



LIZZIE

DIR: CRAIG WILLIAM MACNEILL.
WITH: CHLOË SEVIGNY, KRISTEN STEWART,
FIONA SHAW, DENIS O'HARE. USA 2017. 106 MINS.

DUKE OF YORK'S
FRI 16 NOV / 6:15PM

DIR: CAROL MORLEY.
WITH: PATRICIA CLARKSON,
TOBY JONES, JAMES CAAN.
UK 2018. 110 MINS.

Q&A

OUT OF BLUE

Followed by Q&A with director Carol Morley.

A detective drama that ends up interrogating mysteries far more cosmic than the murder which kick-starts its plot, Carol Morley's (*Dreams of a Life*, *The Falling*) first US-set feature is an ethereal, heady neo-noir.

Patricia Clarkson gives a star-turn as hard-boiled homicide detective Mike Hoolihan, tasked with investigating the gruesome murder of Jennifer Rockwell (Mamie Gummer), a brilliant astrophysicist who specialises in the study of black holes. Practical and grounded, Mike finds herself curiously affected by the case, becoming ensnared within existential puzzles that risk destabilising her sense of self.

As Mike begins to look into the case, she encounters an ensemble of potential suspects (the brilliant supporting cast includes James Caan, Toby Jones and Jacki Weaver). However, things aren't quite what they seem and there is a sense that culpability may reside in some much larger, metaphysical source. The mood is enhanced by the murky dreamlike setting of New Orleans and Clint Mansell's immersive, expressive score.

Adapted from Martin Amis' *Night Train*, with shades of Lynch and knowing nods to Hitchcock, the overall effect is utterly Morley's own – quirky, cerebral and fascinating.

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

FRI 16 NOV / 8PM

LA HAINE

- WITH LIVE SCORE BY **ASIAN DUB FOUNDATION**

24 hours in the lives of three young men in the French suburbs the day after a violent riot. Main characters Vinz, Said and Hubert, all coming from different ethnic backgrounds, have grown up in the same dangerous suburb where deep-rooted diversity coupled with a racist police force have raised tensions to breaking point.

Asian Dub Foundation's live rescore was first performed at the Barbican Centre in 2001. The fact that this project has been in constant demand since is a testament to the continuing relevance of Kassovitz's stunning vision and Asian Dub Foundation's tireless development of the live soundtrack medium.

£18 / £16 conc.

DIR: MATHIEU KASSOVITZ. WITH: VINCENT CASSEL,
HUBERT KOUNDE, SAID TAGHMAOUI. FRANCE 1995.
98 MINS. FRENCH WITH ENGLISH SUBTITLES.

15

LIVE
SOUNDTRACK

Following the film there will be a 30-minute set from the musicians performing *La Haine* along with Nathan 'FluteBox' Lee, who plays in the full touring ADF band.



18

MONSTERS AND MEN

"What's most notable, however, is the skill with which the writer-director shapes these real-life elements into a shattering ripple-effect narrative, somber and rigorously focused, that illustrates with quiet eloquence and moral complexity how the consequences touch all of us."

DAVID ROONEY Hollywood Reporter

DUKE'S AT KOMEDIA

FRI 16 NOV / 9PM

CONNAUGHT, WORTHING

WED 21 NOV / 6PM

DIR: REINALDO MARCUS GREEN. WITH: JOHN DAVID WASHINGTON,
KELVIN HARRISON JR. USA 2018. 95 MINS.

The horrific, but all-too-familiar, killing of an unarmed black man by a police officer is explored through the experiences of three unconnected New Yorkers. Here, the victim is Big D, a gentle giant who is fatally shot while resisting arrest. Rather than dwelling on the crime itself, director Reinaldo Marcus Green takes it as a starting point to explore the wider consequences and complexities that arise.

We follow three Brooklyn locals as they deal with the aftermath of the killing. Manny (Anthony Ramos) is the bystander who managed to film the whole thing on his cellphone, grappling with how best to use the footage, while Zyrick (Kelvin Harrison Jr) is a passing high-school student who becomes politicized by the incident. John David Washington (familiar to viewers from *BlackKKlansman*) has perhaps the juiciest role, playing a police officer who has to reconcile his desire for professional success with feelings of complicity and guilt.

This fiercely-topical debut feature won the Special Jury Prize at the Sundance Film Festival and is a thoughtful, probing investigation into one of the most pressing issues facing America today.

Following his exhibition at Towner Art Gallery last year, Andrew Kötting returns to Eastbourne to present a rare opportunity to see his *Earthworks* trilogy in its entirety. Andrew will be with us all day, introducing each film, before being joined by Jason Wood (Artistic Director of Film at HOME in Manchester) for an extended Q&A after the final part of the trilogy, *Lek and the Dogs*. Tickets are available for the whole triple bill and each individual film.

ANDREW KÖTTING

EARTHWORKS TRILOGY

15

TOWNER, EASTBOURNE

SAT 17 NOV



Q&A

11AM



THIS FILTHY EARTH (15)

2001. 106 MINS.

A tragic tale of rural passion and survival, inspired by Emile Zola's novel *La Terre* and John Berger's *Pig Earth*. The film tells the story of sisters Kath and Francine, whose lives are disrupted by two men – a brutal villager greedy for the girls' land and a gentle stranger who offers the possibility of escape. Amidst a landscape of rural hardship and a community consumed with superstition, events unfold which threaten their sibling bond.

*"A work of such raw tactility and tangible physicality you can almost feel the straw dogs mud between your toes. A unique and brilliant cinematic talent". ******

MARK KERMODE *The Observer*

6.30PM / Q&A WITH

ANDREW KÖTTING AND JASON WOOD

DAY TICKET £22 / £20 conc.

THIS FILTHY EARTH / IVUL
£8.50 / £7

LEK AND THE DOGS + Q&A
£10 / £8

2PM



IVUL (15)

2009. 88 MINS. FRENCH WITH ENGLISH SUBTITLES.

Set in the French Pyrenees, *Ivul* is an intriguing family drama in which the intense relationship between teenage siblings Alex and Freya incurs the rage of their authoritarian father. After a huge quarrel, Alex climbs onto the roof of the house and vows never again to set foot on the earth. He lives out a brief and dramatic life in exile looking down upon a family that he loves but is too stubborn to return to.

*"There is no one quite like Andrew Kötting working in British cinema today. Actually, there's no one quite like Andrew Kötting in cinema anywhere. He's a one-man awkward squad, a restless energy-magician who makes other film makers, arthouse or mainstream, seem like lily-livered dilettantes. Ivul is a brilliant and tantalising drama about the hopeful-but-haunted ways we come up with to stumble through life". ******

SUKHDEV SANDHU *Sunday Telegraph*

4.30PM



LEK AND THE DOGS (15)

2017. 92 MINS. ENGLISH AND RUSSIAN WITH ENGLISH SUBTITLES.

Based on the award-winning play by Hattie Naylor and inspired by the true story of Ivan Mishukov, who walked out of his apartment at the age of four and spent two years on the city streets where he was adopted by a pack of wild dogs. With trace elements of Tarkovsky's *Stalker* and Samuel Beckett's *Krapp's Last Tape*, Kötting's spellbinding and utterly original story of survival draws on home movies and archive to produce a montage essay on the state of the world.

*"Andrew Kötting is British cinema's great vatic mystifier. He specialises in weird "documentaries" of free-association psychogeography. He made Gallivant, Swandown and Edith's Walk. In a more conventional style – though with Kötting all terms are relative – he made the fiction dramas This Filthy Earth and Ivul". ******

NIGEL ANDREWS *Financial Times*

The trilogy's accompanying book, *Earthworks Bookwork* (*hereon-hereover-hereunder-hereafter*), will also be available to buy from the Towner shop at a reduced rate, for those that attend any of the screenings.

The day is dedicated to the late, great Dudley Sutton (6 April 1933 –15 September 2018) *"You name it and he's played it. He's been everything from an ageing punk, to a leather-clad gay to a hooligan - he was also the first person to be cast in the title role of Joe Orton's 1964 black comedy Entertaining Mr Sloane. He took his teeth out for the This Filthy Earth audition and ruffled up his hair, dribbled a bit and thereafter Papa was his role. He gave me the confidence to believe that there might be more to life than just this filthy earth."* ANDREW KÖTTING



DEPOT, LEWES

SAT 17 NOV / 10AM

12a

CINEMAS OF THE MIND RESILIENCE



DIR. JAMES REDFORD. USA 2016. 60 MINS.

The child may not remember but the body remembers.

James Redford's documentary explores the biology of stress and the effects it can have on physical health. It considers the developments of medical studies where conditions like heart disease can be linked to childhood experiences.

Followed by post-screening discussion and panel:

PENELOPE LEACH Psychologist, author of the international bestseller *Your Baby and Child*;

DR JAKE HARVEY Consultant Psychiatrist with the Forensic Child and Adolescent Mental Health Service - Sussex;

SUE OSTMO Psychoanalytic Psychotherapist;

DR ROBERT SNELL Psychoanalytic Psychotherapist.

Chair - **JENNY LEEBURN** Coordinator of the Arts Forum of Psychotherapy Sussex. Cinemas of the Mind is part of the Arts Forum of Psychotherapy Sussex.

DUKE'S AT KOMEDIA

SAT 17 NOV / 12NOON

DIR: JASON BARKER.

UK 2018. 90 MINS.

A DEAL WITH THE UNIVERSE



Q&A

Filmed over a period of ten years, this debut documentary chronicles trans film-maker Jason Barker's unorthodox journey to parenthood through an astonishingly intimate assemblage of home video footage.

When the film opens, Jason, assigned female at birth, has transitioned to male and is eager to become a father with his long-standing partner Tracey. Yet when the couple encounter a series of shattering medical setbacks, they are forced to radically rethink their plans. Jason makes the decision to

stop taking testosterone, dismantling his sense of his own gender identity in order to try to carry their baby himself.

The film's strength lies in its blending of the remarkable - transmasculine pregnancy, although becoming more common, has been rarely depicted on screen - with the comfortingly mundane. Rarely have illness, parenthood, and the consolation and trials of long-term relationships, been shown with such unflinching, raw truth. This is a tender and beautiful portrait about a family's fears, pains, frustrations and, ultimately, joys.

Followed by Q&A with director Jason Barker.



BEAUTIFUL BOY

15

DUKE OF YORK'S
SAT 17 NOV / 6:30PM

DIR: FELIX VAN GROENINGEN. WITH: STEVE CARELL, TIMOTHÉE CHALAMET, MAURA TIERNEY. USA 2018. 112 MINS.

Timothée Chalamet (*Call Me By Your Name*) co-stars with Steve Carell (*Foxcatcher*) in Felix Van Groeningen's English language debut, a gripping and intensely moving drama about the ravages of addiction, its tragic consequences and reverberations through a family. David (Steve Carell) is a successful journalist and proud father. As his teenage son Nic's (Timothée Chalamet) casual experimentation with drugs spirals out of control, he transforms from his father's beloved beautiful boy into an unhappy and chaotic addict, and their relationship is placed under immense strain.

Based on real life events, *Beautiful Boy* is adapted from two separate memoirs, *Tweak* by Nic and David's *Beautiful Boy*. This intimate and startling portrayal of the consequences of addiction is subtly directed by Van Groeningen, who keeps the tragic story centre stage and draws powerful, visceral performances from its two leads.

ATTENBOROUGH CENTRE
FOR THE CREATIVE ARTS

SAT 17 NOV / 8PM

LIVE
SCORE

UK
PREMIERE

FANTÔMAS - amiina

Originally a string quartet formed at the Reykjavik College of Music in the late 1990s, amiina went on to cut their teeth as Sigur Rós' string section for the next decade.

In the UK premiere of their latest adventure, amiina present their live score to a screening of *Juve Contre Fantômas*, one of the classic 1913 silent thriller series directed by Louis Feuillade.

Melancholic and ethereal, yet full of suspense and pounding rhythms their score enhances the eerie darkness in the film. Violin, cello, drums, percussion, metallophone, table harp, ukulele and electronics are the source material for the sound world of amiina here, with intelligent and imaginative use made of the different instruments and their varied and endless textures.

£14 / £12 conc.

DUKE'S AT KOMEDIA
SAT 17 NOV / 9PM

12a



THE OLD MAN AND THE GUN

DIR: DAVID LOWERY.
WITH: ROBERT REDFORD, CASEY AFFLECK,
SISSY SPACEK. USA 2018. 93 MINS.

David Lowery (*A Ghost Story*) adapts David Grann's titular *New Yorker* article into a 'mostly true' portrait of ageing gentleman bank-robber Forrest Tucker (Robert Redford). Sissy Spacek, Danny Glover, Tom Waits, Elisabeth Moss and Casey Affleck make up an all-star cast.

A self-styled 'Houdini', Tucker's infamous prison breaks included absconding from Alcatraz in a homemade kayak and *The Old Man and the Gun* focuses on Tucker's later crime-spree as the head of the geriatric Over-the-Hill Gang. Screen legend Redford brings his irrepressible charisma to the role in what - if the actor's announced retirement proves to be true - is his big screen swan song.

Imbued with the spirit of classic independent American cinema, Lowery's distinctive movie also features magnetic performances from Sissy Spacek as Jewel, the apple of Tucker's still-sparkling eye, and Casey Affleck as John Hunt, the detective who becomes increasingly frustrated at Tucker's ability to evade capture. At times poignant, bittersweet and fizzing with chemistry between the two leads, *The Old Man and the Gun* is also a hugely entertaining crime caper.

DIR: MARGARET TAIT. WITH: CELIA IMRIE, JACK SHEPHERD, GERDA STEVENSON. UK 1992. 86MINS.
SEE PAGE 8 FOR WHERE I AM IS HERE - FILMS FROM MARGARET TAIT AND FRIENDS
ON 11 NOV AT SALLIS BENNEY THEATRE.

TOWNER, EASTBOURNE
SUN 18 NOV / 12NOON

This year marks the centenary of Scottish film-maker and poet Margaret Tait's birth. To mark the occasion, Towner will screen a brand-new restoration of *Blue Black Permanent*.

By the time she came to make *Blue Black Permanent*, her only feature and the first Scottish feature directed by a woman, Margaret Tait was in her seventies, a veteran avant-garde film-maker with over thirty short films to her name, spanning all the way back to the 1950s. The film was shot on location and moves fluidly between Edinburgh and Tait's home of the Orkney Islands. It stars Celia Imrie as Barbara, a woman attempting to come to terms with her mother's death, through her childhood memories. Margaret Tait referred to her own work as 'film-poems' and *Blue Black Permanent* is no exception: a haunting and magical film, filled with flashbacks and dream sequences.



PG

BLUE BLACK PERMANENT

DUKE OF YORK'S SUN 18 NOV / 1PM

DIR: GUY MADDIN, EVAN JOHNSON,
GALEN JOHNSON. USA 2017. 63 MINS.

An inspired collage tribute to Hitchcock's *Vertigo* from Guy Maddin (*My Winnipeg*, *The Forbidden Room*) and brothers Evan and Galen Johnson. Comprised entirely of fragments from over a hundred San Francisco-set films and TV programmes, this is a delirious, playful and very funny re-imagining of Hitchcock's masterpiece.

While San Francisco has been the cinematic backdrop to a great many key films, *Vertigo* (1958) remains most associated with its streets and landmarks. With assembled material from both familiar and more obscure sources, Maddin and the Johnsons have fashioned a fevered homage to both city and film. With the roles of Scottie and Madeleine/Judy inhabited by dozens of actors, and a loose thematic structure – rooftop chases, surveillance etc. – the directors have still instilled a very Hitchcockian sense of suspense and intrigue from the wildly disparate source material, all brought together by Jacob Garchick's original score (with nods to Bernard Herrmann), performed by the Kronos Quartet.

+ ACCIDENCE

DIR: GUY MADDIN, EVAN JOHNSON,
GALEN JOHNSON. CANADA 2018. 10 MINS.

A one-take riff on Hitchcock's *Rear Window* that zooms out from a crime scene to witness all human life in 30 balconied apartments.



"It's hard to know just what to compare this hour-long fantasia to, except perhaps to Christian Marclay's legendary 24-hour collage piece The Clock (2010) ... For Marclay, the essential reason for using a particular image is that it denotes a specific moment of the day; for Maddin and his co-directors, brothers Evan and Galen Johnson, each clip is valuable in that it can stand in for a moment of Hitchcock's film." **JONATHAN ROMNEY** *Film Comment*

DEPOT, LEWES

SUN 18 NOV / 4PM

BORDER

DIR: ALI ABBASI. WITH: EVA MELANDER,
EERO MILONOFF, VIKTOR ÅKERBLÖM.
SWEDEN 2018. 108 MINS.
SWEDISH WITH ENGLISH SUBTITLES.

A customs agent who can literally sniff out contraband: this is the intriguing premise for *Border*, a thrilling and fantastical fairy-tale for adults that won the Un Certain Regard prize at this year's Cannes and is Sweden's entry for Best Foreign Language Film at next year's Oscars.

Based on a short story by the writer of *Let the Right One In*, *Border* is a love story like no other. Tina (Eva Melander) has grown used to people rejecting her because of her unusual appearance. She deploys her acute sense of smell in her job at a remote Danish port, able to sense the presence of illegal goods by scent alone. Despite regular success in her work, Tina leads an introverted and friendless life. That is, until she meets the equally striking-looking Vore (Eero Milonoff). A very unorthodox seduction follows, leading to some unexpected discoveries.

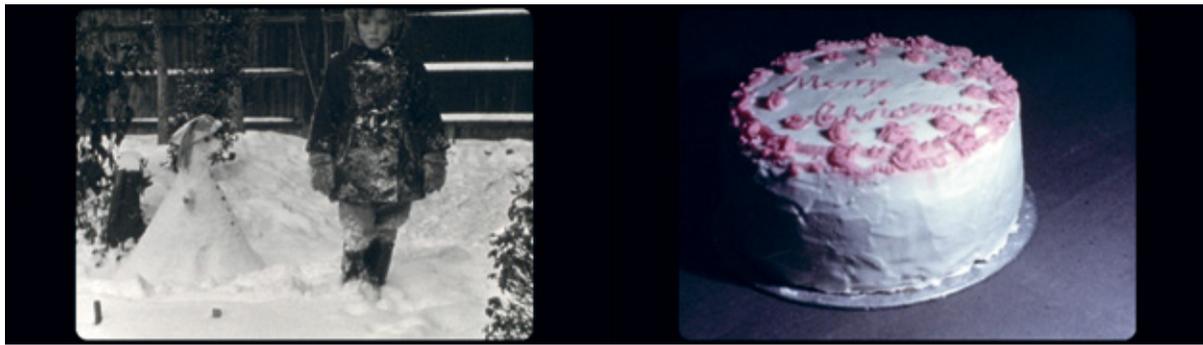
"An exciting, intelligent mix of romance, Nordic noir, social realism and supernatural horror." **ALISSA SIMON** *Variety*



ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

SUN 18 NOV / 5PM

£10 / £8



ESMERALDA CONDE RUIZ & THE FRETFUL FEDERATION MANDOLIN ORCHESTRA: **THE OTHER OCEAN**

Award-winning composer Esmeralda Conde Ruiz and The Fretful Federation Mandolin Orchestra present the premiere of *The Other Ocean*, a silent film with live musical accompaniment.

Esmeralda Conde Ruiz has worked with Screen Archive South East to select seven pieces from its collection and used them to create the new film and musical score. The film fuses moving images of people and places with the orchestra's interest in childhood memories to create a haunting musical and visual journey through time and life. The eclectic score will be played by one of the largest mandolin orchestras in the country, including mandolins, mandolas, double bass, mandolincello, guitars and harp, to create a unique sound. As part of the event Esmeralda Conde Ruiz will be in conversation with Screen Archive South East's Director Dr Frank Gray and Mandolin Orchestra's Conductor and Artistic Director Lindsay Stoner about the collaboration.

This project is part of Making Music's 'Adopt A Composer'. The performance will be recorded live by BBC Radio 3 and broadcast in January 2019. Funded by Making Music in partnership with Sound and Music the national agency for new music, in association with BBC Radio 3 and funded by PRS Foundation and the Philip and Dorothy Green Music Trust & The Chalk Cliff Trust.

DUKE OF YORK'S
SUN 18 NOV / 6:15PM

15



DIR: LÁSZLÓ NEMES. WITH: JULI JAKAB, VLAD IVANOV.
HUNGARY, FRANCE 2018. 142 MINS. HUNGARIAN WITH ENGLISH SUBTITLES.

Anyone familiar with director László Nemes' astonishing debut *Son of Saul*, winner of Academy Award for Best Foreign Language Film in 2016, will know that the Hungarian film-maker set the bar for himself incredibly high with his first film. Clearly not one to rest on his laurels, however, Nemes' second feature is an ambitious, feverish and poetic account of the final days of the Austro-Hungarian Empire on the eve of World War I.

Beautifully shot on 35mm and full of sensual detail, *Sunset* features a haunting lead performance by Juli Jakab as Irisz Leiter, a hat-maker who returns to Budapest and the famous store that her parents used to own. Shunned by the new owner, Irisz is soon drawn into the mystery surrounding her past and the city's own turmoil.

DUKE'S AT KOMEDIA

SUN 18 NOV / 9PM

DIR: SAM LEVINSON. WITH: ODESSA YOUNG, SUKI WATERHOUSE,
HARI NEF, ABRA, BELLA THORNE. USA 2018. 110 MINS.

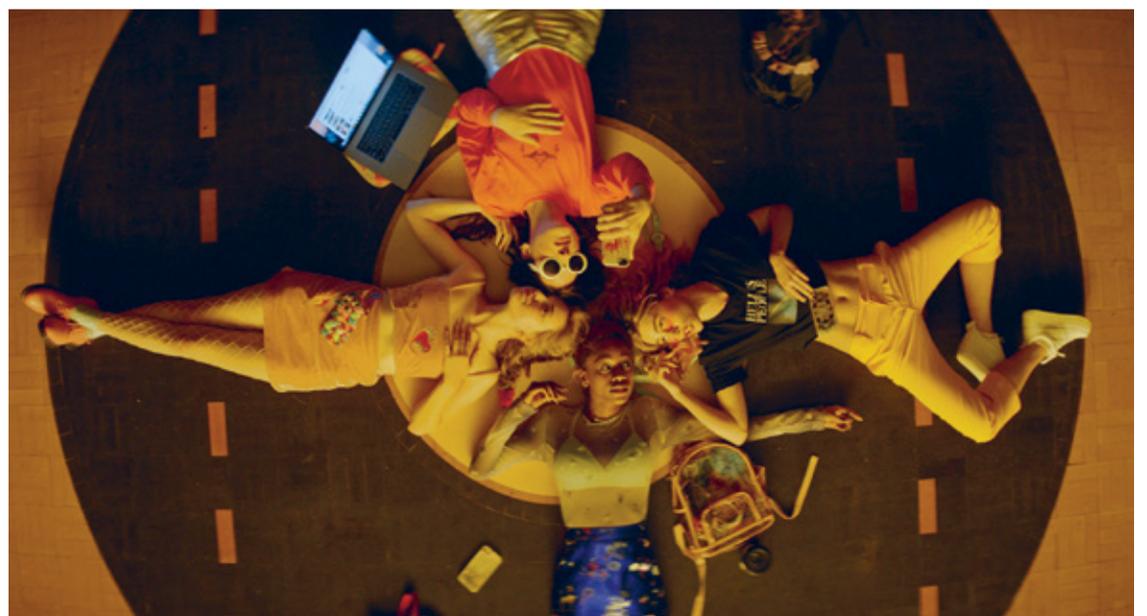
18

ASSASSINATION NATION

Assassination Nation opens with a tongue-in-cheek trigger warning: this film will contain, amongst other things, scenes of "toxic masculinity, fragile male egos and the male gaze". What follows is a film that rollicks along at a pace that feels akin to the rapid rhythm of scrolling through social media.

The story follows four high school students, Lily, Bex, Em and Sarah, who live, illuminated by the perpetual glow of their iPhones, in a small suburban town called, of course, Salem. Practised as they may be in managing their online presence, even these girls have secrets they don't want shared, and when an anonymous hacker doxes the town's personal information, chaos quickly spreads. It's not long until mob mentality prevails and public shaming turns into a bloody witch hunt. Lily and her friends are left literally fighting for their lives.

Writer-director Sam Levinson mimics internet teen-speak with ease, working closely with his lead actors on a bold script that crackles with the energy and rage of the #MeToo era.



DUKE OF YORK'S
MON 19 NOV / 6:30PM

15

THE KINDERGARTEN TEACHER

DIR: SARA COLANGELO. WITH: MAGGIE GYLLENHAAL, GAEL GARCÍA BERNAL, PARKER SEVAK. USA 2018. 97 MINS.



Maggie Gyllenhaal gives a career-best performance as a kindergarten teacher who oversteps her bounds in a mission to help one of her students. Lisa Spinelli (Gyllenhaal) is a dedicated teacher with a love of poetry who joins an evening class and shares her own compositions with the group and teacher (Gael García Bernal). When she discovers her five-year-old student Jimmy Roy (Parker Sevak) is prone to occasional outbursts of dazzling linguistic virtuosity, she is eager to nurture his burgeoning gift. Yet to Lisa's frustration, none of the other adults in Jimmy's life seem to care about his talents. Becoming fixated on the need to cultivate and archive the boy's creative output, Lisa takes it upon herself to bring Jimmy's words to the world. Out of this noble impulse, something far darker and obsessional develops.

Gyllenhaal shines in this subtle psychological thriller, a remake of Nadav Lapid's Israeli film of the same name which unsettled and captivated all who saw it back in 2014. Writer-director Sara Colangelo, who picked up a Directing Award at this year's Sundance, has kept the bones of the original film, shifting the location to the US and changing the sex of the lead character. These changes illuminate new resonances in this story, a dark parable about femininity and creativity in today's United States.

"The Kindergarten Teacher is probably the only movie about poetry with an ending as tense as any thriller." **JORDAN HOFFMAN** *The Guardian*

THE BASKETMAKERS ARMS
MON 19 NOV / 7PM & 10PM

FREE



FILM-MAKER AT THE BASKETMAKERS

The much-loved Brighton pub in the North Laine stages its first film show - 25 shorts by leading experimental film-maker, Ian Helliwell.

Shown in two 30 minute halves - an early 7pm slot and a late 10pm screening - Helliwell's films incorporate direct animation, super 8 found footage, abstraction and his own distinctive electronic music created with Hellitron tone generators and reel to reel tape loops. All the works are under four minutes long, and this free show will include several world premieres.

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS
MON 19 NOV / 7PM



LAST DAY OF FREEDOM

DIR: DEE HIBBERT-JONES & NOMI TALISMAN.
USA 2015. 32 MINS.

When Bill Babbitt realises his brother Manny has committed a crime he agonises over whether he should call the police. *Last Day of Freedom* is a richly animated personal narrative that tells the story of Bill's decision to stand by his brother, a veteran returning from war, as he faces criminal charges, racism, and ultimately the death penalty.

This film is a portrait of a man at the nexus of the most pressing social issues of our day - veterans' care, mental health access and criminal justice. Emmy award-winning film-makers Dee Hibbert-Jones & Nomi Talisman have been working together since 2004, collaborating on art, film and interactive projects that look at the ways power structures and politics impact everyday lives.

Following the screening

Co-director DEE HIBBERT-JONES, Professor of Art & Digital Art New Media, University of California will be in conversation with Professor KATE O'RIORDAN, Head of School, Music, Film and Media, University of Sussex.

DUKE'S AT KOMEDIA

MON 19 NOV / 9PM

DIR: RAINER SARNET. ESTONIA, NETHERLANDS, POLAND 2017. 115 MINS. ESTONIAN AND GERMAN WITH ENGLISH SUBTITLES.

A wonderfully strange and visually ravishing twisted fairy tale from Estonia. Set in a pagan village in the 19th Century where werewolves, the plague and spirits roam, *kratts* - supernatural servants created out of old tools and animal bones - are brought to life by the devil himself. Meanwhile Liina, a young farm girl is hopelessly in love with Hans, who in turn is smitten by the daughter of the local Baron (Dieter Laser of *Human Centipede* fame).

Based on the Estonian bestseller by Andrus Kivirähk, *November* is full of folk-tale magic and surreal, macabre humour and features outstanding black and white cinematography - winner at Tribeca Film Festival - and an excellent score by Polish electronic composer Jaszczek.

"Part Grimm fairy tale, part East European folklore, and all fever dream. It's as beautiful as it is weird-as-f**k!" **DAVID FEAR** *Rolling Stone*

NOVEMBER

DIR: CRISTINA GALLEGO & CIRO GUERRA. COLOMBIA 2018. 120 MINS. SPANISH WITH ENGLISH SUBTITLES.



BIRDS OF PASSAGE

DUKE'S AT KOMEDIA

TUES 20 NOV / 6:30PM

From the team behind the extraordinary, award-winning *Embrace of the Serpent* (2015), *Birds of Passage* charts the rise and fall of rival clans in late 1960s northern Colombia.

A hefty dowry set by Ursula, the formidable matriarch of the Wayuu tribe, leads humble coffee seller and outsider Rapayet on the road to criminality. Turning to selling drugs to fund his marriage to Zaida, Rapayet draws Zaida's mother into his dodgy dealings and over the course of a decade, the tribe build a ruthless, criminal enterprise in the desert.

With great attention to the details of Colombia's indigenous Wayuu customs, *Birds of Passage* is visually stunning; what makes it so compelling is how the co-directors eschew genre convention to weave these traditions and the natural world into an epic, tragic tale of pride, greed and familial conflict.

DUKE'S AT KOMEDIA

TUES 20 NOV / 9PM

15

DIR: EVA HUSSON. WITH: GOLSHIFTEH FARAHANI, EMMANUELLE BERCOT. FRANCE 2018. 115 MINS. KURDISH, FRENCH, ARABIC WITH ENGLISH SUBTITLES.

Golshifteh Farahani plays Bahar, a former lawyer turned commander-in-chief of the *Girls of the Sun*, an all-female Kurdish battalion. Bahar is leading an offensive to take back a village that has fallen to ISIS. Covering the story is Mathilde (Emmanuelle Bercot) a French foreign correspondent, who is fascinated by this band of all-female fighters, many of whom have experienced sexual violence and slavery.

Depicting war on the big screen has predominantly been the domain of male directors; with her second feature, writer-director Eva Husson, brings all the action and suspense that you'd expect from the front line but with a distinctive and refreshing female gaze that highlights the camaraderie shared by the female fighters. This is a muscular, well-orchestrated action movie that is as compelling as it is necessary.



"Girls of the Sun is partisan and it wears its heart on its sleeve: a powerful, forceful story." **PETER BRADSHAW** *The Guardian*

DUKE OF YORK'S
WED 21 NOV / 6:15PM



DIR: LUKAS DHONT. WITH: VICTOR POLSTER. BELGIUM, NETHERLANDS 2018. 105 MINS. FLEMISH, FRENCH WITH ENGLISH SUBTITLES.

Winner of both the Queer Palm and Caméra d'Or at this year's Cannes Film Festival, Flemish writer/director Lukas Dhont's first feature-length film is a stunning and accomplished debut. Recently chosen as Belgium's entry in the Academy Award for Best Foreign Language Film category, *Girl* is the story of 15-year-old Lara, who has always known she was born in the wrong body. Immaculately portrayed by newcomer Victor Polster, Lara dreams of becoming a ballerina and is nearing the date for the gender reassignment surgery she has long desired.

Supported by her open-minded father and loving younger brother, Lara starts to feel the strain at the prestigious dance school she attends as the emotional and physical pressures she faces intensify. Lara's complex inner emotions are beautifully expressed in a sensitive and empathetic film that heralds the arrival of two exciting new talents.

FABRICA
WED 21 NOV / 7PM & 9PM

FREE

MOVING IMAGE

10TH ANNIVERSARY

This autumn marks the 10th anniversary of the BA (Hons) Moving Image course at the University of Brighton. The course is a film and art degree that pushes the boundaries of experimentation in contemporary Artists' Moving Image practice. It was one of the earliest in the UK to offer a focused curriculum bringing together the many histories and practices of film and art found in contemporary moving image work. Many artists, film-makers and theorists have worked with students on the course over the last decade. The course has a shared ethos with CINECITY's approach to programming and each year the festival has showcased student work. This evening will present two different programmes at 7pm and 9pm showing work across all years of the course from 2008-2018.

Supported by the School of Media,
University of Brighton.
brighton.ac.uk/courses

Full programme details and running order:
cine-city.co.uk
facebook.com/movingimagebrighton/



Jack Edmonds, Moving Image student 2008-2011, filming his graduate film, *Silence* in 2011. The film featured a collaboration with former Photography student, Martin Seeds, now a Lecturer in Photography at University of Brighton.

DUKE'S AT KOMEDIA
WED 21 NOV / 9PM

DIR: STEVE SULLIVAN. WITH: JON RONSON, JOHN COOPER CLARKE, ROSS NOBLE. UK 2018. 100 MINS.



BEING FRANK: THE CHRIS SIEVEY STORY

An exploration into the extraordinary secret life of artist Chris Sievey, best known as his alter ego Frank Sidebottom, the maverick Manchester comedian in an oversized papier-mâché head.

Back in 2014, Lenny Abrahamson memorably fictionalized the identity of the artist behind Sidebottom in the delightfully leftfield comedy-drama, *Frank*. While Abrahamson's film spun flights of fancy and absurdism into the whole mythology, in Steve Sullivan's inventive documentary *Being Frank* there's a real case to be made for the veracity of the adage that truth is stranger than fiction. Sievey's dreams of pop-music stardom were belatedly achieved incognito once the anarchic creation that was Frank Sidebottom sprung forth from his imagination. Combining Sievey's own self-documenting cassettes and videotapes, and interviews with former bandmates Mark Radcliffe and Jon Ronson (*Frank's* co-writer), Sullivan constructs an engaging portrait of a mercurial, sometimes tortured artist with a rollercoaster private life.

SCREEN TALKS

SALLIS BENNEY THEATRE

WED 21 NOV / 7PM



**EVA
RILEY**

- FILM DIRECTING

Eva is a Scottish director and screenwriter based in Brighton. She graduated from the National Film and Television School in 2015, with her final year film *Patriot* premiering in competition at Cannes. In 2016, she was commissioned to write and direct short film *Diagnosis* by BBC Films and was named a Screen International 'Star of Tomorrow'.



PATRIOT 2015



DIAGNOSIS 2016

Her short films have screened at festivals including BFI London Film Festival, Edinburgh, Telluride and the BAFTA New Talent Awards. This year, Eva wrote and directed her first feature film *Perfect Ten* through the low budget initiative iFeatures - which is currently in post-production. She is also in development on her second feature *The Circle* with The Bureau.

In this Screen Talk, Eva will discuss the production process of her film *Perfect Ten* and her recent transition from shorts to features, featuring extracts from her films.

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SALLIS BENNEY THEATRE

THURS 22 NOV / 7PM



**SIMRAN
HANS**

- FILM JOURNALISM

Simran Hans is a writer and a film critic for The Observer. She has written about music, film and culture for publications including BuzzFeed, Dazed, The FADER, Little White Lies, Mubi, New Statesman, Pitchfork, Reverse Shot, Sight & Sound and Variety among others.

Simran will speak about her career to date, how she broke into film journalism, and give a mini-masterclass on how to perfect the art of film reviewing.

+ FILM PROGRAMMING PANEL

University of Brighton's Louise Fitzgerald will chair a panel with Grace Barber-Plentie (Reel Good Film Club), Selina Robertson (Club des Femmes) and Kate Wood (Towner Cinema). They will be talking about what it means to be a film programmer, focusing specifically on why diversity is so important in film programming.



GRACE BARBER-PLENTIE

Grace Barber-Plentie is one of the founders of Reel Good Film Club, a film club dedicated to highlighting diversity in cinema who have been programming film screenings and events since 2014 at locations including Deptford Cinema, Genesis, Whitechapel, the V&A, HOME Manchester and BFI Southbank. She also works as part of the marketing team at the BFI.

SELINA ROBERTSON

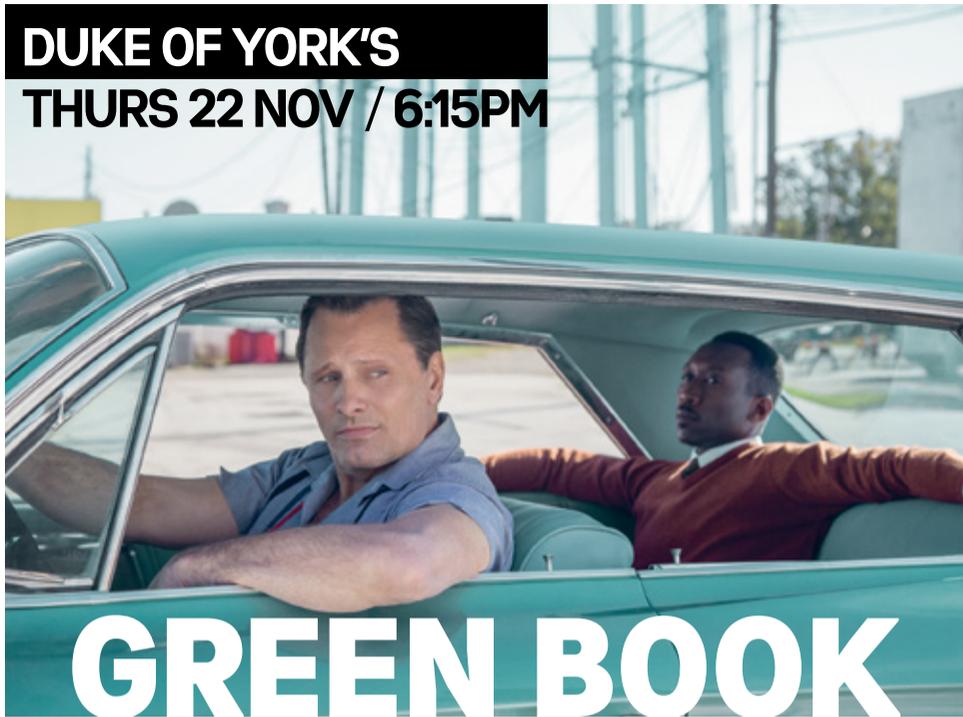
Selina Robertson is a freelance film programmer and writer with 20 years experience of working in cultural film exhibition including the BFI, BFI Flare, Film Council and the Independent Cinema Office, where she currently works part time. In 2007, she co-founded Club des Femmes, a queer feminist film collective.



KATE WOOD

Kate Wood is a film programmer based in Brighton. She currently programmes for the cinema at Towner Art Gallery in Eastbourne, which launched in 2017. She also works for CINECITY and is one of the founders of Dreamland Cinema, a pop-up film club which has hosted irregular film events in locations across Brighton since 2015.

DUKE OF YORK'S
THURS 22 NOV / 6:15PM



GREEN BOOK

DIR: PETER FARRELLY. WITH: MAHERSHALA ALI, VIGGO MORTENSEN, LINDA CARDELLINI. USA 2018. 130 MINS.

Recent winner of the top prize at Toronto International Film Festival, *Green Book* is the uplifting true story of an unlikely friendship that transcended race and class.

Set in 1962, Italian-American Tony Lip (Viggo Mortensen) is hired to chauffeur African-American pianist Dr. Don Shirley (Mahershala Ali) on a concert tour through the Deep South. Don is aware of the troubles that he might face in different locations due to the colour of his skin and requires someone to act as both driver and bouncer. They must rely on *The Green Book*, a guide to the few establishments that are safe for African-Americans and embark on a journey that will change both of their lives.

With strong performances from Ali (following his Oscar-winning turn in *Moonlight*) and Mortensen (*A History of Violence*), there is also a great chemistry between the leads. Director Peter Farrelly, best known for his crowd-pleasing comedies *Dumb and Dumber* and *There's Something About Mary*, succeeds brilliantly in making the vital subject of racial division in 1960s America into a smart and charming film.

INSECT

DIR: JAN ŠVANKMAJER. CZECH REPUBLIC, SLOVAKIA 2018. 98 MINS. CZECH WITH ENGLISH SUBTITLES.

Legendary Czech film-maker Jan Švankmajer follows a troupe of amateur actors as they rehearse a production of the Čapek brothers' 1921 satire *The Insect Play* and their personal lives slowly blend with the characters they portray. Mixing live action with his trademark macabre stop motion animation, *Insect* is also punctuated by behind-the-scenes and making-of footage in which the director reveals how some of the animated sections and foley effects were created.

Jan Švankmajer (whose exhibition, *The Inner Life of Objects*, was presented at CINECITY in 2013) turned to crowdfunding for what he has announced will be his last film. The result is a unique piece from the master surrealist who has influenced Terry Gilliam, Guillermo del Toro and many others.

The Čapek brothers' play 'The Insect Play' is a misanthropic play. My screenplay only extends this misanthropy, as man is more like an insect and this civilization is more like an anthill. One should also remember the message behind Kafka's 'The Metamorphosis'.

JAN ŠVANKMAJER

DUKE'S AT KOMEDIA
THURS 22 NOV / 9PM



Throughout CINECITY, Jan Švankmajer's short animation *Historia Naturae, Suita* (1967) will play among the insects, birds, butterflies, fossils and bones at the Booth Museum of Natural History; an animated portrait in 8 parts, each one is dedicated to a different species from the animal kingdom, accompanied by a different style of music.

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HAPPY NEW YEAR, COLIN BURSTEAD

Q&A

DUKE OF YORK'S
FRI 23 NOV / 6:15PM

DIR: BEN WHEATLEY. WITH: NEIL MASKELL, HAYLEY SQUIRES, SAM RILEY. UK 2018. 95 MINS.

Colin (Neil Maskell) has rented a stately home for his extended family to celebrate New Year together. For better or worse, Colin is usually the centre of attention, but that changes when estranged brother David (Sam Riley) unexpectedly shows up after a five-year absence, throwing the family celebration into chaos.

With a cracking ensemble cast that also includes Hayley Squires, Charles Dance, Joe Cole, Mark Monero, Asim Chaudhry, Doon Mackichan and Bill Paterson, Ben Wheatley's seventh feature was shot in under two weeks. Working with his regular cinematographer Laurie Rose, Wheatley evokes the stripped-back spirit of both his debut feature, *Down Terrace* (2009) and early Dogme '95. Rarely has English family dysfunction been this poignantly funny and sharply observed.

Followed by Q&A with director Ben Wheatley.

DUKE'S AT KOMEDIA

FRI 23 NOV / 9PM

DIR: WASH WESTMORELAND. WITH: KEIRA KNIGHTLEY, DOMINIC WEST, ELEANOR TOMLINSON, FIONA SHAW. UK 2018. 111 MINS.

COLETTE

A radiant Keira Knightley (*Atonement*, *Anna Karenina*) gives a career-best performance in this exhilarating, entertaining and timely film about the life of groundbreaking French novelist Colette, best known for *Gigi*.

In Belle Époque France, Colette's marriage to Henry 'Willy' Gauthier-Villars (Dominic West) thrusts her from a simple country life in Burgundy to the creative demi-monde of Paris. A notorious libertine, fourteen years older than his naive country-girl wife, Willy encourages Colette to write (at times locking her in a room until she produces more). Publishing the results under his own name, he basks in the glory bestowed upon the hugely popular 'Claudine' stories, actually penned by his wife.



15
There is a complex marriage, depicted with intelligence and subtlety, as are Colette's relationships with women - including American-in-Paris Georgie Raoul-Duval (Eleanor Tomlinson) and cross-dressing noblewoman Mathilde de Morny, or Missy (Denise Gough), with whom Colette shared Paris' first documented same-sex kiss on stage.

The themes of ownership, power, publicity and creativity are brought deliciously to life by Keira Knightley and Dominic West in this sparky, thoroughly-modern period piece. Knightley plays Colette as a sharp, unflinching heroine, struggling against the strictures of the age but never succumbing to them.

DUKE OF YORK'S
SAT 24 NOV / 12:30PM

BURNING

15



DIR: LEE CHANG-DONG.
WITH: YOO AH-IN, JEON JONG-SEO, STEVEN YEUN.
SOUTH KOREA 2018. 148 MINS.
KOREAN WITH ENGLISH SUBTITLES.

A masterly and mysterious slow-burning suspense drama, Lee Chang-dong's follow-up to *Poetry* was one of the standouts at this year's Cannes, where it won the International Film Critics Prize.

Based on a Haruki Murakami short story, Jong-su is a country boy now living in Seoul with dreams of becoming a writer. One day he bumps into Haemi (Jeon Jong-seo), a childhood friend from his hometown. As the two start a relationship, Haemi asks Jong-su to look after her cat

while she's on a trip to Africa. When she asks him to meet her at the airport, he's put out to find her in the company of wealthy and charismatic Ben.

With pitch perfect performances from its three leads and the building tension handled with grace and precision, this is a beautifully executed and richly enigmatic thriller.

"Sex, envy and pyromania make for a riveting mystery in Lee Chang-dong's masterfully crafted Murakami adaptation."

PETER BRADSHAW *The Guardian*

TOWNER, EASTBOURNE
SAT 24 NOV / 2PM

SENSE OF PLACE

Q&A

- NEW NOTE ORCHESTRA
50 MINS + POST-PERFORMANCE Q&A.

New Note Orchestra, the world's first recovery orchestra, present their latest work, *Sense of Place*, a short documentary exploring the relationship between belonging and places in the lives of those in recovery from drug and substance abuse. Created and accompanied by New Note Orchestra, members of the group provide insights into their own sense of place. Their personal stories, sometimes humorous, sometimes haunting, bring alive the courageous journey of recovery and the celebration of being well.

DUKE'S AT KOMEDIA

SAT 24 NOV / 3:30PM

DIR: ERIK BLOMBERG.
WITH: MIRJAMI KUOSMANEN.
FINLAND 1952. 74 MINS.
FINNISH WITH ENGLISH SUBTITLES.

A fresh restoration of this 1952 Finnish classic, a beautiful and beguiling mix of horror, arthouse and fantasy film shot on location amidst the snowy expanses of Lapland.

Pirita is a bewitched young woman who marries an older, often-absent reindeer herder. Longing for affection, she carries out a sacrifice to empower a local shaman's love potion and becomes cursed, transforming werewolf-like into a white reindeer by night and drinking the blood of local hunters.

Based on an old Lapp saga, with the shamanism and supernatural elements drawn from local folklore, *The White Reindeer* was written by Mirjami Kuosmanen who also stars as Pirita. It was the feature directing debut for her husband Erik Blomberg, a distinguished cinematographer who also shot this wonderfully eerie film, the luminous snow-covered landscapes at times recalling the ethnographic films of Robert Flaherty. *The White Reindeer* was winner of the Golden Globe for Best Foreign Language Film and awarded the prize for Best Fairy Tale Film at the Cannes Film Festival by Jean Cocteau's presiding jury.



DUKE'S AT KOMEDIA

SAT 24 NOV / 5:30PM

DIR: CHRISTOPHE HONORÉ. WITH: VINCENT LACOSTE, PIERRE DELADONCHAMPS, DENIS PODALYDÈS. FRANCE 2018. 123 MINS.
FRENCH WITH ENGLISH SUBTITLES.

SORRY ANGEL



A love-affair between two men at very different stages in their life makes for a rich, novelistic, and generous drama from French auteur Christophe Honoré.

The year is 1993. Jacques (*Stranger by the Lake's* Pierre Deladonchamps) is a middle-aged playwright, HIV-positive and the father to a young son. He first meets Arthur (Vincent Lacoste) at a screening of Jane Campion's *The Piano* and the two men embark on a relationship. In contrast to his older lover, bisexual Arthur lives a blissfully unencumbered life. Newly out and dazzled by the possibilities of being young, attractive and queer, Arthur represents a invigorating foil to Jacques' weary cynicism.

Directed with true visual energy and boasting a perfectly-curated 90s soundtrack, *Sorry Angel* is an extremely entertaining and emotionally-satisfying love story.

DUKE'S AT KOMEDIA

SUN 25 NOV / 1PM



THE WILD PEAR TREE

DIR: NURI BILGE CEYLAN. WITH: AYDIN DOGU DEMIRKOL, MURAT CEMCIR, BENNU YILDIRIMLAR, ASENA KESKINCI. TURKEY 2018. 188 MINUTES.
TURKISH WITH ENGLISH SUBTITLES.

A follow-up to his Palme d'Or winning *Winter Sleep* (2014) *The Wild Pear Tree* is another masterly, visually rich, family drama from Turkish director Nuri Bilge Ceylan.

Sinan (Aydin Dogu Demirkol) is a recent graduate set to become a primary school teacher, but his true ambition is to publish his book, *The Wild Pear Tree*, set in his hometown of Çan. This small rural village in the northwest of the country provides the beautiful setting for the film, when Sinan returns to his family home after term ends. Here, he clashes with his debt-laden father Idris (Murat Cemicir), whose precarious financial situation threatens to engulf the younger man's ambitions.

Unfolding at a gentle, unhurried pace, *The Wild Pear Tree* is a hypnotic and affecting, bittersweet portrait of family life from a director at the height of his powers.

"Gentle, humane, beautifully made and magnificently acted" PETER BRADSHAW *The Guardian*

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| Crew live | Heidi | Only Girl |
| Charles Green | Hopscotch Tour | Ovre |
| Children of Zeus | Horse Meat Disco | Pearson Sound |
| Chris Headcount | J-Felix | Ramos |
| Daisha | Jamie Isaac | Randall |
| Dessa | Jamie Tiller | Robin Ball |
| DJ Stingray | Jon K | Ross From |
| DUDS | Joy Orbison | Friends DJ Set |
| Eclair Fifi | Just Jack | Shanti Celeste |
| EI-B | LUCY | Tech Support |
| Emancipator Ensemble | Leon Vynehall | The Wandering Hearts |
| Enei | Mansionair | Tornado Wallace |
| Esben and the Witch | Markings | Vibe Library |
| Ezra Collective | Mattiel | Wild Fantasy |
| | Max Millan | Wittyboy |
| | Mina | Yazmin Lacey |

→ patternsbrighton.com

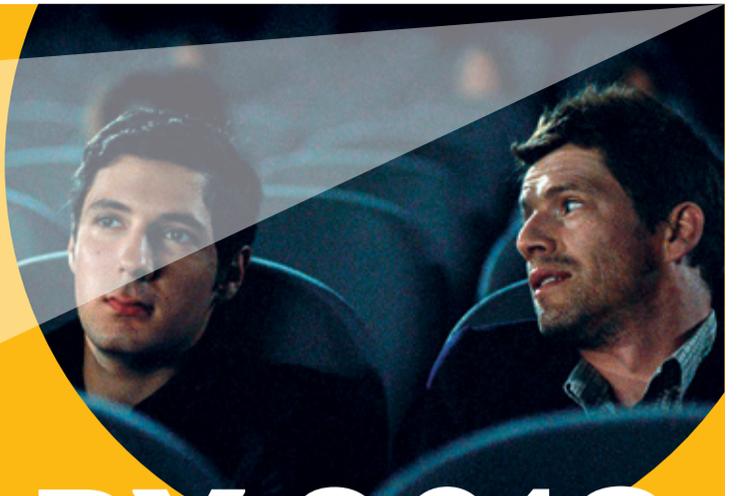
November — December 18

Patterns

**THE BRIGHTON
FILM FESTIVAL**
9-25 NOV 2018
**ADVENTURES IN
WORLD CINEMA**
cine-city.co.uk

16TH

CINECITY

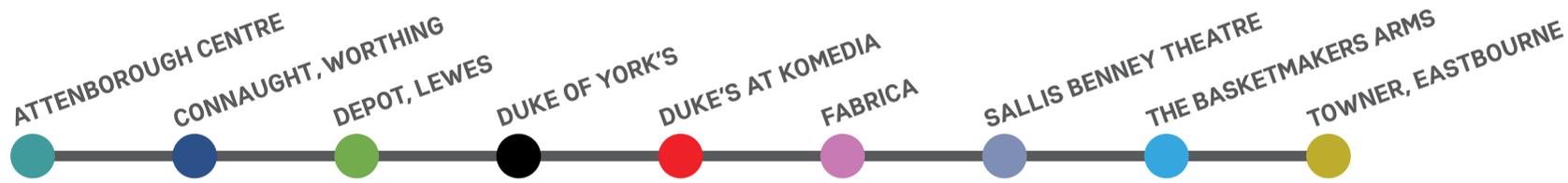


DIARY 2018

DATE	TIME	VENUE	FILM	PAGE NO.
FRI 9 NOV	9:00 PM	DOY	THE FAVOURITE ¹⁵	3
SAT 10 NOV	12 NOON	DAK	WORLDS OF URSULA K. LE GUIN ^{TBC}	5
	1:45 PM	DAK	COME AND SEE ¹⁵	5
	6:30 PM	DOY	CAN YOU EVER FORGIVE ME? ¹⁵	6
SUN 11 NOV	12 NOON	DAK	THE IMAGE BOOK ¹⁵	6
	2:00 PM	DEPOT	O LUCKY MANI ¹⁵	6
	5:00 PM	ACCA	REGGAE AT 50 ^U	7
	6:30 PM	DOY	SHOPLIFTERS ¹⁵	7
	7:00 PM	SBT	WHERE I AM IS HERE - FILMS FROM MARGARET TAIT AND FRIENDS	8
MON 12 NOV	8:45 PM	DAK	SUSPIRIA ¹⁸	7
	6:15 PM	DOY	HAPPY AS LAZZARO ¹⁵	8
	6:30 PM	DAK	AMÉRICA + Q&A ¹⁵	9
TUES 13 NOV	7:30 PM	FABRICA	SOUTH EAST STORIES: ¹⁵ NEW FILM-MAKING TALENT & NETWORKING EVENT	9
	6:00 PM	DEPOT	DEAD GOOD + Q&A ^{PG}	10
	6:30 PM	DAK	ARE YOU PROUD? + PANEL ^{TBC}	10
WED 14 NOV	8:00 PM	ACCA	THE MOST UNKNOWN + Q&A	10
	6:00 PM	DEPOT	ISLAND OF THE HUNGRY GHOSTS ^{TBC}	12
	6:30 PM	DOY	IN FABRIC ¹⁵	12
THUR 15 NOV	7:30 PM	FABRICA	CINECITY OPEN ¹⁵	11
	6:30 PM	DOY	CAPERNAUM ¹⁵	12
	7:30 PM	FABRICA	PEOPLE LIKE US - THE MIRROR	13
	9:00 PM	FABRICA	RANDOM ACTS PRESENTS: THIS WOMAN'S WORK	13
FRI 16 NOV	9:00 PM	DAK	LIZZIE ^{TBC}	13
	6:15 PM	DOY	OUT OF BLUE + Q&A ^{TBC}	14
	8:00 PM	ACCA	LA HAINE ¹⁵ - ASIAN DUB FOUNDATION (LIVE SCORE)	14
SAT 17 NOV	9:00 PM	DAK	MONSTERS AND MEN ¹⁸	14
	10:00 AM	DEPOT	RESILIENCE + PANEL ^{12a}	16
	11:00 AM	TOWNER	ANDREW KÖTTING: EARTHWORKS TRILOGY ¹⁵	15
	12 NOON	DAK	A DEAL WITH THE UNIVERSE + Q&A ^{TBC}	16
	6:30 PM	DOY	BEAUTIFUL BOY ¹⁵	16
	8:00 PM	ACCA	FANTÔMAS - AMIINA (LIVE SCORE)	17
9:00 PM	DAK	THE OLD MAN AND THE GUN ^{12A}	17	

DATE	TIME	VENUE	FILM	PAGE NO.
SUN 18 NOV	12 NOON	TOWNER	BLUE BLACK PERMANENT ^{PG}	17
	1:00 PM	DOY	THE GREEN FOG + ACCIDENCE ^{TBC}	18
	4:00 PM	DEPOT	BORDER ^{TBC}	18
	5:00 PM	ACCA	THE OTHER OCEAN - FRETFUL ORCHESTRA (LIVE SCORE)	19
	6:15 PM	DOY	SUNSET ¹⁵	19
MON 19 NOV	9:00 PM	DAK	ASSASSINATION NATION ¹⁸	19
	6:30 PM	DOY	THE KINDERGARTEN TEACHER ¹⁵	20
	7:00 PM	BASKET	IAN HELLIWELL - THE BASKETMAKERS ARMS	20
	7:00 PM	ACCA	LAST DAY OF FREEDOM	20
TUES 20 NOV	9:00 PM	DAK	NOVEMBER ^{TBC}	21
	10:00 PM	BASKET	IAN HELLIWELL - THE BASKETMAKERS ARMS	20
TUES 20 NOV	6:30 PM	DAK	BIRDS OF PASSAGE ¹⁵	21
	9:00 PM	DAK	GIRLS OF THE SUN ¹⁵	21
WED 21 NOV	6:00 PM	CONNAUGHT	MONSTERS AND MEN ¹⁸	14
	6:15 PM	DOY	GIRL ¹⁵	22
	7:00 PM	SBT	SCREEN TALK: EVA RILEY	23
	7:00 PM	FABRICA	MOVING IMAGE SHOWCASE	22
THUR 22 NOV	9:00 PM	DAK	BEING FRANK ^{TBC}	22
	6:00 PM	CONNAUGHT	LIZZIE ^{TBC}	13
	6:15 PM	DOY	GREEN BOOK ¹⁸	24
FRI 23 NOV	7:00 PM	SBT	SCREEN TALK + PROGRAMMING PANEL	23
	7:00 PM	TOWNER	WORLDS OF URSULA K. LE GUIN ^{TBC}	5
	9:00 PM	DAK	INSECT ^{TBC}	24
FRI 23 NOV	6:15 PM	DOY	HAPPY NEW YEAR, COLIN BURSTEAD + Q&A ¹⁵	24
	9:00 PM	DAK	COLETTE ¹⁵	25
SAT 24 NOV	12:30 PM	DOY	BURNING ¹⁵	25
	2:00 PM	TOWNER	NEW NOTE ORCHESTRA	25
	3:30 PM	DAK	THE WHITE REINDEER ¹⁵	26
	5:30 PM	DAK	SORRY ANGEL ¹⁸	26
	9:00 PM	DOY	SORRY TO BOTHER YOU ¹⁵	3
SUN 25 NOV	1:00 PM	DAK	THE WILD PEAR TREE ¹⁵	26
	7:00 PM	DOY	BLUE LIVE ¹⁵	4

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



PLAN YOUR ADVENTURE > **ATTENBOROUGH CENTRE CONNAUGHT, WORTHING DEPOT, LEWES DUKE OF YORK'S
DUKE'S AT KOMEDIA FABRICA SALLIS BENNEY THEATRE THE BASKETMAKERS ARMS TOWNER, EASTBOURNE**

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