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CINECITY

# ADVENTURES IN WORLD CINEMA

The Brighton Film Festival 11-27 NOV 2016





# WELCOME TO THE 14<sup>TH</sup> EDITION OF CINECITY

www.cine-city.co.uk

CINECITY presents the very best in world cinema with a global mix of premieres and previews, treasures from the archive, artists' and live cinema, a showcase of films made in this city and a programme of talks and education events. The festival gives you first sight of highly anticipated titles ahead of release and highlights many others brought to Brighton from around the world for one-off screenings.

CINECITY

## ADVENTURES IN WORLD CINEMA

The Brighton Film Festival 11-27 NOV 2016

The main festival cinemas are the Duke of York's Picturehouse and Duke's at Komedia but screenings and events take place right across the city, at Brighton Museum & Art Gallery, Sallis Benney Theatre, Attenborough Centre for the Creative Arts, Fabrica, Lighthouse and Latest Music Bar.

The importance of engaging with other cultures has never been so clear and this year's **ADVENTURES IN WORLD CINEMA**

is probably the most international line-up to date and presents a host of award-winning films. Helping to bring a real sense of discovery and highlighting the new talents that help keep cinema fresh and inventive, there is also a clear focus on **DEBUT** features running throughout the programme. Exploring the arts and culture, **ART DOCS** is a selection of the very best, latest documentaries about the arts - and documentaries made by artist film-makers.

To help you see more of the packed programme see the special ticket deal on page 27. There are also £5 tickets available for all festival films for those aged 25 and under and free screenings and events throughout the programme.

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

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

**CINECITY:** Tim Brown, Frank Gray, Tracey Gue, Nicky Beaumont, Sara Duffy.  
**VOLUNTEER CO-ORDINATOR:** Catherine O'Sullivan.  
**MARKETING ASSISTANT:** Kate Wood.  
**NEW FEATURES COPY WRITER:** Neil Mitchell.  
**PROGRAMME DESIGN:** 6970 Design.  
**PR:** Midnight Communications.  
**PATRONS:** Barry Adamson, Nick Cave, Paddy Considine, Steve Coogan, Henry Normal, Ben Wheatley.

IN PARTNERSHIP WITH

Picturehouse  
Brighton

SCREEN  
archive  
SOUTH EAST

University of Brighton

Awarding funds from  
The National Lottery®  
Film Forever

Brighton & Hove  
City Council

www.cine-city.co.uk

## OPENING NIGHT

DUKE OF YORK'S  
FRI 11 NOV / 6:30PM / 11:15PM



## FREE FIRE

DIR: BEN WHEATLEY.  
WITH: SHARLTO COPLEY,  
ARMIE HAMMER, BRIE LARSON,  
CILLIAN MURPHY, JACK REYNOR,  
SAM RILEY, NOAH TAYLOR.  
UK 2016. 90 MINS.

Ben Wheatley (*Sightseers*, *A Field in England*) follows hot-on-the-heels of his last feature *High-Rise* with this all guns blazing action thriller, shot on location in a warehouse outside Brighton.

Set in America in 1978, Justine (Brie Larson) has arranged a deal on behalf of two Irishmen (Cillian Murphy, Michael Smiley) to buy a stash of guns from gangsters Vernon (Sharlto Copley) and Ord (Armie Hammer) but then there's a misunderstanding and shots are fired... The standout cast have great fun with this shoot-em-up and the playful script's wry dialogue as the manic standoff escalates to a bloody game of survival.

DUKE OF YORK'S  
SUN 27 NOV / 6:30PM

## CLOSING NIGHT

## TONI ERDMANN

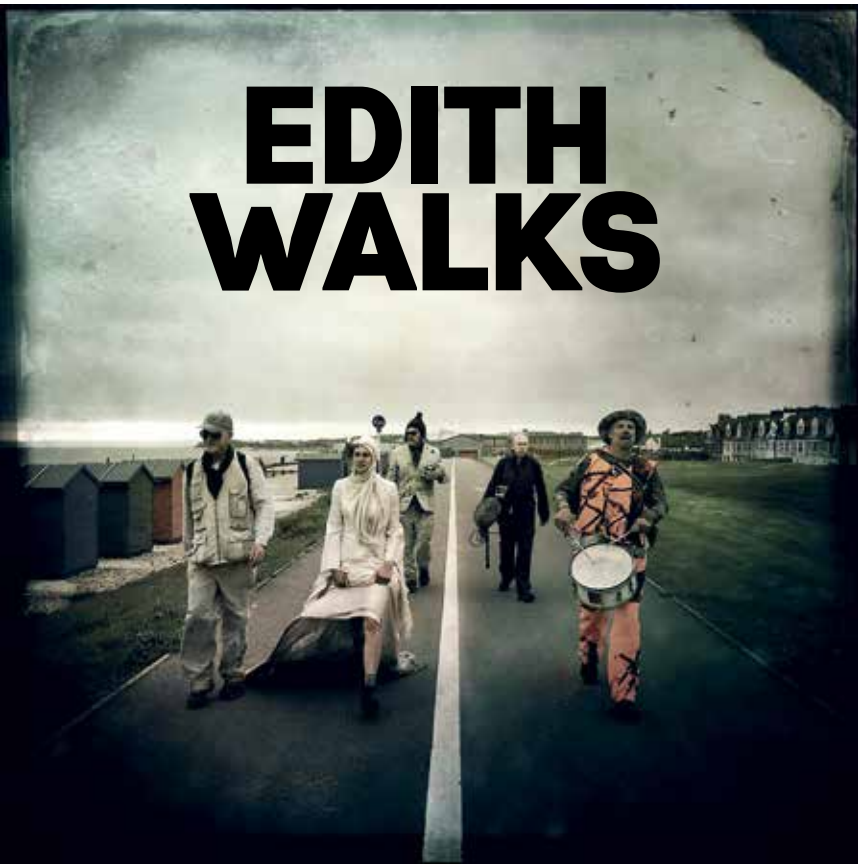
DIR: MAREN ADE. WITH: PETER SIMONISCHEK,  
SANDRA HÜLLER. GERMANY-AUSTRIA 2016. 162 MINS.  
GERMAN WITH ENGLISH SUBTITLES.

When *Toni Erdmann* premiered at this year's Cannes, it received the highest ever combined star rating from critics at the film festival. Undoubtedly one of the films of the year, Maren Ade's tragi-comic domestic drama is a very funny examination of the disconnect between estranged family members and the pressures of the corporate world; it is as surprising, oddly touching and amusingly mischievous as its titular character.

Snaggle-toothed and bewigged, 'Toni Erdmann' is the bizarre alter ego of Winfried Conradi (Peter Simonischek), a divorced music teacher with a penchant for playing pranks. Concerned that his career-driven daughter Ines (Sandra Hüller) has become too serious, 'Toni' starts to randomly turn up and wreak havoc during Ines' work meetings and social functions. What begins as an attempt at familial reconnection has consequences neither 'Toni' nor the increasingly stressed Ines could have predicted.







**EDITH WALKS**

**DUKE'S AT KOMEDIA**  
**SAT 12 NOV / 2PM**

**DIR: ANDREW KÖTTING. UK 2016. 61 MINS.**

Inspired by a walk from Waltham Abbey in Essex via Battle Abbey to St Leonards-on-Sea, the latest film from Andrew Köttling (*Gallivant, Swandown, By Our Selves*) documents a pilgrimage in memory of Edith Swan Neck. After the Battle of Hastings in 1066, parts of King Harold's body were taken to Waltham Abbey for burial and his mistress Edith is seen cradling him in a remarkable sculpture on the sea front in St Leonards. *Edith Walks* re-connects the lovers after 950 years of separation.

Recognising that "you have to walk it to understand it", Köttling gathered together a merry band of travelling companions including writer Iain Sinclair, singer and performer Claudia Barton (Edith) musicians Jem Finer and David Aylward and pinhole photographer Anonymous Bosch and processed through the countryside, the 100 mile journey taking them around 5 days. With numerous encounters such as with writer Alan Moore and impromptu performances en route, *Edith Walks* allows the audience to reflect upon all things Edith. Super 8 footage of the pilgrimage is blended with archive material from Screen Archive South East, of school group re-enactments of the Battle of Stamford Bridge and the Battle of Hastings.

**Followed by Q&A with director Andrew Köttling.**  
**We also hope to welcome Iain Sinclair and other participants to the screening.**

ART DOCS

**DUKE OF YORK'S**  
**SAT 12 NOV / 6PM**

**DIR: AMMA ASANTE. WITH: DAVID OYELOWO, ROSAMUND PIKE. UK 2016. 111 MINS.**

Former child actor turned director Amma Asante's follow-up to her acclaimed 2013 feature *Belle* is another real-life story based on a love affair that crossed class divisions, racial bias and social conventions. David Oyelowo plays Seretse Khama, the King of Bechuanaland (now Botswana) whose relationship with London office worker Ruth Williams (Rosamund Pike) caused an international stir in the 1940s.

Adapted by Guy Hibbert from Susan Williams' 2007 biography *Colour Bar: The Triumph of Seretse Khama and His Nation*, Asante's latest offering makes great use of its two main locations: London and Botswana. Celebrating the triumph of love and intelligence in the face of oppression and intolerance, *A United Kingdom* reveals a complex and painful period of British history. It also confirms Asante as one of the most important voices in British cinema.

12a

**A UNITED KINGDOM**



**THE UNKNOWN GIRL**

**DUKE'S AT KOMEDIA**  
**SAT 12 NOV / 9PM**

**DIR: JEAN-PIERRE DARDENNE, LUC DARDENNE.**  
**WITH: ADÈLE HAENEL, JÉRÉMIE RENIER, OLIVIER BONNAUD. BELGIUM-FRANCE 2016. 106 MINS. FRENCH WITH ENGLISH SUBTITLES.**

Young doctor, Jenny Davin (Adèle Haenel) runs a small but busy medical centre on the outskirts of Liege. Late one night, she ignores a buzz at the clinic's door but discovers the next morning it was a young African woman in need of her help. Driven by guilt and curiosity, Jenny applies her methodical, diagnostic mind to the case, making it her mission to find out who this woman was.

Celebrated Belgian auteurs, the Dardenne brothers revisit the working-class milieu and themes of economic and social injustice that have come to define their work (e.g. *Rosetta, Two Days, One Night*) but, engaging and compelling, *The Unknown Girl* could be described as a social-realist film noir. At the very heart of the film, Adèle Haenel delivers a strong, yet subtle performance as the decent but naïve doctor setting out on her own investigation.



ART DOCS

**FLICKER + PULSE**

**DUKE'S AT KOMEDIA**  
**SUN 13 NOV / 12:30PM**

**BRIGHTON SCREENINGS**  
SELECTED FROM OPEN SUBMISSIONS TO CINECITY

£5

**DIR: BRIAN MCCLAVE AND TOM WICHELOW. UK 2016. 50 MINS.**

*Flicker + Pulse* is a striking and poignant portrayal of time passing in a beautiful Sussex walled garden. Using real-time and time-lapse footage, the film explores the relationship between the seasons and the plants and people who work within the walls of the garden. Locked into the clock of the solar system, the garden performs its annual display, guided by the ritualistic human intervention of those passionately engaged with its soil.

The film takes the form of a contemplative visual poem with a stunning soundtrack by Wendy Rae Fowler and could be described as the meeting point between *Gardener's World* and *Koyaanisqatsi*.

*Flicker + Pulse* is a celebration of flickering (in terms of time-lapse photography) and pulsing (in terms of the mechanics of time passing) and therefore may not be suitable for those affected by flashing lights.

**Followed by Q&A with directors Brian McClave and Tom Wichelow.**



**THE COMPANY OF WOLVES**

18

**DIR: NEIL JORDAN.**  
**WITH: ANGELA LANSBURY, SARAH PATTERSON, GRAHAM CROWDEN, BRIAN GLOVER. UK 1984. 93 MINS.**

A fascinating and imaginative interpretation of the timeless classic *Little Red Riding Hood* and of werewolf fables, adapted by Angela Carter from her own story.

When Rosaleen (Sarah Patterson), a young teenage girl, goes to stay with her Granny (Angela Lansbury) she's regaled with strange, disturbing tales about innocent maidens falling in love with handsome strangers and of sudden disappearances of spouses around full moon. When she sleeps she enters a nightmarish yet alluring dream world populated by werewolves, and her magical encounters become ever more fantastic as they give expression to her own burgeoning sexuality. Meanwhile, there are rumours a real-life wolf has begun stalking the dark forest next to Rosaleen's home. Haunting, compelling, eerie and erotic, *The Company of Wolves* defies easy categorization. Drawing on everything from German Expressionism to early Disney, this is a film that very much builds its own world somewhere between terror and whimsy; an intensely visual exploration of folklore, sexuality, and humankind's relationship with the animal world.

**INTRODUCED BY** Dr Charlotte Crofts, Associate Professor of Filmmaking at University of the West of England, Bristol. She is author of a book on Angela Carter's writing for radio, film and television, *Anagrams of Desire*.

Angela Carter, born in Eastbourne in 1940, is widely recognised as one of the greatest, most imaginative writers of the twentieth century. *The Invention of Angela Carter*, the much-anticipated biography, written by Edmund Gordon, has just been published by Chatto & Windus.



# BRIGHTON SCREENINGS

SELECTED FROM OPEN SUBMISSIONS TO CINECITY

ALL  
BRIGHTON  
SCREENINGS

£5

FABRICA TICKETS: £5 / £3 (UNWAGED)

DUKE'S AT KOMEDIA  
SUN 13 NOV / 2PM

DRAMAS



BLEACH  
DIRECTED BY JESSE LEWIS-REECE. 25 MINS.

Set in a downbeat coastal town, Jay ventures into the local gym in search of Shane, estranged father and notorious debt collector.



CHARACTERS  
DIRECTED BY WILL UNSWORTH. 7 MINS.

Two men share a discussion about videogames over a meal.



GARVEY AND SAYERS  
DIRECTED BY ROB GREENS. 12 MINS.

Garvey meets Sayers at a party - they immediately click, and a friendship bursts into life. They laugh, they fight, they move in together... and then begin to wonder if there might be something more.



TAINTED LOVE  
DIRECTED BY WIZ. 15 MINS.

Renowned film-maker WIZ presents his document of the award-winning play *Tainted Love*, a timely and searing indictment of the corrosive effects WW1 wreaked on young love.



THE NATURE OF DAYLIGHT  
DIRECTED BY SAM ROOKES. 7 MINS.

The romantic recollections of a relationship slowly start to unravel as a man tries desperately to hold onto his past.



BETTY  
DIRECTED BY KRISTIINA KELLO. 9 MINS.

An elderly lady watches the world go by, sharing her life with plants and memories. Until a newspaper advertisement catches her eye and invites her to explore her past.



GULL  
DIRECTED BY KEV WRIGHT. 10 MINS.

A psychological thriller set in Brighton, *Gull* follows Ryan, a disturbed young man haunted by demons of the past.



LAST CHANCE SALON  
DIRECTED BY MIKE CARTER. 12 MINS.

A lone cowboy seeking retribution walks into a bar. But this isn't the Wild West; it's Hove, 2016. And the cowboy is no benign eccentric; he's altogether far more sinister.

# BRIGHTON SCREENINGS

SELECTED FROM OPEN SUBMISSIONS TO CINECITY

FABRICA  
MON 14 NOV / 6:30PM

ART DOCS

ART DOCS



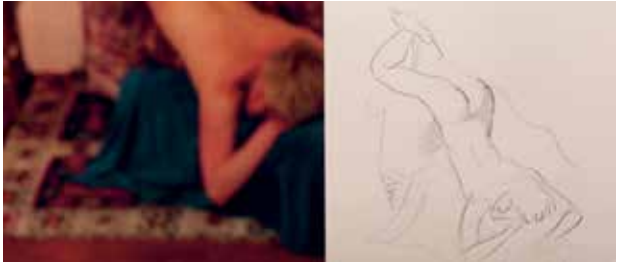
ALAN WILLIAMS: METAL ARTIST  
DIRECTED BY BEN COX. 7 MINS.

Alan Williams is a Brighton-based artist who uses recycled materials to create dark and beautiful sculptures.



POINT OF NO RETURN  
DIRECTED BY TOM J KELLY. 30 MINS.

Tattoo artist Fade 'FX' Manning heads deep into the jungles of Borneo to meet the last of the tribes people practicing Iban hand tapped tattooing.



ALEX  
DIRECTED BY DORI BALTZO. 4 MINS.

Originally conceived as a music video, *Alex* is a study of life drawing and how it can challenge the imagined, the represented and the real.



LOVEBITE: LAURIE LIPTON  
DIRECTED BY JAMES SCOTT. 34 MINS.

With the millions of tiny strokes of her humble pencil, Laurie Lipton's haunting images seek to answer some of the most uncomfortable themes in our culture.

8 DAYS OF PARLOR  
DIRECTED BY ZOE PHYLACTIDOU. 23 MINS.

Observing the work of academic sculptor Leonidas Spanos, based on the island of Cyprus where a parlor guitar is being made over a period of 8 days.



FABRICA  
WED 16 NOV / 6:30PM

EXPERIMENTA

In partnership with Experimental Motion, see page 26.



AS YOU SEE  
DIRECTED BY JAYNE WILSON. 7 MINS.

*As You See* takes us on a curious and intoxicating journey into the illusory nature of television, and the fault in our eyes that makes it possible.



OCTOPUS  
DIRECTED BY LOUIS PACCALIN. 13 MINS.

A bicycle thief encounters the image of an aquarium Octopus. Conflicting ideas of imprisonment and evolution collide.



ASPERGER'S SYNDROME  
DIRECTED BY NICHOLAS BAYFIELD. 4 MINS.

Enter the world of what people with Asperger's Syndrome go through, the way they see the world and how they think.



PINE  
DIRECTED BY EMILY BADESCU. 15 MINS.

In a psychotherapy session a girl remains silent. As her anxiety increases, sounds amplify, the reality of the room starts to fracture, and she enters other realms.



IN THE EFFIGY OF THE MOOCOW  
DIRECTED BY LOUIS JOE SAINSBURY. 19 MINS.

What happens to the images of living beings once they become ecologically and economically unstable?



UNTITLED 2016  
DIRECTED BY SOPHIE DIXON. 4 MINS.

A deteriorated fragment of film raises the question behind this short video: What might forgetting mean in a digital age which promises to remember everything?



BLOOD MOON  
DIRECTED BY SOPHIE DIXON. 4 MINS.

This foreign city pushes and pulls. Hides and seals. A refraction of my mother tongue. "Remember," she said, "words will skim salt from sweet water canals."



UNFOUND  
DIRECTED BY SUSAN TRANGMAR. 15 MINS.

A journey through the landscape of the Battle of the Somme in the present. The camera never ceases to look, but what is seen reveals something unspoken.



**DUKE OF YORK'S**  
SUN 13 NOV / 6:30PM

**PATERSON**

DIR: JIM JARMUSCH. WITH: ADAM DRIVER, GOLSHIFTEH FARAHANI. USA 2016. 113 MINS.

Every day is much the same for bus driver and secret poet Paterson (Adam Driver), who lives and works in Paterson, New Jersey. Once his shift has finished, he goes home and has dinner with his Iranian-American wife Laura (Golshifteh Farahani) before taking their dog down to the local bar and enjoying one beer. Despite Laura's attempts to convince her husband to copy and distribute his observational verse, the laid back Paterson never quite finds the time to do it. A small disaster will, however, threaten to jeopardize the couple's contented, homespun lifestyle.

A quintessential Jarmuschian film, *Paterson* unfolds with the same languid, Zen-like pace and wry humour that has been the hallmark of much of the famed indie director's output over the years. Like its central character, Jim Jarmusch's twelfth fiction feature is pleasingly, even nostalgically, out of step with the fast paced, instant gratification-seeking climate of the modern world.

DIR: JIM JARMUSCH. USA 2016. 108 MINS.

Jim Jarmusch rates Iggy and The Stooges as the best rock'n'roll band ever and this definitive documentary is the work of a true fan. Their powerful blend of rock, blues, R&B and free jazz enjoys an enduring legacy and influence and is brilliantly captured through a rich mix of archive footage, interviews, photos and animation.

Bursting out of Michigan in the late '60s counterculture, Jarmusch pays close attention to The Stooges' origins in Ann Arbor, where James Osterberg (a.k.a. Iggy Pop) teamed with the Asheton brothers, guitarist Ron and drummer Scott. They swiftly gained a reputation for their intense and confrontational concerts (with Iggy performing half naked and stage diving) and great songs such as *I Wanna Be Your Dog*, *No Fun*, *Search and Destroy* and *Raw Power*. In new interviews, Iggy is both candid and funny in reflecting on their destructive tendencies and unlikely survival, his perspective complemented by older commentary from Ron and Scott Asheton and a range of other contributors.

**DUKE'S AT KOMEDIA**  
SUN 13 NOV / 9PM

**GIMME DANGER**

ART DOCS

DIR: ICÍAR BOLLAÍN.  
WITH: ANNA CASTILLO, JAVIER GUTIÉRREZ, PEP AMBRÓS,  
SPAIN - GERMANY 2015. 98 MINS.  
SPANISH WITH ENGLISH SUBTITLES

Environmental issues and family loyalty meet head on in *The Olive Tree*; actress and director Iciar Bollain follows her Oscar-shortlisted *Even the Rain* (2010) and the widely admired *Katmandu* (2011) with this quietly stirring drama, co-written with Paul Laverty, best known for his frequent collaborations with Ken Loach.

Ostensibly a story about family ties, *The Olive Tree* is both melancholic and wryly comic as it touches on the economic devastation of Spain's agricultural industry, the relentless march of the European banking industry and activism in the age of social media. As spirited young farmer Alma (Anna Castillo) travels from Spain to Germany, determined to retrieve her ailing grandfather's thousand-year-old olive tree from the energy company that bought it, she is helped in her mission by old and new friends in this earthy, bittersweet and gently moving tale.

**THE OLIVE TREE**

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

**DUKE'S AT KOMEDIA**  
MON 14 NOV / 7PM

**SWORN VIRGIN**

DIR: LAURA BISPURI. WITH: ALBA ROHRWACHER, EMILY FERRATELLO, LARS EIDINGER.  
ITALY-SWITZERLAND-GERMANY-ALBANIA-KOSOVO 2015. 84 MINS.



The tradition of Albania's "sworn virgins" dictates that individuals assigned female at birth are permitted to undergo gender transitions to male, provided they take a vow of lifelong chastity. This is the journey of the protagonist we first encounter as Mark (a wonderful performance from Alba Rohrwacher) who decides that she would like to leave her rural Albanian village and live again as Hana, a woman, in Milan.

Italian director Laura Bispuri's debut feature is immensely impressive, using this unusual, specific tradition to investigate much broader issues of gender identity. With a patient camera and hawk-eyed attention to detail, the viewer is taken into the lives of Hana and those around her in a poignant tale of cultural pressure and the personal struggle towards self-realisation.

**MASTERCLASS**

SALLIS BENNEY THEATRE  
TUE 15 NOV / 6PM

Collage (or found-footage) film-making, a practice in which material appropriated from pre-existing films is edited together to form new works, is very much on the rise in this, the era of online remix. But it also has a very long history, from the pioneering archive-film work of Soviet film-maker Esfir Shub, from the 1920s onwards, through to the film-history films of Jean-Luc Godard and beyond.

Two highly-esteemed artist/film-makers, Sarah Wood and Ruth Novaczek present and discuss their very different found-footage practice, including its theory and procedures.

Sarah Wood works with the found object, particularly the still and moving image, as an act of reclamation and re-interrogation. She will screen her latest film *Boat People*.

Ruth Novaczek works with found footage, live action, and documentation in mash-ups that challenge 'traditional' avant-garde moving image culture. Her latest film *A Woman Returns from a Journey* will also screen.

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

**£5**

FREE TO STAFF AND STUDENTS OF UNIVERSITY OF BRIGHTON AND UNIVERSITY OF SUSSEX.

**RUTH NOVACZEK AND SARAH WOOD**  
A MASTERCLASS ON COLLAGE FILM-MAKING

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

DIR: WILLIAM OLDROYD.  
WITH: FLORENCE PUGH,COSMO JARVIS, PAUL HILTON.  
UK 2016. 89 MINS.

Acclaimed theatre director William Oldroyd makes a seamless transition to the screen in this brilliant Gothic tale of a young bride trapped in a marriage of convenience on a rural estate, who embarks on a passionate affair. Florence Pugh (last seen in Carol Morley's *The Falling*) is stunning as Lady Katherine, a woman determined to turn everything upside down in her mission to reclaim control over her life.

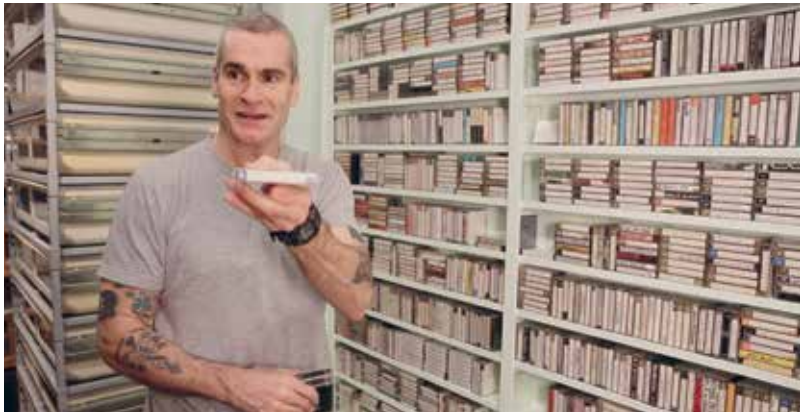
Based on *Lady Macbeth of the Mtensk District*, the 1865 novel by Nikolai Leskov, which inspired Shostakovich's opera of the same name, this beautiful and highly assured debut, set among the wild moorland of Northumberland, is a wonderful and strange story of love and betrayal.

**LADY MACBETH**



# CASSETTE:

## A DOCUMENTARY MIXTAPE



DIR: ZACK TAYLOR. US 2016. 92 MINS.

The humble compact cassette tape was a revolutionary invention, one that made recording available to everyone and unleashed a new music sharing culture on the world. The format refuses to die and has enjoyed a renaissance in recent years. Exploring its role in the proliferation of pop culture, *Cassette* features musical luminaries such as Henry Rollins, Thurston Moore (Sonic Youth) and Ian MacKaye (Minor Threat, Fugazi), who appear alongside a legion of young bands still releasing music on tape, and the man who invented the compact cassette more than 50 years ago, Lou Ottens.

DIR: SHAHRBANOO SADAT. WITH: SEDIQA, QODRAT.  
DENMARK-FRANCE-SWEDEN-AFGHANISTAN 2016. 86 MINS.

Winner of the top award in the Directors' Fortnight sidebar at this year's Cannes, *Wolf and Sheep* is the debut feature of 26-year-old Shahrbanoo Sadat, Afghanistan's first-ever female, feature director. In this engaging and fresh depiction of rural Afghanistan, everyone is a storyteller with tales of mystery to explain the world in which they live. The children rule the hills as shepherds; the boys practicing with their slings to fight wolves. Although girls and boys are not meant to mix, eleven year-olds Sediqa and Qodrat, sharing a bond as outsiders, explore the mountainside together.

Made on a modest budget with crowd-sourced contributions and featuring non-professional actors, the almost ethnographic images of this slice-of-life drama combine with striking moments of magical realism, to highlight the mythic folklore that plays such a strong part in the villagers' lives and imagination.



# CREEPY

DIR: KIYOSHI KUROSAWA.  
JAPAN 2016. 130 MINS.  
JAPANESE WITH ENGLISH SUBTITLES

J-Horror luminary Kiyoshi Kurosawa – *Sweet Home* (1989), *Cure* (1997), *Pulse* (2001) – returns to the genre that made him a cult figure for the first time in a decade with the aptly titled *Creepy*. Fans of Kurosawa's darker films will be pleased to know that he has lost none of his powers to unsettle, scare and shock audiences after directing a number of more auteurist, art-house driven projects. Adapted by Kurosawa and Chihiro Ikeda from Yutaka Maekawa's 2012 debut novel of the same name, *Creepy* centres on former detective inspector Koichi Takakura (Hidetoshi Nishijima).  
  
Having quit the force after narrowly escaping death at the hands of a psychotic killer, Takakura now lives a quieter life in the suburbs while teaching criminal psychology at a local university. Asked to help out on a missing person's case, Takakura is reticently drawn into an atmospheric and macabre mystery that seemingly involves his strange new neighbour.



DIR: PARK CHAN-WOOK.  
WITH: KIM MIN-HEE, KIM TAE-RI, HA JUNG-WOO.  
SOUTH KOREA 2016. 144 MINS.  
KOREAN WITH ENGLISH SUBTITLES

After shooting his first English language feature in 2013, the Nicole Kidman starring *Stoker*, acclaimed South Korean director Park Chan-wook reverts to his native language for the erotically charged, psychological thriller *The Handmaiden*. Those familiar with the popular director's films will be glad to know that Park's penchant for studied framing, black humour and dark subject matter is present and correct. Inspired by, rather than adapted from, Sarah Waters' 2002 novel *Fingersmith*, *The Handmaiden* switches the Victorian England setting for that of Korea under Japanese colonial rule in the 1930s.

Featuring stunning period production design by Ryu Seong-hie, *The Handmaiden* is a deliciously twisty tale of revenge centring on an heiress, her con-man uncle and the lady-in-waiting whom she begins to fall for. A real feast for the senses and as stylishly executed as one would expect from Park, this thriller will leave audiences swooning at the power of both the imagery and the storytelling.

Israeli-American director Alma Har'el follows her groundbreaking debut *Bombay Beach* (2011) with the equally ambitious and artistically bold *LoveTrue*. The concept of true love is a vast and tough subject to broach for any film-maker, but Har'el's visually stunning, genre-bending exploration of the subject is remarkably assured. Delving deep into our collective perception of relationships and love, *LoveTrue* tackles universal themes by focusing on the personal stories of a trio of young people.  
  
Har'el blends the real life stories of Blake, an Alaskan stripper; Coconut Willie, a Hawaiian surfer; and Victory, a young black woman in New York, with dramatic and choreographed sequences of actors playing them at various stages of their lives. A developing relationship, paternal issues and a struggle between family bonds and faith are transformed through the lens of Har'el's inquisitive camera. Poetically blurring the lines between reality and fantasy, the talented director creates an atmospheric and multi-layered film that envisions the psyches of its subjects to extraordinary effect.



DUKE OF YORK'S  
FRI 18 NOV / 6:30PM

DIR: HIROKAZU KOREEDA.  
JAPAN 2016. 117 MINS.  
JAPANESE WITH ENGLISH SUBTITLES.



# AFTER THE STORM

As a typhoon rages over Tokyo, inveterate gambler, one time novelist and divorcee Ryota (Abe Hiroshi) hopes to repair the broken relationship with his ex-wife and son. With his father having died and his mother and estranged family seemingly moving on without him, Ryota is desperate to be of significance in their lives once more. Familial and adult responsibilities have not, however, been Ryota's strongest traits, so are his plans for reconciliation too little too late?

This simple premise is enough for Hirokazu Koreeda, one of Japan's most admired film-makers (*Still Walking*, *Like Father, Like Son*, *Our Little Sister*) to perceptively investigate how failed relationships can affect not just those immediately involved. Bearing thematic similarities to another of Japan's most acclaimed directors, the late, great Yasujiro Ozu, Koreeda's films are beautifully constructed, bittersweet portraits of human frailties, disappointments and regret. Contemplative and engrossing, Koreeda's eleventh feature debuted to critical acclaim earlier in the year.



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DUKE'S AT KOMEDIA

FRI 18 NOV / 9PM

I AM NOT A SERIAL KILLER

DIR: ROBBIE MCCALLUM. UK-CAPE VERDE 2016. 87 MINS.

The debut feature film from Brighton-based Robbie McCallum, *Atlantic Heart* is filmed in Cape Verde, Africa, the first full-length narrative feature ever shot in the rare Kriolu language.

Set against the tropical backdrop of the Mardi Gras Carnival, teenage siblings Lucas and Telma struggle to survive the seedier side of island life. When naive Lucas loses his dog he begins a journey through the bars, backstreets and bordellos of Cape Verde that will challenge his hopes and change the course of his life.

Followed by Q&A with director Robbie McCallum.

ATLANTIC HEART

12a

DUKE OF YORK'S

SAT 19 NOV / 1PM

DUKE'S AT KOMEDIA

SAT 19 NOV / 2PM

ART DOCS

TONY CONRAD: COMPLETELY IN THE PRESENT

DIR: TYLER HUBBY. USA 2016. 98 MINS.

A documentary examining the life and work of the pioneering artist, musician, performer and film-maker, Tony Conrad (1940-2016). To the world at large he remains virtually unknown but Conrad was one of the great American artists of our time and since the early 1960s, his films and musical compositions have been the stuff of legend. An early member of the Velvet Underground, he also performed in and recorded the soundtrack to roommate Jack Smith's legendary *Flaming Creatures*; in 1966 trying to get to an absolute essence of cinema he made *The Flicker*, a film composed of only black and white frames; his interest in drone music and early minimalism began when he joined La Monte Young's ensemble; as an early adopter of activist public access television he helped democratise the emerging medium of portable video; he recorded and toured with Sonic Youth in the '90s and collaborated with contemporary artists such as Tony Oursler and Mike Kelley.

Tyler Hubby's feature documentary debut is a candid and insightful glimpse into Conrad's world, exploring the late artist's 50-year legacy of artistic experimentation. Combining intimate footage of Tony and his collaborators shot over the last twenty years, his own archive of recordings and films, and interviews with fans and colleagues, the film reveals not only a playful approach to life and art making but one that is motivated by a deep sense of political radicalism.

DIR: BILLY O'BRIEN.  
WITH: MAX RECORDS, CHRISTOPHER LLOYD,  
LAURA FRASER. IRELAND-UK 2016. 104 MINS.

16-year-old John Cleaver is a high school misfit obsessed with serial killers in this darkly funny adaptation of Dan Wells' cult YA novel. Despite harbouring fears that he may have an inner compulsion to kill, John (played by Max Records who starred as an 11-year-old in Spike Jonze's *Where The Wild Things Are* in 2009) is a smart and likeable teen. He keeps his inner demons in check through regular sessions with his therapist, his close friendship with elderly neighbour Mr Crowley (Christopher Lloyd) and helping out at his mother's undertakers. When mutilated bodies start turning up in his small Midwest town, he uses his own sociopathic tendencies to turn amateur sleuth and unmask the killer.

Evocatively shot on 16mm by acclaimed cinematographer Robbie Ryan (*American Honey*, *I, Daniel Blake*), Irish director Billy O'Brien's *I Am Not A Serial Killer* is an unsettling and highly original take on adolescent alienation.

MANCHESTER BY THE SEA

DUKE OF YORK'S

SAT 19 NOV / 6PM

DIR: KENNETH LONERGAN. WITH: CASEY AFFLECK, MICHELLE WILLIAMS,  
KYLE CHANDLER, LUCAS HEDGES. USA 2016 . 137 MINS.

Casey Affleck, Michelle Williams and Kyle Chandler star in this critically acclaimed drama from writer-director Kenneth Lonergan (*You Can Count on Me*, *Margaret*) about a man's painful hometown return.

Casey Affleck in a career-defining performance is Lee Chandler, a reclusive handyman who returns to his Massachusetts seaside hometown after the sudden death of his beloved older brother. Finding he has been appointed legal guardian of his teenage nephew, he is forced to deal with a past that separated him from his wife (Michelle Williams) and the community where he was born and raised.

*Manchester By The Sea* is heavily tipped for success in the awards season. Only his third feature in 16 years, Lonergan is a master of detail; heart-wrenching and emotionally powerful, this is brilliant, intense film-making of the very highest order.

DUKE OF YORK'S

SUN 20 NOV / 2PM

LIMITE

DIR: MÁRIO PEIXOTO. BRAZIL 1931. 114 MINS.

*Limite* is a completely unique cinematic experience – at certain moments a poem, at other moments a piece of music, and a delicately emotional experience throughout. **Martin Scorsese.**

Very rarely seen and effectively lost for decades, *Limite*, finally restored, is a legendary avant-garde classic and a beautiful, lyrical work. It featured in a top ten Latin American and Spanish Films of all time when curated by David Bowie for a season in New York in 2007, the only film from Brazil to make the list.

Mario Peixoto was just 21 when he made *Limite*, the only film he ever completed. He had studied at Hopedene School, near Eastbourne and developed a strong appreciation for Soviet montage and German Expressionism.

WORLD CINEMA PROJECT

THE FILM FOUNDATION

FILMMAKERS FOR FILM PRESERVATION

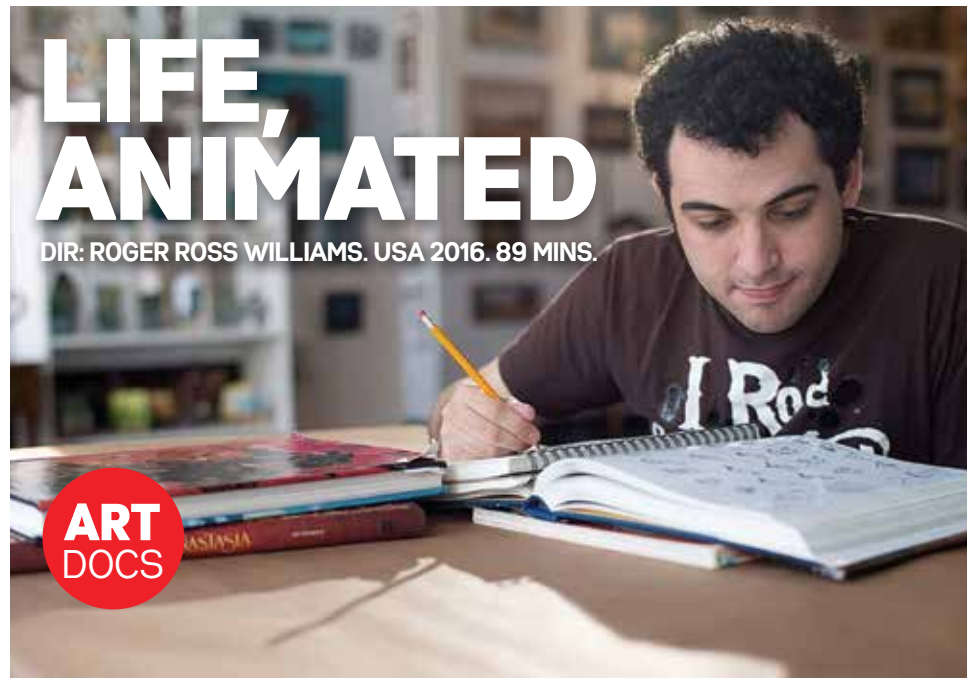
Partially inspired by a photograph by André Kertész; the image of a woman embraced by a man in handcuffs opens and closes the film which follows two women and a man adrift in a boat, who reflect on their past experiences in Rio de Janeiro and beyond. Unfolding at a stately pace, the striking visuals combine with an extraordinary 78rpm record soundtrack featuring Satie, Debussy, Borodin, Stravinsky and Prokofiev, to form a mysterious and mesmeric cinema experience.

Restored by the Cinemateca Brasileira and The Film Foundation's World Cinema Project in association with Arquivo Mario Peixoto, Saulo Pereira de Mello and Walter Salles. Scanning was conducted by the Cinemateca Brasileira and restoration work was completed in 2012 by Cineteca di Bologna/L'Immagine Ritrovata laboratory. Restoration funding provided by Armani, Cartier, Qatar Airways and Qatar Museum Authority.

12

13





# LIFE, ANIMATED

DIR: ROGER ROSS WILLIAMS. USA 2016. 89 MINS.

**DUKE'S AT KOMEDIA**  
**SUN 20 NOV / 2PM**

Roger Ross Williams' *Life, Animated* is one of the year's most heartwarming and uplifting documentaries. Based on Pulitzer Prize winning journalist and best-selling author Ron Suskind's 2014 memoir *Life, Animated: A Story of Sidekicks, Heroes and Autism*, Williams' documentary recounts the Suskind family's twenty-year journey to connect with their youngest son Owen.

Diagnosed with regressive autism at the tender age of three, Owen lost the ability to speak and developed an obsession with Disney's animated movies. Latching on to their son's new found interest, the family began to converse in 'Disney' dialogue, which eventually helped Owen regain his speech. Over the subsequent years, the Suskinds and their son's therapist used the famed studio's output to help Owen connect to the world around him. Enlightening and educational, *Life, Animated* (winner of the Directing Award at this year's Sundance) is an inspiring story of triumph over adversity and a moving celebration of family.

DIR: J.A. BAYONA. WITH: LIAM NEESON, SIGOURNEY WEAVER, FELICITY JONES, LEWIS MACDOUGALL. USA-SPAIN 2016. 108 MINS.

Liam Neeson, Sigourney Weaver and Felicity Jones star in this adaptation of the popular children's book by Patrick Ness. 12-year-old Conor O'Malley (Lewis MacDougall, a bright new talent) is having a tough time of it; he is bullied at school, his mother (Felicity Jones) has terminal cancer, his father (Toby Kebbell) is largely absent and his grandmother (Sigourney Weaver) is bossy and controlling. Feeling he has nowhere to turn, Conor receives a visit from an enormous, tree-shaped monster (voiced by Liam Neeson), who provides him with some much-needed guidance. Together, they explore the pains of growing up and life's complexities.

With great performances from all the cast and striking imagery from members of the team behind *Pan's Labyrinth*, director J.A. Bayona (*The Impossible*, *The Orphanage*) brings together fantasy and reality to superb effect in this spellbinding and deeply moving story.



# A MONSTER CALLS

**DUKE OF YORK'S**  
**SUN 20 NOV / 6:30PM**

# GRADUATION

DIR: CRISTIAN MUNGIU. WITH: ADRIAN TITIENI, MARIA-VICTORIA DRAGUS. ROMANIA 2016. 128 MINS. ROMANIAN WITH ENGLISH SUBTITLES.



**DUKE'S AT KOMEDIA**  
**SUN 20 NOV / 9PM**

A leading figure of the Romanian New Wave and the first director from the country to win the Palme d'Or (for *4 Months, 3 Weeks and 2 Days* in 2007), Cristian Mungiu returns after a four-year absence with this expertly crafted family drama. Mungiu shared the Best Director Award at Cannes for his highly impressive film exploring the moral complexities of life in contemporary Romania.

*Graduation* revolves around the middle-class Aldea family, headed by the outwardly upstanding doctor Romeo (Adrian Titieni). A series of violent incidents, including an assault on his daughter Eliza (Maria-Victoria Dragus) that affects the first of her final school exams, tests Romeo's paternal moral guidance. Handsomely shot, *Graduation* features richly drawn supporting characters that further complicate Romeo's underhand plans to help his struggling daughter.

**DUKE OF YORK'S**  
**MON 21 NOV / 6:30PM**



# AQUARIUS

DIR: KLEBER MENDONÇA FILHO. WITH: SÔNIA BRAGA. BRAZIL - FRANCE 2016. 145 MINS. PORTUGUESE WITH ENGLISH SUBTITLES.

A tale of individual resistance in the face of rapacious corporate greed, *Aquarius* takes its title from the Recife apartment block that has been home to widowed music critic Clara (Sônia Braga) for close to forty years. Situated overlooking a popular beach, Aquarius has been earmarked by a slick property developer as an investment opportunity. His determination to turn the aged apartment block into luxury flats is matched by Clara's refusal to be ousted from a place that, to her, is rich in memories and secrets. In one of the year's very best performances Sônia Braga is outstanding as the feisty, proud but vulnerable Clara.

Kleber Mendonça Filho's 2012 feature debut, the slow-burning thriller *Neighbouring Sounds* boldly announced a major new voice in Brazilian cinema and *Aquarius*, is every bit as impressive as its acclaimed predecessor.

## MIDDLE EAST CINEMA

THESE EVENTS ARE FREE BUT PLEASE BOOK A TICKET AT:  
[boxoffice@attenboroughcentre.com](mailto:boxoffice@attenboroughcentre.com)

TWO EVENTS presented by Professor Martin Evans for the Middle East and North Africa Centre at Sussex (MENACS) and the Sussex Centre for the Visual (SCV)

### ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

MON 21 NOV / 6PM

**FREE**

DIR: HICHAM LASRI. MOROCCO 2014. 88 MINS. ARABIC WITH ENGLISH SUBTITLES.

## THE SEA IS BEHIND

Tarik, a cross-dressing troubadour who performs traditional dances, is shunned by those around him. Struck by inertia, he is unable to feel emotion even when faced with the man who killed his family. Larbi, the family horse who pulls the cart on which Tarik dances, won't take another step. And word has it the drinking water has been contaminated. This is the Morocco of an undetermined, post-9/11 future: Philip K. Dick and David Lynch meet the original *Mad Max* movies (which the director cites as a reference point). Ravishingly cool black-and-white images and a score of Moroccan rock music complete the entrancing, paranoid atmosphere. Director Hicham Lasri is part of a cinematic new wave in Morocco and one of the most exciting directors to emerge from the Middle East and North Africa over recent years. His vision of a fundamentally ravaged, post-apocalyptic society poses challenging questions about political freedom and self-expression in the contemporary Middle East and North Africa.

Followed by a panel where Professor Martin Evans will discuss the issues raised by *The Sea is Behind* as well as wider media representations of the Middle East and North Africa with Dr Khalid Ali and Alisa Lebow, two specialists on film from this region.

### ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

TUES 22 NOV / 3-5PM

**FREE**

## FILM CLASS WITH FILM-MAKER ANI LAURIE

Ani Laurie is a film-maker who spent some of her childhood growing up with her Amazigh-Moroccan Grandparents in Marrakech. Her acclaimed 2015 short film *Pedigree* tells the story of a young London banker who is struggling with issues of lineage and grief.

Following a screening of the film, she will be joined in conversation by Martin Evans to explore the creative work that led to the film, including the roles played in this process by a portrait of Lucien Freud by Francis Bacon, an essay by the Algerian- French writer Albert Camus and the sudden passing of her uncle "Brown", a poet and Professor of French in Rabat. Laurie studied film direction at the National Film & Television School.



ART  
DOCS

WORLD WITHOUT END  
(NO REPORTED INCIDENTS)

DIR: JEM COHEN USA-UK 2016. 57 MINS.

DUKE'S AT KOMEDIA

MON 21 NOV / 9PM

Jem Cohen, the New York-based film-maker and photographer, is well known for his film portraits of urban landscapes. He recently spent time in the UK capturing the landscape and people of South East Essex for his latest film which was commissioned by Metal and premiered in Estuary 2016:

*'I found that the Thames Estuary and its insistent tides brought in not only nature and history, but prize-winning Indian curries, an encyclopedic universe of hatwear, and a nearly lost world of proto punk music.'*

*World Without End* is primarily observational, based on forays around Southend-on-Sea and to Canvey Island but Cohen also used his residency to interview locals about their lives and relationship to the Thames. Also screening are his recent shorts: *Bury Me Not* (2016. 9 mins.) and *On Essex Road* (2016. 11 mins.)

Jem Cohen's previous feature length films include *Museum Hours*, *Counting*, *Chain*, *Benjamin Smoke*, and *Instrument*. Shorts include *Lost Book Found*, *Anne Truitt - Working*, and the *Gravity Hill / Occupy Wall Street Newsreels*. He has collaborated with many musicians including Patti Smith, Terry Riley, Fugazi and Godspeed You! Black Emperor.

DUKE OF YORK'S

TUES 22 NOV / 6:30PM

DIR KELLY REICHARDT.  
WITH: LAURA DERN, KRISTEN STEWART,  
MICHELLE WILLIAMS. USA 2016. 107 MINS.

Kelly Reichardt (*Meek's Cutoff*, *Wendy and Lucy*, *Night Moves*) directs Laura Dern, Michelle Williams, Kristen Stewart and Lily Gladstone in this portrait of independent women whose lives intersect in a small town in Montana. Based on Maile Meloy's short stories and lovingly shot against the stunning backdrop of mountains and open landscapes in 16mm, the stellar cast and newcomer Lily Gladstone are superbly directed by Reichardt. Laura (Laura Dern) is an overworked lawyer trying to defend a construction worker injured at work. Reichardt regular Michelle Williams is Gina, an ambitious wife and mother building a new home with her husband. Lily Gladstone plays lonely ranch hand Jamie who enrolls at an evening class and develops confusing feelings for supply teacher Beth (Kristen Stewart). *Certain Women*, winner of Best Film at the London Film Festival, confirms writer-director-editor Kelly Reichardt as one of today's leading film-makers.



MASTERCLASS AND SCREENING

CHARLIE LYNE

A MASTERCLASS ON COLLAGE FILM-MAKING

SALLIS BENNEY THEATRE

TUE 22 NOV / 6PM



Charlie Lyne is a film-maker and film critic living in London. His first collage film *Beyond Clueless*, on the American teen movie genre, premiered at SXSW in 2014 and went on to play at more than two-dozen international festivals. His second, *Fear Itself*, on horror cinema, premiered on the BBC's iPlayer service – the platform's second feature-length commission after Adam Curtis's *Bitter Lake* – and went on to screen at festivals including International Film Festival Rotterdam. As a critic, Lyne writes for *The Guardian* and *Sight & Sound*.

In this Masterclass, he will explore and deconstruct an extract from the more recent of his two essay films about cinema (*Fear Itself*), focusing on the process behind its making and presenting this as a microcosm of his collage film-making methods more generally. Followed by a screening of *Fear Itself*.

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



£5

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UNIVERSITY OF BRIGHTON AND  
UNIVERSITY OF SUSSEX.



FOR FURTHER INFORMATION, PLEASE VISIT:  
<http://reframe.sussex.ac.uk/audiovisualessay/cinacity/>

SALLIS BENNEY THEATRE

TUE 22 NOV / 7:30PM

FEAR ITSELF

ART  
DOCS

DIR: CHARLIE LYNE UK 2015. 88 MINS.

*Fear Itself* takes viewers on a personal journey through fear and cinema, and asks whether horror movies know us better than we know ourselves. Constructed entirely from existing films, it encourages viewers to interrogate a diverse range of images and sounds sampled from 100 years of cinema. *Fear Itself* informs and unnerves in equal measure, changing the way you watch horror movies for good.

ART  
DOCS

LYNN RUTH MILLER:

GRANNY'S GONE WILD

LATEST MUSIC BAR

TUES 22 NOV / 7PM

DIR: BILL SMITH. US-UK 2016. 56 MINS.

*"Hi, I'm Lynn Ruth Miller, I'm 80 years old and I'm your future!!"*

The World's Oldest Comedienne, Lynn Ruth Miller, is the subject of *Granny's Gone Wild*, a documentary from Latest's Bill Smith. This ribald and riotous romp follows the poster girl for growing old disgracefully – and her adoring young fans – as she shows us how to live life to the full whatever your age.

Followed by Q&A  
with Lynn Ruth Miller  
and director Bill Smith.

£5

DIR: ASGHAR FARHADI.  
WITH: SHAHAB HOSSEINI, TARANEH ALIDOOSTI.  
IRAN-FRANCE. 2016. 125 MINS. FARSI WITH ENGLISH SUBTITLES.

Critically acclaimed Iranian director Asghar Farhadi came to international prominence with a trio of elegant dramas, *About Elly* (2009), *A Separation* (2011) and *The Past* (2013). Empathetic and even handed, Farhadi places life in modern Iran under the microscope, with socially divisive issues surrounding class and gender especially prominent in his narratives. In his quietly powerful new feature, Farhadi turns his attentions to an acting couple forced to relocate to a new apartment.

Wrapped up in a production of Arthur Miller's *Death of a Salesman*, Emad (Shahab Hosseini) and Rana (Taraneh Alidoosti) accept the offer of an empty apartment from a fellow thespian when theirs falls into disrepair. Morality, a desire for justice and social pressure come to the fore when Emad and Rana make a troubling discovery about the previous occupants and are forced to deal with the aftermath of a violent attack. *The Salesman* won the Best Screenplay and Best Actor for Shahab Hosseini at this year's Cannes.

THE SALESMAN

DUKE'S AT KOMEDIA

TUES 22 NOV / 9PM





# NERUDA

**DUKE OF YORK'S**  
**WED 23 NOV / 6:30PM**

**DIR: PABLO LARRAÍN. WITH: LUIS GNECCO, GAELE GARCÍA BERNAL, MERCEDES MORÁN. CHILE-ARGENTINA-FRANCE-SPAIN 2016. 108 MINS. SPANISH WITH ENGLISH SUBTITLES.**

Pablo Larraín (*The Club, No, Tony Manero*) turns to his compatriot, the Nobel Prize-winning poet Pablo Neruda for his sixth feature. Describing this inventive 1940s set detective thriller as an 'anti-bio' he weaves a dizzying fable around the 1948 manhunt for celebrated poet and politician Neruda, who goes underground when Chile outlaws Communism and finds himself pursued by

an ambitious police inspector (Gael García Bernal) hoping to make a name for himself by capturing the famous fugitive. With a trio of outstanding performances from Bernal, Luis Gnecco as the poet on the run and Mercedes Morán as his wife Delia, this is a hugely refreshing and entertaining tale that boldly explores and tests the limits of the filmic biography.

SALLIS BENNEY THEATRE  
WED 23 NOV / 6:30PM-10.30PM

FREE

MOVING  
IMAGE

An evening of film and video screenings, installations and performances from staff and students 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. Works will be projected throughout the evening.

SUPPORTED BY the School of Media, University of Brighton.

ATTENBOROUGH CENTRE  
WED 23 NOV / 7:30PM

PG

OH! WHAT  
A LOVELY WAR

**DIR: RICHARD ATTENBOROUGH. WITH: RALPH RICHARDSON, MERIEL FORBES, JOHN GIELGUD. UK 1969. 144 MINS.**

Made on location in Brighton in 1968 and using the West Pier for many of its sequences, *Oh! What a Lovely War* is an anti-war musical that offers a challenging and provocative representation of the First World War. Presented by the West Pier Trust and the Attenborough Centre for the Creative Arts in tribute to the film's director, Richard Attenborough, it is introduced by Frank Gray (of CINECITY and Screen Archive South East).

**TICKETS £8 / £6 CONC.**

**DUKE'S AT KOMEDIA**  
**WED 23 NOV / 9PM**

# CAMERAPERSON

**DIR: KIRSTEN JOHNSON. USA 2016. 102 MINS.**

For 25 years American cinematographer Kirsten Johnson has roamed the globe for some of the documentary world's biggest directors, including Michael Moore (*Fahrenheit 9/11*) and Laura Poitras (*Citizenfour*). Drawing on footage she's shot for countless other directors, in *Cameraperson* Johnson has assembled a unique memoir of the images that have most marked her to reflect eloquently on the relationship between truth and the camera frame. Poetic and thought provoking, *Cameraperson* (winner of a host of prizes including Grand Jury Award at Sheffield Doc/Fest) proves a masterclass in what it means to film and be filmed, a must see for anyone with an interest in documentary film-making.

**LATEST MUSIC BAR**  
**THURS 24 NOV / 8PM**

# BRIGHTON CATALYST CLUB MOVIE SPECIAL

Hosted by Dr. Bramwell and now in its 12th year, the Catalyst Club is a night where people share their passions with a live audience. This CINECITY special features 3 cinephiles celebrating the work and lives of Jodorowsky, Norman Wisdom and Doris Day.

**JODOROWSKY:  
KILL SUPERHEROES!!!  
TELL YOUR OWN DREAMS**

Comic book expert Tim Pilcher explores the career of Alejandro Jodorowsky, legendary film director of cult classics *The Holy Mountain*, *El Topo* and *Santa Sangre*. From his early days in Chile, through his work with Marcel Marceau, causing riots in Mexico, and carving his own unique path, you'll discover how his greatest Hollywood film failure became his greatest success.

**NORMAN WISDOM:  
COMMUNIST HERO!**

Best known as Jeffery in *Count Arthur Strong's Radio Show*, David Mounfield is also a Phd student studying Norman Wisdom. It turns out there's a lot more to Norman than falling over. He was a songwriter, pop star, Hollywood Oscar nominee, multi instrumentalist, athlete and stunt man, scriptwriter, philanthropist and TT Isle of Man racer. And huge cultural icon to the entire Communist world.

**A SECRET LOVE:  
DORIS DAY AND ME**

When she was 12 and a budding young feminist, Stella Sims sent Doris Day a fan letter, writing "You are my heroine!" Doris Day: housewife, cowgirl, 'World's Oldest Virgin', Republican - a complicated role model. In this talk she'll explore the joy and pleasure to be found in an actress sometimes written off as the epitome of traditional 1950s womanhood.

**SALLIS BENNEY THEATRE**  
**THURS 24 NOV / 7PM-9PM**

**SHOOT SHOOT SHOOT**  
**LONDON FILM-MAKERS' CO-OP**  
**50TH ANNIVERSARY AND**  
**BOOK LAUNCH**

The LFMC was founded in October 1966 as a non-commercial distributor and film laboratory for avant-garde cinema. Within this unique facility, film-makers were able to control every aspect of the creative process. Many explored the material aspects of celluloid, whilst others experimented with multiple projection and performance-based 'expanded cinema'. This artist-led organisation asserted the significance of British work internationally, and anticipated today's vibrant culture of artists' moving image.

**£5**

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**AND UNIVERSITY OF SUSSEX.**

<http://www.lux.org.uk/shop/products/books/shoot-shoot-shoot-first-decade-london-film-makers%E2%80%99co-operative-1966-76>

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DUKE'S AT KOMEDIA  
THURS 24 NOV / 9PM



# CLASH

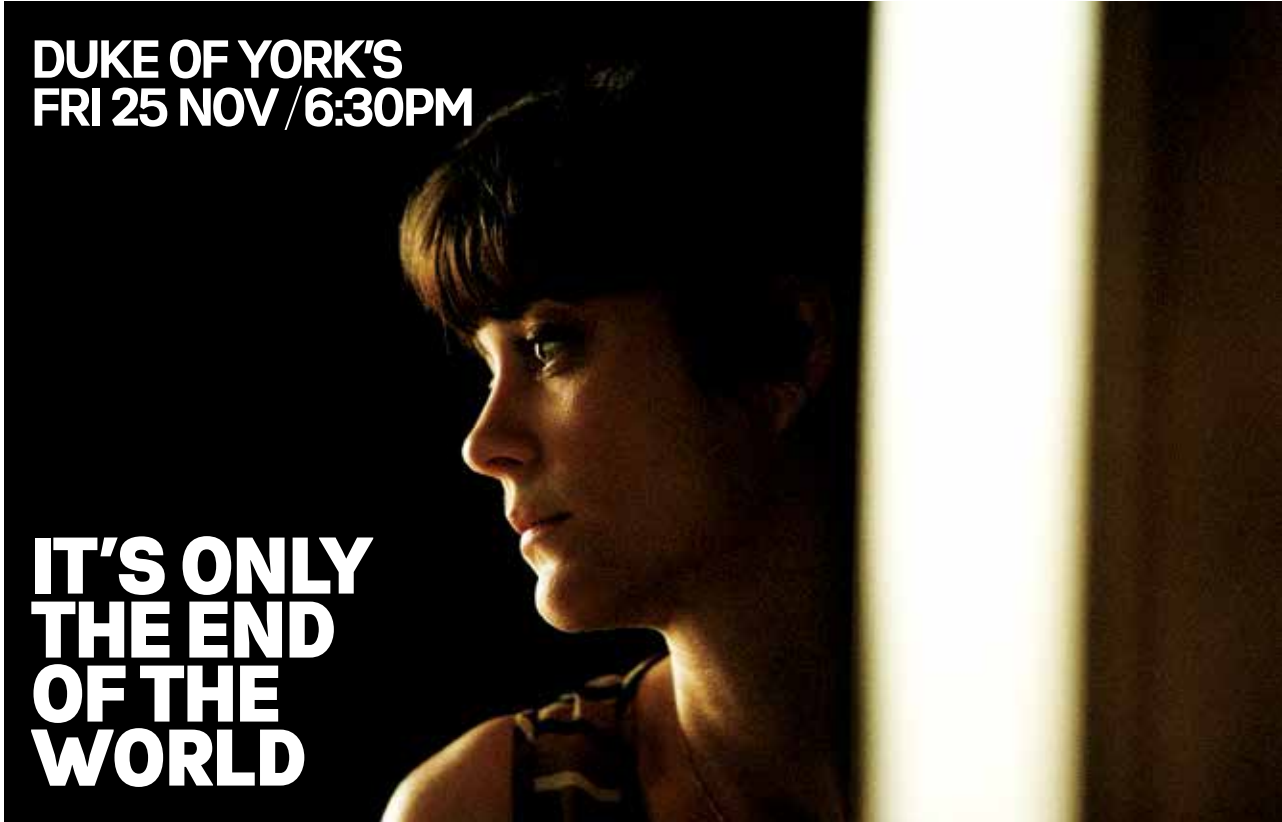
DIR: MOHAMED DIAB. WITH: NELLY KARIM, HANY ADEL.  
EGYPT - FRANCE- GERMANY 2016. 97 MINS.  
EGYPTIAN WITH ENGLISH SUBTITLES.

Egypt's recent turbulent social upheavals, which saw Hosni Mubarak's decades-long rule come to an end in a people-led revolution in 2011, is the focus of Mohamed Diab's gripping new film, *Clash*. The nation's most prominent cultural commentator, Diab co-wrote the screenplay for this powerful piece about his home nation's troubles, with his younger brother Khaled. Set almost entirely within the restricted confines of a police truck, *Clash* is claustrophobic, hard-hitting and fuelled by an ambitious scope that belies its minimal setting.

The emotionally and physically heated occupants of the police truck are made up of members of the Muslim Brotherhood, pro-army supporters and factionless troublemakers whose deep-seated differences are, unsurprisingly, exacerbated by the position they find themselves in. Set in 2013 during the period in which the Muslim Brotherhood were ousted from power, *Clash* performed strongly at its domestic box office and reaches these shores promising a confrontational, highly charged vision of contemporary Egypt.

DIR: SARA JORDENÖ. WITH: CHRISTOPHER WALDORF, CHI CHI MIZRAHI, DIVO PINK LADY.  
USA-SWEDEN 2016. 96 MINS.

25 years after Jenny Livingstone's seminal documentary *Paris is Burning*, which shone a light on '80s Harlem's Ballroom scene, this explosive and uplifting new documentary reveals one of the subculture's contemporary descendants: the Kiki scene. Part activist movement, part artistic milieu, the Kiki community is a site of radical self expression for young queer people of colour in New York City, whose ballroom competitions and surrogate queer families provide both creative platforms and a source of succour to individuals facing multiple forms of marginalisation. Shot over four years, we follow seven members of this community through the difficulties of illness, homelessness, and everyday discrimination, as well as the joys of spectacle, camaraderie, and personal affirmation.



DUKE OF YORK'S  
FRI 25 NOV / 6:30PM

# IT'S ONLY THE END OF THE WORLD

DIR: XAVIER DOLAN. WITH: GASPARD ULLIEL, VINCENT CASSEL, NATHALIE BAYE, MARION COTILLARD, LÉA SEYDOUX. CANADA-FRANCE 2016. 95 MINS.  
FRENCH WITH ENGLISH SUBTITLES.

Still only twenty-seven years of age, prodigious Canadian director Xavier Dolan already has five feature length films under his belt. Always bold and provocative, Dolan's distinctive brand of melodrama, from the semi-autobiographical *I Killed My Mother* (2009) to the what-if world of *Mommy* (2014), is also visually striking and emotionally gripping. Dolan's latest, *It's Only the End of the World* picked up the Grand Prix at this year's Cannes, the seventh award that Dolan and his films have won at the prestigious festival.

Based on Jean-Luc Lagarce's play of the same name, *It's Only the End of the World* sees young, terminally ill writer Louis (Gaspard Ulliel) return home to try to build bridges and heal old wounds with his estranged family. Featuring a star-studded cast of French acting talent, including Marion Cotillard, Léa Seydoux, Vincent Cassel and Nathalie Baye, the stylised adaptation, shot almost entirely in intense close-ups, painfully reveals the family tensions and love.



DUKE'S AT KOMEDIA  
FRI 25 NOV / 9PM

18

# RAW

DIR: JULIA DUCOURNAU.  
WITH: GARANCE MARILLIER, ELLA RUMPF, RABAH NAÏT OUFELLA.  
FRANCE-BELGIUM 2016. 98 MINS.

Following in the footsteps of her entire family, shy 16-year-old Justine, an animal-loving vegetarian, enrolls in veterinary college. Entering a seductive world of boys, drugs and all-night parties, she is confronted with a moral dilemma when she must eat a raw rabbit liver as part of an initiation ritual. She devours the meat but she is soon overtaken by unusual cravings.

Julia Ducournau's impressive debut feature is a highly accomplished, bold and bloody exploration of womanhood. Based around Marillier's terrific, no-holds-barred performance, *Raw* has echoes of both Catherine Breillat's exploration of female sexuality and the body horror of early David Cronenberg.

The tense coming-of-age story has a mordant streak of dark humour and moments of brutality and gore. These may prove disturbing even for seasoned horror fans, thanks to the work of FX maestro Olivier Afonso. Be warned, the blood and guts apparently caused some cinema-goers to faint during a recent screening at the Toronto film festival.

# UNCLE HOWARD

DUKE OF YORK'S  
SAT 26 NOV / 1PM

ART  
DOCS

DIR: AARON BROOKNER. WITH: WILLIAM S. BURROUGHS, JIM JARMUSCH, ROBERT WILSON, TOM DICILLO. UK - USA 2016. 96 MINS.



Featuring long-lost footage and archival photos of William S. Burroughs, Allen Ginsberg, Spike Lee, Madonna, Patti Smith, Andy Warhol, John Waters, and many others, *Uncle Howard* chronicles the fascinating but tragically short life of film-maker Howard Brookner. To Aaron Brookner, he was a loving and inspirational uncle who died of AIDS in 1989 at the age of 34 when Aaron was only seven and Howard was on the brink of a promising career in film.

*Uncle Howard* is the result of Aaron's successful mission to preserve his uncle's legacy—beginning with Howard's 1983 debut film *Burroughs: The Movie*, the first and most revealing film about the iconic writer, and ending with photographs and rehearsal videos of Madonna from *Bloodhounds of Broadway*, which Howard rushed to finish before his death. Through conversations with family and close friends – including Tom DiCillo, Sara Driver, James Grauerholz, Jim Jarmusch and Robert Wilson – Aaron explores the vibrant cultural scene of late '70s and '80s downtown New York where his uncle loved and lived life to the full.

## + ALWAYS (CRASHING)

DIR: JASON WOOD AND SIMON BARKER. UK 2016. 14 MINS.

Inspired by JG Ballard and touching on Ballardian motifs, *Always (crashing)* suggests a parallel world where things are different in barely noticeable and unexplained ways.



DUKE'S AT KOMEDIA  
SAT 26 NOV / 2PM

12a

DIR: MIN BAHADUR BHAM. NEPAL 2015. 90 MINS.  
NEPALESE WITH ENGLISH SUBTITLES.

A firm favourite at this year's London Indian Film Festival and very well received at screenings around Europe, Nepalese director Min Bahadur Bham's debut feature *The Black Hen* takes place in 2001 at the height of the country's civil war. The young film-maker, screenwriter and producer has hit the ground running with this tale that confidently mixes comedy and tragedy with emotionally engaging results.

Despite belonging to different castes and social creeds, twelve-year-old Prakesh (Khadka Raj Nepali) and Kiran (Sukra Raj Rokaya) are best friends living in a war torn northern Nepalese village. With a fragile ceasefire in place, the boys devise a plan to make some money by raising a hen and selling its eggs. When Prakesh's father sells the hen, the boys set off on a journey to retrieve their prized bird from its new owner. With the ceasefire under threat, Prakesh and Kiran find their innocent friendship increasingly tested the further from home they find themselves.





# THE BIRTH OF A NATION

DIR: BOO JUNFENG. WITH: FIRDAUS RAHMAN, WAN HANAFI SU. SINGAPORE 2016. 96 MINS. MALAYSIAN WITH ENGLISH SUBTITLES

This slow-burning psychological drama set in the fictional Larangan maximum-security prison is told from the point of view of a young correctional officer, Aiman, who is ready to do anything to become apprentice to strict, veteran hangman Rahim (Wan Hanafi Su) on death row. Aiman's reasons are not wholly professional but born of a desire to reconnect with a past that haunts him, while Rahim is pleased to have finally found an heir to his trade. The young apprentice's morbid fascination with the Chief and their developing father-son like relationship is the heart of the film, the duo's compelling performances matched by the superb sound design and tautly woven narrative. Far from a conventional prison movie, *Apprentice* addresses the issue of the death penalty through the eyes of an executioner; Boo Junfeng's self-penned tale examines the state's stringent capital punishment laws and the effect it has on convicts' relatives. Selected as part of this year's Un Certain Regard section in Cannes, *Apprentice* is also the Singaporean entry for Best Foreign Language Film at next year's Academy Awards.

DUKE'S AT KOMEDIA  
SUN 27 NOV / 2PM

THE RED TURTLE

PG

DIR: MICHAËL DUDOK DE WIT. FRANCE-BELGIUM-JAPAN 2015. 80 MINS.

Renowned Japanese animation giant Studio Ghibli's first ever international co-production is a perfect collaboration with Oscar-winning Dutch animator Michaël Dudok De Wit. *The Red Turtle*, almost a decade in the making, is a dialogue-free fable about a castaway on a desert island and a touching ode to the cycle of life and the resilience of family. Told with an elegant simplicity, the sublime visuals pack a real emotional punch. Described by critics as a "quiet little masterpiece" and a "wordless wonder", *The Red Turtle* won the Special Jury Prize in the Un Certain Regard section at this year's Cannes. Michaël Dudok De Wit previously made the Oscar-winning animated short *Father and Daughter* in 2000.

DUKE OF YORK'S  
SAT 26 NOV / 6PM

15

DIR: NATE PARKER. USA 2016. 119 MINS.

Giving a film about an 1831 slave uprising in Virginia, USA, the same title as D.W. Griffith's Ku Klux Klan championing silent epic from 1915 was a bold and wonderfully pointed decision on the part of first time African American director Nate Parker. In an interview, Parker stated that he had reclaimed the title and 'repurposed it as a tool to challenge racism and white supremacy in America.'

Parker takes the central role and also co-wrote and co-produced this tale based on the life of Nat Turner. An enslaved African American, Turner would lead a violent rebellion that resulted in the deaths of up to 65 white men, women and children. Timely and confrontational, Parker's *The Birth of a Nation* won two awards at the Sundance Film Festival.

APPRENTICE

DUKE'S AT KOMEDIA  
SAT 26 NOV / 9PM

DUKE OF YORK'S  
SUN 27 NOV / 2:30PM

PG

TICKETS £12 / £10

LIVE CINEMA EVENT

WITH  
LIVE SOUNDTRACK  
BY MINIMA AND  
STEPHEN HORNE.

DIR: CARL THEODOR DREYER. GERMANY 1932. 75 MINS.

A new live score to one of cinema's landmarks, Carl Theodor Dreyer's luminous, sensual *Vampyr*. Loosely based on the work of gothic writer J. Sheridan Le Fanu, this was the director's follow-up to *The Passion of Joan of Arc* (1928) and his first foray into the world of sound. The film tells the twisted tale of a travelling investigator who finds himself in a French village where an evil doctor is helping a vampire to prey on a pair of sisters. Our investigator gets caught up in this strange, occult world and does all he can to save the sisters, but the boundary between fact and fantasy becomes increasingly blurred. Dreyer leads the viewer, as though guided in a trance, through a kind of waking-dream.

Providing the live accompaniment are Minima and the internationally renowned silent film pianist and multi-instrumentalist Stephen Horne. Dialogue and foley sounds from the original soundtrack are woven into the live performance, which features an array of musical instruments.

VAMPYR

DIR: CHRISTINE MOLLOY, JOE LAWLOR. WITH: DENISE GOUGH, ALAN HOWLEY, JOSE MIGUEL JIMENEZ, AIDAN GILLEN. IRELAND 2016. 89 MINS.

In their debut documentary Christine Molloy and Joe Lawlor (aka Desperate Optimists) take as their point of departure the compelling 18th Century figure, Ambrose O'Higgins - father of Bernardo O'Higgins, the first leader of Independent Chile - and attempt to retrace his remarkable journey from Ireland to Chile. Having long dreamt of making a biopic of O'Higgins, this wayward and wry documentary is the film-makers' attempt to realise this dream through a personal voyage into the idea of the cinematic location. However, as they speculate on the idea of place and what O'Higgins embodies, the film-makers continually get sidetracked by a competing story of immigration and displacement. Gradually, and not without humour, these intertwining narratives uncover ideas about the transformative powers of travelling, as looked at through the particular prism of the Irish experience.

Made with the support of the Arts Council of Ireland's Reel Art scheme. This influential programme is designed to provide film artists with a unique opportunity to make highly creative, imaginative and experimental documentaries.

ART DOCS

FURTHER BEYOND

DUKE'S AT KOMEDIA  
SUN 27 NOV / 4:30PM



# EXPLORER

## EDUCATION AND INDUSTRY EVENTS

### MOST LIKELY TO SUCCEED

DIR: GREG WHITELEY.  
USA 2015. 86 MINS.

Since its Sundance premiere, *Most Likely to Succeed* has brought thousands of communities together to engage in lively discussion on the future of education. The film inspires its audiences to revolutionise learning for the 21st Century and is a call to action to students, parents, educators, policymakers and organisations to take a stand for the potential of every young person.

THE FILM IS PRESENTED BY OUR FUTURE CITY AND WILL BE FOLLOWED BY AN INFORMAL NETWORKING OPPORTUNITY.

TO BOOK A PLACE AT THIS EVENT PLEASE CONTACT:  
abi.sharp@brighton-hove.gov.uk / 01273 293524.

ourfuturecity

DUKE'S AT KOMEDIA  
MON 14 NOV / 4PM



### VENUES: LIGHTHOUSE, BRIGHTON DOME STUDIO THEATRE, BRIGHTON ELECTRIC STUDIOS. 17-19 NOV 2016 THE SOUND OF STORY



Featuring world-class sound artists and professionals, *The Sound of Story* will explore the power of sound and music in storytelling through a series of talks, workshops and masterclasses. Aimed at film-makers, sound practitioners, music producers and film lovers, this is a rare opportunity to learn about the creative and technical approach behind critically acclaimed projects across film, theatre, radio and games. Past speakers have included Chris Watson (*Frozen Planet*), Glenn Freemantle (*Gravity*), Jocelyn Pook (*The Merchant of Venice*), Ray Beckett (*Hurt Locker*) and Barry Adamson (*Natural Born Killers*).

FOR DETAILS OF THE 2016 PROGRAMME AND TO BOOK TICKETS PLEASE VISIT: [WWW.LIGHTHOUSE.ORG.UK](http://WWW.LIGHTHOUSE.ORG.UK)

LIGHTHOUSE



# EXPLORER

## EDUCATION AND INDUSTRY EVENTS

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

INTO FILM

CINEWORLD  
FRI 11 NOV / 10AM

DIR: ROBERTA DURRANT.  
SOUTH AFRICA 2013. 94 MINS.  
An uplifting South African film about a 13-year-old talented musician who must earn a place in his new school's jazz concert.

FELIX PG

ODEON BRIGHTON  
TUES 15 NOV / 10AM

INTRODUCED BY DR EWAN KIRKLAND,  
FILM AND SCREEN STUDIES,  
UNIVERSITY OF BRIGHTON.

KIKI'S DELIVERY SERVICE

DIR: HAYAO MIYAZAKI.  
JAPAN 1989. 103 MINS.  
JAPANESE WITH ENGLISH SUBTITLES

A Japanese animated fantasy film about a 13-year-old witch-in-training who has to spend a year living away from her mother in a new town. Produced by Studio Ghibli and written and directed by Hayao Miyazaki, creator of such classics as *Spirited Away*, *Princess Mononoke* and *Howl's Moving Castle*.

INTRODUCED BY DR EWAN KIRKLAND,  
FILM AND SCREEN STUDIES,  
UNIVERSITY OF BRIGHTON.

CINEWORLD  
THURS 24 NOV/10AM

MY NEIGHBOUR TOTORO

DIR: HAYAO MIYAZAKI.  
JAPAN 1988. 82 MINS.  
JAPANESE WITH ENGLISH SUBTITLES.

Two sisters encounter a mythical forest sprite and its woodland companions when they move to rural Japan with their dad to be near the hospital where their mum is staying. The girls soon discover that their new house and the forest surrounding it are full of spirits - but friendly ones.

FREE

For further details and information on how to book visit [www.intofilm.org/events/festival](http://www.intofilm.org/events/festival)

### FILM HUB SOUTH EAST

EXHIBITION INDUSTRY SUPPORT



Do you work or volunteer at a cinema, arts venue, gallery, film festival or film society in the South East? We invite you to become a member of Film Hub South East and take advantage of support through our Travel & Training Bursaries and Audience Development Scheme. Film Hub members enjoy access to high quality, engaging and enlightening networking events combining case studies and workshops about the latest developments and best practice in film exhibition.

Film Hub South East is part of the BFI's Film Audience Network (FAN). Our mission is to expand access to specialised and British independent film, so get in touch to get advice about how to attract and grow audiences for your venue.

TO FIND OUT MORE VISIT: [www.filmhubse.org](http://www.filmhubse.org)

Film Hub  
South East  
Opening up a World of Film





# CINECITY EXHIBITIONS

THIS EXHIBITION WAS DEVELOPED IN PARTNERSHIP WITH

Brighton Museum

videoclub

SCREEN archive SOUTH EAST

John Ellerman Foundation

TUES-FRI 12-7PM  
SATURDAY 11AM-4PM  
SUN + MON CLOSED

SPOTLIGHT GALLERY  
BRIGHTON MUSEUM & ART GALLERY  
21 OCT 2016 – 4 JUN 2017

FREE  
TO STUDENTS  
AND CITY  
RESIDENTS

## EXPERIMENTAL MOTION: the Art of Film Innovation

This new display created by Brighton Museum explores Brighton & Hove's success as a place for experimental film-making, and its significance to cinema both nationally and internationally. Over the past 120 years this city has seen highly influential work produced by its film-makers. These experimental films have moved the language of cinema and art forward internationally, yet the story is little known. Through looking at how these film-makers have experimented with techniques, such as editing, visual trickery, illusion, and the adaption of kit and material, *Experimental Motion* will highlight the impact of these films on the development of the moving image. The exhibition will show film and objects which present the work of the Brighton School of film-makers, work by avant-garde and contemporary feature film-makers and objects and work by moving image artists.

UNIVERSITY OF BRIGHTON GALLERY  
GRAND PARADE, BRIGHTON  
11 NOV – 3 DEC

FREE

## CHOI SAI-HO: Brighton is Our Playground

*Brighton is Our Playground* is a new work from Hong Kong-based artist Choi Sai-Ho developed during a month-long residency in Brighton last summer. Choi works extensively with edited and overlaid found footage combined with his compositions of electronica sounds. The interplay between contemporary sound and archive image combines to create a poetic portrait of the city.

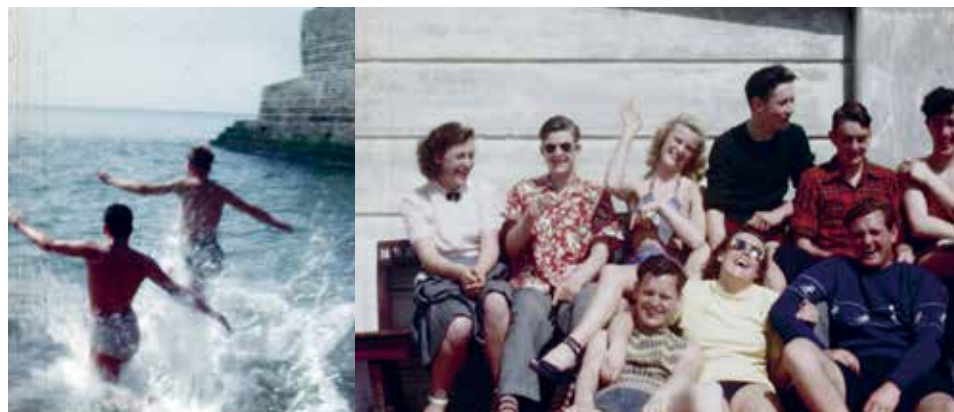
*Brighton is Our Playground*, together with previous work by Choi is presented as part of *EXPERIMENTAL MOTION: the Art of Film Innovation*, a series of exhibitions and events at Brighton Museum & Art Gallery and the University of Brighton.

videoclub

SCREEN archive SOUTH EAST

Brighton Museum

Commissioned by videoclub in partnership with Screen Archive South East and Brighton Museum & Art Gallery. Directed, composed & edited by Choi Sai-Ho. Audio mastered by Anthony Yeung.



D360  
DRIFTWOOD THREE SIXTY

University of Brighton

US  
University of Sussex

#TOMTECH  
THE OLD MARKET

Supported using public funding by  
ARTS COUNCIL  
ENGLAND

Unleashing Film Heritage  
The National Lottery

## BRIGHTON FILM CITY films from Screen Archive South East and Driftwood 360

For over a century film-makers have been inspired to make films in Brighton – and each time the city has been revealed in a new and different light. By using a range of technologies, shooting at different times and in special places, working in black & white and colour, fascinated by the connections between people and places, this collection explores Brighton in the past and in the present.

The looped compilation is drawn from the collection of Screen Archive South East (part of the University of Brighton) and features an extract from the new Brighton film, *Brighton: Symphony of a City* (2016) by film-maker Lizzie Thynne and composer Ed Hughes.

Driftwood 360 uses VR technology to open up new opportunities for immersive cultural experiences. From magic lanterns to the bioscope and the Duke of York's to outdoor screenings and installations, Brighton has experimented as much with how and where you watch moving image as to the stories on the screen. VR and Film360 is no exception so dive into these specially selected 360 films that celebrate the state of the art of film-in-the-round. These new panoramas of Brighton have been created by Driftwood especially for CINECITY. Music by Kevin Matthews.

# VENUES & TICKETS

**PICTUREHOUSE BOX OFFICE BONUS TICKET**  
Buy tickets for 3 films and claim a FREE Box Office Bonus Ticket to a 4th film (or buy 6 and get 2 Bonus Tickets)

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

Picturehouse  
Brighton  
**DUKE OF YORK'S**

PRESTON CIRCUS, BN1 4NA  
BOOKINGS: 0871 902 5728  
[www.picturehouses.com](http://www.picturehouses.com)  
[www.picturehouses.com/cinema/Duke\\_Of\\_Yorks](http://www.picturehouses.com/cinema/Duke_Of_Yorks)

Unless otherwise stated:  
**PEAK PRICES**  
(Tue - Fri after 5.00, all day Sat and Sun)  
Adult £11.00  
Member £9.00  
Retired £10.00  
Retired Member £8.00  
Student £10.00  
Student Member £8.00  
Child £6.50  
Family £30.00

**LATE-NIGHT SHOW**  
Adult £10.00  
Member £8.00  
Retired £9.00  
Retired Member £7.00  
Student £9.00  
Student Member £7.00

**MONDAYS**  
Adult £7.00  
Member £5.00  
Retired £7.00  
Retired Member £5.00  
Student £7.00  
Student Member £5.00

**BALCONY (AT ALL TIMES)**  
Adult £15.50  
Member £13.50  
Retired £15.50  
Retired Member £13.50  
Student £15.50  
Student Member £13.50  
Child £13.50

Picturehouse  
Brighton  
**DUKE'S AT KOMEDIA**

44 - 47 GARDENER STREET,  
NORTH LAINE, BN1 1UN  
BOOKINGS: 0871 902 5728  
[www.picturehouses.com](http://www.picturehouses.com)  
[www.picturehouses.com/cinema/Dukes\\_At\\_Komedia](http://www.picturehouses.com/cinema/Dukes_At_Komedia)

Unless otherwise stated:  
**PEAK PRICES**  
(Tue-Fri; all day Sat & Sun)  
Adult £11.00  
Member £9.00  
Retired £10.00  
Retired Member £8.00  
Student £10.00  
Student Member £8.00  
Child £6.50  
Family £30.00

## £5 TICKETS FOR 25s AND UNDER

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

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

**MONDAYS**  
Adult £7.00  
Member £5.00  
Retired £7.00  
Retired Member £5.00  
Student £7.00  
Student Member £5.00  
Child £5.00  
Family £19.00

**SALLIS BENNEY THEATRE**  
UNIVERSITY OF BRIGHTON,  
GRAND PARADE, BN2 0JY

Unless otherwise stated:  
**ON DOOR ONLY** £5.00  
**FREE** to staff and students of University of Brighton and University of Sussex

**FILM CERTIFICATION**  
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.

**FABRICA**  
40 DUKE ST,  
BN1 1AG  
[www.fabrica.org.uk](http://www.fabrica.org.uk)

**TICKETS:** £5.00  
(unwaged) £3.00

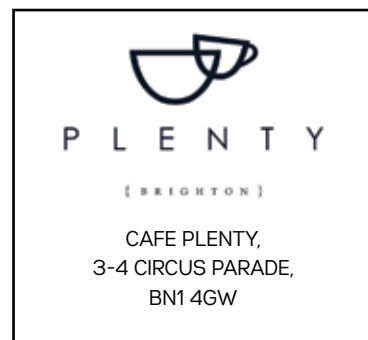
Booking fee applies online

**LATEST MUSIC BAR**  
14-17 MANCHESTER ST, BN2 1TF  
[www.thelatest.co.uk/musicbar](http://www.thelatest.co.uk/musicbar)

**LIGHTHOUSE**  
26 KENSINGTON STREET, BN1 4AJ  
[www.lighthouse.org.uk](http://www.lighthouse.org.uk)

**BRIGHTON MUSEUM & ART GALLERY**  
ROYAL PAVILION GARDENS,  
BN1 1EE  
[www.brightonmuseums.org.uk](http://www.brightonmuseums.org.uk)

**ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS**  
GARDNER CENTRE ROAD,  
FALMER, BRIGHTON BN1 9RA  
[www.attenboroughcentre.com](http://www.attenboroughcentre.com)



## What film are you voting for? CINECITY AUDIENCE AWARD 2016



## AUDIENCE AWARD 2016 SUPPORTING ADVENTURES IN WORLD CINEMA

You have your chance to rate each NEW FEATURE in CINECITY 2016. For every eligible title you will be handed an Audience Award form with which you can simply rate each film from 1-5 stars and hand back to CINECITY volunteers after the screening.



**DELIVEROO** ARE PROUD SPONSORS OF THIS YEAR'S AUDIENCE AWARD.

Past winners of the CINECITY Audience Award have included THE ROCKET, MILK, PONYO, OF GODS AND MEN, THE ARTIST, THE HUNT and SON OF SAUL.



# ADVENTURES IN WORLD CINEMA

The Brighton Film Festival 11-27 NOV 2016

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CINECITY

DIARY 2016

DATE	TIME	VENUE	FILM	PAGE NO.
SEE PAGE 27 FOR PICTUREHOUSE BOX OFFICE BONUS TICKET OFFER				
FRI 11	6.30PM	DUKE OF YORK'S	FREE FIRE	3
	11.15PM	DUKE OF YORK'S	FREE FIRE	3
SAT 12	2.00PM	DUKE'S AT KOMEDIA	EDITH WALKS	4
	6.00PM	DUKE OF YORK'S	A UNITED KINGDOM <sup>(12A)</sup>	4
	9.00PM	DUKE'S AT KOMEDIA	THE UNKNOWN GIRL	4
SUN 13	12.30PM	DUKE'S AT KOMEDIA	FLICKER+PULSE	5
	2.00PM	DUKE'S AT KOMEDIA	BRIGHTON SCREENINGS: DRAMAS	6
	2.00PM	DUKE OF YORK'S	THE COMPANY OF WOLVES <sup>(18)</sup>	5
	6.30PM	DUKE OF YORK'S	PATERSON	8
	9.00PM	DUKE'S AT KOMEDIA	GIMME DANGER	8
MON 14	6.30PM	DUKE OF YORK'S	THE OLIVE TREE	8
	6.30PM	FABRICA	BRIGHTON SCREENINGS: ART DOCS	7
	7.00PM	DUKE'S AT KOMEDIA	SWORN VIRGIN	9
TUES 15	6.30PM	DUKE OF YORK'S	LADY MACBETH	9
	9.00PM	DUKE'S AT KOMEDIA	CASSETTE: A DOCUMENTARY MIXTAPE	10
	6.00PM	SALLIS BENNEY THEATRE	RUTH NOVACZEK + SARAH WOOD MASTERCLASS	9
WED 16	6.00PM	DUKE OF YORK'S	WOLF AND SHEEP	10
	6.30PM	FABRICA	BRIGHTON SCREENINGS: EXPERIMENTA	7
	9.00PM	DUKE'S AT KOMEDIA	CREEPY	10
THUR 17	6.30PM	DUKE OF YORK'S	THE HANDMAIDEN	11
	9.00PM	DUKE'S AT KOMEDIA	LOVETRUE	11
FRI 18	6.30PM	DUKE OF YORK'S	AFTER THE STORM	11
	9.00PM	DUKE'S AT KOMEDIA	I AM NOT A SERIAL KILLER <sup>(15)</sup>	12
SAT 19	1.00PM	DUKE OF YORK'S	ATLANTIC HEART <sup>(12A)</sup>	12
	2.00PM	DUKE'S AT KOMEDIA	TONY CONRAD: COMPLETELY IN THE PRESENT	12
	6.00PM	DUKE OF YORK'S	MANCHESTER BY THE SEA	13
	9.00PM	DUKE'S AT KOMEDIA	MINDHORN	13

DATE	TIME	VENUE	FILM	PAGE NO.
SUN 20	2.00PM	DUKE OF YORK'S	LIMITE	13
	2.00PM	DUKE'S AT KOMEDIA	LIFE, ANIMATED	14
	6.30PM	DUKE OF YORK'S	A MONSTER CALLS <sup>(12A)</sup>	14
	9.00PM	DUKE'S AT KOMEDIA	GRADUATION	14
MON 21	6.00PM	ATTENBOROUGH CENTRE	THE SEA IS BEHIND	15
	6.30PM	DUKE OF YORK'S	AQUARIUS	15
	9.00PM	DUKE'S AT KOMEDIA	WORLD WITHOUT END (NO REPORTED INCIDENTS)	16
TUES 22	3-5PM	ATTENBOROUGH CENTRE	FILM CLASS	15
	6.00PM	SALLIS BENNEY THEATRE	CHARLIE LYNE MASTERCLASS + FEAR ITSELF	16
	6.30PM	DUKE OF YORK'S	CERTAIN WOMEN	17
	7.00PM	LATEST MUSIC BAR	LYNN RUTH MILLER: GRANNY'S GONE WILD	17
	9.00PM	DUKE'S AT KOMEDIA	THE SALESMAN	17
WED 23	6.30PM	DUKE OF YORK'S	NERUDA	18
	6.30PM	SALLIS BENNEY THEATRE	MOVING IMAGE	18
	7.30PM	ATTENBOROUGH CENTRE	OH! WHAT A LOVELY WAR <sup>(PG)</sup>	18
	9.00PM	DUKE'S AT KOMEDIA	CAMERAPERSON	19
THUR 24	7.00PM	SALLIS BENNEY THEATRE	SHOOT SHOOT SHOOT	19
	8.00PM	LATEST MUSIC BAR	CATALYST CLUB	19
	9.00PM	DUKE OF YORK'S	KIKI	20
	9.00PM	DUKE'S AT KOMEDIA	CLASH	20
FRI 25	6.30PM	DUKE OF YORK'S	IT'S ONLY THE END OF THE WORLD	20
	9.00PM	DUKE'S AT KOMEDIA	RAW <sup>(18)</sup>	21
SAT 26	1.00PM	DUKE OF YORK'S	UNCLE HOWARD	21
	2.00PM	DUKE'S AT KOMEDIA	THE BLACK HEN <sup>(12A)</sup>	21
	6.00PM	DUKE OF YORK'S	THE BIRTH OF A NATION <sup>(15)</sup>	22
	9.00PM	DUKE'S AT KOMEDIA	APPRENTICE	22
SUN 27	2.00PM	DUKE'S AT KOMEDIA	THE RED TURTLE <sup>(PG)</sup>	22
	2.30PM	DUKE OF YORK'S	VAMPYR WITH LIVE SCORE <sup>(PG)</sup>	23
	4.30PM	DUKE'S AT KOMEDIA	FURTHER BEYOND	23
	6.30PM	DUKE OF YORK'S	TONI ERDMANN	3

SEE PAGE 27 FOR TICKET & VENUE DETAILS

DUKE OF YORK'S / DUKE'S AT KOMEDIA / FABRICA / LATEST MUSIC BAR / ATTENBOROUGH CENTRE / SALLIS BENNEY THEATRE

www.cine-city.co.uk