



THE BRIGHTON FILM FESTIVAL
19 NOV – 06 DEC 2009

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AND THANKS TO ALL OUR VOLUNTEERS IN THE BOX OFFICE AND GALLERY AND GENERAL FESTIVAL HELPERS WITHOUT WHOM THE FESTIVAL WOULD NOT HAPPEN.

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THE BRIGHTON FILM FESTIVAL

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Welcome to the 7th edition of CINECITY and what must be our most international programme to date, a truly global mix of screen gems from a host of countries.

Alongside the chance to catch previews of forthcoming major releases there are many titles brought to the festival that are unlikely to screen again in the city. With the sheer number of films being made and the high costs of theatrical distribution even in this digital age, film festivals are becoming something of an alternative distribution network offering audiences their only chance to see a range of films on the big screen. It is this element of discovery combined with the opportunity to meet, discuss and share a passion with other members of the audience and to talk to visiting film-makers that lies at the heart of the film festival experience.

Landscapes, urban and rural, form the connections between different parts of this year's CINECITY. At the heart of the programme we present a major exhibition from MARK LEWIS, one of the world's most acclaimed moving image artists. His films explore the intriguing relationships between film, space, place and time with cityscapes a recurring subject. Our exhibition at the University of Brighton Gallery features work made in Toronto and London. Mark and Laura Mulvey will be 'in conversation' at the University to launch the exhibition.

FIGURING LANDSCAPES is a package of Artists' Moving Images from the UK and Australia. The five programmes are complemented by a panel discussion including some of the featured artists. Andrew Kötting, Matt Hulse and Ben Rivers have screened their work at previous editions of CINECITY. To complement their contribution to FIGURING LANDSCAPES we also screen their latest, longer films.

Polish surrealist Wojciech Has (1925-2000) is the subject of this year's retrospective. He is renowned for his highly distinctive journeys through dreamscapes of the mind such as the cult favourites SARAGOSSA MANUSCRIPT and THE HOUR-GLASS SANATORIUM. Has recently appeared in Sight and Sound's list of the top 50 visionary film-makers of all time and we present 5 new prints including some of his less known earlier films. We are delighted to welcome the Quay Brothers back to CINECITY to present a new installation celebrating the work of Has.

The imagination lies at the heart of a new programme strand for this year – NEVERMADES; those films that were never completed and remain in an unmade state for both the maker and audience. Their enigmatic quality ensures they remain forever unknowable, mysterious and unseen. NEVERMADES features a separate film programme exploring an alternative history of British Cinema and a guest lecture by film historian and broadcaster Ian Christie.

To keep fully up to date with the programme and for exclusive festival podcasts and interviews visit WWW.CINE-CITY.CO.UK

CINECITY is presented in partnership with the Duke of York's Picturehouse, Screen Archive South East and the University of Brighton. We gratefully acknowledge the funding and support we receive from Arts Council England South East, Brighton & Hove City Council, Screen South /UK Film Council and the University of Brighton.

NEW FEATURES



MICMACS OPENING NIGHT

THU 19 NOV 6.30PM
DUKE OF YORK'S

DIRECTOR: JEAN-PIERRE JEUNET.
STARRING: DANY BOON, ANDRÉ DUSSOLIER, JEAN-PIERRE MARIELLE. FRANCE 2009. 102 MINS. FRENCH WITH ENGLISH SUBTITLES.

The latest unforgettable slice of impossibly quirky life from Jean-Pierre Jeunet (*AMELIE*), is as charming and as visually dazzling as ever. *MICMACS* is a thrilling comedy centred around a group of misfits' plan to bring down two big arms manufacturers. The group is led by Bazil (Dany Boon), a man down on his luck following an accident that has left a bullet lodged in his brain and a chance that he will die at any moment. The story of Bazil's revenge is populated by Jeunet's trade-mark characters with their unique foibles and abilities, including the young Calcuette who can immediately estimate weights, distances and speeds; and an inventor whose junk yard creations are put to bizarre use in the plan. Jeunet is endlessly inventive in his story telling, and *MICMACS* is a perfect balance of visual feast, edge-of-the-seat plot and witty wordplay.



A PROPHET CLOSING NIGHT

SUN 6 DEC 6.30PM
DUKE OF YORK'S

DIRECTOR: JACQUES AUDIARD.
STARRING: TAHAR RAHIM, NEILS ARESTRUP, ADEL BENCHERIF, HICHEM YACOUBI, REDA KATEB. FRANCE 2009. 150 MINS FRENCH WITH ENGLISH SUBTITLES.

Director of *THE BEAT THAT MY HEART SKIPPED*, Jacques Audiard's new feature film *A PROPHET* captivated audiences at Cannes and seized the Grand Prize with its raw and poetic aesthetic. Ferocious and compassionate, *A PROPHET* follows the descent of a young man into the hierarchies of the criminal underworld. Sentenced to 6 years in prison, nineteen-year-old French-Arab Malik El Djebena (Tahar Rahim) is approached by a Corsican gang and subsequently forced to adapt to the vicious rules of the clashing power factions within the prison. The violence, choreographed with the cooperation of ex-convicts, crashes to life with sharp authenticity. Initially like a lamb to the slaughter, newcomer Rahim is outstanding as Malik, bringing a vulnerability to the rough social realism he faces and his need to survive in the system.

THE LIMITS OF CONTROL



FRI 20 NOV 11.15PM
DUKE OF YORK'S

DIRECTOR: JIM JARMUSCH.
STARRING: ISAACH DE BANKOLE, TILDA SWINTON, BILL MURRAY, JOHN HURT, GAIL GARCIA BERNAL. USA 2009. 116 MINS.

Jim Jarmusch's (*STRANGER THAN PARADISE*, *BROKEN FLOWERS*) *THE LIMITS OF CONTROL* is a mesmerizing and typically idiosyncratic crime thriller. Isaach De Bankolé is the archetypal Lone Man on a mysterious mission that commences with a meeting in the Charles de Gaulle airport. Over in Spain, he travels from Madrid to Seville, encountering a peculiar succession of contacts (including Tilda Swinton as the movie lover 'Blonde') and listens out for codes in their loaded words. He exchanges matchboxes with these eccentric individuals, consuming them after reading their cryptic content. He waits in museums, absorbing pieces of art that seem to re-emerge in different forms in later scenes. The powerful mood of Christopher Doyle's (*IN THE MOOD FOR LOVE*) cinematography radiates from the hypnotic rhythm and vibrantly beautiful colours. Possibly Jarmusch's most enigmatic film to date, *THE LIMITS OF CONTROL* is a feast of striking imagery and a philosophical rumination on art and its role in perception.

I'M GONNA EXPLODE¹⁵

(VOY A EXPLOTAR)



SAT 21 NOV 6.30PM
DUKE OF YORK'S

DIRECTOR: GERARDO NARANJO.
STARRING: JUAN PABLO DE SANTIAGO, MARIA DESCHAMPS, DANIEL GIMENEZ CACHO, PEDRO GONZALEZ, MARTHA CLAUDIA MORENO, REBECCA JONES. MEXICO 2009. 106 MINS. SPANISH WITH ENGLISH SUBTITLES.

Winner of a host of awards, Gerardo Naranjo's *I'M GONNA EXPLODE* erupts from the legacy of partner in crime films and the French New Wave. Bearing traces of Godard's *PIERROT LE FOU* and crime classics *BADLANDS* and *BONNIE AND CLYDE*, *I'M GONNA EXPLODE* unfolds with the sensory cinematography that has emerged in Mexican cinema with directors such as Alejandro González Iñárritu. The story follows Maru (Maria Deschamps) and Roman (Juan Pablo de Santiago), two disaffected teenagers who meet and fall in love after Roman is expelled from his privileged education and performs a fake suicide stunt in the assembly of his new school. Finding themselves in detention together, Maru and Roman hit it off and hatch a plan; Roman fakes the abduction of Maru and they hide out from society on the roof of his father's house, while their parents combine efforts to find them. Naranjo's visceral style is infused with the energy that has characterised recent Mexican cinema, as Roman's fatalistic urges drive them closer to destruction.

THE LAST STATION¹⁵



SUN 22 NOV 6.30PM
DUKE OF YORK'S

DIRECTOR: MICHAEL HOFFMAN.
STARRING: HELEN MIRREN, CHRISTOPHER PLUMMER, JAMES MCAVOY, PAUL GIAMATTI, ANNE-MARIE DUFF, KERRY CONDON. UK/RUSSIA/GERMANY 2009. 110 MINS.

THE LAST STATION is a love story set during the last year of the life and turbulent marriage of the great Russian writer Leo Tolstoy (Christopher Plummer) and his wife the Countess Sofya (Helen Mirren). Tolstoy, having rejected his title and embraced an ascetic life style, finds himself increasingly at odds with Sofya. As his devoted disciple Vladimir Chertkov urges him to sign a new will leaving the rights to his work to the Russian people rather than his family, the conflict between husband and wife grows to breaking point. The whole affair is witnessed by Tolstoy's new secretary, Valentin Bulgakov (James McAvoy), whose burgeoning love for the beautiful and feisty Masha is set against the waning love of Tolstoy and Sofya. The accomplished cast give added weight to this sumptuously designed period drama from the director of *RESTORATION*.

OUTRAGE



SUN 22 NOV 7.00PM
SALLIS BENNEY THEATRE

DIRECTOR: KIRBY DICK.
WITH: TONY KUSHNER, BARNEY FRANK,
LARRY KRAMER. USA 2009. 90 MINS.

Acclaimed documentary film-maker Kirby Dick (THIS FILM IS NOT YET RATED) delves into the secret lives of America's senators and governors, exposing the hypocrisy of closeted gay politicians.

Beginning with Idaho's senator Larry Craig, whose bathroom advances toward a policeman got him arrested in an airport, he builds up a weighty file; Virginia Congressman Ed Shrock's resignation after the emergence of his gay-sex line calls; New Jersey Governor James McGreevey's departure from office after he confessed to an affair with a male member of staff. Dick connects the corruption that seeps through politics with the damage of self-denial; what emerges is a bruised sense of disappointment that these men in such positions of power behave with such a lack of honesty, perpetuate notions of 'shame' and prevent progression for gay rights. No rock is left unturned in this rapid-fire finger-pointing and outing as Dick investigates how the self-denial of a public representative can help to fuel the cycle of repression in a culture that, by now, should be at an age of equality.

HUMPDAY ¹⁵



MON 23 NOV 6.30PM
DUKE OF YORK'S

DIRECTOR: LYNN SHELTON.
STARRING: MARK DUPLASS, JOSHUA
LEONARD, ALCIA DELMORE, LYNN SHELTON,
TRINA WILLARD. USA 2009. 94 MINS.

Stumbling out of the 'bromance' humour of Judd Apatow into the more subtle and dry plains of 'mumblecore', HUMPDAY is the intelligent, very funny new feature written and directed by Lynn Shelton. Ben (Mark Duplass) has settled into a safe suburban life in Seattle with his wife when his old college friend Andrew (Joshua Leonard) shows up on his doorstep and rapidly leads him back into the high-fiving, one-upmanship existence they once shared. Andrew takes him to a 'Dionysian' party where they hear about an amateur porn film festival. After racking their brains for the most radical, arty idea, they plan to film themselves having sex with one another, believing that as a reflection of their hetero sense of selves, it would be beyond gay. In the cold reality of the next day, they awkwardly face the challenge of upholding their revolutionary plan and the implications that it may pose for their friendship. Winner of the Special Jury Prize this year at Sundance, HUMPDAY is a wise, witty and empathetic film that explores the nature of life's expectations and relationships.

+
SHORT
THE CAT PIANO
DIRS: ARI GIBSON AND EDDIE WHITE. 8MINS.
Animation voiced by Nick Cave.

NO GREATER LOVE ^U



MON 23 NOV 8.00PM
SALLIS BENNEY THEATRE

DIRECTOR: MICHAEL WHYTE. UK 2009. 100 MINS.

After 10 years of persistence and dedication, Michael Whyte was finally granted access to film in the Monastery of the Most Holy Trinity in Notting Hill, home to Carmelite nuns. With echoes of INTO GREAT SILENCE, the lives of these women cut off from the chaos of the outside world, are not entirely serenely spiritual. Their work is practical and bustling with daily chores that maintain the Monastery; cooking, cleaning, gardening, making clothes and with a twist of modernity, they use the internet to order their weekly shop. Whyte's choice to forgo voice over narration amplifies the film's silences and background noise seems strangely loud. Aside from the hymns there is little talking, only one hour in the morning and another in the evening set aside for socializing and Whyte himself only speaks when he is spoken to and keeps a respectful distance. The film is balanced between the footage of the daily rituals and moments with individual nuns; while some admit the experience of isolation to be an immense personal challenge, there is also a great resource of humour and energy.

Followed by **Q&A** with
director Michael Whyte.

AJAMI



TUE 24 NOV 6.30PM
DUKE OF YORK'S

DIRECTORS: SCANDAR COPTI, YARON SHANI.
STARRING: FOUAD HABASH, NISRINE RIHAN,
ELIAS SABA, YOUSSEF SAHWANI, SHAHIR
KABAHA, ABU GEORGE SHIBLI. ISRAEL 2009.
120 MINS. HEBREW/ ARABIC WITH
ENGLISH SUBTITLES.

AJAMI is a fast paced and powerful slice of Middle Eastern life in the neighbourhood of Jaffa. The first time directors, one Arab and one Jewish, worked with local non-actors to lend a raw authenticity to the film as the narrative weaves through relationships bound up in a climate of desperate, brutal violence, poverty and hostile intolerance between communities, which progressively lock into a tragic knot. The stories overlap into one another, gathering force as the characters clamber for a way out of their oppressive and claustrophobic circumstances.

CODE NAME MELVILLE



TUE 24 NOV 8.00PM
SALLIS BENNEY THEATRE

DIRECTOR: OLIVIER BOHLER.
WITH: VOLKER SCHLÖNDORFF, BERTRAND
TAVERNIER, MASAHIRO KOBAYASHI, REMY
GRUMBACH. FRANCE 2008. 76MINS. FRENCH
WITH ENGLISH SUBTITLES.

Jean-Pierre Melville's independent and original approach to film-making on titles such as BOB LE FLAMBEUR, LE DOULOS, and LE SAMOURAI earned him the reputation as the father, or at least the precursor, of the French New Wave. However, what is less known is that Melville spent eight years of his life between 1937 and 1945 as a soldier in the French army and then the Free French Forces, which he joined after the French defeat to the Germans. Having escaped through the South of France to Spain, he became a member of the Resistance and took on the code name 'Melville' (after Herman Melville, the writer he most admired). He used the name for the rest of his life. This fascinating documentary examines how Melville's life experience impacted on his choice of projects, his aesthetics and his working methods in the world of film. Real insight is gained through interviews with surviving family members, and his work is examined by those who worked closely with him including Volker Schlöndorff (TIN DRUM) and Bertrand Tavernier (ROUND MIDNIGHT).

Followed by **Q&A** with director
Olivier Bohler

THE ROAD



WED 25 NOV 6.15PM
DUKE OF YORK'S

DIRECTOR: JOHN HILLCOAT.
STARRING: VIGGO MORTENSEN, KODI
SMIT-MCPHEE, CHARLIZE THERON,
GUY PEARCE. USA 2009. 111MINS

Director John Hillcoat's (THE PROPOSITION) highly anticipated adaptation of Cormac McCarthy's Pulitzer Prize-winning novel. A father and his son walk alone through a burned-out post-apocalyptic America. Nothing moves in the ravaged landscape save the ash on the wind and water. Grey snow falls and the sky is dark. They head for the coast though they do not know what will await them there. Stripped of possessions they just have a pistol with a single bullet to defend themselves against the lawless cannibalistic bands that stalk the road. Bonded together through a sense of familial love, the two are the last testament to humanity. Viggo Mortensen is excellent as the bedraggled father attempting to keep the notion of civilisation alive against almost hopeless odds, and the young Kodi Smit-McPhee is wonderful as the boy. Nick Cave and Warren Ellis provide the soundtrack.

Followed by **Q&A** with director
John Hillcoat and Nick Cave

BE GOOD^(SOIS SAGE)



THU 26 NOV 6.45PM
DUKE OF YORK'S

DIRECTOR: JULIETTE GARCIAS.
STARRING: ANAIS DEMOUSTIER, BRUNO TODESCHINI, NADE DIEU. FRANCE 2009. 90 MINS. FRENCH WITH ENGLISH SUBTITLES.

Juliette Garcias' debut feature is a tale full of twists and turns, of a young woman with a deeply hidden secret. Having recently moved to the countryside, Nathalie (Anaïs Demoustier) takes a job delivering bread, and assumes a new identity calling herself Eve. She gives the locals snippets of her background which vary as she changes her story and spies on a musician living in a mansion with his wife and young child. Nathalie's dark secret unravels as her past comes back to expose her. Garcias directs with great confidence, setting the suspenseful yet measured pace for the mystery to unfold. As in the masterful works of Claude Chabrol, the lavish countryside provides relief with its mask of beautiful pastoral innocence; a contrast to the volatile darkness that swells beneath Nathalie's surface.

CRACKS¹⁵



FRI 27 NOV 6.30PM
DUKE OF YORK'S

DIRECTOR: JORDAN SCOTT.
STARRING: EVA GREEN, JUNO TEMPLE, MARIA VALVERDE, IMOGEN POOTS, ELLIE NUNN, ADELE MCCANN, ZOE CARROLL, CLEMMIE DUGDALE, SINAED CUSACK. UK 2009. 104 MINS.

This debut feature from Jordan Scott (Ridley's daughter) is a tale of adolescent frustration and burgeoning sexuality at a grim 1930s boarding school for girls. At this institution, housed on a fictional island off the coast of Britain, a group of girls develop a deep admiration for their rebellious, sensual swimming instructor Miss G (Eva Green) who indoctrinates them with her belief that desire is the most important thing in life. Inspired by her bohemian free-thinking and playfully reckless attitude, they grow close to her, but are upset with the arrival of a new girl; the beautiful, enigmatic Fiamma from Spain. Eva Green is seductively vampy as Miss G in this drama with echoes of both THE PRIME OF MISS JEAN BRODIE and LORD OF THE FLIES. With fierce tensions simmering, CRACKS captures an explosive hotpot of insecurity and jealous battles for attention.

DOWN TERRACE¹⁵



FRI 27 NOV 11.15PM
DUKE OF YORK'S

DIRECTOR: BEN WHEATLEY.
STARRING: ROBIN HILL, JULIA DEAKIN, DAVID SCHAAL. UK 2009. 89MINS.

Winner of best UK feature at the recent Raindance Film Festival. DOWN TERRACE is a wonderful blend of very dark humour and kitchen sink realism, and has been described as Mike Leigh directing an IN THE LOOP-esque comedy. Based around a family of petty criminals DOWN TERRACE is shot entirely in Brighton and is the directorial debut from Ben Wheatley, who co-wrote the script with long-time collaborator and star of the film, Robin Hill. Wheatley is known as a comedy writer for TV shows such as Armando Iannucci's *Time Trumpet* and DOWN TERRACE features in the cast many recognisable through TV appearances in *The Office* and *Spaced*. The performances from the entire ensemble, professional and non-professional alike, are spot on. It probably helps that Karl's (Robin Hill) father is played by his own real-life dad and his pregnant girlfriend by his real wife but the natural ease between them all adds effectively to the verité style.

PONYO^U FAMILY MATINEE



SAT 28 NOV 1.30PM
DUKE OF YORK'S

DIRECTOR: HAYAO MIYAZAKI.
VOICES: CATE BLANCHETT, LIAM NEESON. JAPAN 2008. 103 MINS.

Winner at the Asian Film Awards and Venice Film Festival, PONYO is the latest creation from the highly revered Japanese animator, Hayao Miyazaki, director of HOWL'S MOVING CASTLE and SPIRITED AWAY. 5 year-old Sosuke lives in a cliff house by the sea with his mother. He discovers a beautiful goldfish trapped in a bottle and decides to care for her, naming her Ponyo. But Ponyo is in fact the daughter of a sea goddess and powerful wizard, Fujimoto, who practices his magic from a wrecked vessel at the bottom of the sea. Ponyo uses her father's magic to transform herself into a human, but the magic causes an imbalance in the world and Ponyo's father sends the waves of the ocean to find his daughter. A magical animation for children and adults alike.

THE GIRL WITH THE DRAGON TATTOO



SAT 28 NOV 6.15PM
DUKE OF YORK'S

DIRECTOR: NIELS ARDEN OPLEV.
STARRING: MICHAEL NYGVIIST, NAOMI RAPACE, LENA ENDRE, PETER HABER, SVEN-BERTIL TAUBE. SWEDEN 2009. 152 MINS. SWEDISH WITH ENGLISH SUBTITLES.

The first screen installment of the best-selling 'Millennium' trilogy of novels. Investigative journalist Mikael Blomkvist (Michael Nyqvist) is hired by the elderly industrialist Henrik Vanger to reopen a 40-year-old cold case. At a family gathering on a private island in 1966 his 16-year-old niece mysteriously disappeared; her body was never recovered but Vanger is convinced it was murder and that a member of his family was responsible. Blomkvist is assisted by the feisty, tough computer hacker, Lisbeth Salander (Naomi Rapace), a young woman whose own life is riddled with corrupt figures and a murky past. Together they begin to connect a series of grotesque murders and unravel the appalling darkness that lurks in the Vanger family history. Naomi Rapace gives a powerful and intriguing performance as Salander, preserving the depth of the enigmatic, complex character. With the Hollywood slickness of fast-paced action thrillers, director Niels Arden Oplev has crafted an atmospheric, intelligent detective story with a distinctive Nordic core.

CAN GO THROUGH SKIN



SAT 28 NOV 8.00PM
SALLIS BENNEY THEATRE

DIRECTOR: ESTHER ROTS.
STARRING: RIFKA LODEIZEN, WIM OPBROUCK, CHRIS BOROWSKI. NETHERLANDS 2009. 94 MINS. DUTCH WITH ENGLISH SUBTITLES

Marieke (Rifka Lodeizan) impulsively buys a rundown cottage in the countryside and begins to piece her life back together after she is attacked by a stranger in her own home. Disorientating notions of reality and fantasy emerge as Marieke takes shelter in an online network of fellow victims and plans revenge with a mysterious confidante. As summer approaches, she seems to be regaining her positivity, but internally things are spiraling out of control. Lodeizan's performance is candid and powerful as the film ruminates over Marieke's conflicting states of mind and bleak isolation. With the locations and passing of the seasons providing a vital backdrop, the film vividly captures the sensory force of, for instance, a hot bath or a freezing cold day with penetrative vision.

DOGT00TH



SUN 29 NOV 8.00PM
SALLIS BENNEY THEATRE

DIRECTOR: YORGOS LANTHIMOS.
STARRING: CHRISTOS STERGIOLLOU,
MICHELLE VALLEY, AGGELIKI PAPOULIA,
MARY TSONI, HRISTOS PASSALIS,
ANNA KALAZIDOU. GREECE 2009.
94 MINS. GREEK WITH ENGLISH SUBTITLES.

Winner of the Un Certain Regard prize at Cannes, DOGT00TH is an absurd, hilarious, discomforting and inventively provocative film from Greek director Yorgos Lanthimos. The film follows the lives of a family whose house on the edge of the city is enclosed by high walls and the only person allowed to leave is the father. While he goes out to work in a factory, the mother stays at home with the son and two daughters, keeping them inside and 'safe' from the evils of the outside world. For the children, in their late teens and early twenties, everything beyond the walls of their home is a threat and language has undergone a radical makeover in their years of home schooling (a riddle is a white bird, a zombie is a yellow flower, a highway is a strong wind, cats are the enemy...). Considering his son to have reached an age where his sexual needs should be met, the father brings home Christine, a security guard from his factory, but her interaction with the family soon threatens their insular world. Lanthimos' film is a startlingly sharp piece of imaginative insanity, as the events instigated by the unhinged parents swing between the weirdly comical and the repulsive.

TREELESS MOUNTAIN¹²



MON 30 NOV 6.30PM
DUKE OF YORK'S

DIRECTOR: SO YONG KIM.
STARRING: SOO-AH LEE, HEE-YEON KIM, SONG-HEE KIM, MI-HYANG KIM, PARK BOON TAK.
SOUTH KOREA/USA 2009. 89 MINS. KOREAN WITH ENGLISH SUBTITLES.

This second feature from Korean-American director So Yong Kim, deservedly picked up an award at the Berlin Film Festival earlier this year. A child's-eye-view of the world, at times heartbreakingly sad at others optimistic, it is reminiscent of some of the best Iranian cinema such as Kiarostami's *WHERE IS MY FRIEND'S HOUSE* and Samira Makhmalbaf's *THE APPLE*.

6-year-old Jin and 4-year-old Bin are left in the dubious care of their Aunt when their struggling mother sets off to try to find the girls' estranged father, telling them she will be back by the time their piggy bank is full. Non-professional actress Hee-Yeon Kim is stirring solemn as Jin, the older of the two, diligently striving to uphold normality while they anticipate their mother's return. Delicately paced throughout, *TREELESS MOUNTAIN* is a haunting and tender exploration of the hope and resilience of little children.

IVUL



TUE 1 DEC 6.30PM
DUKE OF YORK'S

DIRECTOR: ANDREW KÖTTING.
STARRING: JEAN-LUC BIDEAU, JACOB AUZANNEAU, ADELAIDE LEROUX, AURELIA PETIT, XAVIER TCHILI, CAPUCINE AUBRIOT, MANON AUBRIOT. FRANCE/UK 2009.
100 MINS. FRENCH WITH ENGLISH SUBTITLES.

Andrew Kötting's third feature after *GALLIVANT* and *THIS FILTHY EARTH* highlights his ability to create the most striking of visual images and melded to a strong narrative it makes for an emotionally charged and haunting film. In the French Pyrenees, teenage Alex (Jacob Auzanneau) shares a close relationship with his older sister Freya. On the eve of her departure to Russia their relationship almost spills over into something more serious but they are caught by their overbearing father. Alex is forbidden to set foot on the family land again. Taking this command literally, Alex makes for the canopies of the forest surrounding the family home. Dappled with intriguing segments of archive footage from Screen Archive South East and an inventive, engaging soundtrack, *IVUL* is a wonderfully offbeat work of great heart and beauty.

Followed by **Q&A** with director Andrew Kötting

BRONCO BULLFROG DIGITAL REISSUE



WED 2 DEC 6.30PM
DUKE OF YORK'S

DIRECTOR: BARNEY PLATTS-MILLS.
WITH: DEL WALKER, ANNE GOODING, ROY HAYWOOD. UK 1969. 86MINS

One of the cult films of the 60s, this no-budget black and white feature screens for the first time in a new digital version. Filmed in a neo-realist style - Director Platts-Mills was dubbed the 'British Pasolini' - and shot on location in London's East End, *BRONCO BULLFROG* features a cast of non-professionals, young actors from Joan Littlewood's renowned drama workshop. Platts-Mills pursued the notion of an "accessible, free, working-class cinema" and the film certainly has an authenticity rare in 'youth' films.

The film follows the council estate life of Del, a 17-year-old apprentice welder whose relationship with 15-year-old Irene meets with family disapproval. After helping Bronco, Del's mate on the run from borstal to rob a railway truck, the teenage lovers go on the run and end up taking refuge with Bronco before the Police track them down...

Followed by **Q&A** with director Barney Platts-Mills

BLUE BEARD^(BARBE BLEUE)



WED 2 DEC 8.00PM
SALLIS BENNY THEATRE

DIRECTOR: CATHERINE BREILLAT.
STARRING: DAPHNE BAIWIR, LOLA CRETON, DOMINIQUE THOMAS. FRANCE 2009. 80 MINS. FRENCH WITH ENGLISH SUBTITLES.

Catherine Breillat (*A MA SOEUR*) has turned to the old fairytale of tyrannous Bluebeard for her new film, focusing on the forces of curiosity that frequently feed into cautionary allegories. In a bourgeois home in the 1950s, young sisters Marie-Anne and Catherine are playing in the attic. They stumble across Bluebeard's yarn and Catherine proceeds to read it aloud, engrossed by the horror that terrifies her older sister. Meanwhile in the fairytale, teenage sisters Anne and Marie-Catherine, are faced with an offer of marriage from the local Baron Barbe-bleue; a hirsute, robust figure (Dominique Thomas), famed for his barbaric temperament and an ominous past of missing wives. Marie-Catherine, the gutsy younger sister, defiantly takes on the challenge but when Bluebeard goes away she finds it impossible to resist the temptation of exploring a forbidden room. Beautiful in its morbidly ethereal appearance, this is an intriguing new approach from the director whose provocative, progressive ideas are often shrouded by her notoriety for controversial visual content.

BOOGIE WOOGIE



THU 3 DEC 6.30PM
DUKE OF YORK'S

DIRECTOR: DUNCAN WARD.
STARRING: GILLIAN ANDERSON, ALAN CUMMING, HEATHER GRAHAM, DANNY HUSTON, CHRISTOPHER LEE, JOANNA LUMLEY, JAIME WINSTONE, STELLAN SKARSGAARD. UK 2009. 90MINS

Many familiar faces pop up in *BOOGIE WOOGIE*, Duncan Ward's satirical and playful jab at the art-dealing world. Adapted by Danny Moynihan from his own novel about the 90s New York art scene, the action is shifted to London with Damian Hirst, art curator for the film, providing pieces to give an authentic feel of the era. The story pivots on a rare Mondrian painting called *Boogie Woogie*, which is owned by the ailing Alfred Rhinegold (Christopher Lee) and desired by disreputable art dealer Art Spindle (Danny Huston) and prolific collector Bob Macclestone (Stellan Skarsgaard). Although fictitious, certain characters bare striking resemblances to the art set at the time, notably Jaime Winstone's turn as an artist whose autobiographical art pieces focus on her sexual conquests. In the vein of Robert Altman's ensemble films, Ward lightens the web of corruption with tongue-in-cheek humour and caricatures, sending up the bed-hopping and desperation that bring these players of the art world together.

A MOMENT IN JUNE ¹²



SAT 5 DEC 1.30PM
DUKE OF YORK'S

DIRECTOR: O. NATHAPON.
STARRING: SHAHKRIT YAMNARM, SINITTA BOONYASAK, KRISADA SUKOSOL, DEUNTEM SALITUL, SUCHAO PONGWILAI, NAPATKORN MITR-EM. THAILAND 2008. 106 MINS. THAI WITH ENGLISH SUBTITLES.

This imaginative and stylish film by young director O. Nathapon glides through passionate narratives with innovative use of theatrical sets to melt the boundaries of fiction and reality. It is Thailand, 1999 and Pakorn is a theatre director whose boyfriend, Phon, has just left him with the agreement that the continuation of their relationship hinges upon their reunion at a specific place and time in the future. On the train to Chiang-Mai, Phon meets Arunya, a middle-aged woman who is looking for Krung, a carnival operator she has not seen since their affair thirty years ago. Pakorn's play, set in 1972, is about a bride-to-be falling in love with her fiancé's best man; a love which emerges through a trip to the cinema which their partners could not attend. Dreamlike in its development, A MOMENT IN JUNE is a synthesis of theatre and cinema and a meditation on the precarious footholds of love. Thai director O. Nathapon is now resident in Brighton.

SAMSON & DELILAH



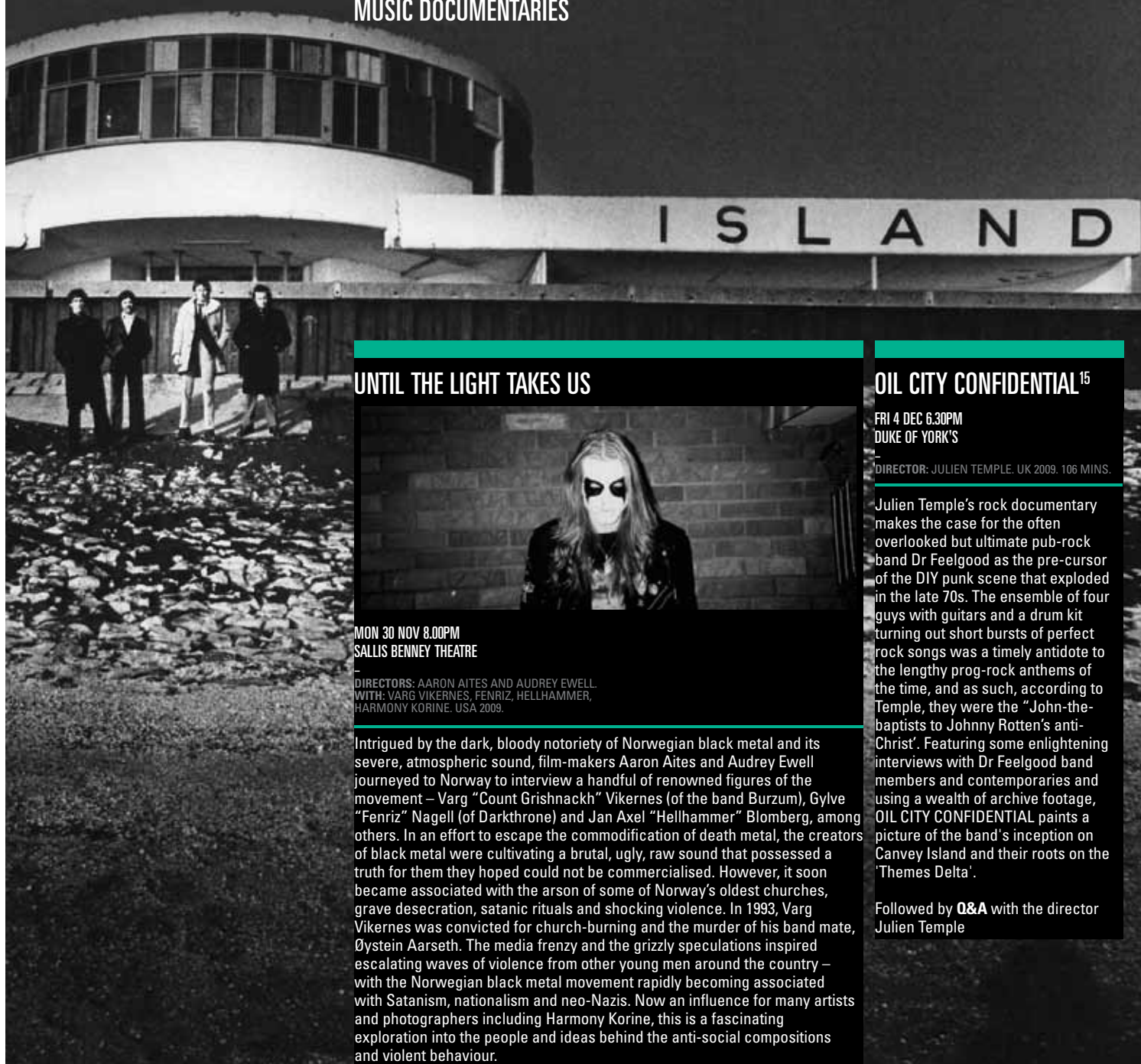
SAT 5 DEC 6.30PM
DUKE OF YORK'S

DIRECTOR: WARWICK THORNTON.
STARRING: ROWAN MCNAMARA, MARISSA GIBSON, MITJILI NAPANANGKA GIBSON, SCOTT THORNTON, MATTHEW GIBSON. AUSTRALIA 2009. 101 MINS. ABORIGINAL AND ENGLISH WITH ENGLISH SUBTITLES.

In an Aboriginal community in Alice Springs, teenage Samson starts his day smoking and listening to his brother's band playing outside on the porch. He takes a shine to Delilah, who is initially less than impressed with his advances. She cares for her grandmother, helping her make the painstakingly detailed pieces of art, which she sells for a pittance. After tragedy strikes Samson and Delilah go on an aimless road trip, stealing a car and eventually continuing on foot, leaving their community behind and facing severe poverty and hostility.

With minimal conversation between the protagonists – played by non-professional actors Rowan McNamara and Marissa Gibson – it is the visuals and eclectic and diverse soundtrack that develop the moods and atmosphere. Winner of The Golden Camera award at Cannes, this is a subtle and compelling film; the beautiful and decaying landscapes blazing under the eye of Thornton's sumptuous cinematography.

NEW FEATURES MUSIC DOCUMENTARIES



UNTIL THE LIGHT TAKES US



MON 30 NOV 8.00PM
SALLIS BENNEY THEATRE

DIRECTORS: AARON AITES AND AUDREY EWELL.
WITH: VARG VIKERNES, FENRIZ, HELLHAMMER, HARMONY KORINE. USA 2009.

Intrigued by the dark, bloody notoriety of Norwegian black metal and its severe, atmospheric sound, film-makers Aaron Aites and Audrey Ewell journeyed to Norway to interview a handful of renowned figures of the movement – Varg "Count Grishnackh" Vikernes (of the band Burzum), Gylve "Fenriz" Nagell (of Darkthrone) and Jan Axel "Hellhammer" Blomberg, among others. In an effort to escape the commodification of death metal, the creators of black metal were cultivating a brutal, ugly, raw sound that possessed a truth for them they hoped could not be commercialised. However, it soon became associated with the arson of some of Norway's oldest churches, grave desecration, satanic rituals and shocking violence. In 1993, Varg Vikernes was convicted for church-burning and the murder of his band mate, Øystein Aarseth. The media frenzy and the grizzly speculations inspired escalating waves of violence from other young men around the country – with the Norwegian black metal movement rapidly becoming associated with Satanism, nationalism and neo-Nazis. Now an influence for many artists and photographers including Harmony Korine, this is a fascinating exploration into the people and ideas behind the anti-social compositions and violent behaviour.

OIL CITY CONFIDENTIAL ¹⁵

FRI 4 DEC 6.30PM
DUKE OF YORK'S

DIRECTOR: JULIEN TEMPLE. UK 2009. 106 MINS.

Julien Temple's rock documentary makes the case for the often overlooked but ultimate pub-rock band Dr Feelgood as the pre-cursor of the DIY punk scene that exploded in the late 70s. The ensemble of four guys with guitars and a drum kit turning out short bursts of perfect rock songs was a timely antidote to the lengthy prog-rock anthems of the time, and as such, according to Temple, they were the "John-the-baptists to Johnny Rotten's anti-Christ". Featuring some enlightening interviews with Dr Feelgood band members and contemporaries and using a wealth of archive footage, OIL CITY CONFIDENTIAL paints a picture of the band's inception on Canvey Island and their roots on the 'Thames Delta'.

Followed by **Q&A** with the director Julien Temple

NEVERMADES

*HEARD MELODIES ARE SWEET,
BUT THOSE UNHEARD ARE SWEETER*
JOHN KEATS: ODE ON A GRECIAN URN

Nevermades is perhaps an unusual strand for CINECITY because it is devoted to films that for various reasons – *you cannot see*. These are films that were either never made or never completed. What do Nevermades and their histories tell us about a lost and alternative history of cinema? Becoming aware of Nevermades leads us into that tantalising area of the counterfactual. What if, for instance, the unmade works of David Lean (Nostromo), Richard Attenborough (Thomas Paine), Terry Gilliam (Don Quixote) and Nic Roeg (High Rise) had been made? The enigmatic quality of Nevermades ensures that they remain forever unknowable, mysterious and unseen. They can never flop at the box office or provoke critical disparagement. They are often a director's "dream project", which would have (could have) been "the film of their career". Equally, the reasons for a film's unrealisation could have proven its downfall; unsuccessful structures, experimental narrative devices or tricky subject matter can wreck reputations. Nevermades (incomplete, rejected, not-yet-made or never-will-be) will always have a potentially transformative and disruptive effect.

HENRI-GEORGES CLOUZOT'S INFERNO 15

SUN 29 NOV 6.00PM
DUKE OF YORK'S

DIRECTOR: SERGE BROMBERG, RUXANDRA MEDREA. FRANCE 2009. 100MINS. FRENCH WITH ENGLISH SUBTITLES.

In 1964 legendary director Henri-Georges Clouzot, dubbed the 'French Hitchcock' for his hugely successful 50s thrillers *THE WAGES OF FEAR* and *LES DIABOLIQUES*, began work on his cherished project, *INFERNO*. Starring Romy Schneider and Serge Reggiani in a study of jealousy and madness, Clouzot was determined to push the boundaries of cinema. With an unlimited budget and influenced by some of the kaleidoscopic imagery he had recently seen in art galleries, Clouzot began shooting a mass of material: gorgeous monochrome location footage and stunning hallucinatory studio tests, before the production was shut down after 3 weeks. Directors Bromberg and Medrea have pieced together the long lost footage and with interviews and read-throughs of key scenes, have fashioned an intriguing and visually rich documentary about one of the great lost films.

BRITAIN'S LOST CINEMA THE ONES THAT GOT AWAY



MON 30 NOV 6.15PM ^FREE
SALLIS BENNEY THEATRE

Film historian and broadcaster Ian Christie explores some of the films that Michael Powell, David Lean and Terry Gilliam, among others, didn't manage to make, and asks how these might have changed our image of these directors. All film-makers suffer from cherished projects failing to get made, after many months or years have been spent preparing them. Would they have been masterpieces - or were some perhaps better not made? And how much can we know about them? Ian Christie has published many books on Michael Powell, *Gilliam on Gilliam* and, most recently, *The Art of Film: John Box and Production Design*.

NOT SHOWING AT THIS CINEMA



This cinema programme of Nevermades outlines an alternative history of British Cinema, and is available at CINECITY venues around the city and online at WWW.CINE-CITY.CO.UK

TWO IMPOSSIBLE FILMS

THU 3 DEC 8.00PM
SALLIS BENNEY THEATRE

Screening to complement the Mark Lewis exhibition are his *TWO IMPOSSIBLE FILMS*, made in 1995 and based on a pair of projects that were never made, Eisenstein's movie of Marx's *Das Kapital* and Sam Goldwyn's fantasy of filming the works of Freud.

ARTISTS' CINEMA MARK LEWIS

*IN THE BEGINNING, SHORT FILMS WERE NOT SHORT,
THEY WERE THE CINEMA.*



FRI 20 NOV - SAT 12 DEC
UNIVERSITY OF BRIGHTON GALLERY
11AM - 8PM
SAT 11AM - 5PM CLOSED ON SUN
^FREE

CINECITY presents the internationally renowned artist Mark Lewis. His films explore the intriguing relationships between film, space, place and time with cityscapes as a recurring subject. "I think my films have become increasingly about trying to understand if the pictorial tradition [as found in painting and photography] can continue through film, and if so, how that tradition itself has been transformed by film." Lewis' carefully crafted and meditative films have high production values employing 'pure' cinema techniques reminiscent of classic movie-making such as 360-degree pans, tracks and back projection. Born in Canada and now living in London, Lewis represented Canada at this year's Venice Biennale and has exhibited widely including BFI Southbank, Vancouver Art Gallery, Whitney Museum of American Art, Tate Britain and the Centre Pompidou, Paris.

The exhibition presents three of his films: the World Premiere of *HENDON FC*, the UK Premiere of *NATHAN PHILIPS SQUARE, A WINTER NIGHT'S SKATING* and one of his earlier key works - *NORTH CIRCULAR* (2000).

WORLD PREMIERE

HENDON FC (2009) was made on a state-of-the-art RED camera on a football field in suburban northwest London. The camera pans the circumference of the sun-lit urban landscape, slowly moving through 360-degrees of its maximum and minimum elevation. It sweeps across an abandoned football pitch and reveals the daily lives of Romany families, who've now settled and live in the overgrown enclosure.



University of Brighton



Supported by
The National Lottery®
through Arts Council England





UK PREMIERE

NATHAN PHILIPS SQUARE, A WINTER NIGHT'S SKATING (2009) is an ultra-modern and seemingly romantic scene of a couple skating together, set at night in a skating rink in Toronto. It takes a second to realise it is not real, that the background is a rear projection and the lighting on the two figures doesn't match what's behind them.

NORTH CIRCULAR (2000) employs a single 4-minute shot. It opens with a distant shot of an abandoned, partially ruined modernist office block backlit against a violet-tinged sky and the camera glides slowly towards the building.

MARK LEWIS – "IN CONVERSATION"

FRI 27 NOV 5.15PM
SALLIS BENNEY THEATRE
^FREE

A unique opportunity to hear Mark Lewis discuss his work and his ideas – an "in conversation" with the distinguished film theorist, Professor Laura Mulvey.

www.marklewisstudio.com

Thanks to the generous support of QED, our exhibition presents Lewis' work on Christie High Definition 8k projectors. These revolutionary projectors set a new high standard for the display of artists' moving images.

MARK LEWIS

SPECIAL SCREENING



THU 3 DEC 8.00PM
SALLIS BENNEY THEATRE

BACKSTORY

DIRECTOR: MARK LEWIS. USA 2009. 39 MINS.

In this documentary Lewis tells the story of the founders of rear projection. "... in the 1920s someone had the great idea to actually put film inside of film – in order to give the effect that someone was somewhere where they were not... Now it seems to me that at this point film became fully and definitively 'modern.'"

TWO IMPOSSIBLE FILMS

DIRECTOR: MARK LEWIS. CAN. 1995. 28 MINS.

Based on a pair of projects that were never made: Eisenstein's movie of Marx's *Das Kapital* and Sam Goldwyn's absurd fantasy of filming the complete works of Freud. Lewis shoots only the opening and closing credits. The rest, apparently, is summarised in laconic storyboards - 'Plot Development, Temporary Resolution' and so forth. Only in dream or theory could such texts ever be realised as drama.



FIGURING LANDSCAPES

ARTISTS' MOVING IMAGE FROM AUSTRALIA AND THE UK

SALLIS BENNEY THEATRE
^ FREE

Landscape is a vital theme through which artists have tackled issues of representation, nation and identity. FIGURING LANDSCAPES is a remarkable collection of moving image works from Australia and the UK that has grown from the background of the political and cultural history that links the two countries and the close relationship that continues between them. The individual pieces in FIGURING LANDSCAPES address ecological survival, post-industrialism, gender, the touristic gaze, and the social, political and cultural status of indigenous people in a post-colonial modern society.

The programme is accompanied by a major publication with commissioned essays by Professor Malcolm Andrews, Eu Jin Chua, Professor Catherine Elwes and Steven Ball, Dr. Stan Frankland, Dr. Eric Hirsch, Professor Pat Hoffee and Dr. Danni Zuvela and Professor Ross Gibson.

Copies available priced £7
from CINECITY.



1

PROGRAMME ONE ENCOUNTER

SUN 22 NOV 4.00PM

Landscape is experienced as a spatial encounter with specific places, journeying across distance and memory, custom and industry, on land, on water and through the air. Thirteen short works by contemporary artists evoke their encounters with landscape.

PROGRAMME DURATION : 65 MINS

WILLIAM RABAN **CIVIL DISOBEDIENCE** UK, 2004, 3 MIN, WARWICK THORNTON & DARREN DALE **COUNTRY SONG AUSTRALIA**, 2007, 2 MIN, TONY HILL **DOWNSIDE UP** UK, 1985, 7:24 MIN EXTRACT, LYNDAL JONES **NOEL** AUSTRALIA, 2008, 2 MIN EXTRACT, EMILY RICHARDSON **PETROLIA** UK, 2004, 7 MIN EXTRACT, ANDREW KÖTTING **JAUNT** UK, 1995, 6 MIN, JEFF DORING **MANDU** AUSTRALIA, 1983-2008, 10 MIN EXTRACT, ALAN GIDDY **YOU** AUSTRALIA 2005 4 MIN EXTRACT, DRYDEN GOODWIN **FLIGHT** UK, 2005, 5 MIN, CATHERINE ELWES **PAM'S WAR** UK, 2008, 5 MIN, DALZIEL + SCULLION **ANOTHER PLACE** UK, 2000, 4 MIN EXTRACT, SIMON HOLLINGTON & KYPROS KYPRIANOU **CCTV MONITOR 1** UK, 2003, 3:30 MIN, MATTHEW MURDOCH **BEING THERE** UK, 2006, 2 MIN

SAT 28 NOV 3.00PM

FIGURING LANDSCAPES – THE PANEL

UK Co-Curator of Figuring Landscapes Catherine Elwes, chairs a special panel discussion with a selection of featured artists including Matt Hulse, Nick Collins and Semiconductor.

2

PROGRAMME TWO ENGAGEMENT

SUN 22 NOV 5.30PM

The political, cultural and representational engagement with place and being on the land are simultaneously unpacked, celebrated and imaginatively reinvigorated. These are sites of identity and anonymity, named and claimed, scattered with the markers of ownership and the history of humanity in the environment.

PROGRAMME DURATION: 60 MINS

VERNON AH KEE **CANT CHANT** (WEGREWHERE), AUSTRALIA, 2007, 10 MIN / ANN DONNELLY, **POLITICAL LANDSCAPE**, UK, 2007, 7 MIN EXTRACT, DOMINIC REDFERN **HEAT** AUSTRALIA, 2007, 5 MIN, EUGENIA LIM **YOUNG AMERICAN** AUSTRALIA, 2005, 4 MIN, DAVID PERRY **INTERIOR WITH VIEWS** AUSTRALIA 1975, 5 MIN MERILYN FAIRSKYE **CONNECTED**, AUSTRALIA, 2003, 10 MIN, BRENDAN LEE **PROVING GROUND** AUSTRALIA, 2007, 4 MIN EXTRACT, GENEVIEVE STAINES **RUINS IN REVERSE** AUSTRALIA, 2005, 5 MIN, DAN SHIPSIDES **COIR' A' GHRUNDA** 360 UK, 2007, 2 MIN, ANNA CADY **FARMS OF INNOCENCE** UK, 2007, 2 MIN, HUGH WATT **BLACKLAW** UK, 2007, 5 MIN

3

PROGRAMME THREE SURROUNDINGS

SAT 28 NOV 1.30PM

This programme explores the ambience of place as it resonates from the broad scope of the horizon to the intimacy of the closely observed. Out there the figure in the landscape is a rare sight, the image of the place is to be constructed from memory, from the image of materials to hand or construed from the abstract sensation of movement.

PROGRAMME DURATION: 70 MINS

NICK COLLINS **TIDEMILLS** UK 2002, 10 MIN SOFIA DAHLGREN **WINTER LIGHT** UK, 2005, 4 MIN SHAUN GLADWELL, **APPROACH TO MUNDI MUNDI** AUSTRALIA, 2007, 8: 37 MIN DAVID MACKENZIE **WHERE THE CROW FLIES BACKWARDS**, AUSTRALIA, 2006, 6:50 MIN JO MILLETT, **SURROUNDINGS: TREES**, UK, 2007, 3 MIN STEVEN BALL, **THE GROUND, THE SKY AND THE ISLAND**, UK, 2008, 7:45 MINSANDRA LANDOLT, **PUSH**, AUSTRALIA, 2007, 4:30 EXTRACT JOHN CONOMOS, **LAKE GEORGE** (AFTER MARK ROTHKO), AUSTRALIA, 2008, 7 MIN EXTRACT MIKE MARSHALL, **DAYS LIKE THESE**, UK, 2003, 5 MIN SCOTT MORRISON, **OCEAN ECHOES**, AUSTRALIA, 2007, 9 MIN

4

PROGRAMME FOUR ENACTMENT

SAT 28 NOV 4.30PM

Figures in the landscape: polymorphous, animal, vegetable, mineral, visible or invisible. Enacted within the specificity of environment, human presence writes and performs the landscape as much as the landscape inscribes and enacts human presence.

PROGRAMME DURATION: 70 MINS

MARGARET TAIT, **PORTRAIT OF GA**, UK, 1952, 4 MIN DAVID THEOBALD, **GREENSLEEVES**, UK, 2007, 5 MIN JOHN GILLIES, **DIVIDE**, AUSTRALIA, 2005, 10 MIN EXTRACT TAMMY HONEY, **IBEACH**, AUSTRALIA, 2007, 4 MIN BEN RIVERS, **THE COMING RACE**, UK, 2006, 5 MIN SARAH DOBAI, **NETTLECOMBE**, UK, 2007, 7 MIN BRONWYN PLATTEN, **MEETING NUDE WOMAN WALKING ON BALLS**, AUSTRALIA, 2006, 4 MIN EXTRACT HOBART HUGHES, **REMOVED**, AUSTRALIA, 2005, 6 MIN GEORGE BARBER, **RIVER SKY**, UK, 2002, 6 MIN ROZ CRAN, **STONE**, UK, 2008, 4 MIN SERGIO CRUZ, **ANIMALZ**, UK, 2006, 4 MIN PATRICIA PICCININI, **SANDMAN**, AUSTRALIA, 2002, 4:10 MIN MATT HULSE, **SINE DIE**, UK, 1994, 4 MIN

5

PROGRAMME FIVE ANTI-TERRAIN

SUN 29 NOV 4.00PM

Landscape is shaped by our relationship to it. Custodianship of the land and its efficacy transcends a human lifetime; the physical shape of the environment and its cultural and imaginative formation will always be political.

PROGRAMME DURATION: 65 MINS

JOHN HUGHES & PETER KENNEDY, **ON SACRED LAND**, AUSTRALIA, 1983, 6 MIN EXTRACT SEMICONDUCTOR, **ALL THE TIME IN THE WORLD**, UK, 2005, 5 MIN ESTHER JOHNSON, **HINTERLAND**, UK, 2002, 10 MIN VERSION MIKE LATTO, **311**, UK, 2007, 10 MIN PETER CALLAS, **NIGHT'S HIGH NOON: AN ANTI-TERRAIN**, AUSTRALIA, 1988, 7:26 MIN DESTINY DEACON, **OVER D-FENCE**, AUSTRALIA, 2004, 7 MIN DANIEL CROOKS, **STATIC NO 10** (FALLING AS A MEANS OF RISING), AUSTRALIA, 2007, 7:55 MIN SUSAN NORRIE & DAVID MACKENZIE, **TWILIGHT**, AUSTRALIA, 2006, 9:33 MIN

PEOPLE AND PLACES



SALLIS BENNEY THEATRE

WED 25 NOV 7.00PM I KNOW WHERE I'M GOING

DIRECTOR: BEN RIVERS. UK 2009. 29MINS. 16MM

An off the beaten track road movie to the Isle Of Mull. Shot in 16mm anamorphic, the widescreen cinematography captures striking panoramic views of the landscape as Ben Rivers encounters beekeepers and forest clearers and revisits subjects from previous films. His first stop is with Jan Zalasiewicz, a geologist trying to imagine the Earth in one-hundred million years.

"Powell and Pressburger's heroine in their magical I KNOW WHERE I'M GOING knows exactly where she's going ... I decided to follow her lead and make my destination the same as hers, but with every intention of getting lost, following false leads, and trusting in the laws of serendipity, while winding my way through an almost abandoned, devastated Britain, to the Isle of Mull."

SCREENING WITH:

MACHINE ON BLACK GROUND

DIRECTOR: GRAHAM ELLARD & STEPHEN JOHNSTONE. UK 2009. 15 MINS. 16MM.

Combining archive material and original footage to suggest both the construction of a utopian building and the world viewed from some kind of imagined subterranean space or vantage point. The film switches from the poetic style of late post-war architectural documentary, via BBC coverage of Tangerine Dream live at Coventry Cathedral, to extended, immersive sequences of abstract stained glass.

+ PROPOSAL, FOR AN UNMADE FILM (SET IN THE FUTURE)

DIRECTOR: GRAHAM ELLARD & STEPHEN JOHNSTONE. UK 2007. 21MINS. 16MM.

Shot on the island of Lanzarote PROPOSAL... weaves together the extraordinary, shattered, volcanic landscape of the Timanfaya National Park and the 'retro-futuristic' utopian architecture of artist César Manrique. The film implies that it is assembled from 'location recce' and audition footage; the by-product of a pre-production process for a low budget science fiction film/architectural documentary, developed this far, abandoned, and only later discovered in an archive.

+ Q&A

20 CINE-CITY.CO.UK



THURS 26 NOV 8.00PM THE LONDON PERAMBULATOR

DIRECTOR: JOHN ROGERS. UK 2009. 45MINS

London writers and cultural commentators Will Self, Iain Sinclair and Russell Brand explore the importance of the liminal spaces at the city's fringe, its Edgelands, through the work of enigmatic and downright eccentric writer and researcher Nick Papadimitriou - a man whose life is dedicated to exploring and archiving areas beyond the high street and the retail park. At Wormwood Scrubs, Nick remembers his time inside where he befriended the notorious serial killer Denis Nilsen. He walks the Grand Union Canal with his friend of 23 years, Will Self, as they head out towards Heathrow and he takes us inside his archive, Deep Library, consisting of found objects, journals, maps and photos salvaged from abandoned houses and suburban skips.

"The cinema of John Rogers is like a combination of... the physicality of Kötting with the Deep Topography of Keiller." - Iain Sinclair

Followed by **Q&A** with director John Rogers and Nick Papadimitriou

SAT 28 NOV 6.00PM FOLLOW THE MASTER

DIRECTOR: MATT HULSE. UK 2009. 75MINS

Following the death of his grandfather, Eric aged 96, Matt Hulse sets out on a personal pilgrimage walking the 100-mile South Downs Way accompanied by his girlfriend Lucy and their dog, Tippy. Hulse weaves Super 8 footage, voiceover, postcards to friends and audio from Eric's funeral service into a warm and affectionate, offbeat video diary; musical interludes feature the ukelele and air-drumming and Union Jack cocktail sticks mark each mile travelled and each year of Eric's life.

+ IVUL UNMADE

DIRECTOR: MATT HULSE. UK 2009. 18MINS.

A companion piece to Andrew Kötting's new feature IVUL (screening Tues 1 Dec) featuring Super 8 sniping on location deep in the forests of the French Pyrenees.

Followed by **Q&A** with director Matt Hulse

JEM COHEN

SAT 21 NOV 6.00PM
LIGHTHOUSE

Based in New York, Jem Cohen's work straddles documentary, artists' film and the essay or diary film and is at once lyrical and poetic, compassionate yet incisive. This double programme of his city films is accompanied by a Q&A between Jem and writer Gareth Evans.

Presented in association with AURORA.

INVISIBLE CITIES I

Italian city-portraits Programme 74 MINS

BLOOD ORANGE SKY

DIRECTOR: JEM COHEN. USA 1999. 26MINS

A portrait of Catania, Sicily; the ocean at 5 a.m., the fish market, the distributor of pornographic films, the woodworker, the elephant statue, housing projects, and a young girl in an orange sweater. Catania is a large and remarkable city without many tourists or tourist attractions. Its people live in the shadow of Mt. Etna, an active volcano. Original soundtrack music by Mark Linkous of the band Sparklehorse.

+ AMBER CITY

DIRECTOR: JEM COHEN. USA 1999. 48MINS

A portrait of an unnamed city in Italy. Using a voiceover narration that collages direct observation, literary texts, historical fact, local folklore, and a bit of sheer fabrication, it melds documentary and narrative, past and present. Visuals range from verité street footage, to formal portraits of residents, to an unusual type of time lapse cinematography that allows filming in the low-intensity light of night landscapes and museum interiors. Made in collaboration with local residents and institutions, AMBER CITY reflects on the "in-betweenness" of places whose historical and geographical location renders their reality strangely invisible.

STREETSONGS: NEW YORK NOTEBOOKS

Programme 72 MINS

LONG FOR THE CITY

DIRECTOR: JEM COHEN. 2008 9MINS

Patti Smith's New York.

NYC WEIGHTS AND MEASURES

DIRECTOR: JEM COHEN. USA 2006. 6MINS

"My film is a simple gathering of New York City street footage. It was shot with a spring-wound 16mm Bolex on, above, and below the streets of Manhattan and Brooklyn and includes footage of the ticker tape parade for astronaut John Glenn... Due to supposed "national security concerns," recent prohibitions are restricting what can be filmed in New York and other locales. While shooting from a train window in 2005, my film was confiscated and turned over to the Joint Terrorism Task Force and the F.B.I. This piece, which once might have been seen as strictly "lyrical," is now also a reflection on these issues." —Jem Cohen

LITTLE FLAGS

DIRECTOR: JEM COHEN. USA 2000. 6MINS

ONE BRIGHT DAY

DIRECTOR: JEM COHEN. USA 2009. 17MINS

A drunkard swears at Madison Square Garden: war, abandonment, past splendour.

LOST BOOK FOUND

DIRECTOR: JEM COHEN. USA 1996. 37MINS

Documentary street footage organised into a meditation on city life. Over five years worth of collected images are used to evoke a mysterious notebook filled with obsessive listings of places, objects and incidents. These listings serve as the key to a hidden city, a city of unconsidered geographies and layered artifacts - the relics of low-level capitalism and the debris of countless forgotten narratives. Influenced by the work of Walter Benjamin as well as Cohen's first job, selling Italian ices on Canal Street.

KINO KINETIC



EMBASSY COURT, SUN 22 NOV
DOORS OPEN: 7PM
SCREENING: 7.15
REPEAT SCREENING: 8.15
^FREE

Circus Kinetica Studios in the basement of Embassy Court open from 12 noon.

A special open-air screening in the courtyard of the art deco Embassy Court on Hove seafront, a programme of artists' film and video gives an insight into the work of kinetic sculptors past and present.

PAST: With large scale retrospectives of kinetic sculpture at London's Hayward Gallery in 1970 and 2000, this area of visual art continues to capture the imagination. Kinetic sculpture is often an audio-visual medium incorporating motion along with acoustic or electronic sound, through the harnessing of energy.

PRESENT: Artist Stephen Cornford, who recently exhibited at Brighton's Permanent Gallery, screens a film based on his record player turntable pieces, and Ian Helliwell will screen a video featuring his light and sound machine - The Megatherm.

Plus the premiere of a super 8 short based on the wind and solar powered sculptures of Circus Kinetica.

**LUTZ BECKER: KINETICS,
THE RECORD OF AN EXHIBITION** (1970, 14')

**DIRK WALES: THE KINETIC SCULPTURE OF GORDON
BARLOW** (1972, 7')

STEPHEN CORNFORD: WORKS FOR TURNTABLE (2009, 4')

IAN HELLIWELL: MUSIC, MOVIES & MACHINES (2008, 6')

THE MOTION CONTROLLERS (2009, 5.5')

www.ianhelliwell.co.uk

www.circuskinetica.com

www.scrwn.co.uk

22 CINE-CITY.CO.UK



CINDERS
(NOW OFF YOU GO BUT REMEMBER, YOU
MUST NOT TURN BACK INTO RAGS)
Andrea Slater



GREY AREA SAT 5 & SUN 6 DEC 1-5PM
(PRIVATE VIEW FRI 4 DEC 7PM)
^FREE

A moving image installation based on the 1976 film THE SLIPPER AND THE ROSE (Paradine Co-Productions 1976). Utilising clips from the original movie and the artist's own material, CINDERS is an exploration of the blurring of our memory of cinema and one's own past. Incorporating themes of desire and time, fiction and reality.

greyarea@hotmail.co.uk
thegrey-area.blogspot.com



Image by Jack Edmonds

Studying film at Brighton

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RETROSPECTIVE

SURREALIST VISIONS OF WOJCIECH HAS



DUKE OF YORK'S

Multi-award winning Polish director Wojciech Has (1925 – 2000) is renowned as one of Poland's most adventurous and visionary film-makers, known for works such as **THE SARAGOSSA MANUSCRIPT** and **THE HOUR-GLASS SANATORIUM**. Spanning an impressive 40 year career his often surrealistic and avant-garde style of filming drew from literature, contemporary politics and art. In the 90s he ran the famous Lodz Film School, where he had studied 50 years previously.

He has had a major influence on the work of film-makers like David Lynch and was embraced by other high profile admirers including Luis Bunuel, Martin Scorsese, Francis Ford Coppola and the Grateful Dead's Jerry Garcia.

All the titles presented in this retrospective are newly restored prints giving audiences an opportunity to rediscover five of Has' key works. Featured are his debut, **THE NOOSE** a Kafkaesque-style tale of alcoholic paranoia; two stories set against the backdrop of Post-WWII Poland looking at the emotional casualties of war - the nostalgic **FAREWELLS** and the tragic tale of crossed lovers in **HOW TO BE LOVED**. In addition we screen his Surrealist fantasies, the cult classic **THE SARAGOSSA MANUSCRIPT** and his oft-referenced, dazzling masterpiece, **THE HOUR-GLASS SANATORIUM**.

The retrospective is complemented by a new installation by the Quay Brothers, inspired by the work of Has. The piece has been commissioned by The Polish Cultural Institute and can be seen at the University of Brighton, Grand Parade.

The Has retrospective is organised by the Polish Cultural Institute and has been made possible with the kind support of the Adam Mickiewicz Institute as part of POLSKA!YEAR (a year long celebration of the very best of Polish culture at venues across the UK).

THE HOUR-GLASS SANATORIUM

(Sanatorium Pod Klepsydra)



SAT 21 NOV 1.30PM

DIRECTOR: WOJCIECH HAS. POLAND 1973. 124 MINS. POLISH WITH ENGLISH SUBTITLES

Jozef travels on a strange, almost ghostly train to visit his ailing father in a sanatorium, which he discovers exists in a microcosm of warped time where his father might actually recover from approaching death. At the crumbling hospital, Jozef is invited to rest and finds himself sliding through the portals of fantasy and the unconscious and exploring the mazes of his own mind to confront the people and experiences who made him. Based on the short story collection by Bruno Schulz and winner of the Special Jury Award at Cannes in 1973, **HOUR-GLASS** ... is a fascinating penetration of the human psyche.



THE SARAGOSSA MANUSCRIPT

(Rękopis Znaleziony W Saragossie)



SUN 22 NOV 1.00PM

DIRECTOR: WOJCIECH HAS. WITH ZBIGNIEW CYBULSKI, IGA CEMBRZYŃSKA. POLAND 1965. 177MINS. POLISH WITH ENGLISH SUBTITLES.

Martin Scorsese, Francis Ford Coppola and Luis Bunuel have all named Has' surreal masterpiece as their favourite film; it is certainly one of the most weird and wonderful films ever made. Creating a magical, sometimes disturbing, world of the supernatural it became a counterculture classic and was so beloved by Scorsese and Jerry Garcia of the Grateful Dead, they helped fund its restoration. A kind of **ARABIAN NIGHTS** set during the Napoleonic wars complete with harems, duels and folkloric beasts, there are all kinds of surreal set-pieces and intriguing stylistic flourishes set against the beautiful soundtrack from Krzysztof Penderecki. "Simultaneously horrific, erotic and funny ... this is one mother of a film" DAVID LYNCH

FAREWELLS

(Pozegnania)

DOUBLE BILL PART 2



SUN 29 NOV 1.30PM

DIRECTOR: WOJCIECH HAS. WITH TADEUSZ JANCZAR, MARIA WACHOWIAK. POLAND 1958. 97 MINS. POLISH WITH ENGLISH SUBTITLES.

When rebellious student Pawel falls in love with cynical dancer Lidka, the mismatched pair find short-lived happiness during a countryside idyll before they are separated by WWII. Pawel spends horrific years in Auschwitz and Lidka marries a richer man through bitterness, yet when they meet again a second happiness together looks possible. Has suffuses **FAREWELLS** with nostalgia for a lost way of life and the lyricism of love's long journey.

THE NOOSE

(Petla)



SUN 29 NOV 11.30AM

DIRECTOR: WOJCIECH HAS. WITH GUSTAV HOLOUBEK, ALEKSANDRA SLASKA. POLAND 1958. 96 MINS. POLISH WITH ENGLISH SUBTITLES.

An alcoholic's last day teems with images of anxiety and Kafkaesque paranoia. Adapted from Marek Hlasko's novel *The First Step in the Clouds*, Has' feature debut is cinematic delirium tremens, as young man Kuba Kowalski escapes his cramped flat to wander from bar to bar through the dark streets of Krakow. The metaphorical noose tightens as Kuba, nearly saved by the love of a good woman, dives deeper into hallucinatory intoxication.

HOW TO BE LOVED

(Jak Byc Kochana)



SUN 6 DEC 11.00AM

DIRECTOR: WOJCIECH HAS. WITH BARA KRAFFTOWNA, ZBIGNIEW CYBULSKI. POLAND 1963. 100 MINS. POLISH WITH ENGLISH SUBTITLES.

On a plane to Paris in 1963, famous actress Felicja (Bara Krafftówna) recalls the night in 1939 when she was to debut as Ophelia with the man she loved playing Hamlet (the legendary Zbigniew Cybulski). The production is aborted by the start of WWII, and Felicja takes a waitress job to avoid acting on a German stage, giving her lover sanctuary when he is accused of killing a collaborator. After the war, he leaves to pursue his own fame, yet when they are reunited years later, the tables have turned....

SHORTS

SALLIS BENNEY THEATRE

DIRECTORS NOTES PRESENTS

TUE 1 DEC 8.00PM

^FREE

Directors Notes, the What, How and Why of independent film-making presents this special package of short films compiled for CINECITY.

www.directorsnotes.com

VOLTAGE

FILIPPE LYRA & WILLIAM PAIVA

Just like modular synthesizers, people connect with each other in order to achieve diverse objectives. In Voltage, robots, half-human and half-synthesizer, powered by a huge amount of energy, connect to each other in an electric and chaotic trance.

SPIDER

NASH EDGERTON

It's all fun and games until someone loses an eye.

JENNIFER

STEWART COPELAND

The film-maker explores his relationship with his mother through a recorded conversation between eighth-grade students and astronauts aboard the international space station.

CERRADO AL PUBLICO

POET ZERO

A police officer and the barriers of understanding – physical and otherwise.

ALTAR

NATHAN BEZNER

A janitor cleans the same filthy toilet every day. As he begins to remove stranger and more bizarre objects from the commode, he discovers there may be more to his situation than he initially realized.

BATHTUB

M.A.Y.O.

In a bathroom set with diamonds, white cake, and a porcelain claw-foot tub, a beautiful young woman readies for death. She's hooked up to a machine, which instead of reading her vital signs emits a warning about the extinction of dinosaurs. In the minutes before her death, she practices a ritual to prepare herself for the unknown.

I LOVE SARAH JANE

SPENCER SUSSEY

Ah, young love. The air seems clearer. The sun seems brighter. There's a spring in the step. Too bad about the zombie apocalypse.

I WILL SMASH YOU

MICHAEL KIMBALL & LUCA DIPIERRO

Stories of people smashing office environments, chairs, TVs, phones, cars and more. You've never seen anything like this before.

STUDENT SHOWCASE & AWARD

WED 2 DEC 6.30PM

^FREE

Two programmes of short films by fledgling film-makers; the first for schools and the second for colleges and post-graduate film-makers across Brighton and Hove; an exciting range of drama, documentary, dance for camera and artists' moving image.



AWARD

For the college and post-graduate entries we will be awarding a winning film-maker with a free film course from Brighton Film Workshops to contribute towards the development of their film-making careers.



MIXTAPES

SUN 29 NOV 6.00PM



Mixtapes is an ongoing project of themed film remixes, re-edits of favourite film moments in a search for hidden meanings and the creation of new work. In this screening three new mixtapes will be accompanied by specially commissioned live soundtracks.

NOIR by Buck in Fudgy - Trawling the murky, metropolitan streets of classic 1940s and 1950s Crime drama this mix takes in elements of 100 Film Noirs in 24 minutes. Bent cops, femme fatales, psychotic hoodlums, gumshoe detectives, loaded guns, and whip crack dialogue. All shot on luminous, smoke-filled, monochrome city streets. Accompanied by live music from *The Dark Corners*.

ROAD by Matt Page - From souped up Chevys racing across 60s midwest America to existential musings across post Communist Europe this 24 minute mixtape lifts the hood on the enduring myth of the Road Movie. Live music by *Audio Bunny*.

SWIMMING POOL by CINECITY - A splashdown of images and sounds from the chlorine scented afternoons of film history. A place where characters gather, amidst cocktails, to flirt, frolic, kiss and kill, in speedos, bikinis and birthday suits. *Paper Aeroplane*, a Brighton duo, will perform an original score utilising layers of sound, loops, samples and live instrumentation.

For playlists and further info:

www.mixtapes.org.uk

STRAIGHT 8

SAT 5 DEC 8.00PM



Straight 8 challenges anyone to make a three-minute film on one cartridge of super 8mm film, editing only in-camera. The undeveloped film is returned to Straight 8 and the original soundtrack is added. The first time that film-makers see their films is with a cinema audience. Straight 8 are returning to CINECITY bringing with them the best entries of 2009 from Brighton and the rest of the world - innovative, inspiring, charming and sometimes wonderfully strange. The screening will be introduced by the Straight 8 team.

BRIGHTON SCREENING DAY

A SHOWCASE OF RECENT WORK MADE BY BRIGHTON FILM-MAKERS SELECTED FROM OPEN SUBMISSIONS TO CINECITY.

Each programme just £3 or 2 for £5
ON DOOR ONLY

SUN 6 DEC
SALLIS BENNEY THEATRE

12.00PM	1PM	2.00PM
PROGRAMME 1 BAD ENDS (45 MINS)	PROGRAMME 2 BRIGHTON DOCUMENTARY SHORTS	PROGRAMME 3 DOCUMENTARY

13 young people spent the Summer working alongside Brighton & Hove Youth Offending Team and local artists to create a film. It shines a spotlight on aspects of the group's everyday lives and created a platform to explore scenarios and dilemmas with a public audience. The project created a safe space for group members to try something new and explore and develop untapped talent and future potential. The group acted, directed and produced the film and created the soundtrack.



A selection of short documentaries made by Brighton film-makers. Programme Approx. **60 mins**

- THE STORY OF THREE STOREYS** (25mins)
DIRECTOR: TIM DAY
- ON STONEY GROUND** (9 mins)
DIRECTOR: REHANA ROSE KHAN
- SHAME** (5 mins)
DIRECTOR: IAN MCDONALD
- ALLOTMENT** (3 mins)
DIRECTORS: VICKY MATTHEWS & GEORGE RAVENSCROFT – THE GARDEN FILMS
- MY BODY SANG, TOO** (16 mins)
DIRECTORS: PAUL LOMAN & BARBARA MYERS



STREET FOOD KOLKATA (73 MINS)
DIRECTOR: ANGUS DENOON

A look into the belly of the shack set ups and snack get ups of the mighty city of Kolkata where against the odds, in a land of miracles, the theatre of the constant kitchens assault your senses.

+ OUT OF OUR HANDS (9 mins)
DIRECTOR: IAN MCDONALD



3.45PM	5.30PM	7.00PM
PROGRAMME 4 BOMBER¹⁵ (84 MINS) DIRECTOR: PAUL COTTER	PROGRAMME 5 SHORTS	PROGRAMME 6 EXPERIMENTA

A young man reluctantly accompanies his parents on a trip to Germany so that his father can come to terms with his past role in WWII, and in doing so he learns to face up to his own future. A quirky comedy drama.



BEN WHEATLEY'S BRIGHTON - SHOT FEATURE DOWN TERRACE SCREENS IN NEW FEATURES ON FRI 27 NOV.

Comedy, Drama and Animation
Programme Approx. **80 mins**

- FOUR EYES**
DIRECTORS: ANDREW JEZARD & LAUREN PRIDMORE - KNEEJERK FILM
- A PICTURE SAYS A THOUSAND WORDS**
DIRECTOR: TERENCE DREW
- LEAF POWER**
DIRECTOR: DAVID PACKER
- OFF SEASON**
DIRECTOR: DEENA LOMBARDI
- PICTURESQUE**
DIRECTOR: DAVID PACKER
- EASY HOURS**
DIRECTORS: GEORGE RAVENSCROFT & VICTORIA MATTHEWS (THE GARDEN FILMS)
- MIKE MELODY AND URI GELLER ARGUE OVER THE VALUE OF A SPOON**
DIRECTOR: VICTORIA MELODY
- FOOTIE FAIL**
DIRECTOR: DAVID PACKER
- EXTRAPOLATIVE IMPRESSION**
DIRECTORS: NATHALIE BOOBIS & ANNA SMITH
- ALL DAY BREAKFAST**
DIRECTOR: JULIAN KERRIDGE
- FILM NOIRS**
DIRECTOR: CLARA GARCIA FRAILE
- CAT BOX**
DIRECTOR: DAVID PACKER
- BANK HOLIDAY**
DIRECTOR: GAVIN PEACOCK
- + GORILLA MY HEART (36 MINS)**
DIRECTOR: BRIAN MAYFIELD

A diverse programme of artists' short films, digital adventures and documentary.
Programme Approx. **80mins**

- YOUR ORDER NUMBER**
DIRECTOR: PHIL TAYLOR
- MNEME**
DIRECTOR: BEN MARSHALL
- MOEBIUS**
DIRECTOR: CLAUDIA KAPPENBERG
- DEPTH WISH**
DIRECTOR: KIM L PACE
- CHAMPION TYPIST**
DIRECTOR: JORGE MENA
- GONE, BUT NOT FORGOTTEN**
DIRECTOR: LAURA SEYMOUR
- AERIAL**
DIRECTOR: VICTORIA MELODY
- THE SMELL OF ORANGES**
DIRECTOR: ANNA O'NEILL
- INITIATION OF A CITY DWELLER**
DIRECTOR: LENKA IVANCIKOVA
- STELARC – THE MAN WITH THREE EARS**
DIRECTOR: NIC AHLMARK

EXPLORER

COSMAT A-Level Conference

THURS 26 NOV 9AM
DUKE OF YORK'S

Features DUMMY the distinctive debut by Brighton-based director Matthew Thompson.

Thompson, with producer Paula Barnes and actor Thomas Grant, will introduce the film and answer questions from the audience of Film and Media A-Level students from Sussex schools and colleges.

msr@varndean.ac.uk

SCREENING ARTISTS' MOVING IMAGE

FRI 27 NOV 9.45AM – 4.45PM
LIGHHOUSE

COST: £30 (includes VAT, lunch and complimentary tickets to Mark Lewis private view and 'in conversation' event)

The course is for programming, marketing and education staff of cinemas, film festivals and film societies who want to start or develop a programme of artists' film; cross arts venues and organisations who want to integrate their cinema and gallery more comprehensively; galleries and museums interested in forging links with cinemas; independent curators working with film and video.

The course will be led by George Clark, curator, writer and artist, with guest speakers Mike Sperlinger, Assistant Director of LUX, Jamie Wyld, Acting Chief Executive of Lighthouse and co-director and founder of videoclub, and speakers from CINECITY.

To book download a course registration form and return it by Fri 13 Nov to the Independent Cinema Office.

www.independentcinemaoffice.org.uk/training-2009-artistsmovingimage-brighton

ico



SAT 28 NOV 3.00PM

SALLIS BENNEY THEATRE

FIGURING LANDSCAPES – THE PANEL

UK Co-Curator of Figuring Landscapes Catherine Elwes, chairs a special panel discussion with a selection of featured artists including Matt Hulse, Nick Collins and Semiconductor.

FREE PRIMARY SCHOOL SCREENING

THURS 3 DEC 10.00AM
DUKE OF YORK'S

In association with Film Education
www.filmeducation.org

FROM SCRIPT TO SCREEN – UNDERSTANDING THE MARKET

THU 3 DEC 7.00PM (DOORS & BAR 6.30PM)
LIGHHOUSE
^ FREE

Are you a writer, producer or director with a film project you want to get off the ground? Lighthouse presents an exclusive opportunity to hear industry experts give their best insights on how to negotiate the balance between the creative aspects and business considerations of film-making. Hear their thoughts on what's hot and what's not, ways to up the pulling power of your project, the F word... finance – where to find it and how to access it, approaching sales agents and distributors, the best routes to market and a road map to get you there, the do's and don'ts of schmoozing and top tips on how to increase your chances of success in a high risk industry.

For more information about the panel speakers please visit:

www.lighthouse.org.uk/whatson/scripttoscreen.htm



ANIMATION EMPORIUM

FRI 4 DEC 10.00AM
LIGHHOUSE
£3 / £2 CONCS.

Paper Bag in collaboration with Lighthouse presents a special 'Animation Emporium' including screenings, masterclass sessions and talks given by top animation creatives and professionals. With software demonstrations and opportunities to speak with some of the UK's leading producers, education providers and support bodies.

Plus an exciting opportunity to take part in an exclusive workshop led by commercials producers. Participants will work to a brief in teams to develop and pitch the perfect ad campaign.
TICKETS: £20 / £17 CONCS.

www.lighthouse.org.uk/whatson/animationemporium.htm

These events have been enabled by Screen South and the RIFE lottery funding programme.



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VENUES & TICKETS

CERTIFICATES

MANY FILMS IN THE CINECITY PROGRAMME HAVE NOT BEEN CERTIFICATED BY THE BBFC. WE HAVE AGREED WITH BRIGHTON & HOVE CITY COUNCIL THAT WE CAN SCREEN THESE FILMS BUT IF NO CERTIFICATE IS LISTED IN THE PROGRAMME THEN ONLY PEOPLE AGED 18 OR OVER CAN BE ADMITTED.

WWW.CINE-CITY.CO.UK

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Full Price: £ 6.20
Members: £4.20
Concessions: £5.20
Child: £4.50
Family of 4: £18

BALCONY
Adult: £10.00
Members: £8.00
Concessions: £9.00
Child: £6.00

02 SALLIS BENNEY THEATRE
UNIVERSITY OF BRIGHTON
GRAND PARADE
BRIGHTON BN2 0JY

Adult: £5.00
Concessions/
Duke of York's members: £4.00

UNLESS OTHERWISE STATED

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www.lighthouse.org.uk

**EVENTS INDIVIDUALLY PRICED
AND TO BE BOOKED DIRECT
WITH LIGHTHOUSE**



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XUMA:

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Happy hour prices for all ticket holders.

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05 GREY AREA
GREY AREA
31 QUEENS ROAD
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2009 FILM BARS

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08 RIKI TIKS
18A BOND ST
BRIGHTON BN1 1RD

09 XUMA BAR
108A DYKE ROAD
SEVEN DIALS
BRIGHTON BN1 3TE

MAP



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