



Peterborough Arts Cinema

Films that make you think

**Thursday 1st October at
7:00pm at Wildwood
Restaurant**

Rose of Nevada

Cert 15 114mins 2025

Director; Mark Jenkin

Stars; George MacKay, Callum Turner, Emily Dalglish-Laine

Three decades ago, the *Rose of Nevada* vanished at sea, along with its crew. Now, it has returned. In a remote fishing village, its reappearance is embraced as an auspicious sign, with the local citizens convinced the luck of their economically devastated community may turn, if only the ship sails again. Joining the crew is Nick (George MacKay), desperate to provide for his young family, and Liam (Callum Turner), a mysterious drifter eager to escape his past.



Interview Mark Jenkin FarOut Magazine April 2026

The slippery nature of time is present in all of Jenkin's features, first with 2019's *Bait*, in which the past and present collide, and then in [2022's *Enys Men*](#), in which it bleeds into the past in a nightmarish loop. But in *Rose of Nevada*, as the men find themselves lost in the village of 30 years before, time is particularly present. "I always lean into the way that film can abstract time and make [it] non-linear," Jenkin said, "Which increasingly, I think is the natural order of time, rather than the version of time that we've imposed on ourselves."

There is no exposition or easy explanations. The mystery is established, the characters navigate their new reality, and the audience is allowed to contemplate the implications. "You have to set out your terms as a filmmaker to the audience early on," Jenkin explained. "The more as an audience member I'm asked to do, the more that's expected of me, the more respected I feel. I might sit forward on my seat a little bit rather than laying back and letting it wash over me. I'll lean forward because I know I'm going to have to contribute to the film. They're the films that I like watching, so they're the films I like making as well."

The stakes of the work are made clear when the *Rose* gets caught in a storm. Jenkin couldn't get the wide shots that he'd envisioned (it's expensive to create a full panorama that looks real, he explained), so he broke the scene down in his mind and filmed the individual shots that he could splice together to give the impression of seafaring disaster. Instead of seeing the boat tossed wildly in the waves under a stormy sky, we see mugs falling from the walls below deck and smashing against the floor, waves crashing across the bow, and an axe slicing through the offending rope. Instead of seeing the catastrophe from a distance, the audience is placed in the centre of the chaos, with all the disorientation and terror that it brings.

For Jenkin, shooting on film is an aesthetic choice, of course – the grain has a certain look to it that cinephiles have been drooling over for more than a century – but it's also a deliberate method of self-limitation. Those limitations of budget and material necessitate their own aesthetic.

"Quite often I'll see films that I think are shot on film... and then I'll look it up to find out if it's shot on film, and the act of doing that sometimes makes me think, 'What's the point of shooting that on film if I couldn't tell it was shot on film?'" Jenkin said. "You hear a filmmaker saying, 'I wanted to shoot on film because I wanted it to feel like a certain era or I wanted to invoke some sort of feeling by shooting on film this specific way.' And you look at it, and you think, 'Well, you haven't, you just shot it. There hasn't been any thought about how to shoot it.'"

He admits that he wouldn't know where to begin with a digital camera, perhaps because of its relative lack of limitations. So much of his artistry comes into play in the piecing together of the film as well. It's not just the look of the footage, it's how he stitches his few, carefully chosen images together and layers in the sounds. For him, film is the medium, not just the material.

