

THE CHANNEL

A MAGAZINE FOR THE SUSSEX COMMUNITY



FILM-ZINE

SPECIAL EDITION

2022/23

EDITOR'S NOTE

The collective experience of cinema will never die.

This last decade we have seen cinema's continuing explosion; reforming its expression over and over again. Cinema is not just moving pictures we passively experience, it's life re-imagined, life re-told. For every person, there comes a unique understanding from a collective journey.

The Channel hopes this encourages you to go out and find your own unique experience.


It's been an absolute pleasure to collaborate extensively with Cinecity in Brighton and creatives across the city to bring this "mini-zine" to you. We thank Cinecity deeply for allowing our team to see some incredible pieces this year, reviewed within these pages. We encourage every reader to attend next year's festival. This zine is made up of work from creatives across the world, film reviews, photography, film-inspired poetry, and reflections on the process of filmmaking. It's been a joy to see such creativity influenced by the power of film.

Film can transport us to new places, times, and ways of thinking. It can induce intense nostalgia, it has the power to make us laugh, cry, scream, or squirm in our seats. After reading through this zine, we invite you to watch a film you've seen a hundred times before. Watch a film you've been meaning to for years. Watch a film you'd never choose...


...and find something unique in the collective.

FIONA GREEN & ABBIE RITCH




 @thechannel_sus



 www.thechannelsussex.co.uk



 @thechannel_sus

IZZY SCHULTE

THE MAGIC OF THE STUDENT FILM

THE MAGIC OF STUDENT FILM

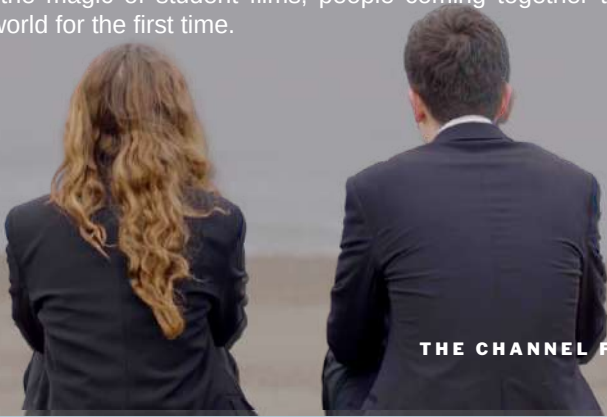
Every filmmaker has to start their journey somewhere, and this beginning is usually found within a showreel of the first few films they created. Everyone involved in filmmaking has them, whether it be a shaky, embarrassing 5 minute short where you are 4 roles at once, or it's a digital relic of the final sprint of university. I have been lucky enough to have been given the chance to create both.

The stills included are from my final year filmmaking project, 'Taste of Humanity', created last year at Sussex University. After a difficult year & a half- start of a practical degree taken online, I finally could embark on my first proper student film. 'Taste of Humanity' explores what it means to be human, what it means to feel so alive and so alone at the same time. How do we, as the creators of the machine, distinguish AI from a human? What classifies something as 'human'?

This project is perhaps one of the most special things I have ever, and will ever, work on.

The bubbling energy from each time we met up as a group to plan, write, re-write and shoot was unforgettable. I was blessed with the most wonderful team to create with, and such superstar actors to bring the story to life. Although we had a limited budget, limited equipment and in very limited time, we created something so special. Something that we can look back on as one of our first films with laughter and pride.

And that is the magic of student films, people coming together to weave up a whole new world for the first time.



A woman in a wheelchair is shown from the chest up, holding a smartphone. She is wearing a light-colored patterned top. The background is a blurred outdoor setting with trees and a building. The text is overlaid on the top left of this image.

**SICK OF MYSELF (2022),
KRISTOFFER BORGLI**

A sadly hilarious movie about a couple who eagerly try to one-up each other in desperate attempts to retain their own spotlight.

For me, this movie translated so well as a representation of today's society where everyone is so eager to fight for their spot at the top. It was hilarious to watch such an extreme version of this as it made a mockery of people today who try too hard to gain popularity, attention, and validation. Signe was the main character who did the absolute most to out-shine her boyfriend and gain pity from others. She faked a life-threatening peanut allergy, antagonised a dog to bite her, and most bizarrely, caused a horrible skin disease through illegal drugs. But I couldn't help but feel sorry for her – why did she feel the need to lie and physically harm herself for people to care about her? Why did she crave an absurd amount of attention? Was it because she felt unloved and unwanted? I enjoyed her character the most, ironically, and I loved how her narcissism, lies and delusions got her nowhere – she ended up severely ill, with no friends and single.

The key themes worked so well together – narcissism, competition, desperation – in a brutally funny way. I think it's relevant and relatable in ways a lot of people wouldn't like to admit. Very satire.

CHAE HEMMINGS

CINE CITY

**ALL THE BEAUTY AND THE BLOODSHED (2022),
LAURA POITRAS & NAN GOULDING**

Simply a cinematic, storytelling masterpiece.

The documentary weaves through the tremendous story of Nan Goldin, an American photographer and activist born in September 1953. Focus shifted, showcasing her lifetime of fights for the freedom, dismantling power and sexual liberation. This marvel builds center stage, a tribute to Nan's most recent battle with her activist group "PAIN" (Prescription Addiction Intervention Now); getting those responsible for beyond comprehensible tragedies concerning opioids, addiction and death, held accountable.

This crafted documentary is a homage to love, survival and thwarting this world's evil. Poitras and Goulding explicitly communicate to its audience that they themselves can reach to the top and make change. Furthermore, that we should; and we should do it bringing All the Beauty and Bloodshed we've experienced along.

FIONA GREEN

SAVAGE NOISES: SCORING FOR HORROR

“It’s taking this sense of the very familiar and permeating it with something more unsettling”

Chaired by film producer Jennifer Handorf, *Savage Noises* brought together electronic music composer Elizabeth Bernholz and composer Sarah Angliss to discuss scoring for horror, as part of Cinecity, in collaboration with BFI’s *In Dreams are Monsters* series.

The trio considered a range of horror film scores including Jack Clayton’s *The Innocents* and Jonathon Miller’s 1968 BBC adaptation of *Whistle and I’ll Come to You*, as well as their own processes for composing music for film. Elizabeth’s choice of *Whistle and I’ll come to you* was notable in its complete absence of musical score, instead focusing on diegetic sound; the professors’ petrified child-like moaning and the wind whistling through the stark bedroom, creating an evocative, eerie soundscape.

When it comes to composing their own music for films, both Sarah and Elizabeth take slightly different routes. Sarah often turns to real-life items, using something familiar like pans clashing together or plumbing noises to create a sense of the uncanny. Elizabeth, on the other hand, utilises her own voice, often distorting or layering this in a strange manner. She too reflects on the use of everyday items, stating that she recently used the squeak of a trolley to underlie an entire score. There’s something about the mundane being able to induce fear that is integral to horror films, and this is clearly the same in scoring for horror.

The event concluded with a hauntingly beautiful choral performance of Sarah Angliss’ *Amulet* score, where Sarah was joined by percussionist Stephen Hiscock and vocalists Sarah Gabriel and Melanie Pappenheim. The music captivated the audience and as Sarah earlier commented, it emphasised this ‘rot’ that is central to *Amulet*. *Savage Noises* was a wonderful addition to the Cinecity programme and hopefully, they’ll continue to run events like this next year. Most importantly, the music performance and the preceding talk firmly positioned horror as an art form that deserves as much attention as other film genres.

ABBIE RITCH

ACTS OF RESISTANCE: ALGERIAN WOMEN AND THE ALGERIAN WAR OF LIBERATION

Curated by Professor Martin Evans (University of Sussex) to commemorate 60 years since Algeria’s liberation from French colonialism, this live event forefronted the histories of women in the anti-colonial struggle.

An interesting conversation between the Head of Exhibitions at the De La Warr Pavilion, Joseph Constable, and Zineb Sedira, whose work ‘Can’t You See the Sea Changing?’ is currently on display in the gallery, was a highlight of the evening. The Pavilion’s coastal setting provides a dynamic and appropriate backdrop to her ongoing investigation into the sea as a motif and geopolitically charged space, inspired by her parents boat migration from Algeria to France. The venue she chose, as well as the manner in which she presented her exhibition—combining film and archival material, photography, and installation—shows her interest in immersing the observer within her work.

SOPHIE MCMAHON

IN CONVERSATION WITH TIM BROWN

The Channel Editors Abbie Ritch and Fiona Green sat down with Cinecity founder and director Tim Brown to discuss the upcoming festival and the future of cinema.

Hi Tim! We're so excited for this year's 20th edition of Cinecity, can you tell us a bit more about how the festival came to be and the ideas behind its programming?

The first Cinecity festival happened in 2003, up until then Brighton had never had its own film festival. It seemed like too good an opportunity to miss out in such a creative place like Brighton, so we set Cinecity up. Since then, the festival has been so well supported. There's a lot of demand in Brighton for film and audiences really love coming out to see a wide range of cinema.

Cinecity's programming ethos is 'Adventures in world cinema', so we wanted to show international films that may usually get overlooked in favour of Hollywood blockbusters. A lot of the time, we're really asking audiences to put their faith in us and trust our judgement... This can be quite scary but, seeing as we're going into the 20th edition, we must be doing something right!

One thing that is really great about Cinecity is that you accept short film submissions from local film-makers, so we have a lovely balance between all these international films, with the much more local... Is this something you always envisioned for the festival?

Yes, we definitely wanted this balance between worldwide film and local film-making! Brighton is a creative hub with lots of aspiring film-makers. It's really wonderful to give people the chance to be seen on the same screen as this critically acclaimed work from all around the world.

For these local film-makers, it's really important for them to be able to see their work in a cinema and see people's reaction to it. A film isn't complete until it's been seen by an audience.

One of the most lovely things about Cinecity is that we show work by local film-makers, often short films, and then a few years down the line their work returns as one of the larger features. There's this sense of the festival allowing film-makers to grow, and then exhibiting this growth.

In an age defined by streaming and being inundated with all these different platforms, where do you think film festivals lie within this? Do you think they still hold the same level of importance?

Yes, that's a question a lot of us are currently asking and trying to figure out. The pandemic definitely accelerated everything. Alongside lockdowns, the shift to and success of streaming pushed cinemas into a time of struggle, and now streaming at home has become the new 'normal'.

However, people are finding their way back to the cinema, and to film festivals, which is very encouraging. Going to the cinema is so different from watching films at home. It's a collective experience. It's uninterrupted, you're immersed in this experience of the big screen and sound systems, in darkness with a bunch of strangers.

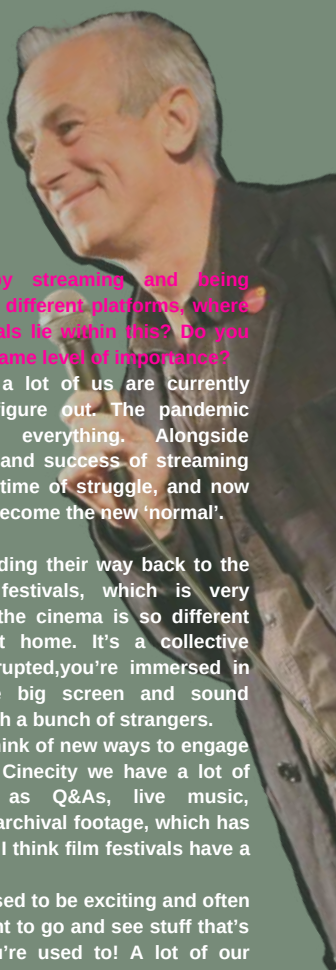
We're always trying to think of new ways to engage audiences, this year at Cinecity we have a lot of special events such as Q&As, live music, networking events, and archival footage, which has been very well-received. I think film festivals have a rosy future ahead.

Seeing cinema is supposed to be exciting and often risk taking - It's important to go and see stuff that's different from what you're used to! A lot of our culture of buying and consuming is so skewed towards guaranteed enjoyment but one piece of advice I would give is to be dangerous! Take a risk and see something new and discover something great in the process.

And finally, our last question (and possibly the most difficult!) What is your favourite film?

Am I allowed two!? This is Spinal Tap by Rob Reiner, I find something new to laugh at every time. And Come and See by Elem Klimov, which is an incredibly dark and powerful piece of cinema.

♦♦ THE IMMERSIVE, COLLECTIVE EXPERIENCE OF WATCHING A FILM ON THE BIG SCREEN WITH STRANGERS IN THE DARK WILL NEVER DIE. ♦♦



BONNIE PRICE

BARBARIAN FEET

A POEM INSPIRED BY
ZACH CREGGER'S
BARBARIAN, 2022

he sets his feet heavily onto the faux
maroon leather. whilst we feast our eyes
upon the big screen he gorges on a never-
ending bag of corn.

we each find delight in our own ways.

by day, we live in chromes of pale blue
and yellow;

come night time we follow our urges to
peel ourselves from stale slumber
and creep down the stairs.

an abundance of dusty possessions greet
you and so, the mischief begins.

it is time to look into the mirror and assert
your body to the mission.

now as you know, it is such a delicate
cause.

tuck your shoes away and thank your
lucky stars.

the starkness of the passage both startles
and soothes.

a faint cry plays on an old VCR until it is
muted through a brief gesture of suckling.
peace is momentarily restored.

your feet take you further through the
darkness. you are transfixed, unable to
stop.

there is a dull ache in your gut but you
choose to ignore it.

skinning your way through the tantalising
haze, you realise you are not alone.
embarrassment and fear flood your insides.
for who else could find pleasure in such a
barbaric place?

it is time to suckle the teat of the Barbarian's
feet.

swallow your thinning pride and get stuck in.
be careful not to upset her.

remember it's okay to use a little bit of teeth.

you must see, there's an uncanny likeness
between yourself and her.

the semblance can be found in the way she
walks.

she carries a desire for more but we're
unsure of what.

her feet are burning and
we find the child ablaze with blood dripping
from his veins.

she has misplaced maternal intimacy with
destruction.

and all we can do is think of ourselves.

but peace for her is here
and all we can do is start little fires
everywhere

but peace for her is here
perhaps fleeting but here
in her

strangely

splintered

heart.

THE CHANNEL'S EDITORIAL TEAM

FIONA GREEN, CO-EDITOR
ABBIE RITCH, CO-EDITOR

CHAE HEMMINGS, CO-ARTS EDITOR
AANCHAL CHAWLA, CO-ARTS EDITOR
TILLIE LAM, EDITORIAL ASSISTANT

SOPHIE MCMAHON, BLOG MANAGER
IZZY SCHULTE, SOCIAL MEDIA MANAGER

ASTHA BANJARA, CRITICAL EDITOR
ABBIE CAWSER, CRITICAL EDITOR

MILLY BALL, CREATIVE EDITOR
INDIGO DOVI-DOTSE, CREATIVE EDITOR
KIA PROVENZANO-ADISI, CREATIVE EDITOR

FEATURED ARTISTS

LEO WOOLLISON-CROOK
IZZY SHULTE
LOTHIKA SHAN
SARASJUNTORN ANGKINUN (PING)
ADRIANA SABAU
TIM BARCLAY
BONNIE PRICE