

LEEDS

INTERNATIONAL
FILM FESTIVAL

3—18
November
2021

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#LIFF2021

Catalogue

LEEDSARTS
EVENTS&VENUES



Introduction from the LIFF 2021 Team

We are thrilled to share with you the full selection for the 35th Leeds International Film Festival, 3 – 18 November 2021. In this catalogue you can find additional details and background information for every feature film selected for LIFF 2021 and listings for all short films including those in our seven competitions.

We have created the LIFF 2021 programme from considering 5459 films submitted to us from 122 countries, researching new filmmaking year-round, and looking back at film history. The final selection of 127 features and 167 shorts is spread across five programme sections: Official Selection, Cinema Versa, Fanomenon, Leeds Short Film Awards, and Rear View.

We would like to give a huge thank you to everyone who helped us create the LIFF 2021 programme including filmmakers, international rights holders, UK distributors, and supporting partners. We hope you have a great experience at LIFF 2021 – in venues, online, or both!

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Partners

Presented by



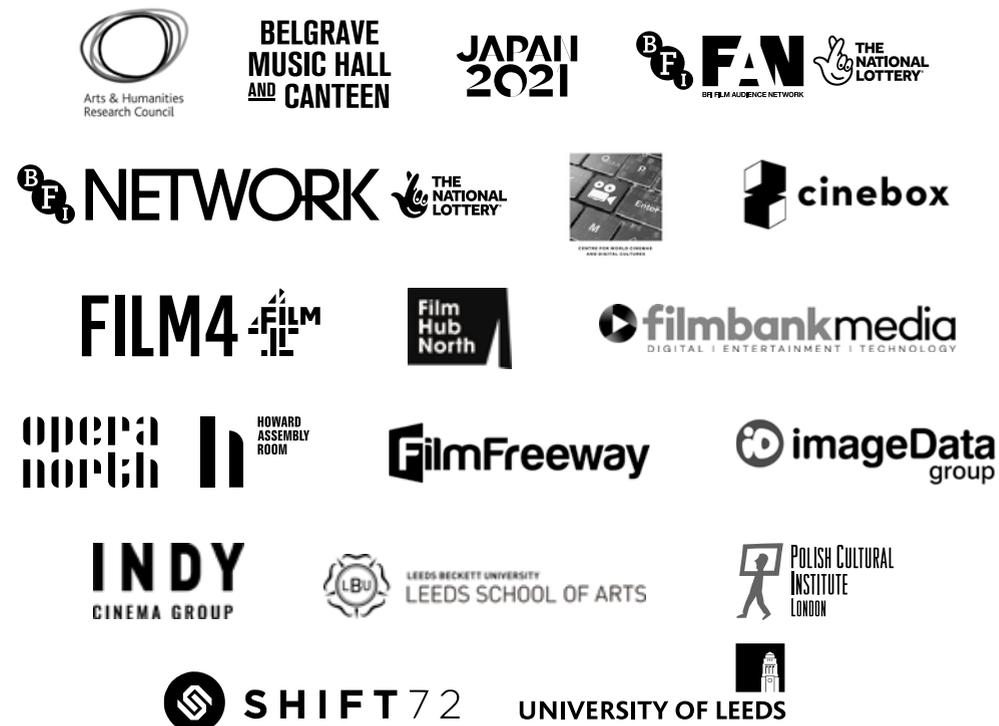
Leading Funder



Leading Partners



Leading Supporting Partners



LIFF 2021 Team

Director

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Film Programme Manager

Alex King

Film Production Manager

Jamie Cross

Film Development Coordinator

Nick Jones

Senior Film Programmer

Molly Cowderoy

Film Programme & Production Coordinator

Alice Duggan

Film Programme & Production Assistant

Anastasiia Krasnoiaruzhenskaia

Volunteer Coordinator

Eleanor Hales

Programmers

Laura Ager, Robb Barham, Sylvia Barber, Martin Grund, Jenna Isherwood, David Maguire, Leeds Queer Film Festival, Colm McAuliffe, Alice Miller, Mosa Mpetha, Evangeline Spachis, Tom Vincent, Gitta Wigro, Andy Wood

Prints & Projections Manager

Nick Randles

Designer

Lee Goater

Digital Content Coordinator

Sophie Duncan

Digital Content Producer

Sally Molineaux for Molineaux Productions

LIFF is organised by the Leeds Film Team, part of Leeds Arts, Events & Venues at Leeds City Council. Leeds Film also includes Leeds Young Film which organises Leeds Young Film Festival, the Independent Directions Film Festival, and year-round screening and training programmes.

Leeds Young Film Manager

Debbie Maturi

Film Development Manager

Martin Grund

Youth Programme & Engagement Coordinator

Eleanor Hodson

Venue Supervisors

Lee Bentham, Ellie Hales, Helen Sutcliffe

Venue Coordinators

Sue Barnes, Emma Bird, Hannah Booth, Paisley Boyd, Hollie Bryan, Crystal Carleton, Matthew Chambers, Alice Duggan, Matt Goodband, Abi Mitchell, Laura Rodgers, Nathan Shipley, Anna Stopford

Runners

Ebony Flynn, Katherine Armstrong, Lucas Burnett, Camilla Carolo, Jess Carrier, Lucy Cook, Jolon Cullinan, Jasmine Denney, Madeleine Gauci Green, Caitlin Hall, Laura Keene, Tom Lanaway, Alice Parr, Sophia Rix-Whippey, Simone Saccà, Phoebe Walker, Olivia Warner, Nerea Zambrano

Digital Content Assistants

Tariq Al Zaghal, Peter Allen, Matt Chapman, Mac Demidowicz, Jade Fisher, Md Shajedul Islam, Hannah Lewis, Jesualdo Lopes, Xinxin Ma, Honor McGregor, Noluthando Ngwenya, Katie Proctor, Heidi Tam, Jordan Weatherall, John Whitehead, Kenisha Widya

Venue Assistants

Lara Abbey, Dan Ackroyd, Tariq Al Zaghal, Faye Al-Kaseed, Ethan Allan, Lewis Anderson, Kathryn Atkinson, Eve Atkinson, Phoebe Barden, Seth Barnard Chodzko, Andrea Barry, Justine Belanger, Jasmine Blackburne, James Blackie, Joseph Blackmore, Louis Bolduc, Simon Brett, Sorrel Briggs, Pete Cann, Julie Carrack, Liza Carroll, Amelia Carter, Pete Clarke, Emmelia Clay, Natasha Clough, Lily Corke Butters, Michael Cryer, Alice d'Apolito, Alison Devine, Poppy Diggins, Andrea Domeisen, Paul Douglass, Oliver Ellis, Jade Fisher, Dannielle Fletcher, Thea Flindall, Julie Frein, Ruth Garrett, Helen Groothuis, Finley Grover, Paul Haigh, Maddie Hancocks, Daisy Hayward, Gracie Hill, Linziyu Huang, Nan Jiang, Jingting, Lee Ju Seung, Amy Jobe, Jessica Johnstone, Daniel Jones, Sukjit Kaur, Oriel Kenny, Su Kepsutlu, Andi Kirk, Ursula Klingel, Olivia Krull, Jitka Kujalova, Alex Kupse, Lai Kwan, Gabriel Langley, Wing Nam Li, Jessica Llewellyn-Jones, James Lord, Katie Lord, Safwaan Lunat, Niall Mapplebeck, John McAndrew, Sharon McConway, Katie Meara, Andrea Merchant, Isaac Morton, Richard O'Brien, Yolanda Oliver Peck, Kayla Olson, Alex O'Neill, Sarah O'Sullivan, Ella Paul, Holly Pemberton, Joanna Powell, Katie Proctor, Chelsea Prowett, Maria-Eliza Radu, Mark Rayner, Talliyah Reid, Brooke Reilly, Isabella Richards, Charlotte Roberts, Kennedy Ryan, Bridget Ryan, Carl Sabine, Kae Sinclair, Stuart Smith, Steven Smith, Priya Soor, Molly Sowden, Gemma Spittle, Mark Steele, Raina Stotts, Ursula Sullivan, Lemi Tarkan, Dan Taylor, Amber Taylor, Beth Thomas, Ellen Treacy, Ruby Truman, Ilaria Vecchi, Libby Wakerley, Matthew Whiteman, Peter Williams, Jonathan Woodward, Sidney Woodward, Robert Yates, Yu/Amber Zhang, Jing Zhang, QiuYu Zhou, Georgia Zimmerman



Official Selection

Zohori

The Official Selection is at the heart of the LIFF programme, an extensive representation of new filmmaking and diverse voices from around the world. Among the 42 selected features are some of the most talked about films of the year, prize-winners from Berlin, Cannes, and Venice film festivals, and 16 debuts from exciting new filmmaking talent.

LIFF 2021 opens on 3rd November with Pablo Larrain's eagerly awaited *Spencer*, starring Kristen Stewart in a mesmerising performance as Princess Diana. Many more new films from some of the world's leading filmmakers follow *Spencer*, including Jane Campion (*The Power of the Dog*), Paolo Sorrentino (*The Hand of God*), Mahamat-Saleh Haroun (*Lingui, the Sacred Bonds*), and Apichatpong Weerasethakul (*Memoria*). New British films are highlights throughout the LIFF 2021 programme and Official Selection includes Joanna Hogg's *The Souvenir: Part II* and our closing film *Ali & Ava*, Clio Barnard's acclaimed new drama filmed in Bradford.

Official Selection

200 Meters

Both gripping thriller and insightful character drama, 200 Meters makes clever use of the barriers and contradictions of life in the occupied territories in Palestine. Mustafa and his wife Salwa live 200 metres apart in villages separated by the wall. One day he gets a call every parent dreads: his son has had an accident. Rushing to cross the Israeli checkpoint, Mustafa is denied on a technicality and is forced to try and smuggle himself to the other side of the wall in an increasingly desperate odyssey along the border.

'Here, in Palestine we got used to adapt to new situations, to do as we're told and camouflage our feelings. But this should no longer be acceptable. Freedom of movement is a very basic human right that seems to be a fairytale in such a brutal reality. The main character Mustafa has obeyed the rules, endured the humiliation and did as told in order to secure a small chance to be with his family, but when the same rules that alienated his life put his family and fatherhood on stake, will he obey it any longer?' Director Ameen Nayfeh.

Countries

Palestine
Jordan
Qatar
Italy

Year

2020

Running Time

1hr 36min

Languages

Arabic
Hebrew
English

Director

Ameen Nayfeh

Screenwriter

Ameen Nayfeh

Producer

Julia Gebauer
Faycal Hassairi
May Odeh

Leading Cast

Ali Suliman
Anna Unterberger
Lana Zreik
Gassan Abbas
Nabil Al Raei

Cinematographer

Elin Kirschfink
Editor Kamal
El Mallakh

Print Source

True Colours

Ali & Ava

LIFF 2021 Closing Film

A forbidden love story on the lived-in streets of Bradford. Ali is many things: part-time DJ, caring landlord, surrogate dad. Mostly he's a live-wire who listens and cares, ever-able to improve moods and get the most from folk. Ava, a woman left to care for her taxing home life by a long-departed spouse, comes into Ali's sparky orbit, meeting his natural compassion with her own easy fondness. An arresting, yearning romantic drama by Clio Barnard that's laced through with deep feeling for all of love's – and Bradford's – complexity.

'It really came from both of the characters first and those people back when I was making my other films. And it's about celebrating the lives of people that you don't normally see and their internal lives on the big screen. They meet through the shared affection and care for a girl Sofia (Ariana Bodorova) who immigrated to the U.K. and both Ava and Ali are second-generation immigrants – her of Irish descent and him of Pakistani descent – and though that side of the story isn't particularly dominant within the narrative it's certainly there as part of it. It's sort of much more about what's going on internally for both of them I would say.' Director Clio Barnard, from an in interview with The Playlist

Country

UK

Year

2021

Running Time

1hr 35min

Language

English

Director

Clio Barnard

Screenwriter

Clio Barnard

Producer

Ameenah Ayub Allen
Tracy O'Riordan

Leading Cast

Adeel Akhtar
Claire Rushbrook
Ellora Torchia
Shaun Thomas
Natalie Gavin

Cinematographer

Ole Bratt Birkeland

Editor

Maya Maffioli

Print Source

Altitude



Ane is Missing

David Pérez Sañudo's genre-weaving debut feature is a gripping mystery, political drama and probing psychological study. Lide works as a security guard at a railway construction site, a project that has unleashed a wave of protests. As she returns home after a long night shift, she discovers that her teenage daughter, Ane, is nowhere to be found. Looking through Ane's things, she gradually realises that her daughter is a member of a radical activist group that has been linked to violent clashes with police. Fearing the worst, Lide starts her own investigation and will stop at nothing to find her daughter.

'The conflict of the film, the social and political conflict, the arrival of a high-speed train that means the expropriation of land and properties, serves as an icon, a visual image, to reflect on communication... The film straddles the line between a drama and a thriller. It's a border film in all aspects, not just because it's on the border of two genres but also because it's frontier land. The train project raises frontiers. Ane's age, 17, marks another frontier. There's a border between what happens inside and outside of the home; so the style has to reflect this fractured sense.' Director David Perez Sanudo from an interview with Variety.

Original Title
Ane
Country
Spain
Year
2020
Running Time
1hr 40min
Languages
Basque
Spanish
Director
David Pérez Sañudo
Screenwriter
Marina Parés
David Pérez Sañudo
Producer
Agustín Delgado
David Pérez Sañudo
Leading Cast
Patricia López Arnaiz
Jone Laspiur
Mikel Losada
Aia Kruse
Luis Callejo
Cinematographer
Víctor Benavides
Editor
Lluís Murua
Print Source
Latido



Azor

Set in 1980s Argentina in the midst of a military dictatorship, this subtle and suspenseful thriller sees Swiss private banker Yvan De Wiel travel with his wife Inés to Buenos Aires, in search of his missing business partner René Keys. Meeting with various wealthy clients, De Wiel must navigate a world of luxury and corruption in order to untangle the mysterious fate of his partner Keys. With strong evocations of Conrad's Heart of Darkness, Azor is a sublimely atmospheric feature debut by director Andreas Fontana.

'One of my grandparents was a judge and the other was a banker. I don't think you can represent what the Protestant society better than this pure image: on the one hand, you have a morality, and on the other hand, you have the money. I think Azor comes from here, because in Switzerland, we all benefit from the bank. The health system comes from the bank, public school comes from here. We have the best — not the best, because you have better — practically the best free university in the world. It's quite free. It [all] comes from the bank.' Director Andreas Fontana, from an interview with Filmmaker Magazine.

Countries
Switzerland
France
Argentina
Year
2021
Running Time
1hr 40min
Languages
French
Spanish
English
Director
Andreas Fontana
Screenwriter
Andreas Fontana
Mariano Llinás
Producer
David Epiney
Eugenia Mumenthaler
Leading Cast
Fabrizio Rongione
Stéphanie Cléau
Elli Medeiros
Alexandre Trocki
Pablo Torre Nilson
Cinematographer
Gabriel Sandru
Editor
Nicolas Desmaison
Print Source
MUBI



Between Two Worlds

Original Title
Ouistreham
Country
France
Year
2021
Running Time
1hr 46min
Language
French
Director
Emmanuel Carrère
Screenwriter
Emmanuel Carrère
Hélène Devynck
Producer
Emmanuel Carrère
Olivier Delbosc
Julien Deris
David Gauquié
Matthias Jenny
Leading Cast
Juliette Binoche
Hélène Lambert
Louise Pociecta
Steve Papagiannis
Aude Ruyter
Cinematographer
Patrick Blossier
Editor
Albertine Lastera
Print Source
Curzon

Marianne Winckler (Juliette Binoche) is a well-known author who goes to live in northern France to research for a new book about job insecurity. Without revealing her real identity, Marianne is hired as a cleaner, working with a group of other women, and experiences financial instability and social invisibility first-hand. But she also discovers mutual assistance and solidarity, strong bonds shared by these disregarded working women. 'Binoche's naturalistic performance marries itself beautifully to the ensemble while grounding, in reality, a character unbelievable, yet true.' (The Playlist)

'Florence Aubenas didn't want her book to be adapted. Many people took an interest in it, but they abandoned the idea. Juliette Binoche, who really wanted to play the lead role, showed her usual persistence. Our initial adaptation work culminated in a screenplay written with Hélène Devynck. After much trial and error, we went from an adaptation very close to the book to this dramatic issue: the idea of a friendship formed in a closer and more intimate way than the others, whereas in the book there's companionship, a very strong work camaraderie, but no intimate bond. So I chose to develop this bond, this friendship, and its consequence: the feeling of betrayal when the protagonist reveals who she is.' Emmanuel Carrère, Director



The Card Counter

Countries
UK
China
USA
Year
2021
Running Time
1hr 49min
Language
English
Director
Paul Schrader
Screenwriter
Paul Schrader
Producer
Andrea Chung
Braxton Pope
David M. Wulf
Leading Cast
Oscar Isaac
Tiffany Haddish
Tye Sheridan
Willem Dafoe
Alexander Babara
Cinematographer
Alexander Dynan
Editor
Benjamin Rodriguez Jr.
Print Source
Universal

William Tell (Oscar Isaac) is an ex-military interrogator living under the radar as a low-stakes gambler. Tell's meticulous life is thrown into disarray when he encounters Cirk (Tye Sheridan), a young man out for revenge against a mutual enemy. With backing from mysterious financier La Linda (Tiffany Haddish), Tell takes Cirk on the casino circuit to set him on a new path. 'It's a supremely compelling tale leavened by its wry humour and a subtle commentary on the essential emptiness of American life.' (Little White Lies)

'I was wondering why someone would choose to live in that sort of purgatory. He doesn't want to be alive, but he can't really be dead, either. What could cause that? It can't be a simple crime, murder, or a family dispute. It has to be something unforgivable. There is this whole fantasy of gambling movies from The Cincinnati Kid to California Split. But poker's all about waiting. People will play 10 to 12 hours a day and two to three times a day, a hand will happen where two players both have chips. Now you've got a face-off. But that doesn't happen very often. Most guys who are there are running the numbers, the probability.' Director Paul Schrader, from an interview with IndieWire.



Clara Sola

There is something life-giving, magical even, in Clara's hands. Disabled slightly by a crooked spine, and by a developmental delay that's willfully unaddressed, Clara is now 40 and is believed to perform miracles. Cloistered by a loving, cautious mother who entrusts all to God, Clara's saintlike status is a two-edged sword, allowing protection and inner divinity but outer suppression. Clara's stirring sexual desire may resolve in her happiness, but it's also a threat. A striking, singular, sensual debut feature by Costa Rican-Swedish filmmaker Nathalie Álvarez Mesén.

'I wrote the script with Maria Camila Arias. We were drawn to a mix of the many elements and themes that [shape] the world that Clara inhabits. There was Clara, inhabiting the space between the honesty and magic of nature and the more restrictive "human world" that demands for her to play a specific role, far away from her true self. We were also interested in how patriarchal norms were inherited from generation to generation disguised as tradition, even in households where no men were present. This sad phenomenon is one of the reasons the script came to be.' Director Nathalie Álvarez Mesén, from an interview with Women and Hollywood.

Countries

Costa Rica
Sweden
Belgium
Germany

Year

2021

Running Time

1hr 48min

Language

Spanish

Director

Nathalie Álvarez Mesén

Screenwriter

Maria Camila Arias
Nathalie Álvarez Mesén

Producer

Anne-Laure Guégan
Alan McConnell
Marcelo Quesada
Géraldine Sprimont
Karina Avellán Troz

Leading Cast

Daniel Castañeda Rincón
Wendy Chinchilla Araya
Ana Julia Porras Espinoza
Flor María Vargas Chavez

Cinematographer

Sophie Winqvist

Editor

Marie-Hélène Dozo

Print Source

Peccadillo



Compartment no. 6

In the early 1990s, young Finnish archaeology student Laura boards a train from Moscow to Murmansk in Russia's far north; her goal is to look at some ancient rocks. In her cheap shared sleeper cabin she's dismayed to find a vodka-swilling, trash-talking young Russian, Ljoha, who is heading to work in the mines. They have 1200 miles and two days together, a worrisome prospect at first, but what transpires between them is warm, surprising, and achingly human. Pre-smartphone loneliness has never felt so lovely.

'I think the starting points were the scenery, the train, Russia and the human connection between these two very different characters. The [source] book has a Finnish protagonist, so as a Finn, I feel I have the licence to do it. I was fascinated to be able to make a film on Russian soil; it's a country I've visited many times, also by train, to Saint Petersburg, to Moscow, and even to Ulaanbaatar, so I got to see a lot of it. I like the way the country looks, I like the people, I like trains, and I really like train films.' Director Juho Kuosmanen, from an interview with Cineuropa.



Original Title

Hytti Nro 6

Countries

Finland
Russia
Estonia
Germany

Year

2021

Running Time

1hr 47min

Language

Russian
Finnish

Director

Juho Kuosmanen

Screenwriter

Andris Feldmanis
Juho Kuosmanen
Livia Ulman

Producer

Emilia Haukka
Jussi Rantamäki

Leading Cast

Yuriy Borisov
Seidi Haarla
Yuliya Aug
Dinara Drukarova
Polina Aug

Cinematographer

Jani-Petteri Passi

Editor

Jussi Rautaniemi

Print Source

Curzon

Do Not Hesitate

Countries
Netherlands
Greece
Year
2021
Running Time
1hr 31min
Language
Dutch
English
Director
Shariff Korver
Screenwriter
Jolein Laarman
Producer
Erik Glijnis
Emily Morgan
Leontine Petit
Leading Cast
Joes Brauers
Spencer Bogaert
Tobias Kersloot
Omar Alwan
Cinematographer
Nadim Carlsen
Editor
Ruben van der Hammen
Print Source
Trust Nordisk

A Dutch military convoy on a peacekeeping mission in the Middle East, becomes stranded when their vehicle breaks down in the desert. As they wait for a repair team, they mistake a goat for an adversary and shoot it dead in the bushes. The furious goat's owner, a local 14-year-old boy, appears and refuses to leave. As tensions simmer and supplies dwindle, paranoia begins to disseminate amongst the men leading to some irreversible choices. *Do Not Hesitate* excels as both a taut thriller and a haunting psychological study.

'I developed the story with my screenwriter, Jolein Laarman, and she wrote the script. We didn't want to make a movie that was about a mission or saving somebody. We wanted to focus on the psychological experience of them being there. To do that, we need to get them stuck in one place. The tension is based not on action, but on what could happen. The danger is in your head instead of what you see.... As a filmmaker, I like films that have a certain pace and entertain and thrill you, so I was very keen to not make it just "heavy drama" but to give it some tension and suspense to enhance the viewing experience of the film. I wanted to make it exciting.' Director Shariff Korver, from an interview in *filmint*.



Drive My Car

Original Title
Doraibu Mai Kā
Country
Japan
Year
2021
Running Time
2hr 59min
Language
Japanese
Director
Ryusuke Hamaguchi
Screenwriter
Ryūsuke Hamaguchi
Takamasa Oe
Producer
Tsuyoshi Gorō
Misaki Kawamura
Osamu Kubota
Sachio Matsushita
Yoshito Nakabe
Keiji Okumura
Jin Suzuki
Leading Cast
Hidetoshi Nishijima
Tōko Miura
Reika Kirishima
Yoo-rim Park
Dae-Young Jin
Cinematographer
Hidetoshi Shinomiya
Editor
Azusa Yamazaki
Print Source
Modern Films

Ryusuke Hamaguchi's sublime and richly complex drama is an adaptation of a Haruki Murakami short story probing the psychological subtleties of love and loss, identity and infidelity. Yusuke Kafuku is a middle aged stage actor and director who travels to Hiroshima to produce a new play for a theatre festival. He is grieving the recent death of his wife, who has left behind a secret. There he meets Misaki, a reticent woman assigned to become his chauffeur. As they spend time together, Kafuku confronts the mystery of his wife that quietly haunts him.

'In my opinion, fiction is the only kind of lie that society allows to exist, and it's only allowed to exist because there's a clear end to it. But in the short period of time before that end arrives, people are allowed to express something real about themselves...[and] something about the inside of a car makes conversation really easy to start. It's a strange and mysterious space that's not quite settled because it moves too much — it's public and private at the same time in a way that defies any clear definition. And so I think the conversations we have in cars arise from the urge to stabilize that space.' Director Ryūsuke Hamaguchi, from an interview with *IndieWire*.



Evolution

Hungarian director Kornél Mundruczó and screenwriter Kata Wéber (*White God* and *Pieces of a Woman*) return with a powerful and richly cinematic drama tracing the historical trauma of the Second World War through three generations of a family. The film begins with an extraordinary, wordless sequence with dizzying cinematography, probing a surreal memory at the liberation of a concentration camp. Sequences in modern Europe depict a Holocaust survivor in Budapest and a young couple involved in an anti-Semitic episode in contemporary Berlin as the film follows a trajectory of pain through to a more hopeful future.

‘When we started the process, we weren’t even sure that it would become a film. It absolutely isn’t a work of fiction since everything comes from Kata’s family, from friends and from other families. We collected and assembled all of that. Moreover, Kata’s mother was ill and we were scared of losing her, so she interviewed her, and that constitutes the inspiration for the film. Most importantly, when we moved to Berlin two years ago, we started to talk about our identity a lot and we wanted to make a film on this subject. Because *Evolution* isn’t a film about the Holocaust, but a film about our contemporary identity.’ Director Kornél Mundruczó, from an interview with Cineuropa.

Countries
Germany
Hungary
Year
2021
Running Time
1hr 37min
Languages
Hungarian
German
Director
Kornél Mundruczó
Screenwriter
Kata Wéber
Producer
Viola Fügen
Viktória Petrányi,
Michael Weber
Leading Cast
Padmé Hamdemir
Annamária Láng
Lili Monori
Goya Rego
Cinematographer
Yorick Le Saux
Editor
Dávid Jancsó
Print Source
The Match Factory



The Exam

The Exam by the acclaimed Kurdish director Shawkat Amin Korki is a daring tale of emancipation, sisterhood and corruption. Rojin is about to sit her university entrance exam, but if she fails, her father will force her into an arranged marriage. Rojin’s unhappily married older sister Shilan knows exactly what’s at stake, and decides to help her pass at any cost. After eliciting the assistance of an underground business that helps students cheat, they soon find themselves entangled in a vast network of corruption that connects all parts of society.

‘I focused on two female protagonists to address the certain kind of pressure that young women experience in Kurdistan. The balance between marriage and motherhood on one side and education on the other is a constant battle and sacrifice for women, especially in this region. One of the main protagonists, the older sister Shilan, who is frustrated by her own life situation, fights for a better life for her younger sister Rojin. Her strongly motivated actions bring her to experience empowerment herself, while facing her unlucky marriage and her lost dreams. The title THE EXAM is hence not only the physical university exam Rojin must pass in order to have a better life, but it is also a figurative reference to Shilan’s personal examination of her own life situation.’ Shawkat Amin Korki, Director



Original Title
Ezmûn
Countries
Germany
Iraq
Qatar
Year
2021
Running Time
1hr 29min
Language
Kurdish
Director
Shawkat Amin Korki
Screenwriter
Norbert Köbli
Producer
István Bodzsár
Leading Cast
Zsolt Nagy
János Kulka
Péter Scherer
András Balogh
Gabriella Hámori
Cinematographer
Zsolt Tóth
Editor
István Király
Print Source
Arthod Entertainment

The Eyes of Tammy Faye

Jessica Chastain is outstanding in this intimate look at the extraordinary rise, fall and return of televangelist Tammy Faye Bakker. In the 1970s and 80s, Tammy Faye and her husband, Jim Bakker, rose from humble beginnings to create the world's largest religious broadcasting network and theme park. Tammy Faye was legendary for her indelible eyelashes, her idiosyncratic singing, and her eagerness to embrace people from all walks of life. However, it wasn't long before financial improprieties, scheming rivals, and scandal toppled their carefully constructed empire.

'The character of Tammy Faye Bakker is a really, really compelling central character, a kind of misunderstood character who we know in our culture as a kind of a laughing stock and a bit of a villain. I like the opportunity to show that, maybe if you peel layers back, you'll see her in a different way. I know the story, I know the characters, and I'm interested in stories about good intentions gone horribly wrong. I like the kind of Bonfire Of The Vanities aspect of all of it, the way in which these two people found themselves in this maelstrom of insanity and the way in which its tentacles reached so wide, even right into our current situation.' Director Michael Showalter, from an interview with The A.V. Club.

Countries
Canada
USA
Year
2021
Running Time
2hr 6min
Language
English
Director
Michael Showalter
Screenwriter
Abe Sylvia
Producer
Kelly Carmichael
Jessica Chastain
Gigi Pritzker
Rachel Shane
Leading Cast
Jessica Chastain
Andrew Garfield
Cherry Jones
Vincent D'Onofrio
Mark Wystrach
Cinematographer
Mike Gioulakis
Editor
Mary Jo Markey
Andrew Weisblum
Print Source
Searchlight / Disney



Fabian Going to the Dogs

A heady evocation of the decadent and precarious Weimar era Berlin in 1931, Fabian - Going to the Dogs is a fresh new take on the period drama. Director Dominik Graf uses an arsenal of techniques from fast paced editing and handheld cameras to split screen and archive to create a dynamic style. Jakob Fabian works in advertising during the day and drifts through bars and brothels at night. He meets and falls in love with Cornelia but their newfound happiness cannot last as the world around them starts to fall apart.

'We are living here in Weimar 2021. The war of opinion in politics and society is conducted almost exclusively with hatred — in some circles, murder is a better means than debate. Democracy is on the defensive and its arguments are weak. The turbo-capitalist economic structures in Germany have become fully and openly totalitarian since 1990. The internal structures of the state have largely decayed. We are once again going to the dogs.' Director Dominik Graf, from an interview with Variety.

Original Title
Fabian Oder Der Gang vor die Hunde
Country
Germany
Year
2021
Running Time
2hr 56min
Language
German
Director
Dominik Graf
Screenwriter
Dominik Graf
Constantin Lieb
Producer
Felix von Boehm
Leading Cast
Tom Schilling
Saskia Rosendahl
Albrecht Schuch
Meret Becker
Michael Wittenborn
Cinematographer
Hanno Lentz
Editor
Claudia Wolscht
Print Source
Les Films du Losange



Great Freedom

From 1872 to 1994, German law criminalised homosexuality via 'Paragraph 175'. It's this rule, and all of its fearful effects on people and society, that hangs over Australian director Sebastian Meise's masterful, moving prison-based drama. Over three criss-crossing time periods: Nazi-era 1945, old-guard shedding 1969 and a 1957 interlude, out gay man Hans, is imprisoned repeatedly for 'lewd acts', each time encountering Victor, a toughened criminal who's much less able than Hans to discuss their queerness. An illuminating and vital Cannes award-winner.

'Our film has no political agenda. It tells the story of two people who couldn't be more different, but find each other in their longing for love and freedom. The mechanisms of oppression that form the basis of their story are ultimately interchangeable. I can say that Section 175 is one of the biggest scandals in recent German history. This paragraph was not only inhuman but also unconstitutional. Under the pressure of global reform movements, it had to be amended in 1969. The fact that it was only abolished 25 years later was perfidious. This saved the state hundreds of thousands in reparations, and it did not have to admit that it had violated basic human rights.' Director Sebastian Meise, from an interview with Screendaily.

Original Title
Grosse Freiheit
Countries
Austria
Germany
Year
2021
Running Time
1hr 57min
Language
German
Director
Sebastian Meise
Screenwriter
Sebastian Meise
Thomas Reider
Producer
Benny Drechsel
Sabine Moser
Oliver Neumann
Leading Cast
Franz Rogowski
Georg Friedrich
Anton von Lucke
Thomas Prenn
Cinematographer
Crystal Fournier
Editor
Joana Scrinzi
Print Source
MUBI



The Hand of God

The latest film from Paolo Sorrentino (The Great Beauty) is the story of a young man's heartbreak and liberation in '80s Naples. Fabietto Schisa might be an awkward Italian teen struggling to find his place, but he finds joy in an amazing family who love life, relish mischief and take deep pleasure in meddling in one another's complicated relationships. Then comes a pair of events that alter everything. 'The Hand of God is backdropped by azure waters of the Gulf of Naples and a tapestry of extended family life that's a joy to witness.' (Time Out)

'Having given a very important symbolic significance to the fact that I turned 50, I thought: "Maybe I'm old enough to tackle an autobiographical theme, to stop hiding behind characters like the pope, or Jep Gambardella in The Great Beauty and I can face this story head on." After 20 years of filmmaking I was perhaps a bit tired of the spot I was in. I wanted to start up again. This film, though, is different, it has the same approach as my first film L'Uomo in Più which was very spontaneous, heartfelt, melancholy and painful – but also cheerful – just like this film, even though they are very different.' Director Paolo Sorrentino, from an interview with Variety.

Original Title
È stata la Mano di Dio
Country
Italy
Year
2021
Running Time
2hr 10min
Language
Italian
Director
Paolo Sorrentino
Screenwriter
Paolo Sorrentino
Producer
Lorenzo Mieli
Paolo Sorrentino
Leading Cast
Filippo Scotti
Toni Servillo
Teresa Saponangelo
Marlon Joubert
Luisa Ranieri
Cinematographer
Daria D'Antonio
Editor
Cristiano Travaglioli
Print Source
Netflix / Altitude



Hit the Road

A lively young boy, a grumpy dad, an emotive mum, a taciturn older brother, a soulful dog. A family is on a road-trip across Iran to a mysterious border destination. On the way there is much hilarity, much scolding, and much chatting about pop music and Batman. But there's also pain, of a kind that we can glimpse occasionally but which only comes fully into view in this film's beautifully transformative final stretches. As poetic, and as full of charisma, as the classics of Iranian cinema.

'I'd like to leave the perception of the father as well as the other characters and actually the entire film, to the viewers. I don't like to underline or simplify, but to leave room for viewers to experiment with the film, using their own senses and forming their own interpretations. Life and art are packed with paradoxes and they are richer if we are left to explore them individually. It's about creating an opening, an elevation above the limitations set out by norms, to create surprises that trouble and enchant (I hope so at least). The Dad character is certainly something of mystery to me. He partly embodies my future, just as the two brothers represent moments of my past.' Panah Panahi, Director

Original Title
Jaddeh Khaki
Country
Iran
Year
2021
Running Time
1hr 33min
Language
Persian
Director
Panah Panahi
Screenwriter
Panah Panahi
Producer
Mastaneh Mohajer
Jafar Panahi
Panah Panahi
Leading Cast
Pantea Panahiha
Hasan Majuni
Rayan Sarlak
Cinematographer
Amin Jafari
Editor
Amir Etminan
Ashkan Mehri
Print Source
Picturehouse Entertainment



Hope

Longtime partners and parents to a large family, Anja (Andrea Bræin Hovig) and Tomas (Stellan Skarsgård) have grown independent of each other, with creative jobs in parallel worlds. Their modern life breaks down when Anja gets a terminal cancer diagnosis and realises that she needs Tomas' full support. After years of emotional isolation, they finally begin to find each other again. Based on writer-director Maria Sødahl's own experience of being diagnosed with cancer, Hope is a poignant and intimately observed drama about the resilience of love.

'The challenge of writing Hope was to avoid any navel-gazing... I had to strike the right balance in terms of sharing material so private that I hardly dared to reveal it even to myself, in order to achieve a story that was personal, as opposed to private. In my writing process, some very naked and raw scenes inevitably came up – situations that are difficult to stay indifferent towards. My idea was to let people into a world where they could identify with actions and emotions that weren't flattering, but without becoming ashamed.' Director Maria Sødahl, from an interview with Cineuropa.

Original Title
Höp
Countries
Norway
Sweden
Denmark
Year
2019
Running Time
2hr 10min
Languages
Norwegian
English
Director
Maria Sødahl
Screenwriter
Maria Sødahl
Producer
Thomas Robsahm
Leading Cast
Andrea Bræin Hovig
Stellan Skarsgård
Elli Rhiannon Müller
Osborne
Alfred Vatne
Steinar Klouman Hallert
Cinematographer
Manuel Alberto Claro
Editor
Christian Siebenherz
Print Source
Picturehouse Entertainment



Întregalde

Radu Muntean, one of the leading filmmakers in the Romanian New Wave (and director of previous LIFF favourites Tuesday After Christmas and One Floor Below) returns with the incisive and compelling road movie, Întregalde. Three friends are on their regular end-of-the-year humanitarian trip, driving along mountain dirt roads in their big SUVs. They lose their way and stop to offer a lift to an old man. But his directions prove unreliable and they end up getting stuck in a ditch all night, as their ideas of empathy and charity start to break down.

'I try to put characters in uncomfortable positions, in different situations than they're used to, in order to test them. Testing them is like testing me. I'm curious to find out about these kinds of experiences, and about how I would act in life-threatening circumstances. I think it's important, when you're talking about this notion of generosity, to think more about knowing the beneficiary – knowing the conditions they're living in. These days, in society, in media and in social media, we're talking a lot about charity and this altruistic aspect of normal life. But I think it's important to go a little bit deeper, to question yourself about your motives, whether or not it's part of your own personal project.' Director Radu Muntean, from an interview in Variety.

Country
Romania
Year
2021
Running Time
1hr 44min
Languages
Romanian
Romany
English
Director
Radu Muntean
Screenwriter
Alexandru Baciu
Radu Muntean
Razvan Radulescu
Producer
Oana Iancu
Dragos Vilcu
Leading Cast
Maria Popistasu
Ilona Brezoianu
Alex Bogdan
Luca Sabin
Toma Cuzin
Cinematographer
Tudor Vladimir Panduru
Editor
Andu Radu
Print Source
Voodoo Films



The Justice of Bunny King

Bunny King is a headstrong mother of two with a sketchy past and a razor-sharp tongue. She spends her days washing car windscreens in order to save enough money to regain custody of her kids. After promising her daughter a birthday party, Bunny must fight the social services and break the rules to keep her word, but in doing so risks losing her children altogether. Accompanied by her niece Tonya, Bunny is in a race against the clock and headed towards an epic showdown with the authorities. Gaysorn Thavat's loveable feature debut is both a funny and touching social realist drama.

'[This film] is a character piece about a resilient woman struggling to get her kids back in a punitive government system, but more broadly, it's a social justice action film about motherhood. I absolutely love this character – her joy, wit, and determination, and the fact that she gets it wrong, is deeply conflicted, and yet she makes me smile. Also the desire to frame the resilience and strength of everyday women as kind of superheroes – to rewrite the narrative of motherhood. We have so many narratives about male heroism, yet the strength of women and mothers is rarely celebrated. Sometimes just being a woman, a mother, and surviving in these punitive systems is heroic.' Director Gaysorn Thavat, from an interview with Women and Hollywood.

Country
New Zealand
Year
2021
Running Time
1hr 41min
Language
English
Director
Gaysorn Thavat
Screenwriter
Sophie Henderson
Producer
Emma Slade
Leading Cast
Essie Davis
Thomasin McKenzie
Lively Nili
Bridie Sisson
Semu Filipo
Cinematographer
Ginny Loane
Editor
Cushla Dillon
Print Source
Vertigo



La Mif

Frederic Baillif's remarkably authentic docu-style drama follows a group of teenage girls in a residential care home. Emerging from difficult backgrounds, here in the safe house, the girls find a new sense of community full of unexpected tensions and intimacies. An incident triggers a chain of reactions that reveal the imperfections of the youth protection system, as well as the demons that haunt the girls. Created in close collaboration with the young actors, La Mif tenderly questions what it might actually mean to be part of a family.

'We spent about two years on improvisation workshops with very few rules. My wife and children often accompanied me to the home to stay in touch with the girls, open up about who we are and develop a real relationship. We shot the movie without any budget because we couldn't wait: The girls were growing up and we based it on what we'd done before. The whole process was first to interview each of them. Based on that, we transformed reality into fiction, together. Each of the girls had the task of making their own story, some of them I didn't even know, I learned them when shooting. I wanted them to really own their own story.' Director Fred Baillif, from an Interview in Variety.

Country
Switzerland
Year
2021
Running Time
1hr 50min
Language
French
Director
Fred Baillif
Screenwriter
Fred Baillif
Producer
Véronique Vergari
Leading Cast
Charlie Areddy
Kassia Da Costa
Amandine Golay
Claudia Grob
Joyce Esther Ndayisenga
Cinematographer
Joseph Areddy
Editor
Fred Baillif
Print Source
BFI



La Traviata, My Brothers and I

A long, sun-kissed summer in their downmarket coastal hometown lies before Nour and his older brothers. Nour is 13, old enough to work and so become more of 'a man', with each brother offering a version of what that could mean: Mo the cheeky lothario, Heidi the wily criminal, and oldest Abel the stern leader. Nour is drawn to the singing classes he hears on his summer job, and this 'feminine' calling clashes with macho culture. A warm, vivid film that conjures empathy for all types of 'bro'.

Director Yohan Manca on what influenced him to become a filmmaker: 'To start with, popular French comedies that were on TV. Like Le Splendid theatre group for example, I think they're pure geniuses! There's also the film by Les Inconnus, The Three Brothers, which I must have seen at least 2000 times. And then a little later on, I discovered Italian cinema of the 60s and 70s: Scola, Fellini and Antonioni. As someone who left school too early and didn't go to film school, Martin Scorsese's films and his comments gave me a lot of strength: "To learn how to make films, you need to watch the films"! On what he hoped to say with his debut film: 'Sometimes an encounter miraculously takes us down a different path, and art or culture can make us think differently, question things and save us.'



Original Title
Mes Frères, et Moi
Country
France
Year
2021
Running Time
1hr 48min
Language
French
Director
Yohan Manca
Screenwriter
Yohan Manca
Producer
Julien Madon
Leading Cast
Maël Rouin Berrandou
Judith Chemla
Dali Benssalah
Sofian Khammes
Cinematographer
Marco Graziaplena
Editor
Clémence Diard
Print Source
Charades

Lingui, The Sacred Bonds

Veteran Chadian director Mahamat-Saleh Haroun returns with this powerful tale of resilience and sisterhood. Amina is a single mother living on the outskirts of Chad, where she has built a life of her own since being exiled from her family for having a child young out of wedlock. A practising Muslim, she is shocked to discover that her 15-year-old daughter is pregnant and wants an abortion. Amina is faced with an impossible situation in a country where abortion is legally and morally condemned.

'I know that it's forbidden and I heard a lot of stories of young girls being pregnant and then have to get an abortion, and it's a kind of a very difficult way to find a solution, because the family doesn't agree with the abortion, and they don't want you to keep the child either, because it's shame for them. You lose your honor. So I made an investigation with women who have been in this kind of situation, and then I wrote the story. There, we have this thing we call Patriarca, which is just the dominating power of the men who are in charge who make these laws.' Director Mahamat-Saleh Haroun, from an interview in IndieWir.

Original Title
Lingui, les Liens Sacrés
Countries
France
Chad
Germany
Belgium
Year
2021
Running Time
1hr 27min
Language
French
Director
Mahamat-Saleh Haroun
Screenwriter
Mahamat-Saleh Haroun
Producer
Melanie Andernach
Diana Elbaum
Florence Stern
Leading Cast
Achouackh Abakar
Rihane Khalil Alio
Youssef Djaoro
Briya Gomidigue
Hadje Fatime N'Goua
Cinematographer
Mathieu Giombini
Editor
Marie-Hélène Dozo
Print Source
MUBI



Looking for Venera

This richly observed feature debut by Norika Sefa follows the quiet teenager Venera, growing up in a small village in Kosovo. Living in a crowded, multi-generational household, Venera can rarely find space or privacy. When Venera befriends the spirited Dorina, a new and liberating world opens up to her and she begins to push against the expectations of her conservative patriarchal family. Formally innovative and beautifully shot, the film makes skillful use of closely cropped framing to convey the suffocating environment of Venera's home life, in this fresh take on the coming-of-age genre.

'I wanted to tell a story based in Kosovo, but that wouldn't reproduce the stereotypes for which the country is known abroad. So basically, I didn't want to show some traditional costumes nor evoke an exotic feeling. I didn't want the film to exploit the poverty of Balkan countries. However tradition itself is the very core of the story and so is family. I wanted the film to have a lot of layers, but with a focus on relationships. Everything from the outside such as nature, for example, would appear only through the characters. I was curious about what would appear from the development of the characters and how the actors' interpretation might influence the film.' Director Norika Sefa, from an interview with Cineuropa.

Original Title
Në kërkim të Venerës
Countries
Republic of Macedonia
Kosovo
Year
2021
Running Time
1hr 51min
Language
Albanian
Director
Norika Sefa
Screenwriter
Norika Sefa
Producer
Besnik Krapic
Leading Cast
Basri Lushtaku
Erjona Kakeli
Kosovare Krasniqi
Rozafa Celaq
Cinematographer
Luis Armando Arteaga
Editor
Stefan Stabenow
Print Source
Film Republic



Luzzu

Country
Malta
Year
2021
Running Time
1hr 34min
Language
Maltese
Director
Alex Camilleri
Screenwriter
Alex Camilleri
Producer Rebecca
Anastasi
Ramin Bahrani
Alex Camilleri
Oliver Mallia
Leading Cast
Frida Cauchi
Jesmark Scicluna
Michela Farrugia
Uday McLean
Yuric Allison
Cinematographer
Léo Lefèvre
Editor
Alex Camilleri
Print Source
Peccadillo

Jesmark, a Maltese fisherman discovers another leak in his wooden luzzu boat. Barely getting by, he sees his livelihood and the family tradition imperiled by diminishing harvests, a ruthless fishing industry, and a stagnating ecosystem. Desperate to provide for his wife and their sickly son, Jesmark slips into a sinister black-market operation. Luzzu is the first Maltese feature to compete in a major international festival, picking up the Special Jury Award for acting at Sundance, and heralding the arrival of writer-director-editor Alex Camilleri.

'If you cast well, half your work is done. Finding Jesmark and David lit the proverbial light bulb. I improvised with them in an audition. They'd known each other because they're cousins and on-and-off fishing partners. One more thing that they're bringing to the table was a relationship with so much history. I started writing the script around them and had the characters inspired by the real men. It's a fictional story, but I was able to learn about them and borrow things from their life that I had come to know. You'll have any amount of success with a non-actor as long as you are putting them in a good position to succeed, and it starts with the script.' Director Alex Camilleri, from an interview in Seventh Row.

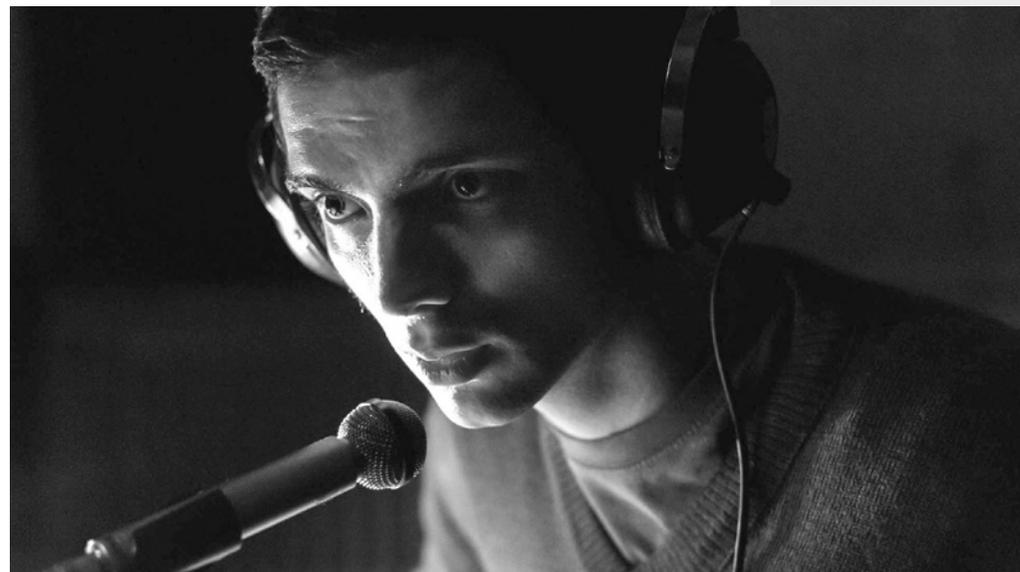


Magnetic Beats

Original Title
Les Magnétiques
Countries
France
Germany
Year
2021
Running Time
1hr 38min
Languages
French
German
English
Director
Vincent Cardona
Screenwriter
Vincent Maël Cardona
Romain Compingt
Chloé Larouchi
Maël Le Garrec
Catherine Paillé
Rose Philippon
Producer
Toufik Ayadi
Christophe Barral
Marc-Benoît Créancier
Leading Cast
Thimotée Robart
Marie Colomb
Joseph Olivennes
Fabrice Adde
Louise Anselme
Cinematographer
Brice Pancot
Editor
Flora Volpelière
Print Source
Indie Sales

Magnetic Beats is a lively and distinctive debut from Vincent Maël Cardona channelling post-punk energy in the world of underground radio in 1980s Brittany. A bunch of friends broadcast a free radio station from their hometown in the countryside. Led by the charismatic Jerome and his quiet tech-savvy brother Philippe, they live in the moment until Phillippe is called away for military service. He finds new broadcasting adventures in Berlin but longs to be back home with his friends. Featuring a lively, infectious period soundtrack and brilliantly inventive sound design throughout.

'I was born pretty much at the time depicted in the film's first scene, so it's a film about the world which we were born into, characterised by a clear political shift which saw the left come to power. Between the end of the '70s and the beginning of the '80s, there was an explosion in rock groups, projects and free radio stations, breaking with our big brothers of '68 and the idea that you were going to change the world, which they'd tried and failed to do; instead, what mattered was the here and now. We felt that this attitude...was incredibly relevant today, that it was a kind of vanguard archived in sound.' Director Vincent Maël Cardona, from an interview with Cineuropa.



Memoria

Countries

Colombia
Thailand
France
Germany

Year

2021

Running Time

2hr 16min

Languages

Spanish
English

Director

Apichatpong
Weerasethakul

Screenwriter

Apichatpong
Weerasethakul

Producer

Diana Bustamante
Julio Chavezmontes
Charles de Meaux
Simon Field
Keith Griffiths
Michael Weber

Leading Cast

Tilda Swinton
Elkin Díaz
Jeanne Balibar
Juan Pablo Urrego
Daniel Giménez Cacho

Cinematographer

Sayombhu Mukdeeprom

Editor

Lee Chatametikool

Print Source

Sovereign

A woman working as a botanist in Bogotá feels unsettled by a sudden 'Bang!', that maddeningly, only she can ever hear. What might be the cause? What is different about her? As she searches hesitantly for clues in the city and then the countryside, Thai director Apichatpong Weerasethakul's extraordinary cosmic mystery becomes deeper and more special, incorporating natural worlds, time and memory. A wondrous and unique collaboration with lead actor Tilda Swinton, and winner of Cannes Film Festival's Jury Prize.

'It became a story of this woman who is kind of drifting between places, and we don't know much about her background, and I really don't care about that. If you know my films, it's more about the moment. So, she's just drifting in Colombia with this sound in her head. Along the way she encounters individuals. In retrospect, I think the whole film is about healing, and it's about finding yourself. Or just finding a connection to a place and its people, all of the different layers there — and how you have to go through the process of simulation, and internal transformation. I hope the movie translates as that.' Director Apichatpong Weerasethakul, from an interview with Hollywood Reporter.



Mothering Sunday

Country

UK

Year

2021

Running Time

1hr 50min

Language

English

Director

Eva Husson

Screenwriter

Alice Birch

Producer

Elizabeth Karlsen
Stephen Woolley

Leading Cast

Olivia Colman
Colin Firth
Josh O'Connor
Odessa Young
Glenda Jackson

Cinematographer

Jamie Ramsay

Editor

Emilie Orsini

Print Source

Lionsgate

From the producers of Carol (LIFF 2015 closing film), adapted from Graham Swift's novel by Alice Birch (Lady Macbeth - LIFF 2016), and directed by Eva Husson (Girls of the Sun - LIFF 2018), Mothering Sunday is a story of grief, responsibility, and secret love in post-WWI England. On Mother's Day in 1924, housemaid Jane Fairchild (Odessa Young) finds herself alone and spends an afternoon of abandon with her secret lover Paul (Josh O'Connor). But events that neither can foresee will change the course of Jane's life forever.

'Mothering Sunday seemed to have, somehow, found its way to me, and there it was, this wonderful screenplay, speaking to me, playing a frequency that opened me up like only the most honest works of art do. I have never felt so at home with another writer's script, and suddenly, that script, written by Alice Birch, seemed to whisper in my ear. It was a culmination of everything that I am obsessed with in life: writing, sex, and pure cinema. The opportunity to bring to the big screen the story of a 'Doris Lessingesque' writer. To explore the fragility and power of sex, love and the impact it has on a creative female artist.' Eva Husson, Director



Natural Light

Dénes Nagy won Best Director at the 2021 Berlin Film Festival for his powerful feature debut with its breathtaking visual style. Deep into the Second World War and in the heart of Hungary, which allied with Nazi Germany, a small unit of soldiers hunt down any partisan opposition among remote villages. After the death of the unit commander, Corporal István Semetka is forced to take charge and faces new orders for stronger measures against the villagers. 'An absorbing, beautifully crafted, thought-provoking addition to the new Hungarian cinematic wave...' (Screen International)

'I'm most looking for stories about faces and landscapes, connections between faces and landscapes, and at the same time it's important me to look for stories which kind of go into the unknown or have the feeling of going into unknown territory. Also a feeling of darkness around or of darkness coming closer to you, and you lose your orientation in this situation – where to go, how to understand things. I found a book which gave a clue or gave a direction to this. I really felt that this vast Russian landscape where these soldiers come – they are strangers to this land, they don't speak the language of the locals, they don't understand the area, they don't where is the enemy, who is the enemy – so it has something that has the feeling of not knowing what is coming next, not knowing how to react.' Dénes Nagy, Director – from an interview with Cineuropa.

Original Title
Természetes Fény
Countries
Hungary
Latvia
France
Germany
Year
2021
Running Time
1hr 43min
Languages
Hungarian
Russian
Director
Dénes Nagy
Screenwriter
Dénes Nagy
Producer
Melanie Blocksdorf
Marcell Gerő
Sára László
Caroline Piras
Leading Cast
Ferenc Szabó
László Bajkó
Tamás Garbacz
Gyula Franczia
Stuhl Erno
Cinematographer
Tamás Dobos
Editor
Nicolas Rumpl
Print Source
Curzon



Paris, 13th District

Four young Parisians explore sex and city life. Emilie is an underachiever who's living her best sex life. To help pay the bills she takes in Camille; charming, fit, and fine with no-strings hook-ups. Meanwhile, serious-minded Nora is mistaken for a porn-cam performer by her peers. Her social life's tragique, until she lands in Camille's workplace. This contemporary, multiracial update of classically French ideas combines U.S. cartoonist Adrian Tomine's urbane takes with Céline Sciamma (Portrait of a Lady on Fire)'s script, and Jacques Audiard (A Prophet)'s robust direction.

'I chose the 13th District for a very simple reason: I lived there for a long time and I know the district well. It's one of the districts that's changed the most over the last 10 or 15 years. It's a very concentrated place between the Seine and the upper part of Paris, and there's this area called the Olympiad where the architecture is absolutely stunning. What I really like is that it's a district which depicts the modern era in Paris. It's a difficult city to film. But this 13th District has really emerged as quite magnificent, where all classes of society are mixed together in that neighbourhood, and it seems more real than many other districts of Paris.' Jacques Audiard, Director

Original Title
Les Olympiades, Paris 13e
Country
France
Year
2021
Running Time
1hr 45min
Language
French
Director
Jacques Audiard
Screenwriter
Jacques Audiard
Léa Mysius
Céline Sciamma
Producer
Valérie Schermann
Leading Cast
Lucie Zhang
Makita Samba
Noémie Merlant
Jehny Beth
Camille Léon-Fucien
Cinematographer
Paul Guillaume
Editor
Juliette Welfling
Print Source
Curzon



Petite Maman

French auteur Céline Sciamma (*Tomboy*, *Portrait of a Lady on Fire*) returns with this exquisite time-bending tale of childhood grief and wonder. 8-year-old Nelly has just lost her beloved grandmother, and is helping her parents clean out her mother's childhood home. One day she meets a strangely familiar girl her own age in the woods. Instantly forming a connection with this mysterious new friend, Nelly embarks on a fantastical journey of discovery which helps her come to terms with this newfound loss.

'Some movies blackmail you into being emotional by showing you violence or people suffering. If it's not emotional porn, then the audience can be happy about it. I wanted to create this weird thing that would be very short but so concentrated. I love very short movies. I was also inspired by the work of Chantal Akerman. Her films have this strange patchwork that gives you ideas. There's a lot of frontality in her films [and] I'm always thinking about playful cinema.' Director Céline Sciamma, from an interview with Indiewire.

Country
France
Year
2021
Running Time
1hr 12min
Language
French
Director
Céline Sciamma
Screenwriter
Céline Sciamma
Producer
Bénédicte Couvreur
Leading Cast
Joséphine Sanz
Gabrielle Sanz
Nina Meurisse
Stéphane Varupenne
Margot Abascal
Cinematographer
Claire Mathon
Editor
Julien Lacheray
Print Source
MUBI



Playground

Do you remember your first moments at primary school? In Laura Wandel's striking debut film, we're with 7-year-old Nora right through her own jolting first adjustments to a particularly unsupervised playground. The film's original title, *Un monde*, is the best indicator of what to expect: camera at a low eye height, a whirling panoply of sounds, injustice seemingly in every corner. Nora's all-seeing protector Dad has left her at the gate, and in place of adult rules, there's new alliances with friends, however temporary. A wild, immersive ride and a clear parable of moral law.

'I wanted to explore the school setting as a mirror of our society. I saw enormous potential in this environment for creating a fictional narrative, and specifically a story of siblings, struggling with the challenges of adjusting to this unfamiliar world. In my view, the best way to tell the story was to do it from the children's perspective. When I'm in the writing phase, I spend a lot of time observing the location, to soak up the atmosphere and draw my fiction from this. In terms of my work with the actors, I try to come up with an approach that suits the people I have in front of me. For *Playground*, we worked with children's coaches to develop a method that would allow them to understand and internalise their characters' emotional journey, without ever giving them access to the screenplay. Filming with children is quite an adventure.' Laura Wandel, Director



Original Title
Un monde
Country
Belgium
Year
2021
Running Time
1hr 12min
Language
French
Director
Laura Wandel
Screenwriter
Laura Wandel
Producer
Stéphane Lhoest
Leading Cast
Maya Vanderbeque
Günter Duret
Karim Leklou
Laura Verlinden
Cinematographer
Frédéric Noirhomme
Editor
Nicolas Rumpl
Print Source
New Wave

The Power of the Dog

Charismatic rancher Phil Burbank (Benedict Cumberbatch) inspires fear and awe in those around him. When his brother George (Jesse Plemons) brings home a new wife Rose Gordon (Kirsten Dunst) and her son Peter (Kodi Smit-McPhee), Phil torments them until he finds himself exposed to the possibility of love. 'Jane Campion makes a thrilling return with *The Power of the Dog*, a work as boldly idiosyncratic, unpredictable and alive with psychological complexity as anything in the revered director's output.' (Hollywood Reporter)

'Phil's style of masculinity, and the ethos of masculinity that is heralded in the cowboy world, it's very romanticised. Cowboys are seen as being about the natural life, the simple life. However, the Burbanks had one of the wealthiest ranches in Montana. They wield a lot of power, and I think power is always the real issue. It comes through with women too, when they have power and how they choose to use it. Power is always it. And money is often power. Don't you reckon? I don't think of myself as having power because my films don't always make that much money. If your films are popular, then you've got power. And if they're unpopular then it's the opposite.' Director Jane Campion, from an interview with *The Hollywood Reporter*.

Countries
UK
Australia
USA
Canada
New Zealand
Year
2021
Running Time
2hr 5min
Language
English
Director
Jane Campion
Screenwriter
Jane Campion
Producer
Jane Campion
Iain Canning
Roger Frappier
Leading Cast
Benedict Cumberbatch
Kirsten Dunst
Jesse Plemons
Kodi Smit-McPhee
Thomasin McKenzie
Cinematographer
Ari Wegner
Editor
Peter Sciberras
Print Source
Netflix / Altitude



Queen of Glory

In her feature filmmaking debut, writer-director Nana Mensah plays Ghanaian-American Sarah. Sarah is a PhD student whose planned future is thrown into disarray by the unexpected death of her mother, and the surprising news that she has inherited her beloved Christian bookstore in the Bronx. Tasked with planning the funeral, Sarah must juggle the cultural expectations of her family and the reappearance of her estranged father, whilst deciding whether to sell the bookstore. Winner of Best New Narrative Director at Tribeca, this heartfelt comedy marks an exciting new talent to watch.

'As a child of immigrants, everyone is always obsessed with education, and I thought it would be cool to explore the extreme of that — to see what would happen if a main character sought refuge in academia so as to avoid real life. Next, I wanted to explore the idea of inheritance, both the physical traits and items we get from our families. Aside from that, I basically took everything I wanted to see someone go through and whipped it up into a little narrative; I love family dysfunction, I love navigating class issues (especially among people of color), and I love watching how people cope with their personal failings.' Director Nana Mensah, from an interview in *HelloGiggle*.

Countries
USA
Year
2021
Running Time
1hr 18min
Language
English
Director
Nana Mensah
Screenwriter
Nana Mensah
Producer
Baff Akoto
Anya Migdal
Kelley Robins
Leading Cast
Nana Mensah
Ward Horton
Oberon K.A. Adjepong
Madeline Weinstein
Purva Bedi
Cinematographer
Cybel Martin
Editor
Cooper Troxell
Print Source
Magnolia



Reflection

Masterfully written, directed and shot by Valentyn Vasyanovych, Reflection is an extraordinary and profound meditation on the effects of war. Ukrainian surgeon Serhiy is forced to witness unspeakable horrors whilst captured by the Russian military forces in the conflict zone in Eastern Ukraine. After his release, he returns to his comfortable middle-class apartment and tries to find a purpose in life by rebuilding his relationship with his daughter and ex-wife. Serhiy must overcome his past trauma and learn how to be a human being again.

'Unlike in most countries, our veterans don't really exist in the social sphere. There aren't any rehabilitation programmes and no infrastructure to help them out. Most of them struggle with PTSD but no one provides them with professional help, which leads to a high rate of suicides. It's a very "inconvenient" topic for all of us in Ukraine. In Reflection, I decided to concentrate also on former prisoners. Maybe it's hard to imagine but today, in the 21st century, in the middle of Donetsk there is this huge political prison called "Isolation". Ironically enough, it used to be the centre of contemporary art. Once the war started, Russian special troops turned it into a concentration camp, which is still operational. What Happens there is unimaginable.' Valentyn Vasyanovych, Director

Original Title
Відблиск
Country
Ukraine
Year
2021
Running Time
2hr 5min
Languages
Ukrainian
Russian
Director
Valentyn Vasyanovych
Screenwriter
Valentyn Vasyanovych
Producer
Iya Myslytska
Anna Sobolevska
Valentyn Vasyanovych
Vladimir Yatsenko
Leading Cast
Stanislav Aseyev
Oleksandr Danyliuk
Vasiliy Kukharskiy
Nadiya Levchenko
Roman Lutskyi
Cinematographer
Valentyn Vasyanovych
Editor
Valentyn Vasyanovych
Print Source
New Europe Film Sales



The Sacred Spirit

An eerie pitch black comedy from debut feature filmmaker Chema García Ibarra, whose previous short film Misterio screened at LIFF 2013. While an ongoing investigation into the mysterious disappearance of a little girl is shaking the local community, José Manuel continues his routine. He works in his modest bar, takes care of his mother and attends meetings of the ufology association, where he exchanges information about extraterrestrial activity. When their leader dies unexpectedly, José Manuel is the only person who knows the cosmic secret that could alter the future of humanity.

'I'm interested in real physical features, regional accents, people wearing their real clothes, real spaces rather than constructed ones, and so on. I'm a documentary filmmaker making fiction movies. I don't like conventional acting at all: The voices all sound the same to me, I see the same gestures over and over again. As I know that the characters will be played by non-professionals, it determines the scriptwriting process: that is why I make films with characters that speak little, hardly move and do not express "physical" emotions.' Director Chema Garcia Ibarra, from an interview in Variety.

Original Title
Espíritu Sagrado
Countries
Spain
France
Turkey
Year
2021
Running Time
1hr 37min
Language
Spanish
Director
Chema Garcia Ibarra
Screenwriter
Chema García Ibarra
Producer
Leire Apellaniz
Marina Perales Marhuenda
Miguel Molina
Xavier Rocher
Leading Cast
Llum Arques
Nacho Fernández
Rocío Ibáñez
Joanna Valverde
Cinematographer
Ion De Sosa
Editor
Ana Pfaff
Print Source
Arrow



The Souvenir: Part II

In the aftermath of her tumultuous relationship with a charismatic and manipulative older man, Julie (Honor Swinton Byrne) begins to untangle her fraught love for him in making her graduation film, sorting fact from his elaborately constructed fiction. Joanna Hogg's shimmering story of first love and a young woman's formative years, *The Souvenir: Part II* is a portrait of the artist that transcends the halting particulars of everyday life - a singular, alchemic mix of memoir and fantasy.

'The scenes of Julie making her film were shot digitally because we were almost shooting a documentary of the filming of Part I, so I needed the long takes to capture what I wanted to capture. I quite like the idea of using these different mediums and getting a feeling of that time in the 1980s that I remember so well, when filmmakers were often mixing media. I think particularly of Derek Jarman, who would go from film to digital and back to film again. He might shoot something on Super-8 and blow it up to 35. There was something very creative in the way that people used mediums back then, so I was inspired by that in a way.' Director Joanna Hogg, from an interview with Jumpcut Online.

Country
UK
Year
2021
Running Time
1hr 46min
Language
English
Director
Joanna Hogg
Screenwriter
Joanna Hogg
Producer
Ed Guiney
Joanna Hogg
Andrew Lowe
Emma Norton
Luke Schiller
Leading Cast
Tilda Swinton
Honor Swinton Byrne
James Spencer Ashworth
Alice McMillan
Oli Bauer
Cinematographer
David Raedecker
Editor
Helle le Fevre
Print Source
Picturehouse Entertainment



Spencer

LIFF 2021 Opening Film

The marriage of Princess Diana and Prince Charles has long since grown cold. Though rumours of affairs and a divorce abound, peace is ordained for the Christmas festivities at Sandringham. There's eating and drinking, shooting and hunting. Diana knows the game. But this year, things will be a whole lot different. Featuring a mesmerising lead performance from Kristen Stewart, *Spencer* is a haunting re-imagining of what might have happened during those few fateful days from director Pablo Larraín (Jackie) and writer Steven Knight (Peaky Blinders), with music from Jonny Greenwood.

'We all grew up understanding what a fairytale is, but Diana Spencer changed the paradigm, and the idealised icons that pop culture creates, forever. This is the story of a princess who decided not to become a queen but chose to build her identity by herself. It's an upside-down fairytale... We did extensive research about her, Royal Christmas traditions, and the anecdotes of ghosts at Sandringham House. Yet the Royal family is notoriously discrete. They may appear publicly on some occasions, but at some point, the doors close, and once they are, you don't know what is happening. That gives a lot to fiction; that was our work. We didn't aim to make a docudrama, we wanted to create something by taking elements of the real, and then using imagination, to tell the life of a woman with the tools of cinema.' Pablo Larraín, Director

Countries
Germany
Chile
UK
USA
Year
2021
Running Time
1hr 51min
Language
English
Director
Pablo Larraín
Screenwriter
Steven Knight
Producer
Maren Ade
Jonas Dornbach
Janine Jackowski
Juan de Dios Larraín
Pablo Larraín
Paul Webster
Leading Cast
Kristen Stewart
Timothy Spall
Jack Nielen
Freddie Spry
Jack Farthing
Cinematographer
Claire Mathon
Editor
Sebastián Sepúlveda
Print Source
STX



Valentina

Country
Brazil
Year
2020
Running Time
1hr 35min
Language
Portuguese
Director
Cássio Pereira dos Santos
Screenwriter
Cássio Pereira dos Santos
Producer
Erika Pereira dos Santos
Leading Cast
Thiessa Woinbackk
Guta Stresser
Rômulo Braga
Cinematographer
Leonardo Feliciano
Editor
Alexandre Taira
Print Source
Campo Cerrado Produções

This accomplished debut feature by Cássio Pereira dos Santos gives powerful expression to the struggles of a young transgender teenager in Brazil. Valentina and her mother move to a small rural town hoping to make a fresh start. When enrolling in a new school, Valentina comes up against bureaucratic barriers and must get the signature of her estranged father in order to enroll with her new name. With a strong central performance by trans actress Thiessa Woinbackk, Valentina provides vital representation to the Brazilian trans experience and is an empowering portrait of a young woman fighting for her rights.

'In contemporary Brazil, around 80% of trans teens are out of school [and when] knocking on the door of an employer, they are at a disadvantage for two reasons. The first is that they are frowned upon by business owners due to their gender identity. The second reason is that most of these persons do not have a diploma to present. Unable to enter the job market and often rejected by their family, these young people end up appealing to prostitution as the only way to survive. I decided to make Valentina because it was important to make this situation more visible in Brazil and abroad, hoping that the film could generate a dialogue that leads to social change.' Director Cássio Pereira dos Santos, from an interview with Diva magazine.



What Do We See When We Look at the Sky?

In this seductively original urban fairytale, director Alexandre Koberidze starts with a simple love story and builds a quirkily unpredictable portrait of life in the beautiful Georgian city of Kutaisi. For Lisa and Giorgi, it's love at first sight but although they agree to meet the next day, they are struck by a curse so they can no longer recognise each other. Life goes on as usual in their hometown, street dogs stray, the football world cup begins and a film crew on its quest to find true love might be what they need.

'For me, to make a film is to film the things that interest me—not necessarily just a story. I think there are enough fairy tales and secrets in the things which you can see everywhere, that's what interests me. At the same time, I don't want to get too far from the tradition of filmmaking, where we have a story, a beginning, an end, and characters. I read a very good quote by Yuri Norstein, a very famous Russian animator and in his book he writes: "The simpler the story, the more time you have for the film."' Director Aleksandre Koberidze, from an interview with Film Comment.



Original Title
Ras vkhedavt, rodesac cas vukurebt?
Countries
Germany
Georgia
Year
2021
Running Time
2hr 30min
Language
Georgian
Director
Aleksandre Koberidze
Screenwriter
Aleksandre Koberidze
Producer
Mariam Shatberashvili
Leading Cast
Giorgi Ambroladze
Oliko Barbakadze
Giorgi Bochorishvili
Irina Chelidze
Ani Karseladze
Cinematographer
Faraz Fesharaki
Editor
Aleksandre Koberidze
Print Source
New Wave

You Resemble Me

Dina Amer's vibrant and heart wrenching debut is a dramatic adaptation of the life of 'France's first female suicide bomber'. Probing far deeper than the sensationalist reactions in the media, Amer innovatively blends elements of psychological thriller, social realist drama and investigative documentary to tell an energetic story of cultural and intergenerational trauma. Two sisters grow up in poverty and neglect on the outskirts of Paris. After they are torn apart, the eldest, Hasna, struggles to find her identity, leading to a choice that shocks the world.

'I got a tip as to where Hasna's family lived, and I went there... they kept me there outside the door for, like, 20 minutes. Eventually, she let me in. She showed me a picture of her daughter as a child. And she said, "This woman with the niqab that they're showing all over the news on every channel—that's not my daughter. This is my daughter." Everything changed when it was framed in that way: Like, how did that happen? How did that girl become the woman in the news, in the niqab, who was called the first female suicide bomber?' Director Dina Amer, from an interview on vice.com by Drew Schwartz.

Countries

USA
France
Egypt

Year
2021

Running Time

1hr 30min

Languages

Arabic
English

Director

Dina Amer

Screenwriter

Dina Amer
Omar Mullick

Producer

Dina Amer
Karim Amer
Elizabeth Woodward

Leading Cast

Dina Amer
Jonathan Barbezieux
Rania Bellot
Lorenza Grimaudo
Ilonna Grimaudo

Cinematographer

Omar Mullick

Editor

Keiko Deguchi
Jake Roberts

Print Source

The Match Factory



Zahorí

The remarkable first feature by Mari Alessandrini, *Zahorí* is a moving story of teenage rebellion and self-discovery set amidst the beautiful and desolate landscape of the Patagonian Steppe. The film centres around thirteen-year-old Mora, who lives on the border between Chile and Argentina with her little brother Himeko and her Swiss-Italian ecologist parents as they attempt to run a farm. An outcast at school and at odds with her parents, Mora befriends her elderly Mapuche neighbour, Nazareno, who has lost his horse *Zahorí*. As Mora travels into the desert in search of *Zahorí* she begins a personal journey of discovery.

'Since my childhood the steppe [in Patagonia] has haunted me. As a teenager I made my first photographic portraits. Later as an adult I travelled through these isolated villages with a circus. That's how I got to know the boarding schools and its children, who have marked me forever. The population of the steppe is mainly "gauchos", native or western peasants, only men. Few women live there and some of them end up leaving the steppe, due to the often-macho environment. So, Mora's dream of becoming a "gaucha" is utopian. *Zahorí* speaks of passages, from childhood to adulthood for Mora, and from life to death for Nazareno. It is an initiatory journey, punctuated by the trials that Mora has to face, her desires, thoughts and her femininity in conflict with her environment.' Mari Alessandrini, Director



Countries

Switzerland
Argentina
Chile
France

Year
2021

Running Time

1hr 45min

Language

Spanish

Director

Mari Alessandrini

Screenwriter

Mari Alessandrini

Producer

Matías Herrera Córdoba
Nadejda Magnenat

Leading Cast

Lara Tortosa
Santos Curapil
Cirilo Wesley
Sabine Timoteo
Pablo Limarzi

Cinematographer

Joakim Chardonnens

Editor

Mari Alessandrini
Myriam Rachmuth

Print Source

Pascale Ramonde

Cinema Versa



SOA

Cinema Versa assembles a truly diverse array of incredible new documentaries as the world opens up again to face a vast range of new challenges. Candidates for non-fiction film of the year include *Flee*, an animated Danish odyssey about a migrant's journey from Afghanistan and *Mr Bachmann and His Class*, a patiently observed portrait of an inspirational German teacher. Leading British director Andrea Arnold makes her first documentary feature with empathetic and moving *Cow* and the inimitable cinephile Mark Cousins returns with *The Story of Film: A New Generation*.

Inspiring tales of activism and resistance proliferate in *The New Corporation*, *Unapologetic* and *Dear Future Children* and *The Ants and the Grasshopper* offers new perspectives on the responses to climate change. *Transform!* is a brilliant new film about disability and dance and there are a great clutch of new music docs led by *I Get Knocked Down* featuring homegrown Leeds heroes, *Chumbawumba*.

1970 + Liberation Radio

1970: Poland was on the brink of a major uprising. Workers took to the streets in protest against price increases while the militia resorted to using their batons to quell the insurrection. Through the innovative use of animation and archival telephone recordings, 1970 plunges us into the heart of the rebellion yet told from the perspective of the oppressors. The film is preceded by Liberation Radio, a visual and sonic revival of revolutionary broadcasts made by American military deserters in 1968, attempting to persuade other servicemen to desert Vietnam.

'The plot of the film pivots around telephone calls between politicians and members of the military that took place in the offices of the Ministry of the Interior. Phone calls were placed there from the Provincial Committee of the Polish United Workers' Party. These phone calls made by communist dignitaries have never been used in a documentary before. By building realistic models and dolls I decided to convey the atmosphere of the Ministry of Internal Affairs, the atmosphere of that time. I also wanted the audience to be able to observe the people who had an impact on the events - to experience their fear and the horror of the situation.' Tomasz Wolski, Director

Country
Poland
Year
2020
Running Time
1hr 10min
Language
Polish
Director
Tomasz Wolski
Screenwriter
Tomasz Wolski
Producer
Anna Gawlita
Leading Cast
Cinematographer
Tomasz Wolski
Editor
Tomasz Wolski
Print Source
Square Eyes



The Ants and the Grasshopper

Anita Chitaya has a gift; she can help bring abundant food from dead soil, she can make men fight for gender equality, and she can end child hunger in her village. Now, to save her home from extreme weather, she faces her greatest challenge: persuading Americans that climate change is real. Travelling from Malawi to California to the White House, her journey takes her across all the divisions shaping the US, from the rural-urban divide, to schisms of race, class and gender, to the thinking that allows Americans to believe they live on a different planet from everyone else.

'We don't want to have the difficult conversations about whether the land was stolen, we don't have conversations about whether farm laborers are being paid well, we don't want to have the difficult conversations about whether what we're doing is killing off species here in the United States, and not making it possible for farmers to farm elsewhere. The goal for this film is to be as an entryway into these conversations, so we have that confrontation with power, as [the Black Lives Matter movement] did last year. It's easy for the food system to carry on pretending the business as usual is OK.' Co-director Raj Patel, from an interview with The Guardian.

Country
Malawi
Year
2021
Running Time
1hr 14min
Language
English
Director
Raj Patel
Zak Piper
Producer
Peter Mazunda
Raj Patel
Zak Piper
Rachel Wexler
Cinematographer
Clare Major
Peter Mazunda
Print Source
Kartemquin



Ascension

Ascension is a mesmerising portrait of the brave new world of consumerist China and the people working on the frontline of the ascendant new style of turbo-capitalism. Chinese-American director Jessica Kingdon maintains an unobtrusive, observational style as we witness surreal scenes on the production lines of factories making everything from artificial trees to sex dolls and bizarre business-cult training sessions to obsessively target aspirational new consumers. Despite its non-judgemental style, the film effectively highlights the contradictions and class divisions in a rapidly changing society.

'I think I'm drawn to spaces where the paradoxes of everyday life are made apparent, and nowhere are contradictions as magnified as in marketplaces and factories in contemporary China. I find people more easily recognize the conditions of absurdity within their own lives when experienced in a new context. I am not trying to offer answers about the moral value of China's system, but to draw attention to the universal aspects of industrial production and consumption – and ask who is benefiting from these systems, and to what end are they operating. A larger question I am interested in is how societies organize themselves and determine values, and what matters in life.' Director Jessica Kingdon, from an interview with Filmmaker Magazine.

Original Title
登楼叹
Country
China
Year
2021
Running Time
1hr 37min
Language
Mandarin
Director
Jessica Kingdon
Producer
Jessica Kingdon
Kira Simon-Kennedy
Nathan Truesdell
Cinematographer
Jessica Kingdon
Nathan Truesdell
Editor
Jessica Kingdon
Print Source
Visit Films



Beijing Spring

At Beijing's Democracy Wall in 1978, the "Stars", a group of self-taught artists (including a young Ai Weiwei) challenged propaganda by showing provocative new art that championed free expression, often exposing the inhumanity of the Cultural Revolution. Beijing Spring recounts the experiences of artists and activists who flourished in this brief period of reform, before crackdowns saw many imprisoned or exiled. Recording it all was a daring young filmmaker, Chi Xiaoning, whose astonishing, long-hidden 16mm film footage is revealed here for the first time in 40 years.

'There has been very little written about [this movement]. The Beijing Spring was erased. [But] there is so much joy in the story. The only rule they had was: Create what you want, how you want. [the artists in the Beijing Spring] are rock stars that never got their deal. It was reminiscent of what is happening in Hong Kong today. This is a story about underground film-making, radical art and fighting censorship. A modern-day David-and-Goliath story.' Co-director Andy Cohen, from an interview with the Jerusalem Post.

Country
USA
Year
2021
Running Time
1hr 40min
Languages
Chinese
French
English
Director
Andy Cohen
Gaylen Ross
Screenwriter
Andy Cohen
Gaylen Ross
Producer
Andy Cohen
Constance Le Marié
Gaylen Ross
Cinematographer
Robert Richman
Julien Roby
Editor
Andrew Ford
Print Source
Andy Cohen



Cow

Country
UK
Year
2021
Running Time
1hr 33min
Language
English
Director
Andrea Arnold
Producer
Kat Mansoor
Cinematographer
Magda Kowalczyk
Editor
Nicolas Chaudeurge
Rebecca Lloyd
Jacob Secher Schulsinger
Print Source
MUBI

A simple, empathetic and patient approach to documentary is applied to moving effect to Luma, a dairy cow. Birthed - starkly, right before our eyes - to an animal industry and to a compliant but caring mother, Luma's entire life cycle seems prefigured at every point, yet there is drama all the time - in the push of her natural instinct against the pull of her profit-hungry environs. A long-held passion-project by director Andrea Arnold (Wuthering Heights, American Honey), whose sympathy with female bodies here again proffers a unique gaze.

'I always said early on that if the cows are aware of the camera, just let it be honest. We can't pretend we're not there and our presence is going to have an impact on the way she behaves. Sometimes, she did get sort of angry with us and head-butt the camera, but I really felt over time that she felt seen. I don't know if I'm right, but it feels very profound, because the whole point was to see her. Obviously, she doesn't know what this thing is that is filming her, but she could certainly feel that we are focusing on her. I think she felt the gaze.' Director Andrea Arnold, from an interview with the New York Times.



Dear Future Children

Countries
Germany
Austria
UK
Year
2021
Running Time
1hr 29min
Language
English
Director
Franz Böhm
Producer
Johannes Schubert
Ansgar Wörner
Cinematographer
Friedemann Leis
Editor
Daniela Schramm Moura
Print Source
Dartmouth Films

Dear Future Children puts the spotlight on three brave and inspiring young activists, each from different backgrounds and different continents. 20-year-old director Franz Böhm tracks the new generation at the heart of a seismic political shift toward global protest in a time of growing inequality, oppressive governments and climate crisis. Rayen protests for social justice in Chile, Pepper fights for democracy in Hong Kong and Hilda battles the devastating consequences of climate change in Uganda, each dedicated to their cause despite significant personal danger and almost impossible odds.

'In an increasingly busy and noisy world, where it gets harder to fully understand international conflicts, the effects of climate change and the wide-reaching consequences of social injustice, I think it is more important than ever to hear stories of individual human beings who are affected by that, and who are doing everything they can to fight against it. By reading articles about let's say the conflict in Hong Kong, you can get an idea of what's happening there and it's important to do that, but hearing one individual story is even more powerful. That's where filmmaking can be an effective tool which can reach large audiences and contribute to social change.' Director Franz Böhm, from an interview with Geneva Solutions.



Dear Mr Brody

In January 1970, Michael Brody Jr., the 21-year-old heir to a margarine fortune, announced to the world that he would give away his \$25-million inheritance to anyone in need. Brody and his young wife Renee became instant celebrities: mobbed by the public, scrutinised by the press, and overwhelmed by the crush of personal letters responding to this extraordinary offer. Fifty years later, an enormous cache of these letters are discovered – revealing the incredible story of Michael Brody Jr. – and the countless struggling Americans who sought his help – to create a deeply moving meditation on desire, philanthropy, and love.

‘When I became aware of the story, I knew that it was not only a great, interesting, dynamic story that hadn’t been told, but that some talented storytellers already recognized it as such. They were trying to tell it but weren’t able to – that in itself was intriguing to me. The Brody story immediately reminded me of Hollywood movies that I’ve seen; it’s like a psychedelic Brewster’s Millions or Mr. Deeds Goes to Town, or The Magic Christian. There’s a variety of movies that have been made that focus on this one charismatic figure giving away free money: a kind of Pied Piper leading people through the streets with the promise of prosperity or health, or wealth.’ Keith Maitland, Director

Country
USA
Year
2020
Running Time
1hr 37min
Language
English
Director
Keith Maitland
Screenwriter
Keith Maitland
Producer
Megan Gilbride
Melissa Robyn Glassman
Keith Maitland
Sarah Wilson
Leading Cast
Renee Brody
Michael Aronin
Melissa Robyn Glassman
Edward R. Pressman
Don Enright
Cinematographer
Keith Maitland
Sarah Wilson
Editor
Austin Reedy
Print Source
Cinetic



A Distant Thud in the Jungle

Papua New Guinea’s feverish highlands have become the land of plenty for tourists in search of exoticism and foreign oil companies looking for new fields. In search of modernity, the Wabiria family has traded its traditional lands to ExxonMobil for royalties. But the money never comes and the family realises their landed is being stolen as they are caught between rival tribes, greedy politicians and one of the most powerful multinationals in the world. A world quietly disappears while only a few kilometres away tourists take snap shots of dances that have become meaningless.

‘ExxonMobil’s arrival was a historic milestone for the highland tribes who had been subsistence farmers, living on sweet potatoes, pig farming, hunting and gathering in the primeval forests covering their ancestral land. Part of their land has now been bought up with promises of financial compensation. Yet, they are the forgotten ones on the world’s marketplace. Alas, the royalties are yet to be paid. The money was confiscated by the government and embezzled by corrupt local officials. ExxonMobil and its partners know about it but they claim to be powerless: after all, it’s only a matter of local politics, Papuan business. This is the story I wanted to tell for it symbolizes the absurdity and violence of our era.’ Céline Rouzet, Director



Original Title
140 km à l'ouest du paradis
Countries
France
Belgium
Year
2020
Running Time
1hr 25min
Language
French
Director
Céline Rouzet
Screenwriter
Céline Rouzet
Producer
Olivier Aknin
Leading Cast
Cinematographer
Zoltan Hauville
Editor
Léa Masson
Print Source
Andana Films

Faya Dayi

In the hypnotic and hazily dreamlike documentary *Faya Dayi*, shot in gorgeous, silvery black and white tones, filmmaker Jessica Beshir plunges the viewer into a spiritual journey and an anthropological exploration of the rituals of 'khat'. Khat is a leaf chewed by Sufi Muslims for religious meditations that creates a mild euphoria in its users and has become the single most lucrative cash crop in Ethiopia today. The film follows teenaged protagonist Mohammed and his friends as they witness the seductive and destructive effects on the adults around them.

'I want someone to see this film and feel what it is like to be there. I want to invite people to feel the way we experience time, and the mood with which people navigate life in Harar. The poetry and beauty of the languages heard in this film are not necessarily very well known, so for me, for those languages to be heard [...] is amazing. I also wanted to bring other voices to the forefront than the viewer may have encountered in other Ethiopian films that they may have seen.' Director Jessica Beshir, from an interview with *Filmmaker Magazine*.

Countries

Ethiopia
USA
Qatar

Year
2021

Running Time
2hr

Languages
Amharic
English

Director
Jessica Beshir

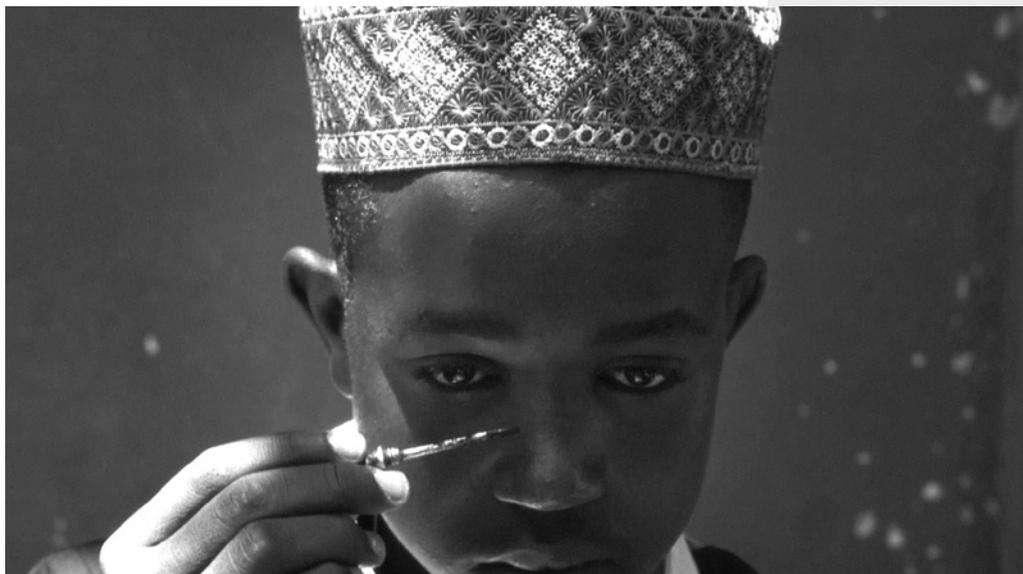
Screenwriter
Jessica Beshir

Producer
Jessica Beshir

Cinematographer
Jessica Beshir

Editor
Jeanne Applegate
Dustin Waldman

Print Source
MUBI



Final Account

In 2008, the late British filmmaker Luke Holland began interviewing the last living generation of Germans to have participated in the Third Reich, everyday citizens who carried out plans made by the architects of mass-scale genocide. More than a decade later Holland completed *Final Account*, a raw and urgent documentary - featuring in-depth witness statements, previously unseen archival material, and haunting current-day footage - that reflects on how otherwise ordinary people took part in one of the most extraordinary of all human crimes.

'The film really is an extension of [late filmmaker Luke Holland's] life. You know, his mother and father left Germany, you know, to escape the Third Reich. He didn't know that he was Jewish until he was in his teens. And then once he did, I think he was always on a quest to really discover that history and why his family had been through it, what the origins of that were. And, you know, it was no surprise to me in 2008 when he said, I want to go to Germany and interview Nazis. Had it come from anybody else, I would have been surprised but actually not from him.' Associate producer Sam Pope, from an interview with NPR.

Countries

UK
USA

Year
2020

Running Time
1hr 34min

Language
German

Director
Luke Holland

Producer
John Battsek
Luke Holland
Riete Oord

Cinematographer
Luke Holland

Editor
Stefan Ronowicz

Print Source
Universal



Flee

Countries

Denmark
France
Sweden
Norway

Year

2021

Running Time

1hr 23min

Languages

Danish
Dari

Russian
Swedish

English

Director

Jonas Poher Rasmussen

Screenwriter

Jonas Poher Rasmussen

Producer

Signe Byrge Sørensen

Editor

Janus Billeskov Jansen

Print Source

Curzon

Flee is one of the film highlights of the year, a documentary which innovatively blends animation and archive footage to tell an extraordinary and moving personal story. 'Amin Nawabi' (a pseudonym), is a 36-year-old academic and a gay man, soon to be married. He reveals a painful secret he has kept hidden for 20 years: his extraordinary journey as a child refugee from Afghanistan to Denmark. Heartfelt interviews with his friend, director Jonas Poher Rasmussen and animated storytelling combine to create the perfect medium, both protecting Amin's real identity and revealing his most intimate experiences.

'[The main character's sexuality and background] are really related to each other. Him being a refugee and being gay – he has always been running away from something. When he was a kid in Afghanistan, being gay wasn't acceptable, so he kept that hidden. In Denmark, he kept his past hidden. This film is called Flee, and it's really about fleeing from who you are, more than a physical journey. I guess that's part of why people can relate to this story. Most of us, at some point in our lives, are trying to figure out where we can be who we are, and what it entails.' Director Jonas Poher Rasmussen, from an interview with Cineuropa.



I Get Knocked Down

Cinema Versa Opening Film

Country

UK

Year

2021

Running Time

1hr 27min

Language

English

Director

Sophie Robinson

Dunstan Bruce

Producer

Sophie Robinson

Cinematographer

Editor

Paul Holland

James Scott

Print Source

So and So Pictures

Chumbawamba's hit song Tubthumping was one of the 1990s great pop culture moments, capturing the optimistic spirit of the times. In I Get Knocked Down, singer Dunstan Bruce is visited by the "Babyhead" character from the band's album cover, to reconcile with the past and see how things took such a different path to what the band had hoped. Although previously unknown to mainstream audiences, Leeds-based Chumbawamba had a fascinating history with roots in the anarchist punk and activist scenes, which the documentary captures through wonderfully entertaining archive footage.

'I had been doing an illustrated talk which was full of the humour and irony and dilemmas we faced throughout the madness of Tubthumping. It was always very well received and I started to think, "this could be a film." I was also weirdly inspired by the lack of political voices in the pop world throughout the last election; I thought that Chumbawamba would have relished the opportunity to use that platform to say something contentious or insightful or funny. That made me think maybe it's time to not only tell the story but also to try to inspire a new generation of musicians and songwriters and activists.' Co-Director Dunstan Bruce, from an interview with Narc Magazine.



In My Own Time: A Portrait of Karen Dalton

Karen Dalton was a one of a kind American folk singer, unjustly overlooked for many years and only now starting to recover the reputation she deserves, sadly long after her death in 1993. She first gained prominence in the Greenwich folk scene of the early 60s when Bob Dylan named her as his favourite singer. But an unconventional lifestyle and unsympathetic relationship with the music industry meant she never achieved the success she deserved. This fine documentary uses exclusive audio footage and interviews key collaborators and famous fans like Peter Stampfel and Nick Cave.

'Raised in dust-bowl Oklahoma, Dalton possessed the earthy beauty of a Dorothea Lange portrait and a weary voice that saw her compared with Billie Holiday. Her many identities – ruthlessly focused artist, ambivalent wife, drug addict – all come through in the vulnerability of her voice, but despite being one of the most influential figures to emerge from the Greenwich Village folk scene she only released two studio albums before dying of an AIDS-related illness at 55. Part biography, part autopsy, the lasting tragedy of Peete and Yapkowitz's film is not that Dalton was ill equipped to handle fame, but that her greatness wasn't recognised until it was too late.' Patrick Gamble, Little White Lies magazine.

Country
USA
Year
2020
Running Time
1hr 25min
Language
English
Director
Richard Peete
Robert Yapkowitz
Screenwriter
Robert Yapkowitz
Producer
Traci Carlson
Richard Peete
Leading Cast
Nick Cave
Lacy J. Dalton
Rick Moody
Abralyn Baird
Hunt Middleton
Cinematographer
Joe Anderson
Ryan Dickie
Gabe Elder
Alex Gallitano
Richard Peete
Editor
Lance Edmonds
Thomas Niles
Robert Yapkowitz
Ed Yonaitis
Print Source
DocnRoll



Luchadoras

The Mexican city of Ciudad Juarez claims thousands of victims every year as drug cartels clash with government forces in the so called 'War on Drugs'. The city is the epicentre of a wave of crimes against women in which the culprits hardly ever get caught. This inspirational film is an intimate portrait of three courageous female wrestlers (Luchadoras) from Juarez who despite being surrounded by machismo and in constant danger both, in the ring, and also in their daily life's fight to redefine the image of what it means to be a woman in Mexico.

'Each one of the women we portrayed [in the film] have different personalities, but they have one thing in common, which is: they have a lot of humour, they're funny, they're always laughing. It was so powerful to us spending time in such a difficult place like Ciudad Juárez but enjoying so much the time we had with them. It's this philosophy in life, like "this is where we live and we're going to make the best out of that." Even though there were moments when we would feel afraid, horrible things happened when we were there, we always managed to be together, to be supportive to each other. They're very strong people.' Co-director Paola Calvo, from an interview with Screen Anarchy.

Country
Germany
Year
2021
Running Time
1hr 33min
Language
Spanish
Director
Paola Calvo
Patrick Jasim
Screenwriter
Paola Calvo
Patrick Jasim
Phillip Kaminiak
Producer
Phillip Kaminiak
Leading Cast
Lady Candy
Miss Kath
Mini Sirenita
Baby Star
Little Star
Print Source
Rise and Shine



Miguel's War

Miguel is a sensitive but self-destructive Lebanese gay man, haunted by the religious and political oppressions of his youth. Traumatized by participation in Lebanon's civil war – a failed attempt to prove he can fight like a 'real man' – young Miguel exiles himself in Spain. More than 30 years later, he finally begins to confront his past, through a sometimes tense, sometimes humorous partnership with filmmaker Eliane Raheb. The result is a piece of strikingly original storytelling, excavating layers of identity, memory and fantasy, in a cathartic quest for emotional balance.

'There's nothing called truth in documentaries. It's a big lie to say documentary is truth. And it's a big lie for me to put the narration of Miguel from the beginning to the end as a voiceover just to make it flow. I wanted to show the fragility of doing a film with somebody who is controversial, who had traumas, and who cannot tell his story in an easy way. I wanted to show this, and I wanted to be honest with the process itself. This is why I left in all these parts of filmmaking, of the team, of him not able to continue, and involving him in the filmmaking itself.' Director Eliane Raheb, from an interview with Seventh Row.

Countries
Spain
Lebanon
Germany
Year
2021
Running Time
2hr 9min
Languages
Arabic
Spanish
Director
Eliane Raheb
Screenwriter
Eliane Raheb
Producer
Eliane Raheb
Leading Cast
Ruben Cardoso
Miguel Jleilaty
François Nour
Maria Zabala Peña
Cinematographer
Bassem Fayad
Editor
Belal Hibri
Print Source
Itar Productions



Mr Bachmann and His Class

Maria Speth's intimate, utterly absorbing documentary is a joyful cinematic experience, exploring the bond between an inspirational teacher and his students. Herr Bachmann is a charismatic, unflappable, scruffily dressed 64-year-old, clearly held in esteem and affection by his class of young teenagers in the small German industrial town of Stadtallendorf. They all come from very mixed ethnic backgrounds with varying degrees of confidence and ability. The film patiently reveals his unconventional methods in long and fascinating classroom scenes as the dynamics of the group gradually reveal themselves.

'I think what the film does show is how extraordinarily important schools are as a meeting place. Their purpose isn't just to impart knowledge but to be a social space. That's a focus in this film because Herr Bachmann basically turns his classroom into a kind of living room where – and I think this is extremely important – the kids feel at home. It's a place of trust, of safety, where they are seen and where they can show who they are as individuals, as people. That's what the film is about.' Director Maria Speth, from an interview with Hollywood Reporter.

Original Title
Herr Bachmann und seine Klasse
Country
Germany
Year
2021
Running Time
3hr 37min
Language
German
Director
Maria Speth
Screenwriter
Maria Speth
Reinhold Vorschneider
Producer
Maria Speth
Leading Cast
Dieter Bachmann
Aynur Bal
Önder Cavdar
Cinematographer
Reinhold Vorschneider
Editor
Maria Speth
Print Source
New Wave



Narcissus Off Duty

World famous Brazilian singer-songwriter Caetano Veloso looks back on his experiences in 1968 when he was arrested and jailed by the military dictatorship in this quietly fascinating and intimate documentary. Shot very simply in a bare concrete room without any distractions, his words carry the film. He is a very moving storyteller, describing strange encounters with his interrogators and other prisoners with genuine insight and empathy, speaking openly about painful memories of enduring solitary confinement and its crushing effect on the human spirit.

'Brazil has a government that says that the military dictatorship was a good thing. And they are trying to cast it in a positive light. So it's timely to talk about that period the way I do in the film now. I try [now] to concentrate my actions doing musical things for the enlightenment of minds in Brazil. The thing is, there might be some reactions. And I should be afraid at some level. But in fact the situation now is different. Back then it was a dictatorship that started with a coup, and it was entirely military. Now we have a government that was elected and formally we are under a democracy.' Caetano Veloso, from an interview with Variety.

Original Title
Narciso em Férias
Country
Brazil
Year
2020
Running Time
1hr 24min
Language
Portuguese
Director
Ricardo Calil
Renato Terra
Producer
Paula Lavigne
Leading Cast
Caetano Veloso
Cinematographer
Fernando Young
Editor
Tomás Magariños
Print Source
Video Filmes



The New Corporation: The Unfortunately Necessary Sequel

A startling investigation into how the corporate takeover of society is being justified by the sly rebranding of corporations as socially conscious entities. From gatherings of corporate elites in Davos, to climate change and spiralling inequality; the rise of ultra-right leaders, to Covid-19 and racial injustice, the film looks at corporations' devastating power. In the face of inequality, climate change, and the hollowing out of democracy The New Corporation is an urgent cry for social justice, democracy, and transformative solutions. A sequel and update to the hit 2003 documentary The Corporation that also works brilliantly as a standalone film.

'With The (New) Corporation films, one of our broadest objectives is to expose what seems "normal" and "natural" as being socially constructed. While it seems to many like "just the way it is," corporate capitalism came into being and is maintained through a series of deliberate and well-calculated decisions. If that's the case...we can make different decisions. We can create different economic systems and different institutions. We can evolve. We can change through reflection, greater understanding and thoughtful action, we can create institutions and systems that are more equitable, more just, more compassionate and more livable. If our films open up some imaginative space to do that, then I'll feel we've done something worthwhile.' Co-director Jennifer Abbott, from an interview with Filmmaker Magazine.

Country
Canada
Year
2020
Running Time
1hr 45min
Language
English
Director
Jennifer Abbott
Joel Bakan
Screenwriter
Joel Bakan
Producer
Betsy Carson
Trish Dolman
Leading Cast
Anjali Appadurai
Chris Barrett
Heidi Boghosian
Wendy Brown
Ada Colau
Cinematographer
Ian Kerr
Editor
Adam MacKay
Peter Roeck
Print Source
The Film Collaborative



No Straight Lines: The Rise of Queer Comics

No Straight Lines: The Rise of Queer Comics traces the history of queer comics in the USA through the profiles of five pioneering artists - Alison Bechdel, Howard Cruse, Jennifer Camper, Rupert Kinnard and Mary Wings. Showcasing their groundbreaking work alongside the artists' personal lives, the film explores the evolution of an LGBTQ comics scene from its beginnings in the 1970s to international recognition, and its legacy in contemporary comics today. Directed by Vivian Kleiman, a longtime collaborator of filmmaker Marlon Riggs, this engaging documentary is a touching and vital celebration of queer art.

'I did this film for young queer people today in the US. I did it because I wished that there had been a film like this when I was struggling to come out. I know that there are still young people out there today who are struggling with self-acceptance, and the whole impetus for queer comics is to make our lives visible. I really didn't think it would have any appeal to international audiences, and one of the joys of being a documentary filmmaker is sometimes being found to be wrong.' Director Vivian Kleiman, from an interview with Filmmaker Magazine.

Country
USA
Year
2021
Running Time
1hr 19min
Language
English
Director
Vivian Kleiman
Producer
Justin Hall
Vivian Kleiman
Leading Cast
Alison Bechdel
Jennifer Camper
Howard Cruse
Nicole J. Georges
Ponyo Georges
Cinematographer
Andrew Black
Editor
Christiane Badgley
Linda Peckham
Print Source
The Film Collaborative



The Nowhere Inn

When Carrie Brownstein (Portlandia) sets out to make a documentary about life on the road with singer-songwriter St Vincent, things take an endless series of unexpected turns. Annie Clark is the woman behind St Vincent, and although exotic and flamboyant onstage, her offstage persona is anything but. A struggle of objectives between Brownstein and Clark ensues and The Nowhere Inn becomes a film like no other, a visually striking feast that is in parts comedic mockumentary, concert film and surreal drama that seeks to interrogate the true essence of artistic persona.

'Even though we were very much interested in deconstructing certain narrative tropes, I still wanted to have somewhat grounded emotional storytelling, Annie is such a great performer on stage as a musician, but I think she really brought some acting chops to this. She has this fearlessness to her real presence in front of the camera, and that just helped make the heightened movie we wanted to make.' Co-writer Carrie Brownstein, from an interview with Indiewire.

Country
USA
Year
2020
Running Time
1hr 31min
Language
English
Director
Bill Benz
Screenwriter
Carrie Brownstein
St. Vincent
Producer
Carrie Brownstein
Lana Kim
Jett Steiger
Leading Cast
Annie Clark
St. Vincent
Ezra Buzzington
Toko Yasuda
Chris Aquilino
Cinematographer
Minka Farthing-Kohl
Editor
Ali Greer
Print Source
DocnRoll



On Our Doorstep

Country
UK
Year
2021
Running Time
1hr 30min
Language
English
Director
Thomas Laurance
Producer
Cassandra Sigsgaard
Saf Suleyman
Jodie Taylor
Verity Wislocki
Editor
Josh Levinsky
Print Source
Dartmouth Films

In times of crisis, ordinary people instinctively step up to help each other in the absence of positive government action. On Our Doorstep tells the story of a humanitarian crisis at the Jungle camp in Calais, governments in paralysis, and untrained grassroots civilians attempting to fill the gap. Creating an intimate patchwork of the experiences of refugees and volunteers, this film offers a fresh perspective on the continuing refugee crisis and asks: what is our responsibility in a crisis like this and what are the limits of citizen action?

'On Our Doorstep combines visceral present tense footage with a thoughtful reflection on the events of a year in the Calais 'Jungle' from the perspective of refugees, volunteers and activists. The filmmakers tell a story which is both movingly personal and full of insight into the dilemmas faced by those who came forward – in the face of government inertia – to respond to the refugee crisis.' Jerry Rothwell, director of The Reason I Jump.



So Which Band is Your Boyfriend in?

Country
UK
Year
2018
Running Time
1hr 37min
Language
English
Director
Suzy Harrison
Producer
Suzy Harrison
Leading Cast
Caz Adcock
Ren Aldridge
Sarah Bentham
Iona Cairns
Helen Chambers
Editor
Suzy Harrison
Print Source
Suzy Harrison

So, Which Band is Your Boyfriend in? explores the real-life experiences of a wide range of non-male participants in the UK's DIY and underground music scenes. Through a series of interviews - examining both positive and negative experiences - the film considers what can be done to make music more accessible to everyone, regardless of gender. Presented in partnership with Nice As Pie Race Festival, a female collective promoting fun, kindness, pies and punk, proceeds will be donated to Equaliser and Female Magik at Music:Leeds. Visit leedsfilm.com and niceaspiefest.bigcartel.com for more information.

'[The film] starts with all the great things about being in a band and being part of a scene. There are some really positive things, but we also go into the negatives – the challenges, the barriers, the difficult experiences people have had. I end the film by looking at change – what's already beginning to change, how we can make change and it ends with some inspirational messages. I wanted to show people that being part of music can have its challenges when you're a woman, but it can also be really great!' Director Suzy Harrison, from an interview with Kerrang!



SOA

Country
Portugal
Year
2020
Running Time
1hr 11min
Languages
Portuguese
Japanese
English
Director
Raquel Castro
Leading Cast
Akio Suzuki
Chris Watson
Jez Riley French
Editor
Gonçalo Ferreira
Print Source
Crim Produções

SOA is an extraordinary film about listening and sound. Director and sound artist Raquel Castro spent several years accumulating interviews with various specialists who all have a thoughtful relationship with the sonic environment: soundwalkers, sound artists and theorists, field recordists, scientists and architects. Each has a fascinating perspective and the film's aural collage makes you hear anew. Screening with the short film Pripjat Piano, exploring abandoned pianos in the Chernobyl radiation zone, the only inhabitants who can maintain its sounds even if the surrounding walls collapse.

'Sounds are ecological properties of our surroundings, and affect our perception of space and our relationship with activities occurring within cities. Different places have identifiable sonic identities relating to their specific locations and the auditory culture of the place. We are influenced by the environments we live in, but mostly not aware of them. There is a need for a more activated way of listening to our environment, which can lead to greater awareness of what's around us. Artists can help with this. Works [like SOA] help us to experience sound deeply, making us aware of our ears and bodies which listen all the time, are more necessary than ever.' KMRU, sound artist.



The Story of Film: A New Generation

Country
UK
Year
2021
Running Time
2hr 20min
Language
English
Director
Mark Cousins
Screenwriter
Mark Cousins
Producer
John Archer
Editor
Timo Langer
Print Source
Dogwoof

Film critic and documentarian Mark Cousins returns to his long running Story of Film project with a new chapter dedicated to the cinematic innovators of the 21st Century. Drawing on a broad range of examples from around the world and across every genre, he expertly interrogates key sequences to reveal the new ideas which are extending the language of cinema. From Frozen to Cemetery of Splendour, The Act of Killing to Lover's Rock, cinema in the digital age proves to be as valued and versatile as it's ever been and a welcome return to the big screen.

'The job, as I see it, is about storytelling and tone creation and staying ahead of the audience. I feel that when people think here's a history of the last 10 years of cinema, they will have expectations that certain things will be in there, and many things they expect will be in there. But hopefully there are things you don't expect and perhaps the process, the meander through these years isn't as you expected. My job is to stay ahead of the audience and fulfill them in some way.' Director Mark Cousins, from an interview with Variety.



Transform!

Cinema Versa Closing Film

Transform is a genuine expansion of the way disability is represented on film. Filmmaker Ishida Tomoya is a young disabled man and a wheelchair user who documents his own adventures with choreographer Osamu Jareo. Osamu runs a dance theatre which encourages people with different disabilities to explore their own range of movement and expression. Ishida then turns the camera on some of his classmates to discuss their experiences and the challenges facing them in society. As he puts it, 'My only handicap could be no experience in filmmaking', but he even turns that to his advantage.

'One of the best assets of the movie is actually hearing Ishida and [the camerawoman] speak, being quite eloquent, and exhibiting a rather intense level of thinking, both about themselves and the way the people interact and react around them. As Ishida says, "My only handicap could be no experience in making a film, making it difficult for me to handle the equipment, I didn't have any difficulty in communicating, and I didn't have any disadvantage in directing the film", with this phrase actually synopsisizing the essence of the documentary, which focuses on what people with disabilities can actually do, and not their limitations.' Panos Kotzathanasis, asianmoviepulse.com

Original Title
Henshin!
Country
Japan
Year
2020
Running Time
1hr 33min
Language
Japanese
Director
Tomoya Ishida
Screenwriter
Producer
Riho Fujiwara
Tomoya Ishida
Leading Cast
Tomoya Ishida
Osamu Jareo
Makoto Shinozaki
Cinematographer
Megumi Honda
Editor
Tomoya Ishida
Print Source
Pia Film Festival



Unapologetic

After two Black Chicagoans are killed, millennial organizers challenge an administration complicit in state violence against its residents. Told through the lens of Janaé and Bella, two fierce abolitionist leaders, Unapologetic is a deep look into the Movement for Black Lives, and the intersection of personal lives informing activism. The film embodies an immense desire for Black liberation, one which speaks to the power of generational and social change occurring on a local level and spearheaded by courageous Black women activists, fearlessly standing up for what they believe in.

'I have always known and felt the presence of Black resistance in my life. However, the strong feminine leadership in the Chicago movement caused me to question where my history had been placed. How might my world have been different if I saw a young PhD student or a rapper that looked like me organizing a mass movement? By focusing on this refreshing counter narrative within the Movement for Black Lives, I wanted to recognize this heroic and thankless work, catalyzing empathy, understanding, and hope in all viewers at such a critical time for Black lives.' Ashley O'Shay, Director.

Country
USA
Year
2020
Running Time
1hr 22min
Language
English
Director
Ashley O'Shay
Screenwriter
Rubin Daniels Jr.
Producer
Ashley O'Shay
Leading Cast
Janaé Bonsu
Cinematographer
Ashley O'Shay
Editor
Rubin Daniels Jr.
Print Source
Kartemquin



Reckonings: Documentary Shorts Panorama

Ali and His Miracle Sheep

Print Source productionsff@7thheavenstudios.com



Nine-year-old Ali hasn't spoken since his father was murdered by ISIS. Setting out on a pilgrimage across modern-day Iraq, he plans to sacrifice his sheep Kirmeta at the shrine of an ancient saint. This personal journey becomes a lyrical meditation on hope for miracles amid the suffering of a nation.

Running Time 25min **Year** 2021 **Country** Iraq, United Kingdom **Language** Arabic **Director** Maythem Ridha **Screenwriter** Maythem Ridha **Producer** Maythem Ridha **Cinematographer** Duraid Al Munajim **Editor** Zainab Al-Hariri

Listen To the Beat of our Images

Print Source ezra.qjb@gmail.com



Sixty years ago, the French government established its space centre in Kourou, French Guiana. Six hundred Guyanese people were expropriated as France realised its dream of space conquest. Combining field investigation and creative manipulation of archives, this haunting short documentary gives a voice to an erased and silenced population.

Running Time 15min **Year** 2021 **Country** French Guiana **Language** French **Director** Audrey Jean-Baptiste, Maxime Jean-Baptiste **Screenwriter** Audrey Jean-Baptiste, Maxime Jean-Baptiste **Producer** Gérard Azoulay **Key Cast** Rose Martine

Love, Dad

Print Source festival@miyu.fr



After finding letters full of love her dad wrote to her, Diana Cam Van Nguyen reckons with fifteen years of disconnection. The result is a beautiful animated essay film that seeks to repair the relationship and rediscover lost love between father and daughter.

Running Time 12min **Year** 2021 **Country** Czech Republic **Language** Czech **Director** Diana Cam Van Nguyen **Screenwriter** Diana Cam Van Nguyen, Lukáš Janičík

Reckonings: Documentary Shorts Panorama

Same/Different/ Both/Neither

Print Source encalientefilms@gmail.com



Inspired by the poetic gaze of women experimental filmmakers, two friends share video letters through isolation in São Paulo and Los Angeles. Their yearning to reconnect mingles with yearning for change as the passing days of 2020 take in pot-banging protests against Bolsonaro; gentrification unchecked; and Black Lives Matter demonstrations.

Running Time 18min **Year** 2020 **Country** Brazil, United States **Language** English, Portuguese, Spanish **Director** Adriana Barbosa, Fernanda Pessoa **Screenwriter** Fernanda Pessoa **Producer** Fernanda Pessoa, Adriana Barbosa

Some Kind of Intimacy

Print Source twg.bull@gmail.com

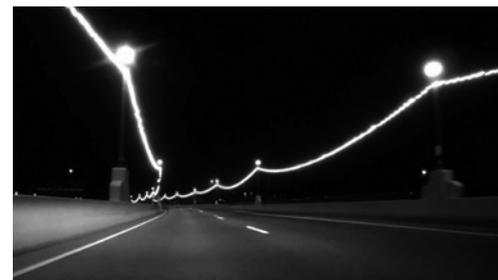


On a wet autumn day, filmmaker Toby Bull travels to the rural graveyard where his parents are buried. Waiting for him, he finds a flock of sheep. A delicate, curious film that explores our human need for communication and connection, in spite of everything.

Premiere Status UK **Running Time** 6min **Year** 2021 **Country** United Kingdom **Language** English **Director** Toby Bull **Producer** Toby Bull **Editor** Isidore Bethel **Sound Design** Guy Chase **Colourist** Matt Turner

VO

Print Source info@squareeyesfilm.com



In the aftermath of a fatal traffic accident, Nicolas Gourault's film presents an unsettling investigation into the role of human workers in the training of self-driving cars. What does it mean to see our public spaces transformed into data landscapes, and who is really in control?

Premiere Status UK **Running Time** 19min **Year** 2021 **Country** France **Language** English **Director** Nicolas Gourault **Screenwriter** Nicolas Gourault **Producer** Le Fresnoy, Studio national

Shorts with Features

Liberation Radio

Presented with 1970

Print Source esther@blanchepictures.com



In 1968, a group of American military deserters went to the North Vietnamese mission in Stockholm with one object in mind – to join the army they had been drafted to fight. Instead, they were recruited for the propaganda war – and used magnetic tape, pop music and political rhetoric to persuade other American servicemen to desert. Their recordings were transported from Sweden to Vietnam by diplomatic bag, and broadcast from transmitters on the rooftops of Hanoi, and revolutionary bases in the countryside.

Running Time 13min **Year** 2021 **Country** Vietnam
Director Esther Johnson **Screenwriter** Matthew Sweet
Music Nguyen Nhung

Pripyat Piano

Presented with SOA

Print Source jindrich.andrs@gmail.com



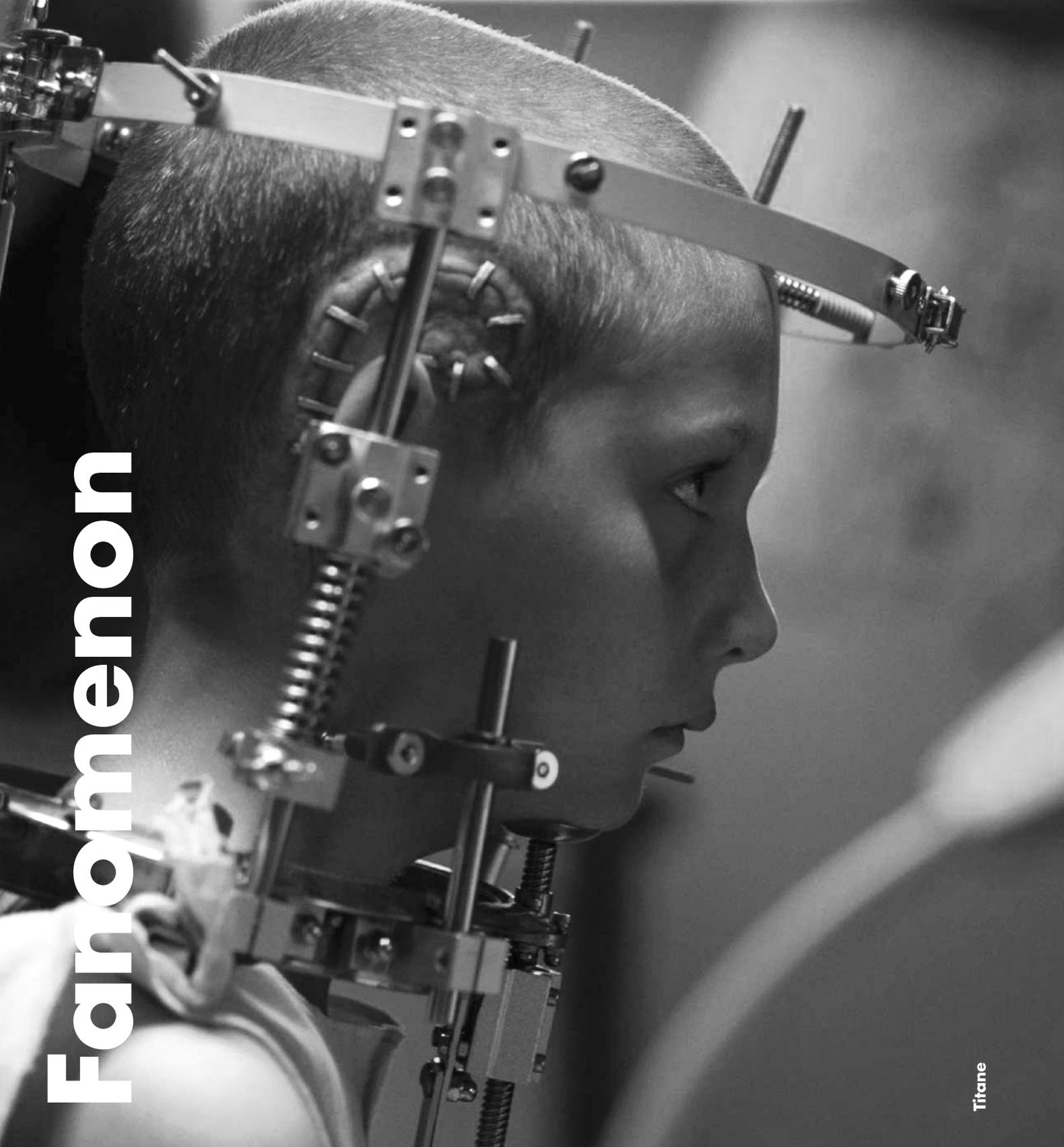
26 April 1986: Chernobyl's reactor 4 explodes and provokes the biggest nuclear disaster in history. Pripyat, where the plant is located, becomes a ghost town. Guided by former inhabitants, Eliška Cílková takes us on her quest of the town's memory. Gracefully shot, the film reminds us of the power of music where it is least expected.

Running Time 18min **Year** 2020 **Country** Czech Republic, Ukraine **Language** Ukrainian **Director** Eliška Cílková **Screenwriter** Lukáš Kokeš **Producer** Jindřich Andrš **Music** Miroslav Chaloupka



The New Corporation: The Unnecessarily Necessary Sequel

Fanomenon



Titane

Fanomenon is the largest annual programme in the UK for film fans looking for the latest in action, anime, fantasy, horror, sci-fi films, and more. Fanomenon 2021 features an expanded Planet Japan selection as part of BFI Japan 2021, with 14 films including opening film *The Town of Headcounts*, closing film *The Man Who Stole the Sun* – a rarely screened '70s cult classic presented on 35mm, and the International Premiere of anime *Summer Ghost*.

Fanomenon is well known for its horror selections and our line-up this year includes Cannes Palme d'Or winner *Titane*, chilling Norwegian drama *The Innocents* in our Day of the Dead marathon, and extreme post-pandemic nightmare *The Sadness* in our two Night of the Dead double-bills. Our new Queer Fear selection – launching this year with *The Old Dark House* and *The Haunting* – aims to bring to light the narratives, filmmakers and characters that chart queer communities' lasting fascination with the horror genre.

Absolute Denial

Fanorama

David, an obsessive, genius programmer sacrifices everything in his personal and professional life to build a computer of unprecedented power to test his theory on AI. As the programme he's written becomes sentient and Dave becomes more tired and paranoid, a battle for superiority between man and machine begins. Drawing on the theme of Frankenstein, Ryan Braund's debut feature is a remarkably ambitious hand-crafted animation. The haunting electronic score adds a sense of urgency while Jeremy J. Smith-Sebasto as the voice of AI evokes the calm but sinister superiority of HAL from 2001.

'I was fascinated by the idea of humans being hackable. I thought to myself, what would that scenario look like? You have two very powerful minds, both trying to manipulate each other. And how do these vulnerabilities of the human mind look on screen? How do you visualize that? I don't like to watch animation that's too polished. I like to see an artist's pencil stroke or brush stroke or fingerprints, in the case of claymation. When it's imperfect, I think there's a stronger connection between the artist and audience. And I think that the audience takes away something from both the person and the film. I love this juxtaposition.' Director Ryan Braund, from an interview with Zippy Frames.

Country
UK
Year
2021
Running Time
1hr 11min
Language
English
Director
Ryan Braund
Screenwriter
Ryan Braund
Producer
Ryan Braund
Leading Cast
Nick Eriksen
Jeremy J. Smith-Sebasto
Harry Dyer
Heather Gonzalez
Jef Leeson
Print Source
SC International



Alien on Stage

Fanorama

A triumph of homemade heroism, Alien On Stage is a documentary about a crew of Dorset bus drivers, whose amateur dramatics group ditch the annual pantomime for something different. They spend a year planning a lively amateur stage adaptation of the classic sci-fi horror film, Alien. With nothing more than homemade props, limited acting skills and an infectious enthusiasm they launch the show with an underwhelming local crowd only to be amazed by an invitation to come to the West End. Lucy Harvey and Danielle Kummer's cameras follow their adventures all the way.

'Somehow our enthusiasm miraculously saved this amateur show from the unknown obscurity of a Dorset village hall and landed it in the heart of London's famous theatre district. Their fearlessness and creativity inspired us to make this documentary. Like them we had never attempted to do something on this scale before and like them we just said "Yes, let's do it!" We borrowed all the equipment and started filming - we wanted to know everything about this group who had all said yes to Alien, and document their experience of being launched into the limelight. We capture the dedication of this beautifully eccentric, tenacious community, driven by humour and passion.' Lucy Harvey & Danielle Kummer, Directors

Country
UK
Year
2020
Running Time
1hr 26min
Language
English
Director
Lucy Harvey
Danielle Kummer
Producer
Lucy Harvey
Danielle Kummer
Leading Cast
Dave Mitchell
Lydia Hayward
Carolyn White
John Elliot
Jason Hill
Cinematographer
Danielle Kummer
Editor
Emily Badescu
Danielle Kummer
Print Source
Danielle Kummer



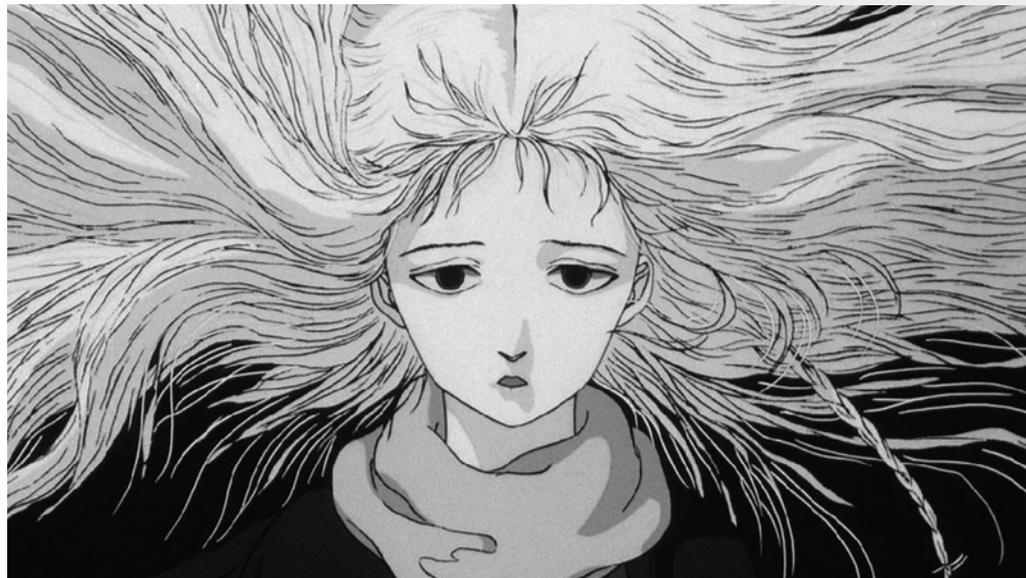
Angel's Egg

Planet Japan

One of the earliest films from Mamoru Oshii (*Ghost in the Shell*), *Angel's Egg* has an almost mythical status – a mysterious and mystical anime that audiences rarely get the opportunity to see. A version with English subtitles was created for LIFF 2009 and we are delighted to bring back *Angel's Egg* as part of our expanded Planet Japan celebration for 2021. Set in a vast abandoned city, *Angel's Egg* follows the journey of a girl guarding a giant egg and her soldier companion who tells biblical-like tales.

'The girl believes in the inside of the egg, but those contents are something that is not here now. In other words, if you don't split the egg, you will not know what is inside. Because of that, there was nothing inside when the boy broke the egg. The girl kept on living while believing in the "things that do not exist". I think that the egg might represent 'dreams' or 'hopes'. That is, the things which aren't here at the moment and only exist in the realm of possibility... This type of human relations [between the girl and the boy] appears in Tennessee Williams's 'The Glass Menagerie'. There's a girl who is always waiting for something, then a certain man turns up and eventually leaves. It's a story about meeting others and the world becoming new.' Director Mamoru Oshii, from an interview in Japanese translated at dijeh.tumblr.com.

Original Title
Tenshi no tamago
Country
Japan
Year
1985
Running Time
1hr 11min
Language
Japanese
Director
Mamoru Oshii
Screenwriter
Mamoru Oshii
Producer
Hiroshi Hasegawa
Masao Kobayashi
Mitsunori Miura
Toshio Suzuki
Yutaka Wada
Leading Cast
Mako Hyōdō
Jinpachi Nezu
Kei'ichi Noda
Cinematographer
Shigeo Sugimura
Editor
Seiji Morita
Print Source
Tokuma Shoten



A Banquet

Fanathons: Day of the Dead

Following a strange experience at a party, teenage Betsy returns home and declares to her mother, Holly, that she no longer needs to eat, being guided by a higher power. Holly, recently widowed and still traumatised by loss, struggles to hold everything together, as Betsy is examined by doctors and experts who cannot explain why she is not losing weight. Torn between love for her daughter and her beliefs, Holly is forced to face her daughter's nihilistic epiphany. Ruth Paxton's debut feature is a claustrophobic psychological horror sharing themes with Rose Glass's chilling *Saint Maud*.

'The film is a slow-burning psychological horror, which, at its core, is about a family dealing with grief. I'm interested in writing and directing stories that explore emotional and psychological terrains, and when it comes to horror I think we are in the midst of a trend of transcendental horror – where at the core, the monster is less a beast and more rooted in what it means to be human. Characters in films like these tend to transcend their ordinary human life in order to face up to psychological horrors and the extremities of human existence. And the human body is an ultimate source of horror, as are our psyches and their capacity for mayhem.' Director Ruth Paxton, from an interview with *Women on Hollywood*.



Country
UK
Year
2021
Running Time
1hr 37min
Language
English
Director
Ruth Paxton
Screenwriter
Justin Bull
Nik Bower
Leonora Darby
James Harris
Mark Lane
Laure Vaysse
Sienna Guillory
Jessica Alexander
Ruby Stokes
Lindsay Duncan
Kaine Zajaz
Cinematographer
David Liddell
Editor
Matyas Fekete
Print Source
Signature

Coffin Homes

Fanorama

Set in the perhaps unlikely world of Hong Kong's astronomically priced housing market, Coffin Homes plays fast and loose with its satire, as auteur Fruit Chan conducts a swirling chaos of genres, involving haunted apartments, a truculent but playful ghost child, hilariously extravagant splatter horror, rotten estate agents, landlords, gangs, and even an appearance by the underworld's Ghost King. With storylines as compartmentalised and disordered as the tenants' cramped cubicles, Chan still maintains his interest in social realist depictions of Hong Kong's grassroots life and anxieties over the city's future.

'Originally, this was not a ghost movie, it was meant to be my kind of humanistic movie. But last year, when the pandemic situation was quite severe, my investor offered to start a Hong Kong production that wouldn't require going through mainland Chinese censors. There were no ghosts in my original script, but since haunted flats are a step into the housing problems that my story addresses, I took three weeks to come up with a new draft. Haunted houses are a common plot device in movies, so the biggest question for me is how I should handle that. I don't want to just follow the usual practices of genre movies – but I can't do without them either.' Director Fruit Chan, from an interview with South China Morning Post.

Original Title
Gwai Tung Nei Jyu
Country
Hong Kong
Year
2021
Running Time
1hr 47min
Language
Cantonese
Director
Fruit Chan
Screenwriter
Fruit Chan
Producer
Fruit Chan
Leading Cast
You-Nam Wong
Tai-Bo
Paul Che
Loletta Lee
Susan Yam-Yam Shaw
Cinematographer
Benny Chan
Editor
Fruit Chan
Print Source
Edko Films



Cube

Planet Japan

A group of strangers awaken in a mysterious square room, with hatches in each of the walls. Not knowing how or why they are there they begin to look for an exit, travelling through a series of identical, interconnected rooms. Soon however it becomes clear that some rooms contain lethal traps and as the group become more tired and desperate, tempers flare and their frustrations turn on each other. This remake of Vincenzo Natali's claustrophobic sci-fi has a more industrial look and feel with subtle changes to the original story that provide a modern twist about the nature of society.

'What makes the original [cube] design so intelligent is that production designer Yasna Stefanovik added asymmetry and chaos to the wall pattern. It's a trap camouflage, so it makes sense. It's good that the Japanese version followed the original, while also incorporating fractals into the design. It's smart and interesting that this new cube is a little interactive and reacts to the character's emotions. This interaction is also a testament to the fact that the cube is a kind of experiment in human behavioral research. This part is also an element that was not mentioned in our cube. Additionally, cinematographer Toyomichi Kurita has carefully designed the lighting as an expression in which the cube responds to the character's emotions.' Vincenzo Natali, director of the original Cube (1997).

Country
Japan
Year
2021
Running Time
1hr 48min
Language
Japanese
Director
Yasuhiko Shimizu
Screenwriter
Kôji Takuo
Producer
Vincenzo Natali
Leading Cast
Masaki Suda
Masaki Okada
Anne Watanabe
Takumi Saitoh
Kôtarô Yoshida
Print Source
Shochiku



Fortune Favours Lady Nikuko

Planet Japan

Directed by Ayumu Watanabe, who created the incredible Children of the Sea (LIFF 2019), Fortune Favours Lady Nikuko is an equally wonderful new anime from Studio 4°C. Boisterous mother Nikuko and her daughter Kikuko, live on a boat in a small seaside town. Nikuko works in a restaurant and always falls for the wrong men, whilst Kikuko struggles with her burgeoning adulthood. Beautifully realised, with a nuanced handling of disability and notes of magical realism, this heartfelt film is a warm, naturalistic story of adolescence and long-held family secrets revealed.

‘There are elements here of a largely forgotten anime classic, Chie the Brat (1981), which similarly framed a struggling parent through the eyes of a child who doesn’t have all the facts. Watanabe perhaps has other ideas – playfully re-enacting an iconic scene from My Neighbour Totoro, where a different rotund, other-worldly creature waits at a rainy bus stop. But Watanabe revisits the scene with a sardonic touch – Kikuko isn’t waiting at the bus stop with a magical forest spirit, but with her grumpy mother, clad in a Dayglo mackintosh and her tatty slippers. The choice of colour and expression perfectly captures the belief that so many children inevitably acquire as they become teens: that their parents are cringe-worthy embarrassments.’ Shelley Pallis – All the Anime

Original Title
Gyokou no Nikuko-chan
Country
Japan
Year
2021
Running Time
1hr 37min
Language
Japanese
Director
Ayumu Watanabe
Screenwriter
Satomi Ohshima
Producer
Sanma Akashiya
Shū Kamigaso
Eiko Tanaka
Miisugu Yamada
Leading Cast
Shinobu Ōtake
Cocomi
Natsuki Hanae
Ikuji Nakamura
Izumi Ishii
Print Source
Studio 4C



Frank & Zed

Fanathons: Night of the Dead

In this puppet horror comedy gorefest, Frank & Zed are two monsters who live peacefully in a derelict castle, relying on each other for survival. With the ruler of the nearby kingdom close to death, an evil magistrate is determined to seize power and tricks the local villagers to attack the lonely castle and our hapless heroes. Jesse Blanchard’s funny but heartfelt labour of love (and blood & guts) about dependence, friendship and consequences was seven years in the making and shot almost entirely using practical effects.

‘It takes a lot of rehearsal, a lot of work and coordination. You could have five people working together to make a character come alive. Where it gets scary is that if I make a mistake and a puppet gets destroyed, there’s no going back, there’s one of each puppet. With the orgy of blood, I was like, when a puppet gets destroyed, it needs to be completely destroyed, ripped apart. So you shoot the whole thing, just really going, like, I hope I got all the shots. If you miss a shot, you’re dead. You have to be super-precise, because I think there’s like 1,500 shots in the orgy of blood.’ Director Jesse Blanchard, from an interview with Screen Anarchy.

Country
USA
Year
2020
Running Time
1hr 30min
Language
English
Director
Jesse Blanchard
Screenwriter
Jesse Blanchard
Producer
Evan Bailly
Jesse Blanchard
Leading Cast
Jerry Bell Jr.
Aaron Booth
Randolph F. Christen
Chris Henry
Johnny Huang
Cinematographer
Patrick Blevins
Editor
Patrick Blevins
Print Source
Puppetcore Films



Funky Forest: The First Contact

Planet Japan

Three loser brothers (including a caucasian kid, who doesn't appear to really know Japanese), are struggling to be popular. But luckily they get a chance to have a co-ed picnic with some pretty young ladies! And that's all the plot you'll need, or indeed get! Much like flipping through Japanese TV channels, this audience favourite (LIFF 2006), ranges from slapstick comedy and weird-sci-fi animation, to Cronenberg-esque squirly alien creatures and a delightful dance-battle dream sequence. It's a brilliantly outrageous collection of 21 deeply surreal episodes that'll melt logic, and likely minds.

'Funky Forest plays like a sort of supremely bizarre sketch comedy, the strangest variety show you are ever likely to come across... As the film moves forward the different characters begin to intersect, their stories to overlap, until by the end all of these wildly different elements are seen as a unified community. If there's an overarching point to the film this is likely where it lies: these characters are all people who believe themselves to be disconnected and alone but this is because they focus only on themselves, they lack the perspective to see just how connected they really are. As many have already pointed out Funky Forest is a film best experienced as a group. It is more a communal experience than a solitary one. This is also part of the point. Wonder is better shared together than alone.' From a review by Todd Brown in Screen Anarchy.

Original Title
Naisu no mori: The First Contact
Contact
Country
Japan
Year
2005
Running Time
2hr 30min
Languages
Japanese
Mandarin
English
Director
Katsuhito Ishii
Hajime Ishimine
Shunichiro Miki
Screenwriter
Katsuhito Ishii
Hajime Ishimine
Shunichiro Miki
Producer
Norihisa Harada
Leading Cast
Andrew Alfieri
Hideaki Anno
Moyoco Anno
Tadanobu Asano
Maya Banno
Cinematographer
Hiroshi Machida
Kosuke Matsushima
Print Source
Third Window



The Great Yokai War: Guardians

Planet Japan

Another Takashi Miike film is always a reason to celebrate! And now he returns to his 2005 foray into family-friendly fantasy-extravaganza: The Great Yokai War. Yokai is the collective name for supernatural entities, and in this standalone sequel, Miike presents a cavalcade of creatures from Japanese folklore, for some endlessly entertaining mystical movie mayhem. Brothers Dai and Kei are summoned by peace-loving spirits to stop an angry demon from destroying Tokyo. When they become separated, Kei's mission is to save his brother and restore harmony between human and spirit worlds.

'Isn't Daimajin [Giant demon god - a stone warrior kaijin created by Daiei Studios, Daimajin Trilogy (1966)] necessary for the movie? It must have been destined to be resurrected eventually. I once wrote a proposal to revive Daimajin, but that didn't happen. All of Daiei's top stars are returning somewhere: The Blind Beast (1969), Gamera is a turtle, isn't it? It's a little strange. The only thing I want to say is that I don't feel like "the great genie has been resurrected" by this movie. It's like magic. Have the Daimajin rampage as much as he can, and then go home for the time being. And I hope to see you again someday.' Director Takeshi Miike, from an interview with Eiga.com.

Original Title
Yokai Daisenso Gãdianzu
Country
Japan
Year
2021
Running Time
1hr 58min
Language
Japanese
Director
Takashi Miike
Screenwriter
Yūsuke Watanabe
Producer
Misako Saka
Norikazu Tsubaki
Leading Cast
Kokoro Terada
Hana Sugisaki
Rei Inomata
Nanako Matsushima
Kazuki Kitamura
Cinematographer
Hideo Yamamoto
Editor
Naoichirō Sagara
Print Source
Kadokawa



The Haunting

Queer Fear

For those only familiar with the 2018 TV series *The Haunting of Hill House*, this ground-breaking 1963 adaptation of the Shirley Jackson novel is a fascinating case study in how queerness was occasionally, though rarely, depicted. *The Haunting* is an unsettling tale about a group of people tasked with determining whether a creepy old house is, in fact, haunted. One of the investigators, Theodora (Claire Bloom in dazzling *Mary Quant* outfits) isn't predatory or deranged like many queer characters of the genre. Instead, she's a well-rounded, sympathetic protagonist, paving the way for Kate Siegel's recent portrayal in the popular Netflix reimagining.

'The picture originally opened with a scene featuring Theo yelling angrily from the window of her Greenwich Village apartment as her female companion speeds away. Theo then uses a lipstick to write a message on a mirror: "I hate you." Wise says that 'when we viewed the first cut, we realised that this scene labelled [the film's lesbian angle] too heavily, so we dropped it.' [...] Notably, Theo is not depicted as villainous. Although sometimes confrontational, she proves to be a strong and courageous ally.' George E. Turner, *American Cinematographer* magazine.

Country
UK
Year
1963
Running Time
1hr 52min
Language
English
Director
Robert Wise
Screenwriter
Nelson Gidding
Producer
Robert Wise
Leading Cast
Julie Harris
Claire Bloom
Richard Johnson
Russ Tamblyn
Fay Compton
Cinematographer
Davis Boulton
Editor
Ernest Walter
Print Source
Park Circus



The Innocents

Fanathons: Day of the Dead

During a bright Norwegian summer at a nondescript housing complex, a group of young children become friends while playing in the communal playground. Nine year old Ida is delighted when Ben, a lonely boy her age, demonstrates his powers of telekinesis. Another girl, Aisha, can read minds and soon the three of them are honing their supernatural skills unbeknown to their parents. As they become more powerful, their play takes a malevolent turn. Creepy, atmospheric and chilling, with superb performances from the young cast, *The Innocents* explores the sometimes dark world of childhood.

'I think children are born without any sense of empathy or morals, we have to teach them that. That's why I think it's interesting to see a child doing something that we would call evil in an adult. The moral aspect is more complex since they aren't fully formed yet. I read about a child psychology study when a small kid pokes the eye of an animal. It's not necessarily a danger sign, kids are experimenting when they are young and empathy evolves in different rhythms. Morality begins with your parents saying what is wrong and right, but a real sense of morality should be grounded inside you, it's what you feel is wrong.'
Eskil Vogt, Director

Original Title
De uskyldige
Countries
Norway
Sweden
Denmark
UK
France
Finland
Year
2021
Running Time
1hr 57min
Language
Norwegian
Director
Eskil Vogt
Screenwriter
Eskil Vogt
Producer
Maria Ekerhovd
Leading Cast
Rakel Lenora Fløttum
Alva Brynsmo Ramstad
Sam Ashraf
Mina Yasmin Bremseth
Asheim
Ellen Dorrit Petersen
Cinematographer
Sturla Brandth Grøvlen
Editor
Jens Christian Fodstad
Print Source
Signature



Junk Head

Planet Japan

Junk Head takes place in a future where humans have achieved immortality, but at the price of infertility and environmental ruin. One immortal, inside a mechanical suit, goes on a mission deep underground to retrieve reproductive material from the cavernous industrial depths. When his mission goes awry and he's decapitated, some helpful creatures, who view him as God, place his brain into a robot body made of junk. 12 years in gestation, Takahide Hori's eye-bogglingly detailed stop-motion sci-fi/horror passion project joins that exclusive world of truly unique, independent anime.

'I've never had too many friends and I suppose it's never been easy for me to ask other people for help. Even so, I couldn't hold back my creative impulse and so I decided to strike out on my own path even if I was alone. Of course I knew about things like CG and 2D animation, but to do CG you need a deep understanding of the right computer software. I had made some puppets before, but if I could just string their movements together, I would have a movie, right? That's how I started doing stop motion animation, with hardly any knowledge at all.' Director Hori Takahide, from an interview with NHK World – Japan.

Country
Japan
Year
2021
Running Time
1hr 55min
No language
Director
Takahide Hori
Screenwriter
Takahide Hori
Leading Cast
Takahide Hori
Cinematographer
Takahide Hori
Editor
Takahide Hori
Print Source
GAGA corporation



King Car

Fanorama

Teenager Ninho is uncertain whether to join the family's taxi business, preferring instead to support Brazil's ecological preservation. When his forgotten ability to speak to cars returns, he discovers a government plan to ban old vehicles from the roads. With help from his uncle, an eccentric mechanic, they turn old wrecks into new sleek, sentient 'King Cars' that attract a group of cult-like followers, but as events spiral out of control Ninho begins to question the motives of the cars. King Car tackles broad subjects including social injustice, populism, political corruption, corporate greed and climate threat.

'The project was very long in development. It started being written 7 years ago, so somehow the time it took us to complete the filming made the project mature, and also gave us the opportunity to introduce the political context that was happening in Brazil. So this fantastic genre of the film, which I consider as a fable, has to do with the broad possibility of building metaphors from reality, without necessarily being literal or didactic. So we managed to create a parallel universe, where we put a political context with very rich characters, a beautiful plot and a beautiful story, where I feel very comfortable. Because I like to reinvent reality.' Director Renata Pinheiro, from an interview with IFFR 2021.

Country
Brazil
Year
2021
Running Time
1hr 37min
Language
Portuguese
Director
Renata Pinheiro
Screenwriter
Sergio Oliveira
Renata Pinheiro
Leo Pyrata
Producer
Sergio Oliveira
Leading Cast
Okado do Canal
Jules* Elting
Matheus Nachtergaele
Luciano Pedro Jr.
Clara Pinheiro
Cinematographer
Fernando Lockett
Editor
Quentin Delaroché
Print Source
Reel Suspects



Knocking Fanathons: Day of the Dead

Following a traumatic accident, Molly moves from a prolonged stay at a psychiatric hospital into a new apartment, to start her new life alone. Soon she begins to hear persistent knocks through the walls and ceiling which keep her awake. As the noises intensify and are accompanied by screams, Molly is convinced someone is in trouble and takes it upon herself to help, even though the neighbours deny the noises and refuse to believe her. Actress Cecilia Milocco gives a phenomenal performance as a woman teetering on the brink of sanity in this poignant feminist psychological horror.

‘Knocking is loosely based on a short novel called Knocks. When I read the novel it reminded me how many women are treated in our society. I loved the main character Molly and how complex she was. It was something very universal about it and I think we all can identify with hearing sounds from our neighbors. But what if you are the only one who can hear them and that no one believes you? That was a really scary thought for me. The story also triggered me as a filmmaker; very few locations, a claustrophobic feeling, a lot of the story told in different sounds and the idea of how intense it could be.’ Director Frida Kempff, from an interview with Bloody Disgusting.

Original Title
Knackningar
Country
Sweden
Year
2021
Running Time
1hr 18min
Language
Swedish
Director
Frida Kempff
Screenwriter
Emma Broström
Producer
Erik Andersson
Leading Cast
Cecilia Milocco
Albin Grenholm
Ville Virtanen
Kristen Kern
Alexander Salzberger
Cinematographer
Hannes Krantz
Editor
Erik Andersson
Erika Gonzales
Print Source
Signature



Kratt Fanorama

When city tweens Mia and Kevin are left at their grandmother’s farm without their smartphones, they are bored to tears, but grandma soon finds lots of chores for them to do. She also tells them about the mythical creature Kratt, that will do its master’s bidding. When they find the instructions on how to make one, they don’t hesitate, even if it means buying a soul from the devil. Soon the local town is in turmoil and it could be the end of the world! Like a twisted, gory and hilarious version of The Sorcerer’s Apprentice and similar in tone to The Old Man Movie (LIFF 2020), Kratt is a wild and weird take on an Estonian myth.

‘Kratt is a bloody story with no bad characters. A comedy that encourages you to worry less. A lesson on fear and what happens if you listen to it. A film for grownups and kids. A film not for the faint-hearted, but part of a full-fledged life for the brave. A positive philosophical therapy for a rational human being. Colourful and humorous. A feast for semiotics, thirst-refreshing sip for the dull. A film that talks about a modern society, standing straight, the first cell that split, thinking yourself ill and about that true faith all the religions in the world are based upon. A film that kids can understand. A simple, honest story.’ Rasmus Merivoo, Director

Country
Estonia
Year
2020
Running Time
1hr 47min
Language
Estonian
Director
Rasmus Merivoo
Screenwriter
Rasmus Merivoo
Producer
Tõnu Hiielaid
Rain Rannu
Leading Cast
Mari Lill
Nora Merivoo
Harri Merivoo
Elise Tekko
Roland Treima
Cinematographer
Jako Krull
Editor
Kristin Kalamees
Rasmus Merivoo
Print Source
Media Move



Lamb

Fanorama

Manimal freakishness is in plain, matter-of-fact sight in *Lamb*, a dark Scandi tall tale evoked with stark clarity. Maria and Ingvar toil away on their mist-shrouded farm in almost total solitude, a grieving silence between them long since taken for granted. In the lamb birthing barn, a miracle arrives, and she is named Ada. Ada is adored, though perhaps only these isolated and damaged surrogate parents could accept her for what she is. And as an outsider arrives, we discover the limits of that acceptance...

'When we were writing the script and also when we were shooting, we were talking about so many elements, like acceptance, family, and how you don't have to be blood-related to someone to find that kind of family connection with them. I think we had something like three months where we stayed out at the farm together planning everything. In the beginning, I did storyboards for the whole film, so when production began, we knew nearly everything that we wanted to do and wanted to achieve. And we also knew what we wanted to hold back on. So it was interesting to see just how more impactful her character became even when you weren't seeing her.' Director Valdimar Jóhannsson, from an interview with *Daily Dead*.

Countries

Iceland
Sweden
Poland

Year
2021

Running Time

1hr 46min

Language

Icelandic

Director

Valdimar Jóhannsson

Screenwriter

Sjón

Valdimar Jóhannsson

Producer

Piodor Gustafsson

Hrónn Kristinsdóttir

Sara Nassim

Jan Naszewski

Erik Rydell

Klaudia Smieja

Leading Cast

Noomi Rapace

Hilmir Snær Guðnason

Björn Hlynur Haraldsson

Ingvar Sigurdsson

Ester Bibi

Cinematographer

Eli Arenson

Editor

Agnieszka Głinska

Print Source

MUBI



Lapwing

Fanorama

1555, a year after Queen Mary passed the Egyptians Act, making it illegal for gypsies and travellers to live in England, an isolated group of salt farmers arrange illegal passage to Europe for an Indian Gypsy family in hiding. But a love affair between Patience, a mute English girl, and Rumi, the son of the Egyptians, threatens to destroy both communities. As tensions rise, the resentment in the camp becomes palpable until it finally erupts into violence. Shot on location on the Lincolnshire salt marshes, *Lapwing* has a bleak foreboding presence similar in tone to *A Field in England* and *The Witch*.

'There's a common misconception that humans living in previous periods of world history experienced life in a different way to us today, that they were less emotionally 'connected' or perhaps even less intelligent. This of course is completely untrue. Yes, we have doubtlessly evolved technologically, and the customs and acceptances of people in the past are often removed from those our modern sensibilities might regard as 'normal'. But we haven't really evolved a great deal in the last 200,000 years, especially emotionally. Love is love, hate is hate, loss is loss and fear is fear, these things have never, and will never change, and we continue to have the same issues as the intrinsic elements of our existence.' Philip Stevens, Director

Country

UK

Year

2021

Running Time

1hr 27min

Language

English

Director

Philip Stevens

Screenwriter

Laura Turner

Producer

Andy Mullins

Philip Stevens

Justin Tagg

Leading Cast

Emmett J Scanlan

Sebastian De Souza

Hannah Douglas

Javed Khan

Sarah Whitehouse

Cinematographer

Stewart MacGregor

Editor

Alastair Grimshaw

Print Source

Bulldog Films



Last Survivors

Fanorama

In a post-apocalyptic world Troy raises his grown son, Jake, in a remote cabin far from civilisation. When Troy is wounded, Jake is forced to travel to the outside world to find life-saving medicine. Ordered to kill anybody he encounters, Jake defies his father by engaging with a mysterious woman, Henrietta. Despite his father's orders, Jake continues this forbidden relationship, but Troy will stop at nothing to protect the perfect utopia he created. Stephen Moyer (True Blood) and Alicia Silverstone (Clueless) star in this beautifully shot thriller, filmed in the breathtaking wilderness of Montana during the pandemic.

'I've always been fascinated with how our experiences shape our perspective, and how easily that perspective can diverge from the truth. Last Survivors is a story about isolation and how it can warp the mind. My favorite films are classic thrillers with larger than life emotional stakes like The Shining and In The Bedroom... To me, there is nothing more exciting than a character drama that slowly twists an extreme knife of tension. With Last Survivors, my intention was to create a film that has the classic high-stakes storytelling I crave, while digging into how isolation can affect us all.' Drew Mylea, Director

Country
USA
Year
2021
Running Time
1hr 38min
Language
English
Director
Drew Mylea
Screenwriter
Josh Janowicz
Producer
Michael Jefferson
Sunil Perkash
Shaun Sanghani
Akaash Yadav
Leading Cast
Alicia Silverstone
Stephen Moyer
Drew Van Acker
Mark Famiglietti
Benjamin Arthur
Cinematographer
Julián Estrada
Editor
Brad McLaughlin
Print Source
Vertical



The Man Who Stole the Sun

Fanomenon Closing Film

Cult classic The Man Who Stole the Sun is ranked by Japanese critics as one of the best films ever made but has rarely even been screened internationally. Director Kazuhiko Hasegawa cast 70s rock icon Kenji Sawada as a high school teacher who steals a plutonium capsule from a nuclear power plant and then succeeds in building an atomic bomb in his apartment. He extorts the government with demands for uninterrupted baseball games and a concert by the then-banned Rolling Stones. A brilliantly eccentric mix of explosive thriller and satirical black comedy. Presented on an archive 35mm print.

'There was this weird, stupid magazine called "Assassin", and Len [Leonard Schrader, Screenwriter] had read an article before a flight to Japan entitled "Become the First Guy to Produce an Atomic Bomb in Your Town!", and the article helped him to think of the idea. While we were in Los Angeles, we chatted about Japan and I asked him "What do you think about Japan?", and he replied "It is a very strange country where nobody makes any complaints even if everything, head to toe, is red-taped by bureaucratic rules and regulations". He would think the strict and non-flexible time slot for airing a baseball game was a perfect symbol of the "red-taped Japanese society". Len asked me if I liked the idea, so I responded "So Stupid, So Good".' Director Kazuhiko Hasegawa, from an interview on eigagogo.free.fr by Kaori Arai and Jerry Turner.



Original Title
Taiyō wo nusunda otoko
Country
Japan
Year
1979
Running Time
2hr 27min
Language
Japanese
Director
Kazuhiko Hasegawa
Screenwriter
Leonard Schrader
Kazuhiko Hasegawa
Producer
Kei Ijichi
Leading Cast
Bunta Sugawara
Kenji Sawada
Kimiko Ikegami
Kazuo Kitamura
Shigeru Kōyama
Cinematographer
Tatsuo Suzuki
Editor
Akira Suzuki
Print Source
Toho / National Film
Archive of Japan

Medusa

Fanorama

21-year-old Mariana belongs to a world where she must keep up the appearance of a perfect woman. To resist temptation, she and her girlfriends try to control everything and everyone around them, and that includes the town sinners. At night, the girl gang put on masks and hunt down and beat up all women who have deviated from the 'right' path. However, the day will come when the urge to scream will be stronger than it ever has been. 'Medusa is wild, glamorous, and marked with a dark, slick fury.' (Alliance of Women Film Journalists)

'When I read the news about young women gathering to attack a fellow woman, I instantly thought of Medusa. Medusa is described as a beautiful maiden, a priestess of the temple of Athena. But one day she gave in to Poseidon's advances, angering Athena, the virgin goddess, who transformed Medusa's beautiful hair into snakes, and left her face so horrendous that those merely gazing into it would be turned to stone. Medusa was punished for her sexuality, for desiring, for not being 'pure'. By combining myth and reality, it occurred to me that, even with the passing of the centuries, women wanting to control each other became part of the very foundation of this civilization.' Anita Rocha da Silveira, Director

Country
Brazil
Year
2021
Running Time
2hr 7min
Language
Portuguese
Director
Anita Rocha da Silveira
Screenwriter
Anita Rocha da Silveira
Producer
Mayra Avad
Vania Catani
Leading Cast
Mari Oliveira
Bruna Linzmeyer
Thiago Fragoso
Lara Tremouroux
Bruna G.
Cinematographer
João Atala
Editor
Marília Moraes
Print Source
Peccadillo



Murder Bury Win

Fanathons: Night of the Dead

Following a failed crowd-funding attempt to launch their horror-themed board game, three friends are excited to be invited to meet with V.V.Stubbs, a famous games designer who has promised to invest in their idea. When Stubbs dies in a freak accident they realise how much it looks like murder. With a dead body on their hands, they turn to the game they created to get rid of the body but can they really 'Murder Bury Win'? Michael Lovan's debut feature is bloody good fun and a perfect addition to Night of the Dead. Screening with Good Girl (Dean Hewison, New Zealand, 2021, 4 mins).

'The screenplay is something that I wrote by myself, but the story I could not have done without my best friend, John [Hart], who I grew up playing board games with. And when it was time to make a film, I just knew that now is the time. We sat in a room every day for hours, going through all of the different configurations of things that we want to see and don't want to see in a film. And we also looked back to our history of playing board games, and what the best board games have in common – at least the ones that are story based – and that's the element of surprise.' Director Michael Loven, from an interview with PopHorror.

Country
USA
Year
2020
Running Time
1hr 30min
Language
English
Director
Michael Lovan
Screenwriter
Michael Lovan
Producer
Michael Lovan
Leading Cast
Mikelen Walker
Erich Lane
Henry Alexander Kelly
Craig Cackowski
Brian Slaten
Cinematographer
Jerome Stolly
Editor
Michael Lovan
Print Source
Gravitas Venturas



The Old Dark House

Queer Fear

Openly gay director James Whale brought to life some of the most iconic Universal monsters during their peak in the 1930s, as well as this lesser seen haunted house tale adapted from a JB Priestley novel. In *The Old Dark House* five strangers take shelter in an isolated house following a violent storm. Whale imbued his movies, often about the ultimate outsiders, with a gay sensibility, and though a film that hints at themes of class, gender, sexuality and mental health might seem like a slog, this camp classic zips along.

'Class isn't the only aspect of everyday life channelled into *The Old Dark House*. The presence of Ernest Thesiger automatically provides a channel for Whale's own persona, the actor being a clear cipher for the director's homosexuality. This would be even more to the fore in *Bride of Frankenstein*, with Thesiger's Doctor Pretorius being one of the earliest and most effective examples of cinematic camp. Here though, while bitchy and eye-rolling like a nervous Kenneth Williams, Thesiger's Horace is far more nuanced, playing the gin-loving brother who is very much under the thumb of his more domineering sister.' Adam Scovell, BFI

Country
USA
Year
1932
Running Time
1hr 12min
Language
English
Director
James Whale
Screenwriter
Benn W. Levy
Producer
Carl Laemmle Jr.
Leading Cast
Boris Karloff
Melvyn Douglas
Charles Laughton
Lilian Bond
Ernest Thesiger
Cinematographer
Arthur Edeson
Editor
Clarence Kolster
Print Source
Eureka



The Pink Cloud

Fanorama

Luli Gerbase's debut feature is an eerily prescient sci-fi parable, made entirely pre-COVID, about a global threat which forces the world's population to stay indoors. The threat in question is a mysterious and deadly pink cloud of unknown origin which is life threatening for anyone who comes into contact with it. Strangers at the outset, Giovana and Yago are on a one night stand when the lockdown begins but as years pass, Yago creates his own utopia while Giovana feels trapped deep inside. A dreamily compelling psychodrama.

'While I was writing the script, I was always thinking: What should I explain? I didn't want to explain that much. I thought that the more explanation I gave, the more explanations the viewer would look for. One of my references for the film was *The Exterminating Angel* by Buñuel, because they're all stuck in that house and there's not much of an explanation. Why are they stuck? Why, suddenly, at the end of the film, are they not stuck anymore? What's happening? You don't know. *The Pink Cloud* is also a movie about the relationship between people and how they're getting crazy during this lockdown and not so much about the physical explanation of their confinement.' Luli Gerbase, Director

Original Title
A Nuvem Rosa
Country
Brazil
Year
2021
Running Time
1hr 45min
Languages
Portuguese
English
Director
Luli Gerbase
Screenwriter
Luli Gerbase
Producer
Luciana Tomasi
Leading Cast
Helena Becker
Renata de Lélis
Eduardo Mendonça
Girley Paes
Livia Perrone Pires
Cinematographer
Bruno Polidoro
Editor
Vicente Moreno
Print Source
MPM Premium



The Sadness

Fanathons: Night of the Dead

In the aftermath of a pandemic, most people have become complacent and the warning from a scientist that it could easily mutate goes ignored. That is until infected people suddenly turn into rabid monsters, acting on their darkest impulses. Amid shocking scenes of depravity and slaughter, two young lovers struggle to reunite amidst the madness that is engulfing the city. Rob Jabbaz's unrelenting debut is a scathing indictment of societal breakdown with scenes of sexual violence, necrophilia and worse. Be warned: The Sadness may be the most extreme film we've screened in Night of the Dead! Screening with Visitors (Kenichi Ugana, Japan, 2021, 16 mins).

'With The Sadness, the point is cruelty, the point is how malice makes the difference. That's what's scary. That's why this movie is scary. It needed to have graphic violence, it needed to have extreme graphic violence, and also it needed to be framed in a realistic way. Mostly. There is one part in the film where I kind of intentionally went over the top, because I wanted to – I don't even know if it worked – but like, I just wanted to kind of wink at the audience and just could be kind of like, it's okay if you like this.' Director Rob Jabbaz, from an interview with iHorror.

Original Title
Ku bei
Country
Taiwan
Year
2021
Running Time
1hr 38min
Language
Taiwanese
Director
Rob Jabbaz
Screenwriter
Rob Jabbaz
Producer
David Barker
Leading Cast
Regina
Tzu-Chiang Wang
Berant Zhu
Cinematographer
Jie-Li Bai
Print Source
Shudder



See For Me

Fanathons: Day of the Dead

Teenager Sophie, a blind ex-skier, makes a living house-sitting rich mansions while their owners are away. During one particular job, the secluded house is invaded by a group of thieves. Sophie's only defense is an app called See For Me that connects her with volunteers to see on her behalf. On this fateful night she is connected to Kelly, an army veteran, who might just be able to help Sophie survive the night and fight back against the intruders. Visually impaired, non-binary actor Skyler Davenport gives a stunning performance in this fast-paced claustrophobic thriller.

'I'm a big fan of [home invasion movies] and I think firstly the script from Tommy Gushu and Adam York was this tight, dynamic piece of clockwork, it's so well drawn and there is so much unique and different about it within the genre. I think when you add to the layers of authenticity and representation and this beautiful character arc of Sophie and her wrestling with vulnerability, dealing with a new level of visual impairment, it's just everything I love about storytelling and it really resonated with me. Because I think we can tell stories that include authentic representation and that also takes audiences on an incredible ride, you know I think this is possible.' Director Randall Okita, from an interview at Tribeca 2021.

Country
USA
Year
2021
Running Time
1hr 32min
Language
English
Director
Randall Okita
Screenwriter
Adam Yorke
Tommy Gushue
Producer
Matt Code
Kristy Neville
Leading Cast
Skyler Davenport
Kim Coates
Matthew Gouveia
Jessica Parker Kennedy
Laura Vandervoort
Cinematographer
Jordan Oram
Jackson Parrell
Editor
James Vandewater
Print Source
Signature & Elle Driver



Sing a Bit of Harmony

Planet Japan

Written and directed by Yasuhiro Yoshiura, who also directed the brilliant Patema Inverted (LIFF 2013), Sing a Bit of Harmony tells the story of the beautiful and mysterious Shion, who transfers to Keibu High School, where she quickly becomes popular due to her open-hearted personality and exceptional athletic talent. Shion's goal is to bring chronic loner Satomi happiness, with her earnestness and classroom serenades. But her bewildering antics end up involving them all in some serious trouble. Prepare for the heartwarming story of a not quite market-ready AI and her classmates!

'I was listening to this song [You Need a Friend - Sing a Bit of Harmony soundtrack] with earphones, whenever I thought it was difficult during production. And I'll do my best again! The song was the driving force behind the completion of the work. Tsuchiya, who played the main character, Shion, was challenged by as many as four songs and shows off a variety of singing voices, and this work will surely become one that you will want to see in the fall, of art as a music movie! Please enjoy this film, which is full of charm, such as the bond between AI and the girl, friendship, and songs!' Yasuhiro Yoshiura, Director

Original Title
Ai no utagoe wo kikasete
Country
Japan
Year
2021
Running Time
2hr
Language
Japanese
Director
Yasuhiro Yoshiura
Screenwriter
Ichirō Ōkouchi
Yasuhiro Yoshiura
Leading Cast
Haruka Fukuhara
Satoshi Hino
Mikako Komatsu
Asuka Kudō
Kazuyuki Okitsu
Print Source
Manga UK / Funimation



Summer Ghost

Have you heard of summer ghosts? The urban legend tells of the ghost of a young woman who appears when fireworks are lit. Tomoya, Aoi, and Ryo are high school students who are unable to find their place in the world. Each has their own reasons for meeting the ghost, and one warm summer night, when life and death intersect, where will their emotions take them? Summer Ghost is the directorial debut of loundraw, who previously illustrated I Want to Eat Your Pancreas and Josee, The Tiger and the Fish.

'I couldn't live as dexterously as I expected, but I wasn't strong enough to enjoy loneliness. The more I try to live up to my expectations, the less I am. A graffiti that I drew to keep myself in the loop. The movie Summer Ghost is a story born from such a single illustration. Living here. I wanted to confirm it again through the work. We're not as easy as we can tell the truth. It means living, including weaknesses and selfishness that are not beautiful. I thought that such feelings should be properly formed and left. Somewhere in your heart, it will remain, softly. I've been working on it, hoping that Summer Ghost will be such a work.' loundraw, Director



Country
Japan
Year
2021
Running Time
45min
Language
Japanese
Director
loundraw
Screenwriter
Hirotaka Adachi
Leading Cast
Nobunaga Shimazaki
Chiaki Kobayashi
Miyuri Shimabukuro
Rina Kawaei
Print Source
Anime Ltd

Summer Time Machine Blues

Planet Japan

Summer Time Machine Blues is a delightful teenage time-travel comedy from 2005 and a cult favourite in Japan. To members of the college Sci-Fi Club, summer means hanging around in the clubhouse with the air-con blasting. When the air-con remote is accidentally broken, the friends are forced to face the full heat of summer. The next day, after an encounter with a mysterious student, they discover an incredible new addition to their clubhouse: a working time machine. Now they can go back to before the remote broke and cool down again. If only time travel was that simple...

'The film wears its sci-fi references on its sleeve. Back to the Future is naturally evoked, both in imitation and in the diegetic world, with the poster proudly on display outside the neighbourhood cinema... The owner of the sci-fi B movie cinema is dressed as Commander Riker from Star Trek: The Next Generation, complete with a Starfleet tunic, and dishes out faulty scientific advice as gleaned from a million hokey pictures. The time machine itself is basically The Time Machine, as it appears in the 1960 George Pal film with Rod Taylor... The screenplay's roots as a stage play are also apparent. Extensive use is made of the single clubroom location. However, there's nothing necessarily cinematically limiting about this and Motohiro keeps the film visually interesting. The time travel sequences often visually overlap with bi-temporal split screens using the same framing.' From a review by Adam Campbell in Midnight Eye.

Original Title
Samā taimu mashin burūsu
Country
Japan
Year
2005
Running Time
1hr 47min
Language
Japanese
Director
Katsuyuki Motohiro
Screenwriter
Makoto Ueda
Producer
Chikahiro Ando
Leading Cast
Eita Nagayama
Yoshiaki Yoza
Daijiro Kawaoka
Munenori Nagano
Juri Ueno
Cinematographer
Kazunari Kawagoe
Editor
Takuya Taguchi
Print Source
Pony Canyon



Sweetie, You Won't Believe It

Fanathons: Night of the Dead

Days before his wife is due to give birth, Dastan decides to shirk his responsibilities and go on a fishing trip with his two best, if not very bright, friends. Things are going well until the hapless trio witness a gangland execution and are pursued by thugs who want to silence them. As things spiral out of control this masterpiece of horror comedy delivers a series of ever more ridiculous and gory scenes while still managing to deal with the themes of masculinity, fatherhood and friendship.

'I was inspired by all the men who like fishing and have families and children, and have to face everyday problems. I wanted to show all these everyday problems in the film but also to present them in a way that seems unreal and ridiculous at the same time. I wanted the film to be both funny and horrific. I met a friend whom I have not seen for years and he invited me to a place far from the city, in the countryside, which attracts many fishermen. So, when I was writing the script, I remembered the place and I felt it was appropriate for this movie, as it also fit the nature of the characters.' Director Ernar Nurgaliev, from an interview with Asian Movie Pulse.

Original Title
Zhanym, ty ne poverish
Country
Kazakhstan
Year
2020
Running Time
1hr 24min
Languages
Russian
Kazakh
Director
Yernar Nurgaliyev
Screenwriter
Zhandos Aibassov
Yernar Nurgaliyev
Daniyar Soltanbayev
Il'yas Toleu
Anuar Turizhigitov
Alisher Utev
Producer
Zhandos Aibassov
Azamat Dulatov
Yernar Nurgaliyev
Timur Shevchenko
Leading Cast
Daniar Alshinov
Asel Kaliyeva
Azamat Marklenov
Yerlan Primbetov
Dulyga Akmolda
Cinematographer
Azamat Dulatov
Editor
Yernar Nurgaliyev
Print Source
Media Move



Symbol

Planet Japan

Symbol is a sublime feat of surreal comic fantasy from cult Japanese TV star/filmmaker Hitoshi Matsumoto. A man wakes up and finds himself mysteriously trapped in an empty, white rectangular room and wearing yellow polka dot pyjamas. Meanwhile, in a Mexican dusty town, a green-masked wrestler known as Escargot man prepares for an important match... 'The eventual confluence between the two "narratives" is holy-shit priceless.' (Michael Atkinson, The Village Voice)

We're delighted to present Symbol again at Leeds International Film Festival after first sharing it with audiences at LIFF 2011. Still unreleased in the UK and rarely screened anywhere, Symbol is a unique film experience from the great comedic and inventive mind of Japanese TV star, writer and filmmaker Hitoshi Matsumoto. Symbol was Matsumoto's second feature after his brilliant debut Big Man Japan (LIFF 2007), a hilarious mockumentary about a single man in his 40s who occasionally transforms into an enormous superhero. As famous in Japan as Takeshi Kitano who is better known internationally, Matsumoto became a pop culture phenomenon in the 1980s as part of the comedy duo Downtown with his childhood friend Masatoshi Hamada. There have been over 1500 episodes of their variety show Downtown's We Aren't Errand Boys! and though Matsumoto hasn't directed a film since 2013 he did narrate the recent animation Violence Voyager (LIFF 2018).

Original Title
Shinboru
Country
Japan
Year
2009
Running Time
1hr 33min
Languages
Japanese
Russian
Spanish
English
Director
Hitoshi Matsumoto
Screenwriter
Hitoshi Matsumoto
Mitsuyoshi Takasu
Producer
Akihiko Okamoto
Leading Cast
Hitoshi Matsumoto
David Quintero
Luis Accinelli
Lilian Tapia
Adriana Fricke
Cinematographer
Yasuyuki Toyama
Editor
Yoshitaka Honda
Print Source
Urban



The Town of Headcounts

Fanomenon Opening Film

Pursued by loan sharks, Aoyama is rescued by a mysterious man in yellow overalls, who offers him the opportunity of a better life in an isolated, unnamed town - a perpetual holiday resort, controlled by airport-style security, sonic defences, and a code of conduct called "The Bible". Part dystopian conspiracy thriller, part prescient societal warning, Shinji Araki's stylised debut intelligently dissects society's compulsion for instant gratification and corporately-controlled decision-making. Do we want to live in a world where every need is catered for, but that's also a prison of inauthentic morality?

'The brutalist design of the town - really a bleak, concrete enclosure filled with sleeping quarters, fitness rooms, eating locations, and... other places - echoes Araki's editing and direction. Long, slow shots occasionally get cut by single seconds of abject brutality. Periods of near-silence are used to smother, only worsened by when the silence stops. Similar to 1984 and Berkoff's famous version of Kafka's Metamorphosis, the one character who does bleed emotions stands out like a light in the darkness, for all the good that does her. These emotions seep into others, giving us hope in turn. But we know what Orwell taught us about hope, and Headcounts seeks to hammer that point home with its own jarring, quiet conclusion.' VIFF review - Awesome Friday

Original Title
Ninzu no machi
Country
Japan
Year
2020
Running Time
1hr 51min
Language
Japanese
Director
Shinji Araki
Screenwriter
Shinji Araki
Producer
Wakana Kanno
Leading Cast
Tomoya Nakamura
Shizuka Ishibashi
Eri Tachibana
So Yamanaka
Cinematographer
Hidetoshi Shinomiya
Editor
Banri Nagase
Print Source
Kinoshita



This Game's Called Murder

Fanorama

Megalomaniac Mr. Wallendorf (a grizzled Ron Perlman) is a world renowned fashion mogul whose business only sells one style of shoes. His conniving, brutal wife (Natasha Henstridge) is planning to siphon off funds for her own needs, while their daughter, Jennifer, is a social media icon, with a drink problem and a boyfriend of dubious intent. When a team of female thieves accidentally steals a truck of Wallendorf shoes, events are set in motion that will affect everybody involved. An absurdist story full of violence, betrayal, and sex set in a consumer-crazed, alienated society ruled by technology and social media.

'I discovered at an early age that friends were eager to get involved in my mad little tales if I pointed a video camera at them. They would say whatever I wanted and do whatever I said. I could cause them to grow angry at one another, or watch them fall in love. As an adult, what started with childhood lying has manifested itself into writing and filmmaking. I use basically the same process, it comes from the same desire and ends up as a story for people to see and hear. It is this process I have used to craft This Game's Called Murder.' Adam Sherman, Director

Country
USA
Year
2021
Running Time
1hr 45min
Language
English
Director
Adam Sherman
Screenwriter
Adam Sherman
Producer
Paul-Edouard
Hagai Shaham
Adam Sherman
Leading Cast
Natasha Henstridge
Ron Perlman
Vanessa Marano
Judson Mills
Annabel Barrett
Cinematographer
David Newbert
Editor
Miran Miosic
Print Source
Premiere Entertainment



Tiong Bahru Social Club

Fanorama

Tiong Bahru Social Club is a colourful and quirky social satire on modern Singaporean society, set inside a whimsical trial housing project that aims to use data to create the world's happiest neighbourhood. 30-year-old Ah Bee lives a monotonous life with his mother. After being fired from his job, he enrolls at Tiong Bahru Social Club to learn how to improve his life with the help of artificial intelligence. But as time goes by, Ah Bee's encounters with the neighbourhood's residents reveal the absurdities of data-driven life.

'Tiong Bahru Social Club is a stylised satire about Ah Bee's journey through a data-driven project to create the happiest neighbourhood in the world. We have given the iconic neighbourhood a fantastical spin and a visual make-over so audiences will be in for a treat as they wander through the whimsical universe of Tiong Bahru Social Club. At the heart of the film, this is a story that questions the construct and mechanics of happiness today. I think it takes very little for people to be happy. The film is a social commentary on a global tendency to measure happiness as the new GDP, to quantify how well we are doing.' Director Tan Bee Thiam, from an interview with Time Out.

Country
Singapore
Year
2020
Running Time
1hr 28min
Multiple languages
Director
Tan Bee Thiam
Screenwriter
Bee Thiam Tan
Antti Toivonen
Producer
Junxiang Huang
Leading Cast
Thomas Pang
Guat Kian Goh
Jalyn Han
Noorlinah Mohamed
Jo Tan
Cinematographer
Wan Ping Looi
Editor
Wan Ping Looi
Print Source
Tan Bee Thiam



Titane

Fanorama

The winner of this year's Cannes Palme d'Or, Titane is Julia Ducournau's second jaw-dropping feature after her cannibal coming-of-age debut Raw (LIFF 2016). A violent car accident leaves long-lasting repercussions: a child carries a titanium plate in their skull; a car-showroom model exhibits sexual attraction to a different kind of body; later, an unexpected pregnancy escalates to a horrific massacre; and a firefighter is reunited with a brutally bruised man who claims to be his long-lost son. 'Titane is a transgressive blast of energy.' (The Film Stage)

'Titane is concerned with metal and fire, so the cold/hot relationship had to be ever-present. We were constantly flirting with the limit, the limit being the cartoon: one step further and we could fall into cartoonish. I wanted light to spring from the shadows in the same way emotion gushes after an initial shock. I also wanted lots of colors, to break with the darkness of the story and avoid an impression of inescapable sordidness. For the many nude scenes, which I wanted to be as non-sexualized as possible, I tried to use lighting to reinvent the skin each time. Our work with color made it possible to bring new textures, meanings and emotions to the skin itself.' Julia Ducournau, Director

Countries
France
Belgium
Year
2021
Running Time
1hr 48min
Language
French
Director
Julia Ducournau
Screenwriter
Julia Ducournau
Producer
Jean-Christophe Reymond
Leading Cast
Vincent Lindon
Agathe Rousselle
Garance Marillier
Lais Salameh
Mara Cisse
Cinematographer
Ruben Impens
Editor
Jean-Christophe Bouzy
Print Source
Altitude / Film4



Tokyo Revengers

Planet Japan

Adapted from the Weekly Shonen Magazine manga of the same name, Tsutomu Hanabusa's Tokyo Revengers is an action-packed high-school drama featuring time travel, gang rivalry and a love story. The same day that 20-something loser Takemichi finds out that his high-school sweetheart and her brother have been killed, he's pushed in front of a subway train. But instead of dying, Takemichi winds up 10 years into the past. With sprawling gang fights, a twisting narrative, odd hairstyles and a heavy dose of humour, the film is a feast of fantastically frenetic storytelling.

'Tsutomu Hanabusa is one of those Japanese directors, like Takashi Miike and Keishi Ohtomo, who has specialized in this type of adaptation, with his prowess being quite visible in Tokyo Revengers, both in context and in cinematic terms. To begin with, the presentation of going back in time to change the present is one of the best ever to appear in a movie, particularly since Hanabusa manages to make it appear logical, without any ridiculous hyperboles, even in this sci-fi setting. Furthermore, through these elements, the concepts of friendship, love, regret, second chance, and the way small choices can actually affect the whole lives of people, are rather well communicated, even if through a subtle, secondary approach.' Panos Kotzathanasis – Asian Movie Pulse



Country
Japan
Year
2021
Running Time
2hr
Language
Japanese
Director
Tsutomu Hanabusa
Screenwriter
Izumi Takahashi
Producer
Leading Cast
Keita Arai
Kazuki Horike
Takumi Kitamura
Yūki Yamada
Yōsuke Sugino
Print Source
Pony Canyon

Wool 100%

Planet Japan

This year our expanded Planet Japan celebration includes several unreleased films from previous editions of LIFF. Like Angel's Egg, Summer Time Machine Blues, and Symbol, Wool 100% is a unique cult film that could only have come out of Japan. Filmmaker Mai Tominaga had a background in animation before making her feature debut with Wool 100%, a charming yarn about yearning featuring two old sisters whose home has been taken over by their collected junk. One day they discover a mysterious young woman who knits obsessively with red wool they found.

"Once upon a time there were two sisters, Ume-san and Kame-san..." It's with this classic storybook beginning that filmmaker Mai Tominaga starts her feature film debut Wool 100%, and like any good fairy tale it uses child-like whimsy and enchantment to address the dark secrets and longings in the hearts of adults... Tominaga uses the imagery of junk, a doll house, and of course the blood red yarn to explore issues of femininity, reproduction, loneliness and abandonment if not in a direct way then an obtuse kind of dream logic.' (From a review by Chris MaGee in J-Film Pow-Wow) 'I made a film which is a little bit weird. The power of imagination is wonderful and given to only humans. I want to think that the imagination in your head exists and made this film. So I want you to watch it using the power of imagination.' Mai Tominaga, Director

Country
Japan
Year
2006
Running Time
1hr 40min
Language
Japanese
Director
Mai Tominaga
Screenwriter
Mai Tominaga
Producer
Masahiro Harada
Kazuhiko Yusa
Leading Cast
Sayuri Fujii
Carolina Kaneda
Kyôko Kishida
Kazuko Yoshiyuki
Ayu Kitaura
Cinematographer
Satoshi Seno
Editor
Katsuichi Nagashima
Print Source
Klockworx



Fanomenom Horror Shorts

Dark Passage

Print Source roshnibhatia43@gmail.com



A part time taxi driver's last ride of the night may be the last ride of his life.

Running Time 1min **Year** 2019 **Country** United States
Language English **Director** Roshni "Rush" Bhatia
Screenwriter Roshni "Rush" Bhatia **Producer** Andrew Mayne, Virginia Blatter **Key Cast** Anastasiia Polishchuk, Marcus Eddie, Jonathan Madajian

Eye Exam

Print Source luis.adam.garcia@gmail.com



A woman regrets attending a free eye test when she begins to suspect that her optometrist has nefarious intentions.

Running Time 3min **Year** 2020 **Country** United Kingdom
Language English **Director** Aislinn Clarke
Screenwriter Jack Tarling **Producer** Jack Tarling
Key Cast Irene Allan, Richard Addison, Stephen Corral, Tyler Collins, Vivien Taylor

Fellow Creatures

Print Source submissions@festivalformula.com



Whilst tackling the stresses of weekend parenting, Tom opens the door to a mysterious stranger who presents an opportunity to play an intriguing game with escalating rewards and consequences.

Running Time 13min **Year** 2021 **Country** United Kingdom
Language English **Director** Jamie Glover, Jason Merrells
Screenwriter Jonathan Kerrigan
Producer Mark Brennan **Key Cast** Jonathan Kerrigan, Shelley Conn, Nancy Coates
Director of Photography Richard Mott
Editor Alexandra Wood
Composer Jonathan Kerrigan
Sound Designer Peter Rice
Production Designer Natalie Pryce

The Last Marriage

Print Source carl@paroll.co



For married couple Marie and Janne, life goes on as normal, even after the zombie apocalypse.

Running Time 16min **Year** 2021 **Country** Sweden **Language** Swedish **Director** Johan Tappert, Gustav Egerstedt **Screenwriter** Johan Holmström **Producer** Carl Molinder **Key Cast** Emma Molin, Christopher Wagelin

Life In a Box

Print Source airforce720@gmail.com



A young man trapped in a soul-destroying job becomes obsessed with playing an old claw arcade machine in a night market, not realising that the 'Prize' he is trying to win is more terrifying than he can imagine.

Premiere Status UK **Running Time** 12min **Year** 2021 **Country** Taiwan **Language** Mandarin Chinese **Director** Heng-Chieh Lee **Screenwriter** Heng-Chieh Lee, Griffin Lu **Producer** Edwin Lu, Yun-Wu Hsu, Faye Liu **Key Cast** Chun-Yao Yao

The Light

Print Source info@distributionwithglasses.com



In a small coastal village in the 19th century, a family prepares for the night of "The Truce", a ritual to ward off evil creatures. Olalla, unlike her parents, does not believe in superstitions. And she doesn't think They are coming either...

Running Time 13min **Year** 2021 **Country** Spain **Language** Spanish **Director** Iago de Soto **Screenwriter** Rubén Sánchez Trigos **Producer** Iago De Soto Gudayol, Eye Slice Pictures, Raúl Cerezo, Helió Ramalho **Key Cast** Paula Gallego, Pablo Vázquez, Oti Manzano, Nico Ruiz **Cinematographer** Miguel Leal **Editor** Edu de Soto **Sound** José Plaza, José Tomé **Music** Pau Loewe

Red

Print Source beau@kfilms.co.uk



Daniel, an ex-soldier, awakens in a bath of ice, missing one of his own kidneys. Discovering he's trapped in an organ harvesting den in the middle of nowhere, he must fight for survival long enough to find his missing daughter.

Running Time 19min **Year** 2021 **Country** United Kingdom **Language** English **Director** David Newton **Screenwriter** Beau Fowler **Producer** Wolf E Rubea **Key Cast** Beau Fowler, Ian Reddington, Jennifer Lim

Special Delivery

Print Source luis.adam.garcia@gmail.com



A young delivery driver struggles with one simple direction: DO NOT OPEN THE BOX.

Running Time 13min **Year** 2020 **Country** United Kingdom **Language** English **Director** John McPhail **Screenwriter** Luis Adam Garcia **Producer** Jack Tarling **Key Cast** Saskia Ashdown, Ian Sexon

The Thing That Ate The Birds

Print Source sketchbookpictures@gmail.com



On the North Yorkshire Moors, Abel, Head Gamekeeper, discovers the thing that is eating his grouse.

Running Time 12min **Year** 2021 **Country** United Kingdom **Language** English **Director** Sophie Mair, Dan Gitsham **Screenwriter** Sophie Mair, Dan Gitsham **Producer** Rebecca Wolff, Jude Goldrei, Sophie Mair **Key Cast** Eoin Slattery, Rebecca Palmer, Lewis Mackinnon, James Swanton

While We Stayed Home

Print Source asaf@costanza-films.com



Two strangers meet at a deserted pedestrian crossing during the coronavirus quarantine. Both are hiding a secret behind their masks.

Premiere Status UK **Running Time** 5min
Year 2021 **Country** Israel **Language** No Dialogue
Director Gil Vesely **Screenwriter** Gil Vesely **Producer**
 Gil Vesely **Key Cast** Amit Roth, Aleeza Chanowitz,
 May Abadu-Grebler **Editor** Gil Vesley **Sound**
 Yuri Priymenko **Music** Daniel Marcovitch

Fanomenon Sci-Fi Shorts

Algorithm

Print Source lara@copperalleyproductions.com



When insecure AI has an absurd encounter with a stranger, he begins to question his whole identity.

Running Time 9min **Year** 2021 **Country**
 Ireland **Language** English **Director** Edwina Casey
Screenwriter Simon Ashe-Browne **Producer**
 Lara Hickey, Richard Bolger **Key Cast** Ronan Raftery,
 Aoife Duffin, Kate Gilmore, Pete Daly

Aria

Print Source submissions@festivalformula.com



Jenny and Tom are excited to install a new Aria "smart security system" in their home. Tom becomes increasingly paranoid about what the system can see, both outside and inside the house.

Running Time 13min **Year** 2021 **Country** United
 Kingdom **Language** English **Director** Christopher Poole
Screenwriter Christopher Poole **Producer** Ben Drayton
Key Cast Daniel Lawrence Taylor, Susannah Fielding,
 Natasia Demetriou, Daisy Badger, Jules Maxine **Director**
of Photography Howard Mills **Editor** Christopher Poole,
 Jennifer Sheridan **Sound Designer** Tom Jenkins **Composer**
 Cato Hoeben **Production Designer** Zara Mills **Costume**
Designer David Ball **Hair & Makeup** James Mac Inerney
VFX Adrian Carswell, Catherine Woodhouse **Animation**
 Ben Blease **Casting** Rosalie Clayton

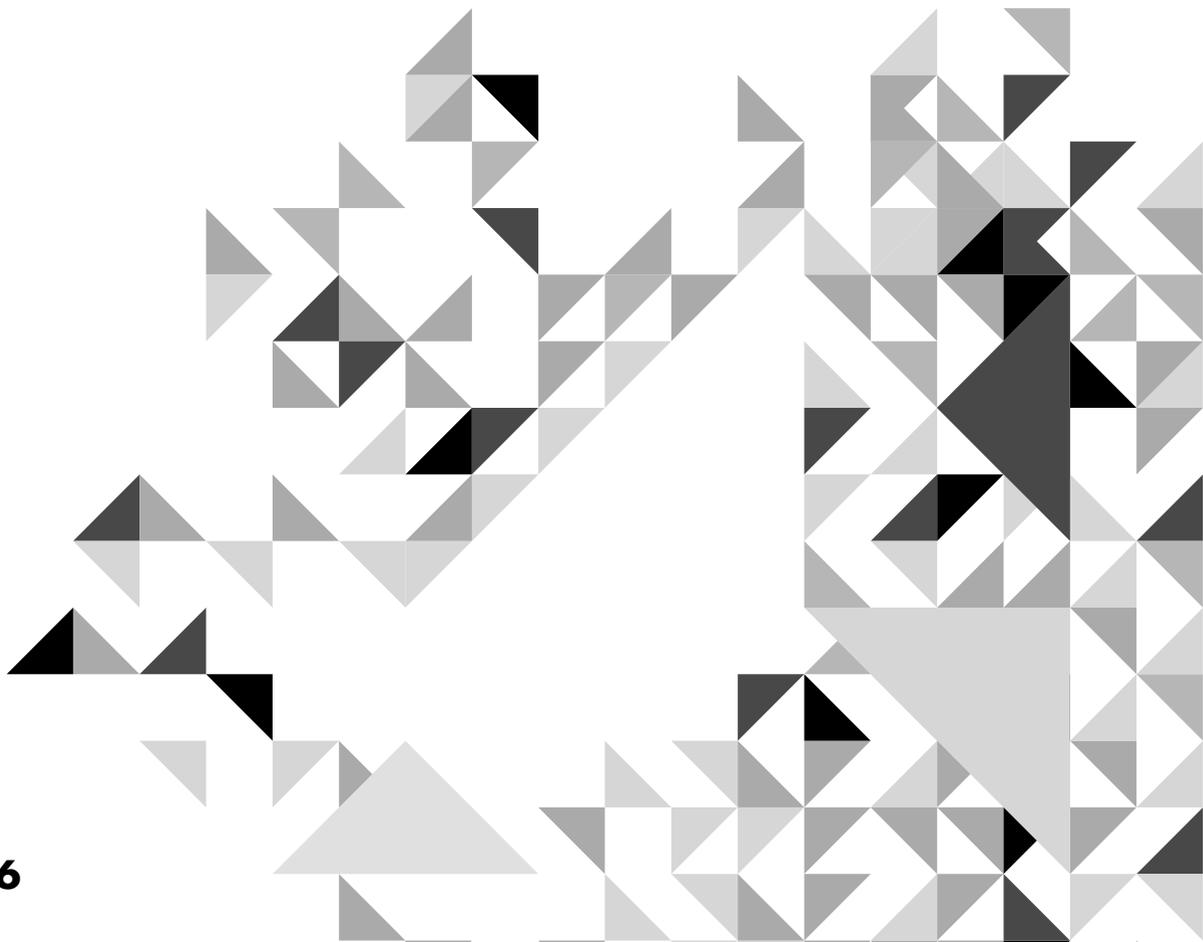
Body of the Mined

Print Source ericjungmann@mac.com



When a group of vicious thieves break into an apartment looking for loot, they don't reckon with a reclusive engineer at the brink of completing a bizarre, extraordinary machine.

Running Time 15min **Year** 2021 **Country** United States
Language English **Director** Eric Jungmann **Screenwriter**
 Eric Jungmann **Producer** Eric Jungmann, Natalie Hill, Dayne
 Johnson, Christoph Sanders, Vasha Narace **Key Cast** Eric
 Jungmann, Kelli Garner, Leslie Easterbrook, Leonard Kelly-
 Young, Nina Bloomgarden **Director of Photography** Bryce
 Fortner **Editor** Zoe Schack **Colorist** Paul Yacono **Sound**
Design Stephen Dewey



Edicius

Print Source submissions@festivalformula.com



When things go sour with Jason's most powerful client, he knows his life is on the line. But a visit from his intuition, a man with his exact likeness, claims to have the answers to save him.

Running Time 22min **Year** 2021 **Country** United Kingdom **Language** English **Director** Uzo Oleh **Screenwriter** Uzo Oleh **Producer** Uzo Oleh **Key Cast** Michael Socha, Adele Oni, Stuart Bowman, Sahera Khan **Director of Photography** Tristan Chenais **Editor** John Smith ACE **Sound Designer** Glenn Freemantle, Ben Barker **Composer** Thomas Farnon **Production Designer** Phillip Murphy, Anthony Neale **Costume Designer** Emily Rose-Yiaxis **Hair & Makeup** Victoria Poland, Danie Farrington **VFX** Chryss Aldred **Casting** Sophie Kingston Smith

Flip

Print Source jessicasmith85@gmail.com



A mother and daughter, kept prisoner in a post-apocalyptic compound, must destroy their oppressor if they are to survive.

Running Time 13min **Year** 2019 **Country** New Zealand **Language** No Dialogue **Director** Jessica Grace Smith **Screenwriter** Jessica Grace Smith **Producer** Tom Boniface-Webb **Key Cast** Jessica Grace Smith **Cinematography** Jessica Charlton

Floater

Print Source yes@iamjoeroberts.com



High in the sky of a sci-fi metropolis a small spaceship is confronted by a much larger and more intimidating vessel who has a bone to pick with the pesky pipsqueak.

Running Time 4min **Year** 2020 **Country** English **Language** English **Director** Karl Poyzer, Joseph Roberts **Screenwriter** Joseph Roberts **Key Cast** Rachel Stubbings, Daniel Hoffmann-Gill, Jake Yapp

I'm Not a Robot

Print Source dfsilm@yahoo.com



A weary office manager thinks he has found the perfect candidate for the job. Now there's just one question left to answer.

Premiere Status Europe, UK **Running Time** 3min **Year** 2020 **Country** United States **Language** English **Director** Brian Olliver **Screenwriter** Brian Olliver **Producer** Brian Olliver **Key Cast** Marcus Folmar, Hayes Dunlap, Bob Suer, Marlene Rhein

Killing Time

Print Source patrick.hogan@mac.com



A woman must confront her past when a mysterious but familiar figure appears inside her isolated home.

Running Time 15min **Year** 2021 **Country** United States **Language** English **Director** P. Patrick Hogan **Screenwriter** P. Patrick Hogan **Producer** Ana Krista Johnson, Sharon Gytri, Lowell Dean **Key Cast** Maggie McColleston, Lowell Dean, McKinley Warren

Moonkeeper

Print Source nicolas.gresland@hotmail.fr



Carl, the caretaker of the moon, is getting sick and tired of having to clean up after his inconsiderate neighbours from Earth.

Running Time 5min **Year** 2021 **Country** France **Language** French **Director** Richard Maxime, Nicolas Gresland, Cohen Léo, Amanatiou Arthur, Alvarez Axel, Raux Michaël

Dead Shorts

Night of the Dead

Cicada

Presented with Knocking

Print Source yoony910810@naver.com



Chang-hyeon, a transgender prostitute, encounters a visitor who seems both familiar and alienated to them.

Running Time 17min **Year** 2021 **Country** South Korea **Language** Korean **Director** Daewoen Yoon **Screenwriter** Daewoen Yoon

Good Girl

Presented with Murder Bury Win

Print Source deanhewison@gmail.com



A professional dog walker, immersed in a self-help podcast, finds herself in very dangerous territory.

Premiere Status English **Running Time** 4min **Year** 2021 **Country** New Zealand **Language** English **Director** Dean Hewison **Screenwriter** Dean Hewison, Sam Dickson, Aidee Walker **Producer** Dean Hewison **Key Cast** Emma Draper, Aidee Walker

Lovemaking of Trolls

Presented with Sweetie,
You Won't Believe It



Print Source info@distributionwithglasses.com

Sat at home in his basement, spreading misinformation across social media, an Internet-troll gets more than he bargained for when he is trolled by a real troll.

Running Time 9min **Year** 2020 **Country** Germany **Language** English **Director** Felix Charin **Screenwriter** Felix Charin **Producer** Felix Charin, Grim **Key Cast** Felix Charin, Sulaika Lindamann, Virginia Damayanti, Jonathan Hutchings **Cinematography** Jakob Creutzburg **Art Direction** Svea Jürgensson, Nathalie Giannopoulos **Sound** Gregor Arnold, Miroslav Babic **Editing** Soren Schneider **Music** Fabian Zeidler

Dead Shorts Night of the Dead

Visitors

Presented with The Sadness

Print Source wildvirgin.movie@gmail.com



Young adults Haruka, Nana, and Takanori visit their friend Souta, whom they've not heard from for a while, only to find his house in a mess and his behaviour a little strange.

Premiere Status UK **Running Time** 16min **Year** 2021 **Country** Japan **Language** Director Kenichi Ugana **Screenwriter** Kenichi Ugana **Producer** Kenichi Ugana **Key Cast** Shiho, Saki Hirai, Haruki Itabashi, Ryuta Endo

Yeast

Presented with Frank & Zed

Print Source elliottgonzo@outlook.com



An absurd and grotesque tale about a struggling baker within a hellish bakery who unexpectedly bakes himself a Frankenstein's monster made of dough and yeast.

Running Time 12min **Year** 2021 **Country** United Kingdom **Language** English **Director** Elliott Gonzo **Producer** Tom Abbosh, James Kirby & Dominic Mayer **Director of Photography** Callum Mac **Executive Producers** Alex Felton & Lawrence Royston **Editing** Dominic Mayer **Production Design** Georgia Charter

Leeds Short Film Awards



Pardesan

The Leeds Short Film Awards celebrate the incredible short film form in all its glory. This year we present 132 short films from 42 countries in seven jam-packed competitions. The Oscar-qualifying International Short Film Competition and World Animation Competition include the most exciting new filmmaking talent from around the world, from Slovakia to Senegal. This year the BAFTA-qualifying British Short Film Competition has expanded into three abundant programmes, and the ever-popular Yorkshire Short Film Competition returns with the latest marvels from this fine county.

Leeds Queer Film Festival has lovingly curated the Leeds Queer Short Film Competition and there are also spotlights on Music Videos and Screendance. All the competitions are considered by official juries and the winning short films will be presented in one magnificent programme at the end of LIFF 2021 at Everyman and on Leeds Film Player.

Jury

International Short Film Competition



Esther Johnson

Artist and Filmmaker Esther Johnson (MA, Royal College of Art) works at the intersection of artist moving image and documentary to create poetic portraits focusing on alternative social histories and marginal worlds. The repositioning of archival material is explored as a way of looking at intangible cultural heritage and of addressing the relationship between memory and storytelling. Films have been exhibited internationally in 40+ countries, and broadcast on BBC and Channel 4, with audio works aired on ABC Australia, BBC Radio 4, Resonance FM and RTÉ radio. Esther is former recipient of the prestigious Philip Leverhulme Research Prize in Performing & Visual Arts and is Professor of Film and Media Arts in the Art and Design Research Centre at Sheffield Hallam University, UK. blanchepictures.com



Isabel Moir

Isabel Moir is a Film Programmer at the Independent Cinema Office which is a UK national body that supports independent cinemas of all forms. Prior to the ICO, Isabel worked at Barbican Centre and has contributed to various cinema programmes across London. She has also worked on a range of film festivals including BFI Future Film Festival, Open City Documentary Festival and BFI London Film Festival and was also the Film Programmer at Overnight Film Festival.

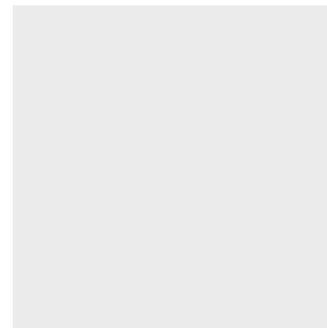


Myriam Mouflih

Myriam Mouflih is a curator, film programmer and occasional writer born in Casablanca, Morocco and based in Glasgow, UK. Myriam works across film and contemporary visual art, and her research has focused predominantly on Artists Moving Image from the African continent and the diaspora. Myriam has programmed for festivals like Africa in Motion Film Festival and Berwick Film and Media Arts Festival, and organisations such as South London Gallery, Pavilion (Leeds) and The Mosaic Rooms. She is also a member of the LUX Scotland Advisory group and was on the jury for the Margaret Tait Award 2020/21.

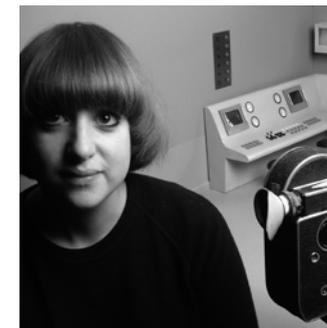
Jury

World Animation Competition



Martha Cattell

Copy to come...



Astrid Goldsmith

Astrid Goldsmith is a stop-motion animation director. She has spent the last decade making puppet films about disgruntled animals in her garage in Folkestone. Her short films have competed at festivals around the world, and in 2018 Astrid was selected for the BFI / BBC4 Animation talent scheme. Quarantine, her film about Morris-dancing badgers, was broadcast on BBC4, won the Best Animated Film Award at LSFF, and was the third most-watched film on BFI Player in 2020. Astrid's latest film Red Rover won Best Animated Film at Sitges 2020, and was Oscar long-listed. She is currently developing her debut feature with the support of the BFI.



Kim Noce

Kim Noce artist, filmmaker and animator of multimedia and immersive experiences Her work screens in major international film festivals, art galleries, and is broadcasted; winning several prizes around the world including Chicago Int., LIAF, LSFF, IFFEST Document Art, Anima, and many more. Kim crafted several short films and commissions from funders such as the BBC, CH4, Film London and the BFI. She also created immersive installations and multimedia performances for worldwide events including TATE. Alongside her personal research she works for the commercials, broadcast industry and in Academia. www.kimnoce.com.

Jury

British and Yorkshire Short Film Competition



Mathieu Ajan

Mathieu Ajan is an artist & founder of Bounce Cinema, London's leading platform dedicated to connecting communities with film. Currently on sabbatical as the BFI Network Talent Executive for commissioning Short Films. He has also curated and programmed for the Tate Modern, Institute Of Contemporary Arts & Aesthetica Short Film Festival. Mathieu is passionate about supporting emerging filmmakers and in collaboration with John Boyega & Converse is producing Create Next, a slate of short films by new Black British talent. He has been a speaker at key festivals including the Cannes film festival, Sundance, and Sheffield Doc Fest.



Evelyn Griffiths

Evelyn Griffiths is an events programmer and producer based in London. Currently the Charity Director for Watersprite Film Festival, her work focuses on improving access to the screen industries and supporting and celebrating the most exciting emerging talent in film. Previously, she programmed and produced the BFI Future Film Festival and the education programme for BFI London Film Festival. She has been a selector for the Human Rights Watch Film Festival and volunteered at LIFF way back when. She holds an MA from Goldsmiths with a focus on historical cinema and is a voter for the British Independent Film Awards.



Molly Manning Walker

Molly Manning Walker is a cinematographer and director. In 2019, she graduated from the NFTS with an MA in Cinematography. Her graduation film, November 1ST, took Bronze at the Student Academy awards and was long-listed for a BAFTA, it was also in competition at camerimage – the world's leading cinematography festival. This year Molly shot the first block of Nicole Lecky's tv show Superhoe and Charlotte Regan's debut feature Scrapper. Molly's directing debut was the short film Good Thanks, You? which premiered at Semaine De la Critique in Cannes, and her second short The Forgotten C was BIFA nominated. Molly recently returned from scouting her first directorial feature, How To Have Sex, which is being developed by Film4 and recently won the next step prize at Cannes.

Jury

Leeds Queer Short Film Competition



Ndrika Anyika

Ndrika is a filmmaker hailing from Yorkshire that seeks to challenge societal norms with an emphasis on her Nigerian heritage and Black northern identity. Ndrika is passionate about telling stories that give voices to people that are misrepresented in mainstream media and have been intentionally and historically under-represented. She recently directed the BFI and BBC Drama funded short film Home, along with being the DOP on various BFI funded films. She works extensively with artists, writers and performers across the country, documenting their craft and creating visual art pieces that have been shown as part of art exhibitions.



Sophie Duncan

Manchester-based Sophie is a freelance events coordinator and programmer. She is currently Senior Programmer at Women X, a film festival which uplifts women and non-binary filmmakers, as well as Digital Content Coordinator at Leeds International Film Festival. Previously, she was Talent Development Producer at Sheffield DocFest and has worked at festivals including London Short Film Festival, Open City Documentary Festival, and BFI Flare. In addition to films, she co-hosts an LGBTQ+ Book Club, and can usually be heard making terrible puns.



Zakiya Whyles

Zakiya is a young, queer, academic from Chapelton, Leeds. They have spent three years studying abroad in Europe where they were able to explore the rich arts and cultural sector, and worked with a series of film makers and contemporary artists on exhibitions and independent film festivals throughout the Netherlands. Their passions lie within the world of African and Afro-diasporic contemporary art but they definitely have a deep love for film, and have been attending Leeds film festivals from the age of 13. Currently, they are studying MA Arts Management and Heritage Studies at the University of Leeds as a scholarship holder.

Jury

Leeds Screendance Competition



Laida Aldaz Arrieta

Laida Aldaz Arrieta is director of the cultural association El Trastero Creativo and Zinetika Festival, where the relationships between dance, film and new technologies are explored. She is also the co-director of La Faktoria Choreographic Center. She is a multidisciplinary artist with a special interest in the hybridization of the arts. Her works, focused on the relationship between body and space, are often created in non-scenic spaces, reinterpreting and endowing them with another meaning. She dances with multiple choreographers/artists and teaches classes at international schools and festivals.



Cara Hagan

Cara Hagan is a mover, maker, writer and curator. In recent years, Hagan and her work have traveled worldwide from Jaipur to Oregon. In 2020 Hagan was named as the inaugural Community Commissioning Residency Artist for The National Center for Choreography at the University of Akron. In the summer of 2021 Hagan had a redicedeny at the Elsewhere Museum in Greensboro, USA, where her interdisciplinary project, 'Essential Parts: A Guide to Moving through Crisis and Unbridled Joy,' is installed until 2022. She is currently working on a new book titled, 'Ritual is Both Balm and Resistance'.



Marlene Millar

Marlene Millar has created dance films, documentaries and experimental media productions for over 30 years. In 2019, her expansive career was honoured at a retrospective solo exhibit at Threshold Artspace, Perth, UK, premiering her installation 'Witness' that captures metaphoric histories with docu-fiction resonances. The process-driven continuum of the Migration Dance Film Project directed by Millar and choreographed by Sandy Silva has garnered over 30 awards and prizes internationally. Since 2000, Marlene has co-created a critically acclaimed collection of dance media work with Philip Szporer through their company, Mouvement Perpétuel. A prolific educator and mentor, Millar has taught filmmaking worldwide.

Jury

Leeds Music Video Competition



Jack King

Jack is a writer/director from Yorkshire. Noticed for his low-budget videos early on, Jack gained representation by RUN, Colonel Blimp and OB management. He has directed videos for a range of major record labels, from Rough Trade to EMI and Universal, amassing repeated vimeo staff picks and millions of views online. Jack was selected to participate in the BFI development lab NETWORK@LFF in 2019, and for the Edinburgh Talent Lab in 2021, and is a BFI NETWORK X BAFTA crew member. www.kingjack.co.uk



NOVYMIR

NOVYMIR are Leeds-based music duo Jack Donnison and Natalie Kolowiecki. Their most recent soundtracks include 'Three Bull-Mastiffs in a Corner Kitchen' and 'Death of a Village' — both written and produced during lockdown. NOVYMIR are currently making a studio album for release at the start of 2022. novymirnovymir.com



Rosie Parsons

Rosie Parsons is an audio producer and artist based in Leeds. Her work encompasses audio and video, music, radio and audiovisual artworks. Using sound creatively has always interested her, and through making electronic music and field recordings she developed a passion for radio and telling stories through sound. Her radio journey began with making work for experimental radio arts festival Radiophrenia, and she now brings her creative approach to producing podcasts, audio documentaries and radio shows. Rosieparsons.co.uk

International Short Film Competition

Al-Sit

Print Source gyurinzsuzsi@gmail.com



In a cotton-farming village in Sudan, a young girl's life is arranged for her by not just her parents, but also her grandmother. Can she choose for herself?

Running Time 20min **Year** 2020 **Country** Qatar, Sudan **Language** Arabic **Director** Suzannah Mirghani **Screenwriter** Suzannah Mirghani **Producer** Suzannah Mirghani, Eiman Mirghani **Key Cast** Mihad Murtada, Rabiha Mohammed Mahmoud, Mohammed Magdi, Haram Bashir, Alsir Mahjoub **Cinematographer** Khalid Awad **Editor** Abdelrahim Kattab, Suzannah Mirghani

All the Crows in the World

Print Source yitang@nyu.edu



The Cannes Short Film Palme d'Or winner follows eighteen-year-old Shengnan Zhao as she takes part in an adventure located within the adult world.

Premiere Status UK **Running Time** 14min **Year** 2021 **Country** Hong Kong, China **Language** Mandarin Chinese **Director** Yi Tang **Screenwriter** Yi Tang **Producer** Haozheng Li **Key Cast** Xuanyu Chen, Baohe Xue **Cinematographer** Yi Tang **Editor** J.Him Lee **Sound** Qi Lui **Music** Guyshawn Wong, Lemon Guo, John Grant

Apallou

Print Source festivals@manifest.pictures



A remote Greek village receives some unexpected homecomings. As a grandson returns for the winter, his grandfather also returns from the grave.

Premiere Status UK **Running Time** 20min **Year** 2021 **Country** Greece **Language** Greek **Director** Niko Avgoustidi **Screenwriter** Niko Avgoustidi **Producer** FILMO2, 2D2R **Key Cast** Mikes Glykas

International Short Film Competition

Astel

Print Source mjuvenal@lachauvesouris.eu



During the end of the rainy season in Fouta, Senegal, Astel accompanies her father only to encounter a shepherd who disrupts their peaceful existence.

Premiere Status UK **Running Time** 24min **Year** 2021 **Country** Senegal, France **Language** Pulaar **Director** Ramata SY **Screenwriter** Ramata SY **Producer** Margaux Juvénal, Amaury Ovisé **Key Cast** Hawa Mamadou Dia, Cherif Amadou Diallo, Alassane Hamet ly

August Sky

Print Source festival@salaudmorisset.com



As the Amazon forest continues to burn, a nurse in São Paulo finds herself drawn to the teachings of a neo-Pentecostal church.

Premiere Status English **Running Time** 16min **Year** 2021 **Country** Brazil, Iceland **Language** Portuguese **Director** Jasmin Tenucci **Screenwriter** Jasmin Tenucci, Saim Sadiq **Producer** Kari Úlfsson, Ricardo Mordoch, Henrique Carvalhaes **Key Cast** Badu Morais, Lilian Regina, Luci Pereira, Ernani Sanches

Bill and Joe Go Duck Hunting

Print Source alincolnvogel@gmail.com



Bill and Joe go hunting for ducks.

Premiere Status UK **Running Time** 22min **Year** 2021 **Country** United States **Language** English **Director** Auden Lincoln-Vogel **Screenwriter** Auden Lincoln-Vogel **Producer** Key **Cast** Ben Dulavitch, Alex Denison **Cinematographer** Philip Rabalais **Sound** Julianna Villarosa

Burros

Print Source lizcfilm@gmail.com



A six-year-old indigenous girl discovers a Hispanic migrant who has lost her father while travelling through the Tohono O'odham tribal lands into the United States.

Running Time 14min **Year** 2020 **Country** United States **Language** English, Spanish **Director** Jefferson Stein **Screenwriter** Jefferson Stein **Producer** Liz Cardenas, Russell Sheaffer **Key Cast** Amaya Juan, Zuemmy Carrillo, Virginia Patricio, Rupert Lopez **Cinematographer** Cole Graham **Composer** Amanda Jones **Editor** R. Brett Thomas

Chiatura

Print Source tobyandris@gmail.com



A cable car operator launches a personal battle against the entire city of Chiatura, Georgia, after her husband is killed in an mining accident.

Premiere Status World **Running Time** 16min **Year** 2021 **Country** Georgia **Language** Georgian **Director** Toby Andris **Screenwriter** Toby Andris **Producer** Joanna Sitkowska, Anne Luthaud **Key Cast** Darejan Xachidze, Darejan Xarchiladze

The Chick

Print Source kamyar@irimageco.com



At a border cafe, a female Iranian cook and an illegal female Afghan immigrant become impossibly intertwined.

Premiere Status England **Running Time** 12min **Year** 2020 **Country** Iran **Language** Persian **Director** Bijan Aarabi **Screenwriter** Bijan Aarabi **Producer** Seyed Mazyar Hashemi **Key Cast** Masoomeh Ghasemipour, Ali Bagheri, Shahla Akbari

Dad's Sneakers

Print Source andy@rainafilms.com



An immersive insight into the last hours of 13-year-old Sasha's life at an orphanage. He is one of the luckiest – an American family finally adopted him. Today he will move to another country forever but there's something that doesn't let him go.

Premiere Status Running Time 19min **Year** 2021 **Country** Ukraine **Language** English, Ukrainian **Director** Olha Zhurba **Screenwriter** Olha Zhurba **Producer** Pronto Film, Maxym Asadchii, Sashko Chubko **Key Cast** Bohdan Zenchenko, Ihor Oliynyk, Dmytro Buchek, Olga Lyubarova, Olena Osina, Corie Ann Jason **Cinematography** Volodymyr Usyk **Editor** Olha Zhurba **Sound** Vasyl Yavtushenko

Displaced

Print Source filmfestivals@radiatorsales.eu



In post-war Kosovo, driven by the ambition of keeping their beloved sport alive, two local players wander from one obscure location to another carrying with them the only possession of the club: their tables.

Premiere Status Running Time 15min **Year** 2021 **Country** Kosovo **Language** Albanian **Director** Samir Karahoda **Screenwriter** Samir Karahoda **Producer** Eroll Bilibani **Key Cast** Ermegan Kazazi, Jeton Mazreku, Rifat Rifati

Do.Solo.Pin

Print Source info@dosolopin.art



A young single mother, Shahla, is the caregiver to an elderly man. The man's daughter lives overseas and Shahla video calls with her everyday to give her an update on her father's health. One day Shahla makes a difficult decision and will have to face the consequences.

Premiere Status Yorkshire **Running Time** 11min **Year** 2021 **Country** Iran **Language** Persian **Director** Javad Atefeh **Screenwriter** Javad Atefeh **Producer** Ehsan Pakbaznia **Key Cast** Atefeh Pakbaznia, Karim Ashtari, Yousef Jahandoust, Pajand Soleymaniz

Esther in Wonderland

Print Source seb619@nyu.edu



Drawn to the expressive nature of hip-hop and breakdance, Esther tests the boundaries of her restricted existence as a young married woman in a Hasidic community in 1990s Crown Heights.

Premiere Status Yorkshire **Running Time** 13min
Year 2021 **Country** United States **Language** English, Yiddish **Director** Stephanie Bollag **Screenwriter** Stephanie Bollag, Lily Lyor Askenazi **Producer** Kim Dang, Lia Mayer-Sommer, Yves Kugelman **Key Cast** Naian González Norvind, Sawandi Wilson, Pesach Eisen, Martha Bernabel, Odylle Beder, Jennifer Acosta, Samantha Dunn, Nadjaya Delgado **Cinematographer** Zamarin Wahdat **Sound** Sarah Gibble **Choreographer** Yansen Abreu

Europe

Print Source alicia@yaqdistribucion.com



Pedro, working in Switzerland, must take a cow to the slaughterhouse while his mother is dying in Spain.

Premiere Status English **Running Time** 20min
Year 2020 **Country** Switzerland **Language** English, French, Spanish **Director** Lucas del Fresno **Screenwriter** Lucas del Fresno **Producer** ECAL, Jean-Guillaume Sonnier, Ketsia Stocker **Key Cast** José Lillo, Magali Heu **Cinematographer** Toni Vidal **Editor** Youri Tchao-Débats **Sound** Vuk Vukmanovic, Théodora Mentonnex **Music** Fran Rubio

Farewell to the Wind

Print Source mirkorucnov@gmail.com



Kwame is an artist who explores Ghana's revolutionary past and the legacy of the Non-Alignment Movement which defined his father's generation.

Premiere Status International **Running Time** 15min
Year 2021 **Country** Ghana **Language** Ewe **Director** Mirko Rucnov **Screenwriter** Mirko Rucnov **Producer** Ivana Osei Nimoh, Brian Angels, Mirko Rucnov **Key Cast** Brian Angels, Afua Rida, Stephen Asenso-Donkor **Executive Producer** Mackson Ogbevire, Afua Rida, Jesse Cuevas, Luuk Zonnenberg, Jeff Sousa Associate **Producer** Selasi Kumahia, Thomas Fishwick, Jerald. L. White **Cinematographer** Luuk Zonnenberg

Georgia

Print Source jayilpak@gmail.com



When the police refused to investigate their daughter's alleged suicide, two computer-illiterate parents decide to design a protest banner.

Premiere Status UK **Running Time** 30min **Year** 2020
Country South Korea **Language** Korean **Director** Jayil Pak **Screenwriter** Jayil Pak **Producer** Boram Kang **Key Cast** Lee Yang Hee, Chae Kyung Lee, Kim Kyu Nam, Hong Seon Woo, Kim Hyeon Jin, Yoon Kyung Ho, Yoon Hyun Gil, Kim Chae Won, Jeon Gwang Jin, Lee Min Hyuk, Oh Ji Min Wesley Cho, Kim Da Eun, Na Ho Won

Gotta Fabricate Your Own Gifts

Print Source cs@gmail.com



As snow falls over the city, people discuss a new technology that can read minds and visit a mysterious park where you can kiss holograms into disappearance.

Running Time 11min **Year** 2021 **Country** Switzerland
Language French, Mandarin Chinese, Swiss German
Director Cyril Schäublin **Screenwriter** Cyril Schäublin
Producer Linda Vogel **Key Cast** Clara Louise Richard, Miriam Laura Leonardi, Valentin Merz, Yunlong Song, Lan Qin, Madelaine Wiebalck, Cyril Oberli, Bert Siegfried, Alice-Marie Humbert, Dominic Schmid

How to Die Young in Manila

Print Source ang.alem@gmail.com



A teenage boy follows a group of hustlers, thinking one of them may be the anonymous hook-up he has arranged to meet for the night.

Premiere Status Yorkshire **Running Time** 12min
Year 2020 **Country** Philippines **Language** Tagalog
Director Petersen Vargas **Screenwriter** Petersen Vargas, Jade Francis Castro, Kaj Palanca **Producer** Alemberg Ang, Jade Francis Castro **Key Cast** Elijah Canlas, Kokoy de Santos, Miguel Almendras

The Infernal Machine

Print Source desalambrafilmes@gmail.com



An apocalyptic tale about the fate of the working classes in Brazil.

Premiere Status UK **Running Time** 30min **Year** 2021 **Country** Brazil **Language** Portuguese **Director** Francis Vogner dos Reis **Screenwriter** Francis Vogner dos Reis, Cássio Oliveira **Producer** Maria Tereza Urias, Renan Rovida **Key Cast** Carolina Castanho, Glauber Amaral, Carlos Escher, Renan Rovida, Talita Araujo, Carlos Francisco, Maria Leite, Carlota Joaquina, Martha Guijarro, Allan Peterson dos Reis, Luis Chierotto **Cinematographer** Felipe Quintelas **Editor** Lobo Mauro

Kaolin

Print Source contact@enviedetempete.com

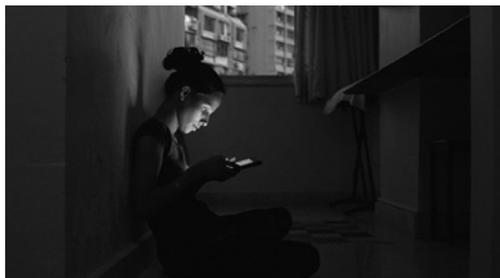


Eleven-year-old Kaolin has only one idea in mind: to return to the motocross championship organised by her father each summer. But riding on a motorcycle again is a tricky proposition.

Premiere Status UK **Running Time** 22min **Year** 2020 **Country** France **Language** French **Director** Corentin Lemetayer Le Brize **Screenwriter** Corentin Lemetayer Le Brize **Producer** Margaux Lorier

LATA

Print Source alishamehta@alum.calarts.edu



Lata is a young domestic worker, quietly navigating her own journey through the spatial divides of the caste system.

Premiere Status Yorkshire **Running Time** 21min **Year** 2020 **Country** India **Language** English, Hindi, Marathi **Director** Alisha Tejpal **Screenwriter** Alisha Tejpal, Mireya Martinez **Producer** Mireya Martinez **Key Cast** Shobha Dangle, Kirti Kadam, Ananya Tuli, Veena Naiir, Meethu Roy **Cinematographer** Ravi Kiran Ayyagari **Editor** Alisha Mehta

Like the Ones I Used to Know

Print Source info@h264distribution.com



Christmas Eve, 1983: Julie and her cousins ate too much sugar, Denis is anxious in his car outside, and Santa Claus is late.

Running Time 18min **Year** 2020 **Country** Canada **Language** French **Director** Annie St-Pierre **Screenwriter** Annie St-Pierre **Producer** Fanny Drew (Colonelle films), Sarah Mannering (Colonelle films) **Key Cast** Steve Laplante, Lilou Roy-Lanouette, Larissa Corriveau, Amélie Grenier, Jérémie Jacob, Laurent Lemaire **Cinematographer** Etienne Roussy **Editor** Myriam Magassouba **Sound** Marie-Pierre Grenier, Bernard Gariépy Strobl **Music** Christophe Lamarche-Ledoux

Lili Alone

Print Source info@squareeyesfilm.com



Lili is a young mother who lives with her gambling husband in a remote part of Sichuan. She heads for the city in order to save money to save her dying father.

Premiere Status Yorkshire **Running Time** 22min **Year** 2021 **Country** China **Language** Mandarin Chinese **Director** Zou Jing **Screenwriter** Zou Jing **Producer** Wang Yang **Key Cast** Huang Lili, Chen Zhihang, Hu Ling, Yu Shixue, Zhang Ziquan, Zhong Ling

The Longest Dream that I Remember

Print Source jing@rediancefilms.com



Tania must confront what her impending departure from home will mean for the search for her missing father.

Running Time 20min **Year** 2020 **Country** Mexico **Language** Spanish **Director** Carlos Lenin **Screenwriter** Carlos Lenin **Producer** Paloma Serna Ramones **Key Cast** Paloma Petra, Morena Gonzalez, Roberto Sosa

Neon Phantom

Print Source leonardomartinelli.nave@gmail.com



João is a delivery man who dreams of having a motorcycle, hoping this would turn his whole life into a musical film. Neon Phantom won the Golden Leopard for Best International Short at Locarno Film Festival.

Premiere Status Yorkshire **Running Time** 20min
Year 2021 **Country** Brazil **Language** Portuguese
Director Leonardo Martinelli **Screenwriter** Leonardo Martinelli **Producer** Ayssa Yamaguti Norek, Leonardo Martinelli, Rafael Teixeira **Key Cast** Dennis Pinheiro, Silvero Pereira **Cinematographer** Felipe Quintelas
Editor Lobo Mauro

Orthodontics

Print Source mighanimohammadreza@gmail.com



Amitis is a teenage girl who always wears orthodontic headgear. Suddenly, she starts to act very strangely.

Premiere Status UK **Running Time** 14min
Year 2021 **Country** Iran **Language** Persian
Director Mohammadreza Mayghani **Screenwriter** Mohammadreza Mayghani **Producer** Mohammadreza Mayghani, Baran Sarmad **Key Cast** Arezou Ali, Yas Farkhondeh

Play Schengen

Print Source ingvild@fourandahalf.no



A gaming company is making a videogame for kids about the EU which mirrors existing Schengen Area rules. But will it catch on?

Running Time 15min **Year** 2020 **Country** Norway
Language English, Norwegian, Slovenian **Director** Enger Gunhild **Screenwriter** Enger Gunhild **Producer** Ingvild Evjemo **Key Cast** Falk Falk, Daniel Vatsvåg, Endre Jensen Haukland, Lisa Charlotte Baudoin Lie, Eva Bandor, Patrice Demoniere

A Quiet Man

Print Source festivals@manifest.pictures



From the 17th floor of an office building in Paris, Pierre stares out at a colleague who has been sitting on a bench for hours. Why won't he leave?

Premiere Status Yorkshire **Running Time** 15min
Year 2021 **Country** France **Language** French
Director Nyima Cartier **Screenwriter** Nyima Cartier
Producer Mabel Films **Key Cast** Solal Bouloudnine, Victoire Du Bois, Jules Sagot, Alexandre Steiger

Sideral

Print Source distribution@lesvalseurs.com



In the north-east of Brazil, the country's first manned spaceship is about to take flight. Meanwhile, a nearby family also dream of new horizons.

Premiere Status Yorkshire **Running Time** 15min **Year** 2021
Country Brazil **Language** Portuguese **Director** Screenwriter Carlos Segundo **Producer** Mariana Hardi, Pedro Fiuza, Damien Megherbi, Justin Pechberty **Key Cast** Priscilla Vilela, Enio Cavalcante, Fernanda Cunha, Matheus Brito **Cinematographer** Carlos Segundo, Julio Schwantz
Editor Carlos Segundo, Jérôme Bréau

Stories Keep Me Awake at Night

Print Source diffusion@neonrouge.com



A portrait of day-to-day childhood featuring a village, a family, a boy who likes to wear dresses, the return of a wolf and a series of hidden desires.

Premiere Status Yorkshire **Running Time** 30min
Year 2020 **Country** France **Language** French
Director Jérémy van der Haegen **Screenwriter** Jérémy van der Haegen **Producer** Aurélien Bodinaux **Key Cast** Vidal Arzoni, Jessica Batut, Alyssia Desmeth, Sébastien Vion **Cinematographer** Thomas Schira **Editor** Thomas Vandecasteele **Sound** Burno Schweisguth

What We Don't Know About Mariam

Print Source lightsonteam@gmail.com



Mariam goes to a public hospital with her husband and daughter. She is bleeding and suffering from severe pain. After the medical examination, things escalate between Mariam and her husband.

Premiere Status Yorkshire **Running Time** 25min
Year 2021 **Country** Egypt **Language** Arabic **Director**
Morad Mostafa **Screenwriter** Morad Mostafa
Producer Sherif Elbendary **Key Cast** Doaa Ereiqt,
Emad Ghoniem, Osama Abdallah **Cinematographer**
Mostafa ElKashef **Editor** Mohamed Mamdouh

Zonder Meer

Print Source meltse.vancoillie@hotmail.com



At a campsite in the summer holidays, a boy has disappeared and may have drowned. Five-year-old Lucie struggles to understand what is happening around her.

Premiere Status Yorkshire **Running Time** 14min
Year 2020 **Country** Belgium **Language** Dutch
Director Meltse Van Coillie **Screenwriter** Meltse
Van Coillie **Producer** Peter Brosens, Meltse Van Coillie
Key Cast Lucie Wyns, Jeroom Smeyers, Lone Genar,
Eva Binon, Patrick Vervueren

World Animation Competition

Affairs of the Art

Print Source studio.beryl@fut.net



Continuing the story of 59-year-old factory worker Beryl, first seen in Quinn's Girls Night Out (1987), Affairs of the Art is another brilliantly funny story of obsession and drawing. Beryl's art fixation dominates her entire household - model husband Ifor, technology geek son Colin, and sister Beverly, a fanatically narcissistic taxidermist.

Running Time 16min **Year** 2021 **Country** Canada,
United Kingdom **Language** English **Director** Joanna Quinn
Screenwriter Les Mills **Producer** Les Mills **Key Cast**
Menna Trussler, Brendan Charleson, Joanna Quinn, Mali Ann
Rees **Animation** Joanna Quinn, James Nutting **Editor** Mia
Rose Goddard **Assisting Animation** Marcia Rojas, Eliot
Cseh, Mia Rose Goddard, Bryony Evans, Hannah Jones Sound
Olivier Calvert **Music** Benjamin Talbott of John Hardy Music

Amayi

Print Source d.subarnaa@gmail.com



Amayi was created at the Satyajit Ray Film and Television Institute, Kolkata, by animator Subarna Das. It tells a powerful story of a mother who's haunted by her past and realises she cannot conform to the traditions and customs of her community, when she is asked to circumcise her daughter.

Premiere Status UK **Running Time** 5min **Year** 2021
Country India **Language** No Dialogue **Director**
Subarna D **Screenwriter** Subarna D **Producer** Satyajit
Ray Film and Television Institute **Animation** Subarna D
Editor Subarna D, Kartikey Singh Kavia **Sound** Sethu
Venugopalan **Music** Sayantan Ghosh

Butterfly Jam

Print Source festival@miyu.fr



There's a tangible sense of conjured memories and movement through architectural spaces that brings to life Shih-Yen Huang's tale of domestic upheaval, as a family is broken apart. Mirrored in a succession of uncared for pets, it's a colourful, delicately drawn reminiscence of the distances that can form between us.

Premiere Status UK **Running Time** 6min **Year** 2021
Country France **Language** French **Director** Shih-Yen
Huang **Screenwriter** Shih-Yen Huang **Producer** Shih-
Yen Huang **Key Cast** Yi-Han Jen **Animation** Shih-Yen
Huang

Careful – Jo Goes Huntin’

Print Source festival@miyu.fr

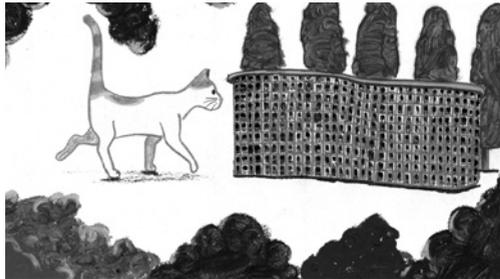


Created as a music video for the track ‘Careful’ by Dutch musician Jo Goes Hunting (aka Jimmi Jo Hueting) the film is a big sweep across a magical planet of colour and form. Pulsating singing volcanoes give way to a delirious fabric made of fish, flora and human figures.

Premiere Status Yorkshire **Running Time** 4min **Year** 2020 **Country** France, Netherlands **Language** English **Director** Alice Saey **Producer** Emmanuel-Alain Raynal, Pierre Baussaron **Music** Jo Goes Huntin

The Cat In The Art Park

Print Source kaniseed@kiafa.org



A green-eyed cat snoozes by the stream that flows through the Anyang Art Park, near Seoul. He is dreaming about being supersized! When an art park becomes the playground for a giant cat it’s a source of joy for some and alarm for others.

Premiere Status English **Running Time** 5min **Year** 2020 **Country** South Korea **Language** English, Korean **Director** Herian Kim **Screenwriter** Herian Kim **Producer** Herian Kim

Crumbs of Life

Print Source maciej.regula@kff.com.pl



Strange occurrences are afoot in a small seaside town, disturbing Una and her hairy partner’s peaceful lives. Ponies spit, a stranger lurks, anthropomorphic facial growths appear. Director Katarzyna Miechowicz has made a darkly surreal cut-out conundrum that’s as fascinating as it is baffling. Just what are those ponies up to?

Premiere Status Yorkshire **Running Time** 7min **Year** 2020 **Country** Poland **Language** No Dialogue **Director** Katarzyna Miechowicz **Screenwriter** Katarzyna Miechowicz **Producer** Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna **Animation** Katarzyna Miechowicz **Editor** Piotr Baryła **Cinematographer** Katarzyna Miechowicz **Sound** Piotr Baryła **Music** Anna Obara

Dad is Gone

Print Source cabinetginard@gmail.com



Strange animals gallop through your dreams. Demons crouch on the corner of your bed. With an experimental blend of different animation techniques and glimpsed phantasmagorical scenes, this deliriously weird short film dwells on childhood terrors in a way that will delight fans of David Lynch or Edward Gorey.

Premiere Status Yorkshire **Running Time** 4min **Year** 2020 **Country** Spain **Language** No Dialogue **Director** Pere Ginard **Screenwriter** Pere Ginard **Producer** Pere Ginard

Death and the Lady

Print Source g.bailey@madebygeoff.com



Living in an isolated cottage with her pet cats and a dog, an old lady knits quietly, surrounded by her photographic memories. When one night her home is visited by a dark apparition, the dog resolves to protect it’s master, in this lovingly observed short about life, death and acceptance.

Running Time 7min **Year** 2021 **Country** United States **Language** French **Director** Geoff Bailey, Lucy Struever **Screenwriter** Lucy Struever, Geoff Bailey

Dissolution

Print Source festival@miyu.fr

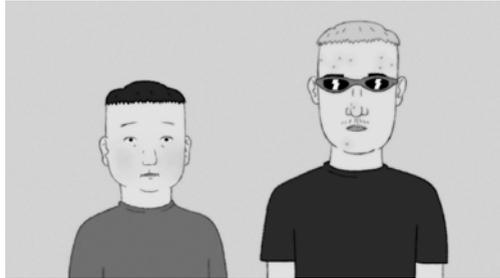


‘... and the life of man, solitary, poor, nasty, brutish, and short’ (Hobbes, Leviathan, 1651). Lines of naked pink creatures wait patiently in line for their turn at the top of a vertiginous rock tower. But this balance gets undermined when one of them whimsically decides to do their own thing.

Premiere Status UK **Running Time** 8min **Year** 2020 **Country** Belgium **Language** No Dialogue **Director** Dries Bogaert **Screenwriter** Dries Bogaert **Producer** KASK

Easter Eggs

Print Source festival@miyu.fr



Reminiscent of Bruno Dumont's *P'tit Quinquin* (2014), *Easter Eggs* shares its atmosphere of strange stillness, and comedic ennui. Friends Jason and Kevin have seen an opportunity to catch and sell some escaped exotic parrots, to buy a mountain bike and smokes. But catching them isn't as simple as it seems.

Premiere Status Yorkshire **Running Time** 14min **Year** 2021 **Country** Belgium **Language** Dutch **Director** Nicolas Keppens **Producer** Animal Tank, Ka-Ching Cartoons & Miyu Productions

Film About a Pudding

Print Source jackpollington@gmail.com



The city's commuters are too self-absorbed to have noticed that they are about to be engulfed by a giant pudding. How can something seemingly so delicious be so sinister? It seems that everybody thought someone else would do something about it, until it was too late.

Running Time 10min **Year** 2021 **Country** United Kingdom **Language** English **Director** Roel Van Beek **Screenwriter** Roel Van Beek, Julie Nørgaard Bonde Jensen, Jack Pollington **Producer** Jack Pollington **Key Cast** Eleanor Anwen **Cinematographer** Sonja Huttunen **Editor** Raluca Petre **Sound** Henry Sims

The Fourth Wall

Print Source m.kalae@gmail.com



Surrealist scenes of domestic life that are disorienting and compelling. Produced at the Documentary & Experimental Film Center in Tehran, emerging director Mahboobeh Kalae has mixed animated objects with hand painted illustrations and filmed them using a roving camera. An innovative method that brilliantly blurs the lines between fiction and reality.

Running Time 10min **Year** 2021 **Country** Iran **Language** Persian **Director** Mahboobeh Kalae **Screenwriter** Mahboobeh Kalae **Producer** Mahboobeh Kalae, Documentary and Experimental Film Center (DEFC) **Key Cast** Mohammad Amin Nemati **Cinematographer** Mahboobeh Kalae **Animator** Mahboobeh Kalae **Editor** Mahboobeh Kalae **Sound** Hossein Ghoorjian

Ghost Dogs

Print Source johnwilliehallford@gmail.com

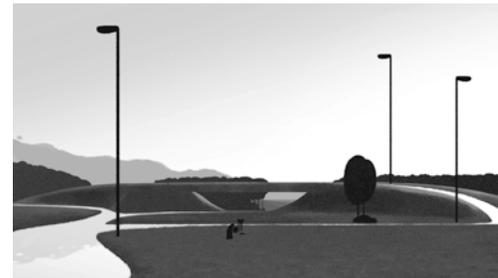


On a dark and stormy night... there's a creeping sense of dread that a family's new puppy might not be alone in their empty home. After his favourite ball floats away and deceased pets wander through the rooms and corridors, the puppy ventures out, and discovers the building's dark secret.

Running Time 11min **Year** 2020 **Country** United States **Language** English **Director** Joe Cappa **Screenwriter** Joe Cappa, J.W. Hallford **Producer** J.W. Hallford **Key Cast** Joe Cappa, J.W. Hallford, Olivia Carmel **Animation** Joe Cappa **Music** Nicholos Poss **Background Art** Patrick Carroll **Colouring** Dave Cappa

Green

Print Source karolina.kajetanowicz@gmail.com



Roads have become rivers, and lamp posts abandoned, mysterious totems of a human life disappeared. Relax, calm your senses, and immerse yourself in the gentle rush of water, the chirrup of insects, birdsong and the soft rustling of nature, as a long bucolic evening turns slowly to night. Let... go...

Premiere Status UK **Running Time** 8min **Year** 2021 **Country** Poland **Language** Polish **Director** Karolina Kajetanowicz **Screenwriter** Karolina Kajetanowicz **Producer** Agata Golańska **Editor** Karolina Kajetanowicz

Hakkori

Print Source hello@opertura.org

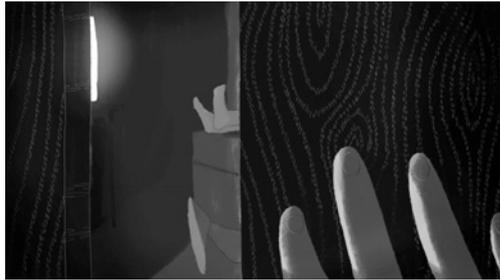


In a dreamlike and wordless world, friends Tato and Bere are taking their harvest offerings to the creatures in the forest. They accidentally release a horde of playful characters who are intent on causing havoc, yet their shimmering colours only bring out the beauty in the landscape.

Premiere Status UK **Running Time** 14min **Year** 2020 **Country** United States **Language** No Dialogue **Director** Aya Yamasaki, Jason Brown

Hide

Print Source info@cubanimation.com



Award-winning filmmaker Daniel Gray, who made audience favourite Teeth (LIFF29), has created yet another exquisite and uncanny film. On a rainy day, two brothers play hide and seek. As one boy counts, the other quickly hides in a small cabinet, stubbornly determined to win. Seconds pass... then minutes... years... decades...

Running Time 11min **Year** 2020 **Country** Hungary, Canada **Language** English **Director** Daniel Benjamin Gray **Screenwriter** Daniel Benjamin Gray **Producer** Maral Mohammadian, Soyo Giaoui, Marrison Barré, Michael Fukushima, Bálint Farkas Gelley, Bella Szederkényi

Leaf

Print Source festival@miyu.fr



A graduation film that has been a big hit with film festivals, Leaf is a tender story that deals with being apart from loved ones. "I wanted this film to hug you" said director Aliona Baranova, who made the film in response to her separation from her parents.

Premiere Status Yorkshire **Running Time** 6min **Year** 2020 **Country** Czech Republic **Language** No Dialogue **Director** Aliona Baranova **Screenwriter** Aliona Baranova **Producer** Lukáš Gregor **Animation** Aliona Baranova **Editor** Jan Saska

Life's a Bitch

Print Source sharstudia@gmail.com



"Maybe I did something wrong. I probably did do something wrong" says the street sleeper in this harrowing animated documentary. "Just yesterday I was 20... I started limping, I was no use to anybody". Varya Yakovleva's ground level composition suggests an ambivalence to homelessness that many will recognise.

Premiere Status UK **Running Time** 6min **Year** 2021 **Country** Russia **Language** Russian **Director** Varya Yakovleva **Producer** Andrey Khrzhanovsky, Nikolay Makovsky **Animation** Stepan Biryukov, Tatiana Yatsina, Daria Vyatkina, Konstantin Brilliantov, Elizaveta Khlomova, Alexandra Ryazanova **Music** Stas Metelsky

Love is Just a Death Away

Print Source festival@travellingdistribution.com



A darkly comedic but oddly uplifting tale about Steve, a parasite, who lives inside a skeleton in an enormous apocalyptic junkyard. Desperate to find a soul mate, he tries to develop a meaningful connection with any soon-to-be cadaver. A very peculiar love story.

Premiere Status Yorkshire **Running Time** 11min **Year** 2020 **Country** Czech Republic **Language** No Dialogue **Director** Vitezslav Chovanec **Screenwriter** Bára Anna Stejskalová **Producer** Jakub Košfál **Animation** Bára Anna Stejskalová

My Friend Who Shines in The Night

Print Source festival@miyu.fr



Another fantastic animation from French distributor Miyu, this is the third spooky short to end each of this year's competition programmes. After being struck by lightning, a ghost loses their memory and is left behind on earth. But luckily they meet Arthur, who may be able to find the answer.

Premiere Status UK **Running Time** 9min **Year** 2020 **Country** France **Language** French **Director** Grégoire De Bernouis, Jawed Boudaoud, Simon Cadilhac, Hélène Ledevin **Screenwriter** Grégoire De Bernouis, Jawed Boudaoud, Simon Cadilhac, Hélène Ledevin **Key Cast** Edouard Michelin, Maiko Vuillod **Music** Arthur Dairaine

Needs

Print Source julialerch.design@gmail.com

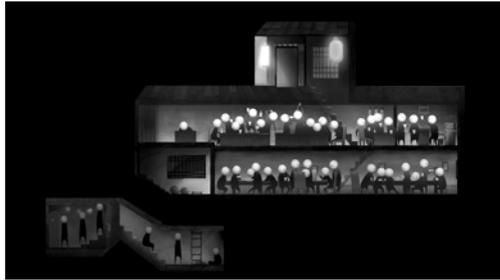


When a debut graduation film is this good, it's no wonder film festivals around the world have snapped up this deeply strange and sensual CG short. Our needs are explored over four interrelated episodes: Sleep, Metabolism, Eat, Sex - as geometric and gelatinous forms ooze and flow through plastic, 3D environments.

Premiere Status UK **Running Time** 5min **Year** 2020 **Country** Hungary **Language** No Dialogue **Director** Júlia Lerch **Screenwriter** Júlia Lerch **Producer** Péter Fazakas **Animation** Petra Lilla Marjai, Bettina Rebecka Vöröss **Editor** Brigitta Bacskai **Sound** Péter Benjámín Lukács **Music** Dávid Kocsiczky

Opera

Print Source info@beastsnatives.com



Unmissable on the big screen, Opera was originally conceived as a massive 8K installation project, telling the story of humanity's endless repetition of its society and power structures. Touching on issues of racism, terrorism, religion, natural disasters, war, education, economy and class, it's a finely detailed, magnificent piece of work.

Running Time 9min **Year** 2020 **Country** United States
Language No Dialogue **Director** Erick Oh **Producer**
Beasts and Natives Alike **Animation** Toshihiro Nakamura,
Becky Roberts, Lucie Roberts, Hikari Toriumi, Lauren
Adassovsky, Lucas Pacheco, Theresa Reyes, Youn Dekker,
Nicolle Castro, Jiwon Han, Yeonjung Kim, Hyunji Park,
Myeongjun Kim, Sohyun Ahn, Jiwon Park, Sienna Seulah
Rim, Ryan Eways **Sound** Andrew Vernon

Pearl Diver

Print Source margrethe.danielsen@gmail.com



A film that sweetly weaves together three storylines about odd couples. From a needy middle-aged hedgehog who wants to put his arms around a tender partner to a pair of oysters waiting for their lives to become synchronised. The minimalist palette somehow brings out the poignancy of their gestures.

Premiere Status Yorkshire **Running Time** 9min
Year 2020 **Country** Norway **Language** No Dialogue
Director Margrethe Danielsen **Screenwriter** Margrethe
Danielsen **Producer** Endre Eidsaa Larsen

Prince in a Pastry Shop

Print Source maciej.regula@kff.com.pl



Two people are having a philosophical chat about life in a magical café, while pets and forest animals cavort among the doughnuts and fine china. Hidden beneath the tablecloth, dogs roll the dice and a squirrel runs down the table leg. A delicate and ephemeral view of life.

Premiere Status Yorkshire **Running Time** 16min
Year 2020 **Country** Poland **Language** Polish **Director**
Katarzyna Agopsowicz **Screenwriter** Marek Bienczyk,
Katarzyna Agopsowicz **Producer** Ewelina Gordziejuk
Editor Przemyslaw Swida **Sound** Michal Fojcik, Wojciech
Iskierka **Music** Marcin Wasilewski

Selection Process

Print Source curts_ivac@gva.es



If you've ever been to an awkward job interview, it's unlikely that you've been to one this uncomfortable. As one-sided odds stack up when a cat interviewee reveals too much to a panel of disinterested mice, director Carla Pereira creates a growing sense of unease and a process gone wrong.

Premiere Status English **Running Time** 4min
Year 2021 **Country** Spain **Language** Spanish
Director Carla Pereira **Screenwriter** Carla Pereira
Producer Paloma Mora **Animation** Carla Pereira
Editor Angel Marin, Cristina Peris, Vicente Mallois
Music Vincent Barrière

The Shaman's Apprentice

Print Source festivals@taqqut.com



Premiering at Annecy this year, The Shaman's Apprentice is an incredibly realised story of a young shaman's first test - a trip underground to visit Kannaaluk, The One Below. Zacharias Kunuk, who directed One Day in the Life of Noah Piugattuk (LIFF34), relates an equally detailed and authentically traditional Inuit story.

Premiere Status UK **Running Time** 21min **Year**
2021 **Country** Canada **Language** Inuktitut **Director**
Zacharias Kunuk **Screenwriter** Zacharias Kunuk,
Jonathan Frantz **Producer** Zacharias Kunuk, Jonathan
Frantz, Neil Christopher, Nadia Mike **Key Cast** Madeline
Ivalu, Lucy Tulugarjuk, Jacky Qrunnut

shapes.colours.people. and floating down

Print Source hellopetermillard@gmail.com



When you close your eyes do you see spots, or shapes? Moving forwards, backwards, side to side? Do your ears play tricks on you? This film was most likely made by squeezing all of this out of your head. It might just be lockdown 2020 in its purest form.

Premiere Status Yorkshire **Running Time** 3min **Year**
2020 **Country** United Kingdom **Language** English
Director Peter Millard **Producer** Peter Millard

Stationary Peaceful Protest

Print Source shiyili8888@gmail.com



In 2020 around the country people came together to express outrage at the murder of a Black man by police in America. Animator Shiyi Li takes us to a BLM protest in Birmingham, with music by Black British jazz musician Xhosa Cole, immersing us in a vibrant and sensory world.

Running Time 11min **Year** 2021 **Country** United Kingdom **Language** English **Director** Shiyi Li, Xhosa Cole **Screenwriter** Xhosa Cole **Animation** Shiyi Li **Music** Xhosa Cole

Terminal B

Print Source mail@nigelgoldsmith.co.uk



Prize winning video artist Nigel Goldsmith makes playful collages using footage of container ships, he sees them as the ultimate symbol of global trade and consumer culture. The geometric patterns and balletic machinery he depicts invite contemplation of the impact of shipping on the planet in a non-didactic way.

Premiere Status Yorkshire **Running Time** 4min **Year** 2021 **Country** United Kingdom **Language** No Dialogue **Director** Nigel Goldsmith

Urban Sphinx

Print Source curts_ivac@gva.es



Street art seen on the walls of Valencia evolves into a fast paced animated documentary. María Lorenzo Hernández started collecting images from the city's streets using her mobile phone, describing them as 'hidden treasure'. Gabriel de Paco, who wrote the soundtrack, was also discovered playing in the streets of Valencia.

Premiere Status UK **Running Time** 5min **Year** 2020 **Country** Spain **Language** No Dialogue **Director** María Lorenzo **Screenwriter** María Lorenzo **Producer** Enrique Millán Almenar **Cinematographer** Silvia Carpizo De Diego **Animation** María Lorenzo, Marta Gil Soriano, Alberto Sanz Mariscal **Editor** Jordi Abellán Simón **Sound** Pedro Aviñó Sancho **Music** Gabriel De Paco

What Resonates in Silence

Print Source festivals@papy3d.com



Hiding death does not make it disappear. Already an award winner and screened at over 40 festivals worldwide, What Resonates in Silence is yet another incredible short produced by POPY3D. With tender gestures, this beautifully drawn film recounts how we experience feelings of loss and mourning from child to adult.

Premiere Status Yorkshire **Running Time** 8min **Year** 2020 **Country** France **Language** French **Director** Marine Blin **Screenwriter** Marine Blin **Producer** Richard Van Den Boom **Key Cast** Saàlla Kitar

WhateverTree

Print Source isaacjayking@gmail.com



This film wins this year's imaginary prize for the best lockdown film that isn't a lockdown film. WhateverTree is an astute study of our behaviour on social media as we have collectively poured into parks and green spaces, looking for individual connection and salvation.

Premiere Status Yorkshire **Running Time** 11min **Year** 2020 **Country** Canada **Language** No Dialogue **Director** Isaac King **Screenwriter** Isaac King **Producer** Isaac King **Sound** Matt Beckett **Music** Bram Gielen

British Short Film Competition

The Black Cop

Print Source cherish.oteka@live.co.uk



The Black Cop follows a former police officer's experience of being both the victim and perpetrator of racism within the police. It's a riveting confessional about compromise, fortitude and self-discovery - to find a way through systemic racism and homophobia, by pioneering and championing rights within the force and wider society.

Running Time 24min **Year** 2021 **Country** United Kingdom **Language** English **Director** Cherish Oteka **Screenwriter** Cherish Oteka **Producer** Cherish Oteka

Children's Children

Print Source daniel.bailey@blackapronent.com



Presented directly to camera, to the viewer, this poetic short cleverly weaves together five historical testimonies gathered from 1851 to 2020, exposing a circularity of female and racial repression. As the past moves into the present. How much of our history do we carry, and who is responsible for change?

Running Time 16min **Year** 2021 **Country** United Kingdom **Language** English **Director** Rikki Beadle-Blair, Tristan Fynn-Aiduenu **Screenwriter** Una Marson, Stanley Crooke, Sojourner Truth, Desmond Pierre, Still Shadey **Producer** Daniel M Bailey, Ben Quashie **Key Cast** Amber James, Gershwyn Eustache Jnr, Kayla Meikle, Sule Rimi, Khai Shaw

The Clearing

Print Source johannes@schubert.film



From first-time student filmmaker, director and writer Daniel Hope, this dark and surreal animation introduces us to Bill (Julian Barratt) who battles in vain to re-woo Deb (Julia Davis) with his below-par outdoor skills and, quite frankly, shocking behaviour, until their last-ditch camping trip takes a very sinister turn.

Running Time 13min **Year** 2021 **Country** United Kingdom **Language** English **Director** Dan Hope **Screenwriter** Dan Hope **Producer** Johannes Schubert **Key Cast** Julian Barratt, Julia Davis

British Short Film Competition

Culling

Print Source info@mattycrawford.com



A student film from the writer and director, Matty Crawford. This disarming and enthralling black and white film follows a young man as he tries to save a cow from slaughter, whilst two boys trawl through a treacherous and desolate terrain, as they try to escape an invisible threat.

Premiere Status Yorkshire **Running Time** 14min **Year** 2021 **Country** United Kingdom **Language** English **Director** Matty Crawford **Screenwriter** Matty Crawford **Producer** Karima Sammout Kanellopoulou **Key Cast** Jack Hartley

Diseased and Disorderly

Print Source rebecca@tykefilms.com



This collaborative film uses the paintings, drawings and collages of artist Eden Kötting, creating a celebration of difference and glorification of persistence. Assisted by her award-winning director father Andrew Kötting, and a small animation team, we're taken on a phantasmagorical journey into a world of Eden's making, and then beyond.

Running Time 14min **Year** 2021 **Country** United Kingdom **Language** English **Director** Andrew Kötting **Screenwriter** Andrew Kötting, Hattie Naylor **Producer** Rebecca Mark-Lawson **Key Cast** Eden Kötting **Cinematographer** Nick Gordon Smith **Editor** Andrew Kötting **Animation** Glenn Whiting, Isabel Skinner **Sound** Oliver Cherer, Jem Finer, Andrew Kötting **Music** Jem Finer, Andrew Porter **Key Cast** Will Ferrell, William Jackson

Don vs Lightning

Print Source pier@bigredbutton.tv



With an impressive cast including Peter Mullan (Tyrannosaur, My Name is Joe) and Joanna Scanlan (Notes on a Scandal, In the Thick Of It), this short follows the unassuming protagonist Don, who only wants a quiet life in the Scottish Highlands but unfortunately, the universe has other catastrophic plans.

Running Time 13min **Year** 2021 **Country** United Kingdom **Language** English **Director** Big Red Button **Screenwriter** Johnny Burns **Producer** Sonya Sier **Key Cast** Peter Mullan, Joanna Scanlan

Finding Dad

Print Source submissions@festivalformula.com



A remarkably self-assured debut, this East London fairytale feels truthful throughout, due to the real-life experiences of the director, and using the same locations. Daisy Fairclough in particular shines as Anita, who sets out with her best friend to find her real father, after the death of her alcoholic mother.

Premiere Status World **Running Time** 30min
Year 2021 **Country** United Kingdom **Language** English **Director** Alana Hutton-Shaw **Screenwriter** Alana Hutton-Shaw **Producer** Bona Orakwue **Key Cast** Daisy Fairclough, Genesis Lynea, Charles Daish, Robert Purdy, Suzannah Chard, Scarlett Archer, Lally Percy, Joan Hodges, **Cinematographer** Jordan Clarke **Editor** Stephen Dunne **Sound** Will Morton

Hanging On

Print Source hollie@cosmosquarefilms.co.uk



Alfie Barker is a rising star of Yorkshire-born filmmaking, with Special Education Needs? (S.E.N) (LIFF34), and now the moving Hanging On, which also played this year's DocFest. This brilliant docu-drama spotlights community strength in Oulton, Leeds, when a neighbourhood is faced with eviction, and their homes with demolition.

Running Time 10min **Year** 2021 **Country** United Kingdom **Language** English **Director** Alfie Barker **Producer** Hollie Bryan **Key Cast** Residents of Oulton, Leeds **Cinematographer** Ben G. Brown **Editor** Alfie Barker **Sound** Rob Wingfield **Music** Benjamin Squires

An Irish Goodbye

Print Source gyurinzsuzsi@gmail.com



'An Irish Goodbye' is a slang term for when someone leaves a party early without saying goodbye. In this Northern Ireland-set comedy, it refers to the mother of Tutlough and Lorcan, the estranged sons she leaves behind on their family farm, trying to find a fitting farewell, and each other.

Premiere Status World **Running Time** 23min
Year 2021 **Country** Ireland **Language** English **Director** Tom Berkeley, Ross White **Screenwriter** Tom Berkeley, Ross White **Producer** Tom Berkeley, Ross White, Pearce Cullen **Key Cast** Seamus O'Hara, James Martin, Michelle Fairley, Paddy Jenkins **Cinematographer** Narayan Van Maele

Jamie

Print Source ohna@prettybird.co



With a fierce piece of acting from writer-director Esmé Creed-Miles, Jamie is a confrontational and explicit short about a 19-year-old, who's struggling with an eating disorder, depression and is contemplating ending her life. Whilst on the train to visit her grandma, her journey is interrupted by another young woman's death.

Running Time 14min **Year** 2020 **Country** United Kingdom **Language** English **Director** Esmé Creed-Miles **Screenwriter** Esmé Creed-Miles **Producer** Juliette Larthe, Ohna Falby, Rose Garnett **Key Cast** Esmé Creed-Miles, Louise Brealey

Know The Grass

Print Source lorine@sungazer.co.uk



A year after the great Sudden Light (LIFF34), Sophie Littman returns with another equally disquieting story. 15-year-old Mattie is visited by strange premonitions and during a trip out of town, Mattie senses her visions could be warning that her brother's life is in danger. A precise, atmospheric modern folk tale.

Premiere Status Yorkshire **Running Time** 14min
Year 2021 **Country** United Kingdom **Language** English **Director** Sophie Littman **Screenwriter** Sophie Littman **Producer** Lorine Plagnol **Key Cast** Conrad Khan, India Fowler

The Man From Tormentor

Print Source callumjbarton@gmail.com



From first-time filmmaker Cal Murphy Barton, this documentary tells the surprisingly charming story of a rubber engineer who turns junked scrubber-driers into sex machines, on the site of an abandoned coal mine. An unexpected insight into the remaking of place by combining craft and fetish in a post-industrial landscape.

Premiere Status World **Running Time** 9min
Year 2021 **Country** United Kingdom **Language** English **Director** Cal Murphy Barton

Play It Safe

Print Source chris@compulsoryviewing.co.uk



A story about unconscious racism by those who think of themselves as above prejudice, but whose conditioned racism is just as impactful as those who wear their intolerance proudly. The protagonist's realisation that he is no longer in a liberal safe space reflects the real stories experienced by so many.

Running Time 13min **Year** 2021 **Country** United Kingdom **Language** English **Director** Mitch Kalisa **Screenwriter** Mitch Kalisa **Producer** Chris Toumazou **Key Cast** Jonathan Ajayi, Heather Alexander, Kate Ovenden, Charlie O'Connor, Louis Richards, Grace Daly, Lauren Raisbeck, Emily Seale Jones **Cinematographer** Jaime Ackroyd **Editor** Mitch Kalisa **Sound** Blai Escayola

Ropey

Print Source allon_wechsler@hotmail.com



Ropey is a jet-black dramedy about love, loss and the complexities of mental health. A year on from the death of her husband Tom, Heather is in therapy – trying and failing to cope with the grief. When Heather decides to kill herself, Tom unexpectedly turns up to stop her.

Running Time 12min **Year** 2021 **Country** United Kingdom **Language** English **Director** Giles Ripley **Screenwriter** Robert Evans **Producer** Allon Wechsler **Key Cast** Joanna Scanlan, Martin Trenaman, Howard Saddle

Salt Water Town

Print Source danthorburn95@gmail.com



As rising sea levels loom across the coast of Wales, a father and son clash over the future of their failing caravan park. This short explores broader themes of masculinity and the character's contrasting and conflicting views of what it means to be a man in the 21st century.

Running Time 15min **Year** 2021 **Country** United Kingdom **Language** English **Director** Dan Thorburn **Screenwriter** Jack Sherratt, Dan Thorburn **Producer** Sarah Palmer **Key Cast** Owen Teale, Tom Glynn-Carney **Cinematographer** Max Graham

Stuffed

Print Source sam@agilefilms.com



A lightly dystopian musical film about a taxidermist who dreams of stuffing a human and the man she meets online who is so afraid of ageing, he volunteers to be her first specimen. An unexpected intimate romantic spark grows between them, which threatens to complicate their macabre plans.

Running Time 19min **Year** 2020 **Country** United Kingdom **Language** English **Director** Theo Rhys **Screenwriter** Theo Rhys, Joss Holden-Rea **Producer** Myles Payne, Theo Rhys, Freddie Barrass **Key Cast** Anthony Young, Alison Fitzjohn

Tom Cat

Print Source kirstymcleanfilm@gmail.com



A tricky form to make successfully, Kirsty McLean's engaging monologue judges everything just right. Tom Cat takes place between reality, hallucination and nightmare. After a young woman's experience of sexual assault on a night bus, she tries to figure out and come to terms with what has happened to her.

Running Time 10min **Year** 2021 **Country** United Kingdom **Language** English **Director** Kirsty McLean **Screenwriter** Kirsty McLean **Producer** Kirsty McLean **Key Cast** Adiza Shardow **Cinematographer** Alessio Avezzano

Village Hours

Print Source mreed623@gmail.com



This short documentary explores the people, practices and moments which make up contemporary rural life of Britain's village halls, including a thwarted pantomime rehearsal, dreamlike dance displays and a macabre local history presentation. These timeworn structures are the stages upon which local identities, tensions and rituals are all played out.

Premiere Status Yorkshire **Running Time** 10min **Year** 2020 **Country** United Kingdom **Language** English **Director** Matthew Reed **Producer** Matthew Reed **Editor** Matthew Reed

Yorkshire Competition

The Branches are Hope; The Roots are Memory

Print Source semabasharan@outlook.com



Through documenting the memories of faith-based activists in Bradford, independent filmmaker Sema Basharan explores the links between Bradford's religious diversity, peace heritage, and grassroots activism. It's a poetic audio-visual portrait of Bradford's unique culture, exploring Sema's relationship with her home city, in a personal reflection inspired by oral history recordings.

Running Time 8min **Year** 2021 **Country** United Kingdom **Language** English **Director** Sema Basharan **Producer** Sema Basharan

Little Grasses Crack Through Stone

Print Source katesarahgraham@gmail.com



We've screened both of Kate Graham's previous short films: Alice 404 (LIFF2019) and Scrum (LIFF2020), so we're very pleased to present her new prenatal experimental self-portrait this year. 'The city waits and aches. The little grasses crack through stone, and they are green with life' Sylvia Plath, Three Women (1962).

Running Time 6min **Year** 2021 **Country** United Kingdom **Language** No Dialogue **Director** Kate Graham

Mushy Peas to Green Tea Kulfi

Print Source theaburrows@yahoo.co.uk



The reflections of Clive Backhouse, a 60-year-old working-class northerner using the emotional anchor of one building provides a snapshot of his life, from a 9-year-old waiting outside a fish and chip shop, through the building's evolution to become a high-end Café, the building has become a comfort-blanket woven with memories.

Running Time 14min **Year** 2021 **Country** United Kingdom **Language** English **Director** Thea Burrows **Producer** Thea Burrows **Key Cast** Michael Forrest

Yorkshire Competition

Ruth & Safiya

Print Source louisarosemacklestone@hotmail.co.uk



An isolated pensioner forms an unlikely friendship with a teenage Syrian refugee who is struggling to adapt to her life in Bradford. Director Louisa Rose Macklestone set up her own production company Northern Fortress Films in early 2021, and her debut dramatic short was funded by Bradford's Make:Film campaign.

Running Time 15min **Year** 2021 **Country** United Kingdom **Language** English **Director** Louisa Rose Macklestone **Screenwriter** Louisa Rose Macklestone **Producer** Louisa Rose Macklestone, Simon Beaufoy, Stephanie Zari **Key Cast** Kelli Hollis, Alison Rooks, Keiva Bhanabhai **Editor** Mike Myshko

Skate, Rattle and Roll

Print Source vincentjames@hotmail.com



Vying for a place in the pantheon of great roller skating movies (yes, that is a thing...), Yorkshire-based artist Vincent James' wheel-spinning meet cute is a painstakingly animated stop-motion love story, made in Centre Vale Park, Todmorden. Thrill! at the stripy coloured socks! Swoon! at the 'will they – won't they?'

Premiere Status World **Running Time** 2min **Year** 2021 **Country** United Kingdom **Language** No Dialogue **Director** Vincent James **Animation** Vincent James **Assistant Animator** Sarah Albon **Sound** Sam McLoughlin

Standing Woman

Print Source hipwell1980@gmail.com



Standing Woman is an award-winning dystopian sci-fi where the government turns those they deem criminals into trees, as part of an insidious environmental campaign. Based on a story by the author of Paprika and The Girl Who Leapt Through Time, it's a cautionary tale of a populace being slowly vegetised.

Running Time 15min **Year** 2020 **Country** United Kingdom **Language** English **Director** Tony Hipwell **Screenwriter** Max Gee **Producer** Tony Hipwell, Max Gee **Key Cast** Anton Thompson, Yuriri Naka **Cinematographer** Jenni Suijala **Editor** Luke Downing **Sound** Waqar Shah **Music** Sakiko Sakuragi

Stratum Deep

Print Source jtbowsher@gmail.com



South Yorkshire 1985 - the miner's strike is now over, and the pits are closing for the final time. In this atmosphere of defeat and despondency, young coal miner Robert (the ever watchable Thomas Turgoose), is severely injured, yet forced to rescue his father from the accidental collapse of their mine.

Running Time 17min **Year** 2020 **Country** United Kingdom **Language** English **Director** Lian Meng Rose **Screenwriter** Nathan Hardisty **Producer** James Bowsher **Key Cast** Thomas Turgoose, Barry Aird

Takeaway

Print Source lou@lousumray.co.uk



From Bradford based visual artist Lou Sumray, this beautiful minimalist hand-drawn, experimental animated tale inspired by the antics of the Bowerbird depicts a stark yet enthralling insight into what really happens to all those disposable blue plastic forks that are so recklessly discarded and their impact on the environment.

Running Time 5min **Year** 2021 **Country** United Kingdom **Language** English **Director** Lou Sumray **Screenwriter** Lou Sumray **Producer** Lou Sumray **Music** Jenni Molloy



Leeds Queer Short Film Competition

DISCONNECTED: The Musical

Print Source heartsproductionsllc@gmail.com



How do you keep finding love and having big ol queer brunches during lockdown? This group shows how it's done--keeping community connections alive even during a global pandemic. Oh, and it's a musical!

Running Time 20min **Year** 2021 **Country** United States
Language American Sign Language, English **Director**
Dickie Hearts **Screenwriter** Dickie Hearts **Executive**
Producer Jackie Roth

Eden

Print Source pwhindermonty@gmail.com



A beautifully filmed documentary about Eden Elgeti and their passion for wild swimming. Eden discusses how they took up the sport because of a desire to preserve fertility whilst undergoing gender transition.

Running Time 11min **Year** 2021 **Country** United Kingdom
Language English **Director** Charlie Bush
Producer Patrick Whinder-Montague **Key Cast**
Eden Elgeti

Habib & The Thief

Print Source naures.sager@gmail.com



After being brought together by a stolen cape, Habib and his new love interest soon find themselves in a precarious situation, despite their attempts to play it safe. A look at the potential cost of being authentic and finding connection in a sometimes dangerous world.

Premiere Status International **Running Time** 15min
Year 2021 **Country** Sweden **Language** Arabic, English, Swedish
Director Naures Sager **Screenwriter** Naures Sager
Producer Naures Sager, Basel Mawlawi **Key Cast**
Robert Hannouch, Jonathan Kara, Janet Chikane, Siham Shurafa, Nahren Bakir, Majd Bakri

Leeds Queer Short Film Competition

Have You Ever Thought Why

Print Source dykeumentary@gmail.com



Filmmaker Krissy Mahan reflects on how people's gaze on her has changed through the years, as she enters her late 50s. From curiosity to sympathy to pity to compassion, she can't escape that most strangers look at her nonconforming body through a largely negative lens.

Premiere Status Yorkshire **Running Time** 2min
Year 2021 **Country** United States **Language** English
Director Krissy Mahan **Screenwriter** Krissy Mahan
Producer Krissy Mahan **Key Cast**

Lonely Cowgirl

Print Source lydia@someSuch.co



A sexy, queer, lesbian music video full of high drag and John Waters-style weirdness. Within this western-themed utopia Lonely Cowgirl and her love interest, a Dyke trucker, share more than lusty looks. The night is young, so pull up a bar stool and enjoy the ride!

Premiere Status Yorkshire **Running Time** 5min
Year 2020 **Country** United Kingdom **Language** English
Director Lydia Garnett **Producer** Cherrelle Redley Murrain **Key Cast** Lilisque, Lucy Nurnberg

Memoirs of the (Non) Existent Me

Print Source rotatoriafilmes@gmail.com

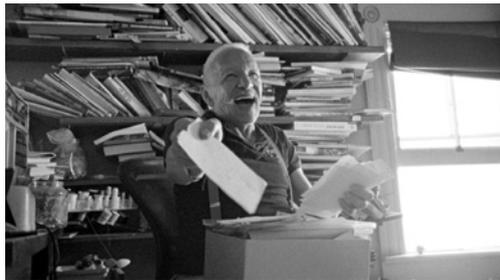


A trans woman's chosen family fight for her legacy to be recognised following her death. Filmed amidst the backdrop of increasing transphobic violence in Brazil, Thiago Kirstenmacker's film depicts both the joy of trans lives and the power of queer family.

Running Time 15min **Year** 2021 **Country** Brazil
Language Portuguese **Director** Thiago Kirstenmacker
Screenwriter Thiago Kirstenmacker **Producer** Thiago Kirstenmacker
Key Cast Sanni Est, Gabriela Reis, Fernando Alves Pinto, Gabriel Freire, Mitat Marques

My Neighbor, Miguel

Print Source hello@myneighbormiguel.com



Miguel, a 72-year-old Colombian American artist takes objects that others would call rubbish and turns them into beautiful pieces which he displays for the whole neighbourhood to enjoy. In this documentary, he reflects on art, community and life during and after the AIDS crisis in San Francisco.

Premiere Status World **Running Time** 13min **Year** 2020 **Country** United States **Language** English **Director** Danny Navarro **Screenwriter** **Producer** J.M. Harper, Vanessa Upson-Harper **Key Cast** Miguel-e Guterrez-Ranzi **Cinematographer** J.M. Harper, Garet Jatsek **Editor** Ian Park, Bryon Leon **Sound** Vanessa Upson-Harper **Music** Will Fritch

Neither Here, Nor There

Print Source comasley@gmail.com



A personal documentary centering a conversation between the filmmaker and their mother about gender identity. As the middle child of christian pastors, Ley never imagined that transitioning was possible. The film follows Ley's physical and psychological journey to become themselves, while struggling to find a middle ground with their family.

Premiere Status World **Running Time** 15min **Year** 2020 **Country** United States **Language** Spanish **Director** Ley Comas **Screenwriter** Ley Comas **Producer** Ley Comas, Eva Stald-Bolow **Key Cast** Ydalia Comas

Octavia's Visions

Print Source contact@zarazandieh.com



A poetic Afrofuturist vision of Black, queer and environmental liberation, inspired by the Parables of Octavia E. Butler.

Running Time 18min **Year** 2021 **Country** Germany **Language** English, German **Director** Zara Zandieh **Screenwriter** Zara Zandieh **Producer** Zara Zandieh **Key Cast** Sandra Bello, Mandhla Ndubiwa, Nancy Andler, Martini Cherry Furter, Senami Zodehougan **Cinematographer** Diara Sow **Sound** Azadeh Zandieh

Pardesan

Print Source ameena.ayub.96@gmail.com



This intimate documentary explores the day to day life of members of the Pakistan's transgender Kwaja Sira community. The film highlights the discrimination and violence members of the community often face in order to live as their authentic selves but also the joy of queer community and how Kwaja Siras occupy space within Pakistan's religious and cultural society.

Premiere Status International **Running Time** 25min **Year** 2020 **Country** Pakistan **Language** Urdu **Director** Ameena Ayub **Screenwriter** **Producer** Ameena Ayub, Heather Winters **Key Cast** Bijli, Shireen Mazari, Aisha Mughal **Editor** Ameena Ayub **Music** Asif Hussain

Pistachio

Print Source isabellaspadone@alum.calarts.edu



Petra and her best friend pass a rainy afternoon by trading questions over pistachios. Until one question comes up that she doesn't know if she can answer...

Premiere Status English **Running Time** 6min **Year** 2021 **Country** United States **Language** English **Director** Isabella Spadone **Screenwriter** Isabella Spadone **Key Cast** Oakley Billions, Samantha Sylvers, Colleen Sinclair, Ty Wilson

Pomegranate with Teeth

Print Source navidsinaki@gmail.com



The owner of a gay video store in Iran struggles to figure out if his boyfriend has left him, or if something terrible has happened. With experimental horror vibes, this short puts the viewer in some uncomfortably claustrophobic points of view, leaving the audience also wondering what has gone wrong.

Premiere Status World **Running Time** 2min **Year** 2021 **Country** Iran **Language** Persian **Director** Navid Sinaki **Screenwriter** Navid Sinaki **Key Cast** Navid Sinaki

Princess

Print Source hello.bgosse@gmail.com



Non-binary Vietnamese-American dancer Jason Vu reflects on their memories of desire and violence in a mesmerising portrait of queer resilience, beauty, strength and softness.

Running Time 8min **Year** 2021 **Country** United States **Language** English **Director** B Gosse, Jason Vu **Key Cast** Jason Vu **Cinematographer** B Gosse **Editor** B Gosse **Music** Amanda Yamate **Sound** Romain Sturma **Choreographer** Jason Vu

The Queen's Heart

Print Source samuel_p97@hotmail.co.uk



Made entirely at home during lockdown, this stop-motion animation takes a look at queer history with the help of hand-made puppets. A touching story about love, loss, and chosen family.

Running Time 4min **Year** 2021 **Country** United Kingdom **Language** English **Director** Samuel Player **Sound** Patrick Bradley **Music** AJ Churchill

Step of Two

Print Source alexandra.wain@onepeoplepictures.com



Follow Brogues and Sparkly Toes on their adventures of love, loss, dancing, and lots of mud! A tale told entirely through feet.

Running Time 6min **Year** 2020 **Country** United Kingdom **Language** No Dialogue **Director** Rebekah Fortune **Screenwriter** Alexandra Bahiyyih Wain **Producer** Alexandra Bahiyyih Wain, Simon Lewis Marriott **Key Cast** Ariana Lebron, Emma-Jane Hinds

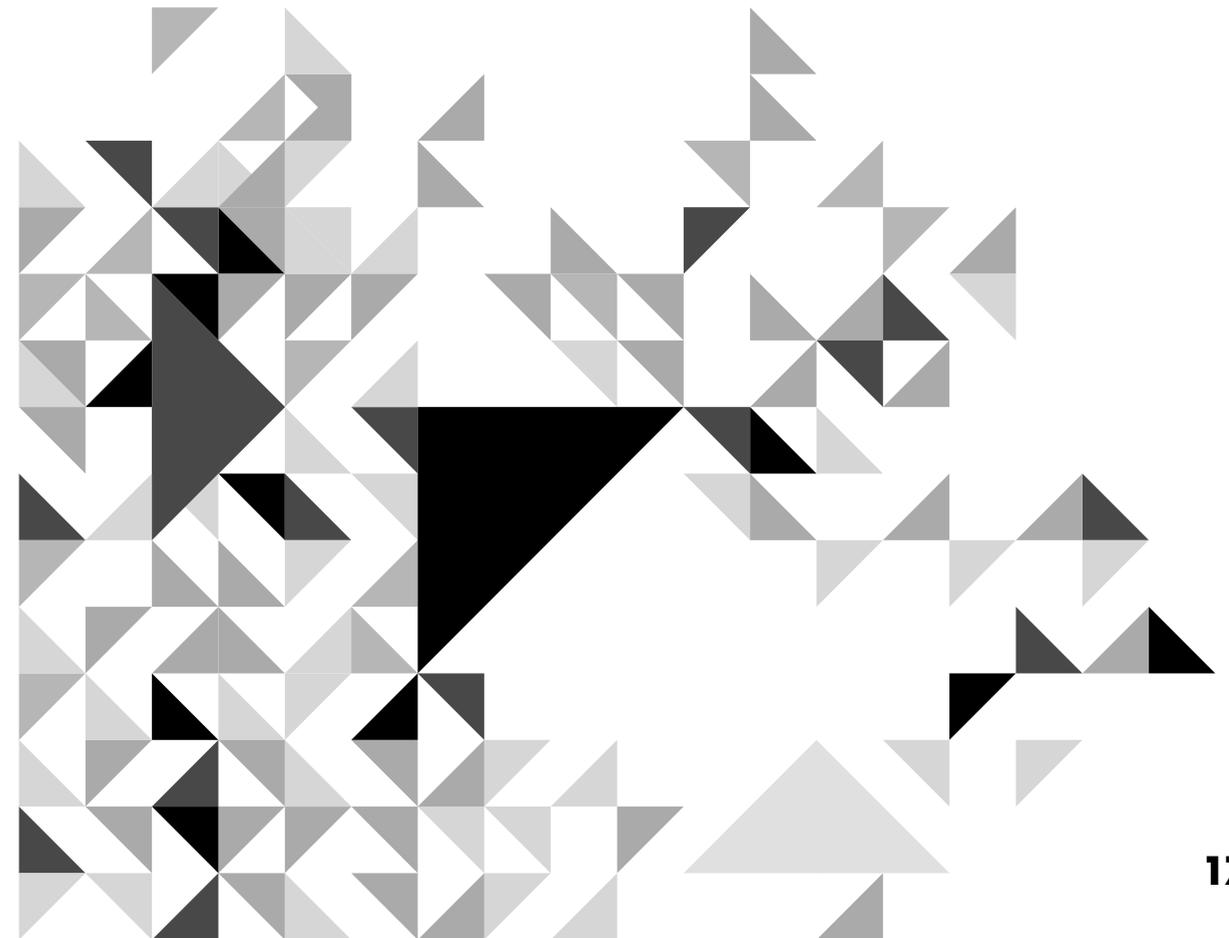
The Wash (In Love)

Print Source lineupshorts@gmail.com



Can two people fall in love over laundry? While not often the catalyst for romance, María and Susana start a steamy connection over this usually mundane chore.

Premiere Status UK **Running Time** 9min **Year** 2020 **Country** Spain **Language** No Dialogue **Director** Ibon Hernando **Screenwriter** Ibon Hernando **Producer** Ibon Hernando **Key Cast** Teresa Grau, Clara Navarro, Alfons Nieto



Leeds Screendance Competition

[At the Wall of the Sea]

Print Source shawn.f.ahern@gmail.com

Set against the raw landscape of coarse cliffs and green-algae coated boulders, two performers pull and tear at one another, crudely easing the other's fall and helping each other stand once more. The duet plays out to the bleak soundscape of the cold ocean tide and howling autumn wind.



Running Time 4min **Year** 2020 **Country** France
Language No Dialogue **Director** Shawn Fitzgerald Ahern **Key Cast** Astrid Sweeney, Jonas Vandekerckhove

Before We Collide

Print Source gpetrikovic@gmail.com

A young couple dance on a housing estate rooftop before sharing a cigarette and gazing pensively over a locked-down city. This simple yet charming black-and-white short captures a fractured moment in time. The low-fi nature of its unfussy form, a series of time-lapse photos glued together by a mesmerising soundtrack, belies the sophistication of its haunting content.



Running Time 1min **Year** 2021 **Country** Slovakia, United Kingdom **Language** No Dialogue **Director** Guy Gooch, Gregor Petrikovic **Producer** Gregor Petrikovic **Key Cast** Paris Fitzpatrick, Hannah Mason **Cinematographer** Guy Gooch **Editor** Guy Gooch **Music** Ray Laurel

Bellydance Vogue

Print Source hm@hadimoussally.com

Featuring VHS home-movie footage of childhood birthday celebrations surrounded by adoring family and neighbours, Hadi is determined to celebrate this birthday in style, even if he is now alone on lockdown.



Premiere Status Yorkshire **Running Time** 5min **Year** 2020 **Country** Spain **Language** Arabic **Director** Hadi Moussally **Key Cast** Hadi Moussally **Cinematographer** Olivier Pagny **Music** Hadi Zeidan



Cocktail Party

Print Source js@jessicasandersfilm.com



Disrespected by the ill-mannered guests at a bourgeoisie cocktail party, a young waitress flips and turns the tables on gross entitlement. A gift for anyone thanklessly toiling in the hospitality industry.

Running Time 5min **Year** 2021 **Country** United States
Language No Dialogue **Director** Jessica Sanders
Screenwriter Jessica Sanders, Charlotte Taschen
Producer Patricia Seely **Key Cast** Charlotte Taschen, Eugania Yuan, Jen Kuo Sung

Enclosure

Print Source Livyahy@gmail.com



Three performers in extravagant ball gowns sass their way through 'Too Hot' by Chaka Khan. With a grim oil-wells-in-the-desert backdrop, this short dance film highlights the intersectionality of feminism, industrialism and environmental racism.

Running Time 4min **Year** 2021 **Country** United States
Language No Dialogue **Director** Livya Howard-Yashar
Producer Livya Howard-Yashar **Key Cast** Nadia Maryam, De Lisa Bass, Alvieth Sazo

Fibonacci

Print Source tomashubacek@email.cz



A human herd flocks through undulating fields until an unexpected hunter crosses its path. Dance film, or audio-visual meditation on Fibonacci patterns in the landscape, herd behaviour, film structure and music.

Premiere Status Yorkshire **Running Time** 8min
Year 2020 **Country** Czech Republic **Language** No Dialogue
Director Tomáš Hubáček **Producer** Jan Macola **Key Cast** Miroslav Kumhala
Choreographer Marie Gourdain, Alan Soural

The Kitchen

Print Source vandanaqmenon@gmail.com



In a south Indian household, four women of different ages are engaged in various activities in the kitchen whilst sharing their stories. A blend of contemporary dance and Bharatanatyam, this short explores women's connection with the cooking space and gender roles in a patriarchal society.

Premiere Status UK **Running Time** 10min **Year** 2021
Country India **Language** Kannada **Director** Vishwakiran Nambi
Screenwriter Vishwakiran Nambi **Producer** Vandana Menon
Key Cast Shruti Suresh, Namitha B Rao, Ashwathy Manoharan, Maithri Rao, Bharath Nharadwaj

O Before I

Print Source brobyn91@gmail.com



A documentary film interwoven with performance elements. The film is a deepening of a mother-daughter relationship, meeting one another as two adults in a place full of childhood memories.

Premiere Status Yorkshire **Running Time** 11min **Year** 2020
Country Ireland **Language** English **Director** Robyn Byrne
Producer Robyn Byrne, Gareth Byrne **Key Cast** Robyn Byrne, Olive Buckley
Cinematographer Gareth Byrne **Editor** Gareth Byrne **Sound** Kevin Gleeson

Salidas

Print Source mail@contandofilms.com



Incorporating Spanish flamenco in an old East German ship canal lift, this short recounts the story of Giralda, an undertaker who accompanies deceased human beings into their afterlife.

Premiere Status UK **Running Time** 10min **Year** 2021
Country Germany **Language** Arabic, Spanish
Director Michael Fetter Nathansky **Screenwriter** Michael Fetter Nathansky
Producer Virginia Martin **Key Cast** Anna Castillo
Cinematographer Valentin Selmke **Editor** Kai Eiermann

Smokestack Lightning

Print Source ericlschloesser@gmail.com



An escape from reality, we follow two strangers through a sizzling, quirky outburst of dance in a retro-futuristic world. This short chronicles the adventure of our two heroes as they navigate their shared dreamscape, devoid of time and relieved of convention.

Premiere Status UK **Running Time** 6min **Year** 2021
Country United States **Language** English **Director**
Charissa Kroeger, Eric Schloesser **Key Cast** Charissa
Kroeger, Eric Schloesser **Cinematographer** Ian Coad
Editor Grant Shelpuk **Sound** Sofia Hultquist

Terra

Print Source
O.Clancy9865@student.leedsbeckett.ac.uk



A dance film taking you on a 360 degree journey from rural to urban; from the earth's natural elements to the metropolis humans have created. This years student 'curtain-raiser' comes from the Northern Film School.

Running Time 5min **Year** 2021 **Country** UK
Language No Dialogue **Director** Olivia Clancy



Leeds Music Video Competition



Alexis Marshall
Open Mouth
Director John Bradburn



Blake Mills
Money Is The One True God
Director Lachlan Turczan



Brotech
Dis House
Director Joy Sahyoun Cameron



Gola
The Line
Director Hanna Marshal



Golden Ears
Fortaleza
Director Evan Bourque



GusGus & Bjarki
Chernobyl
Director Valeriy Korshunov



Hak Baker
Irrelevant Elephant
Director Jon E Price



Jordan Adetunji
Angel
Director Shannon Greer, Carl Quinn



Jordan Klassen
Identivacation
Director John Voith

Leeds Music Video Competition



Kuba Kawalec
I Died
Director Zuzanna Plisz



The Line
Heads
Director Alexander Kuribayashi



Mary Ocher
For All We Know
Director Yann les Jours



Naomi Alligator
Concession Stand Girl
Director Corrinne James



So Loki
West
Director Blake Davey



Tova Gertner
Good and Better
Director Gil Alkabetz



Twin Atlantic
Asynchronous
Director Nicholas Afchain

Rear View



Chameleon Street

Rear View is our look back at film history with themed selections and special screenings, featuring films very rarely screened in cinemas. Our Kafkaesque Cinema selection, in partnership with the University of Leeds, features five films that resonate with ideas in the writings of novelist Franz Kafka. The selection includes Ferdinand Khittl's *The Parallel Street* from West Germany, Hugo Santiago's *Invasión* from Argentina, and Ousmane Sembene's *Xala* from Senegal, screening on 35mm.

In partnership with the Polish Cultural Institute, we present a selection of films based on the work of sci-fi writer Stanisław Lem, in the year of the centenary of his birth. The selection features Marek Piestrak's *Pilot Pirx's Inquest*, Andrei Tarkovsky's *Solaris*, and a short film programme with legendary animators the Quay Brothers in attendance.

Rear View also includes a selection of Japanese film masterpieces from the BFI Japan 2021 touring programme, with two Akira Kurosawa films – *Seven Samurai* and *Throne of Blood*, Yasujiro Ozu's *Tokyo Story*, and Toshio Matsumoto's *Funeral Parade of Roses*.

The Afterlight (on 35mm)

A spellbinding cinematic collage of hundreds of films from around the world brings together an ensemble cast of actors with one thing in common: each is no longer alive. Together, they contend with a fragile existence lived solely through these traces of their work. The Afterlight itself exists as a single 35mm film print, further eroding every time it screens, a poignant reminder of the ephemeral power of cinema. LIFF presents a unique chance to see this mesmerising film before it eventually disappears entirely.

'For as long as there have been films, there have been lost films. Tens if not hundreds of thousands of them – and not just unloved obscurities but key works by Hitchcock, Ozu and Warhol, all left to decay in their canisters, burned up in archive fires, or simply misplaced and never recovered. One day my new film, The Afterlight, will be among them... The film exists as a single 35mm print, with no digital copies whatsoever: no DVD, no Blu-ray, no streaming. Every time it screens, that lone print will further erode: a living record of its own life in circulation. Eventually it will deteriorate to nothing.' – Charlie Shackleton, Director

Country
UK
Year
2021
Running Time
1hr 22min
Multiple languages
Director
Charlie Shackleton
Screenwriter
Charlie Shackleton
Producer
Catherine Bray
Anthony Ing
Charlie Shackleton
Cinematographer
Robbie Ryan
Editor
Charlie Shackleton
Print Source
Charlie Shackleton



Alice Cares

Alice, a 60cm tall care robot with a doll-like face, is designed to provide companionship and assistance to elderly people living alone. Alice has sophisticated enough AI to hold conversations, listen and react to stories. This intimate and touching documentary follows three women in their 80s who spend time with Alice in a pilot study. Screening in collaboration with the University of Leeds and the Arts and Humanities Research Council project, Imagining Posthuman Care.

'When I made it, in the first place it was because I ran into the subject, I read something, an article in a newspaper about a group of scientists who had developed a small robot and they wanted to put her in a house with elderly people. I felt a little bit uncomfortable with the whole idea and of course, that's always a very good starting point for a director... For me now, I think the most important thing in the movie is loneliness and it's something that shocked me. I was not aware that there were so many lonely people out there. I can actually use the point of view of the robot... because it's the ultimate fictional way of telling a story.' Director Sander Burger from an interview on opendemocracy.net.



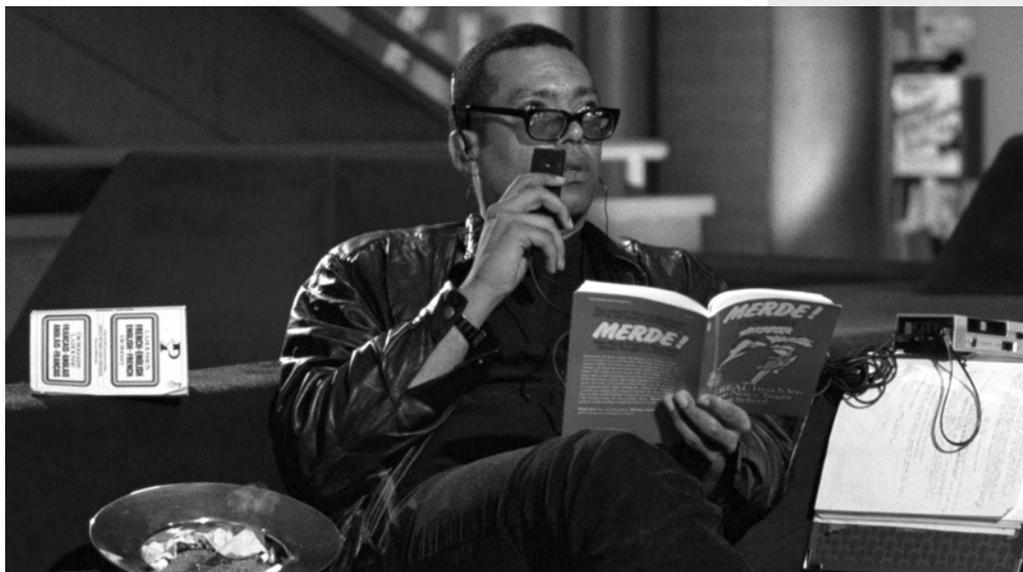
Original Title
Ik ben Alice
Country
Netherlands
Year
2015
Running Time
1hr 19min
Language
Dutch
Director
Sander Burger
Producer
Hanneke Niens
Hans de Wolf
Yolande van der Blij
Janneke Doolaard
Cinematographer
Sal Kroonenberg
Editor
Manuel Rombley
Print Source
Doxy

Chameleon Street

Country
USA
Year
1989
Running Time
1hr 34min
Languages
French
English
Director
Wendell B. Harris Jr.
Screenwriter
Wendell B. Harris Jr.
Producer
Dan Lawton
Leading Cast
Timothy Alvaro
Dave Barber
Marti Bowling
Alfred Bruce Bradley
Wendell B. Harris Jr.
Cinematographer
Daniel S. Noga
Editor
Matthew Mallinson
Print Source
Arbelos Films

Winner of the Grand Jury Prize at the 1990 Sundance Film Festival – yet criminally underseen for over three decades – Chameleon Street recounts the improbable but true story of Michigan con man Douglas Street, the titular “chameleon” who successfully impersonated his way up the socioeconomic ladder by posing as a magazine reporter, an Ivy League student, a respected surgeon, and a corporate lawyer. Elevated by a dexterous performance and daring direction from multi-hyphenate actor-writer-director Wendell B. Harris Jr., the film pins a lens on race, class and performance in American identity, which has lost none of its relevance.

‘[I have seen no film that is] more inventive and original than Chameleon Street. Director and star Wendell B. Harris makes use of interior-monologue voice-overs; flashbacks and leaps forward (some of which are nearly subliminally rapid); fantasy sequences; slow motion; instant replay; jittery edits that are the cinematic equivalents of a d.j. scratching; direct asides into the camera; blurred images; and animation [...] he doesn’t so much reinvent the image as reprocess it, revivifying the uses of the cinema itself by channelling it into an original and personal form of Black consciousness and self-consciousness.’
Richard Brody Jr, the New Yorker.



The Crowd with Live Score from Matthew Bourne

Country
USA
Year
1928
Running Time
1hr 38min
Language
English
Director
King Vidor
Screenwriter
King Vidor
John V.A. Weaver
Producer
Irving Thalberg
Leading Cast
Lucy Beaumont
Eleanor Boardman
Estelle Clark
Dell Henderson
James Murray
Cinematographer
Henry Sharp
Editor
Hugh Wynn
Print Source
Park Circus

King Vidor’s silent classic The Crowd is a landmark in realist filmmaking and a lacerating critique of the American dream. John Sims is a young man who travels to New York City in search of his fortune but ends up as a corporate drone in the cavernous empire of the Atlas Insurance Company. He falls in love with a beautiful young woman and they get married and have kids, but then tragedy strikes and everything starts to fall apart. Presented by Opera North with a live accompaniment by pianist Matthew Bourne. This event is ticketed by Opera North. Passes will not be able to be redeemed against this event. Please visit leedsfilm.com for more information.

‘I wanted to pick out one floor of a tall building, and one office, one window, and one desk and one man. But how do you go up to the 22nd floor, in those days before zoom lenses and before booms? We built the building lying down on the stage, and then with a bridgework for the perambulator, [the] camera could go up the building, and then when we tilted it down to that floor, we zoomed close to the window. We then went to a shot that was shot on a big empty stage with 200 desks, and 200 men sitting at the desks. Then [using an overhead rigging originally intended for lighting] we tracked across the room and settled on one man.’ King Vidor, Director, from the TV Series, The Men Who Made the Movies, 1973.



De Cierta Manera

Newly restored, *De Cierta Manera* by Afro-Cuban director Sara Gómez is a fascinating docu-romance-drama and critical ethnographic study of a new couple, Yolanda and Mario. The filmmaker clearly assesses the complexities of intersectional, marginalised lives in 70s Cuba, with its ongoing issues of machismo, poverty, and racial discrimination. Gómez also beautifully supplements the film with a factual narrative that contextualises the relationship, the community, and the tensions of life in a new socialist society. This screening is followed by a pre-recorded discussion with Cuban and UK-based film academics and experts.

'The cinema of Sara Gómez identifies the masks of colonialism, particularly worn by previously marginalized communities (black people, women, poor, religious and young people) who, unaware of the possibility of a better future, were about to turn a revolutionary utopia into a reality, but only if they could become, first of all themselves, subjects of social change. Gómez shows the difficulty of this change, exposing the roots of the world that had to be left behind and demanding the arrival of the future: her mission was to allow these communities to understand the process of what was happening in their lives, their needs and possible departures.' Roberto Zurbano Torres: Essayist and cultural critic, Havana in conversation with Havana Glasgow Film Festival.

Original Title

De cierta manera

Country

Cuba

Year

1977

Running Time

1hr 18min

Language

Spanish

Director

Sara Gomez

Screenwriter

Julio García Espinosa

Tomás González Pérez

Tomás Gutiérrez Alea

Sara Gómez

Leading Cast

Mario Balmaseda

Bobby Carcases

Yolanda Cuéllar

Guillermo Díaz

Bárbara Hernández

Berta Hernandez

Cinematographer

Luis García

Editor

Iván Arocha

Print Source

Arsenal



The Discreet Charm of the Bourgeoisie

Cinema's master surrealist Luis Bunuel made this withering satire of social conventions and bourgeois values late in his career as part of his successful collaboration with French writer Jean-Claude Carrière. As six upper class sophisticates repeatedly attempt and fail to have dinner together, Bunuel delights in confounding them with increasingly absurdist conceits and bizarre interruptions, blurring reality and dreams to disorienting effect. The screening will be followed by an open audience discussion led by an expert panel from the fields of film and psychoanalysis.

'In my search for titles, I've always tried to follow the old surrealist trick of finding a totally unexpected word or group of words which opens up a new perspective on a painting or book... While we were working on the screenplay... we never once thought about the word "bourgeoisie"... Finally, someone suggested *Le Charme de la Bourgeoisie*; but [co-writer Jean-Claude] Carrière pointed out that we needed an adjective, so after sifting through what seemed like thousands of them, we finally stumbled upon "discreet". Suddenly the film took on a different shape altogether, even a different point of view. It was truly a marvelous discovery.' Luis Bunuel, Director, from his autobiography, *My Last Sigh*.



Original Title

Le charme discret de la bourgeoisie

Countries

France

Italy

Spain

Year

1972

Running Time

1hr 42min

Languages

French

Spanish

Director

Luis Buñuel

Screenwriter

Luis Buñuel

Jean-Claude Carrière

Producer

Serge Silberman

Leading Cast

Stéphane Audran

Ellen Bahl

Julien Bertheau

Paul Frankeur

Fernando Rey

Cinematographer

Edmond Richard

Editor

Hélène Plemiannikov

Print Source

Park Circus

Funeral Parade of Roses

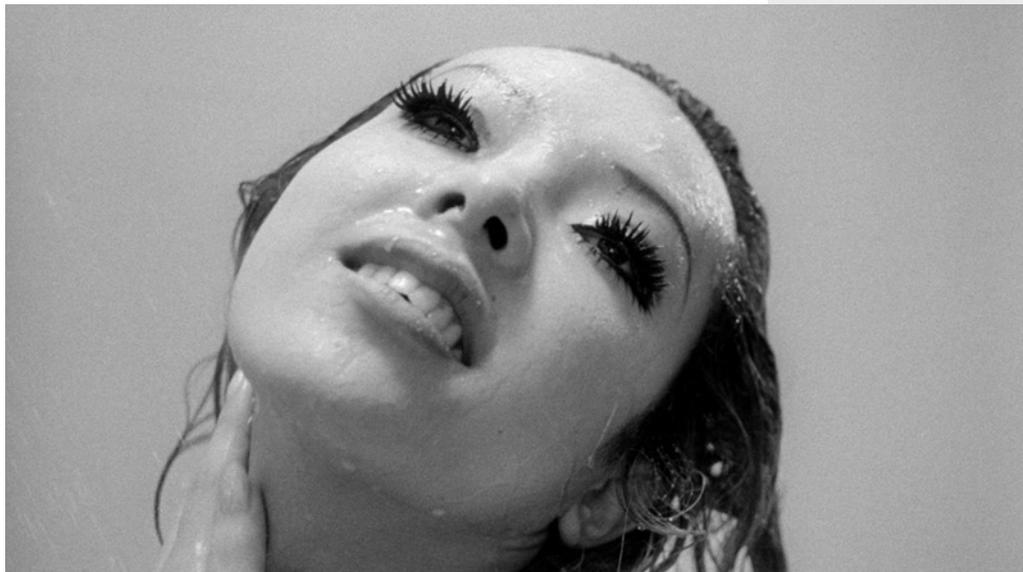
BFI Japan 2021

The radical heart of Japan beats loudly in *Funeral Parade of Roses*, which nimbly combines late-60s queer / transgender / underground Tokyo culture, Greek tragedy, documentary, parody and schlock-horror, all twisted up in a time-shifting structure and fearless stylistic shifts. The loose, looping story concerns Eddie (played by gay icon 'Peter') and his rival bar hostess Leda, who's jealous and out for revenge. It all works incredibly well, breaking boundaries left and right without pausing for thought, and opens up multiple windows onto the late-60s counterculture explosion.

'A milestone in both the Japanese New Wave and world cinema as a whole, *Funeral Parade of Roses* is also a landmark film in the queer cinema canon. While significant films of the concurrent French New Wave, or those beginning to emerge from a burgeoning New Hollywood, often displayed either chronic incuriosity or outright apathy towards the lives and experiences of queer people (despite the lifting of many of the censorial rules that had previously quashed on-screen queerness), Matsumoto's film is unapologetically queer. It may, from time to time, take on the look and feel of a Jean-Luc Godard film (it certainly owes much to the *nouvelle vague*) but *Funeral Parade of Roses* offers a vital alternative to the rigid heteronormativity that still pervaded much of the output then being made by even the most rebellious of filmmakers.'

– Tamsin Cleary, BFI

Original Title
Bara no sôretsu
Country
Japan
Year
1969
Running Time
1hr 45min
Languages
Japanese
English
Director
Toshio Matsumoto
Screenwriter
Toshio Matsumoto
Producer
Miisuru Kudo
Keiko Machida
Leading Cast
Pitã
Koichi Nakamura
Osamu Ogasawara
Yoshimi Jô
Flamenco Umeji
Cinematographer
Tatsuo Suzuki
Editor
Toshie Iwasa
Print Source
BFI



Invasión

Kafkaesque Cinema

Director Hugo Santiago co-wrote *Invasión* with two giants of Argentine literature, Adolfo Bioy Casares and Jorge Luis Borges. Originally thought lost due to the Argentine dictatorship of 1976–1983, a 35mm print was discovered in 2004, allowing the film to be restored and become regarded as a masterpiece of Latin American cinema. In a plot reminiscent of Homer's *The Iliad*, the city of Aquilea is taken under siege by sinister forces. While most of the population remains oblivious, a group of men make best efforts to defend the city from the inevitable. Presented as part of LIFF 2021's *Kafkaesque Cinema* selection.

Co-written by Jorge Luis Borges and Adolfo Bioy Casares, *Invasión*'s belated style evokes Hollywood 1930s gangsters and foreshadows the military coup d'états of 1966 and 1976 in Argentina. Borges commented that the film 'is the detailed projection both seen and heard, enriched and magical, of something dreamed and barely glimpsed....*Invasión* seems unlike any other film that I have seen, and may well be the first example of a whole new fantastic genre.' Casares wrote that *Invasión* 'does not praise the shrewdness and effectiveness of the conqueror, but rather the courage of a handful of warriors ready to defend their Troy — which is far too much like Buenos Aires — where there is always a group of friends and a tango inviting you to fight for just and noble causes.'



Country
Argentina
Year
1969
Running Time
2hr 3min
Language
Spanish
Director
Hugo Santiago
Screenwriter
Jorge Luis Borges
Hugo Santiago
Adolfo Bioy Casares
Producer
Hugo Santiago
Leading Cast
Martín Adjemián
Jorge Cano
Lito Cruz
Lautaro Murúa
Olga Zubarry
Cinematographer
Ricardo Aronovich
Editor
Oscar Montauti
Print Source
Mélisande Films

The Parallel Street

Kafkaesque Cinema

Ferdinand Khittl's poetic, mysterious and puzzle-like feature is a meta-documentary that binds together the themes of LIFF 2021's Kafkaesque Cinema selection: five films that resonate with ideas in the writings of novelist Franz Kafka, screened in partnership with Dr Angelos Koutsourakis on his Arts and Humanities Research Council Project, The Kafkaesque in World Cinema. Five men sit in a dimly lit room, where they must solve a series of obscure documents. Intercut with unique travelogue style footage, The Parallel Street is an early highlight of the New German Cinema and a precursor to Chris Marker's Sans Soleil.

The Parallel Street, a unique hybrid form of fictionalized documentary, was received very favourably abroad (particularly in France), much more so indeed than in Germany, where audiences were unprepared for such a challenging and intellectually stimulating film. The often hostile reactions to it in the German press say much more about the state of German film culture and the dearth of quality film criticism than about the film itself. Khittl was one of the signatories of the Oberhausen Manifesto and this, his only feature, is a compelling and extraordinary odyssey, combining documentary sequences filmed across the globe with a bizarre, Kafkaesque trial.

Original Title
Die Parallelstrasse
Country
West Germany
Year
1962
Running Time
1hr 26min
Language
German
Director
Ferdinand Khittl
Screenwriter
Bodo Blüthner
Producer
Otto Martini
Leading Cast
Friedrich Joloff
Ernst Marbeck
Wilfried Schröpfer
Herbert Tiede
Werner Uschkurat
Cinematographer
Ronald Martini
Editor
Irmgard Henrici
Print Source
Filmmuseum im
Münchner Stadtmuseum



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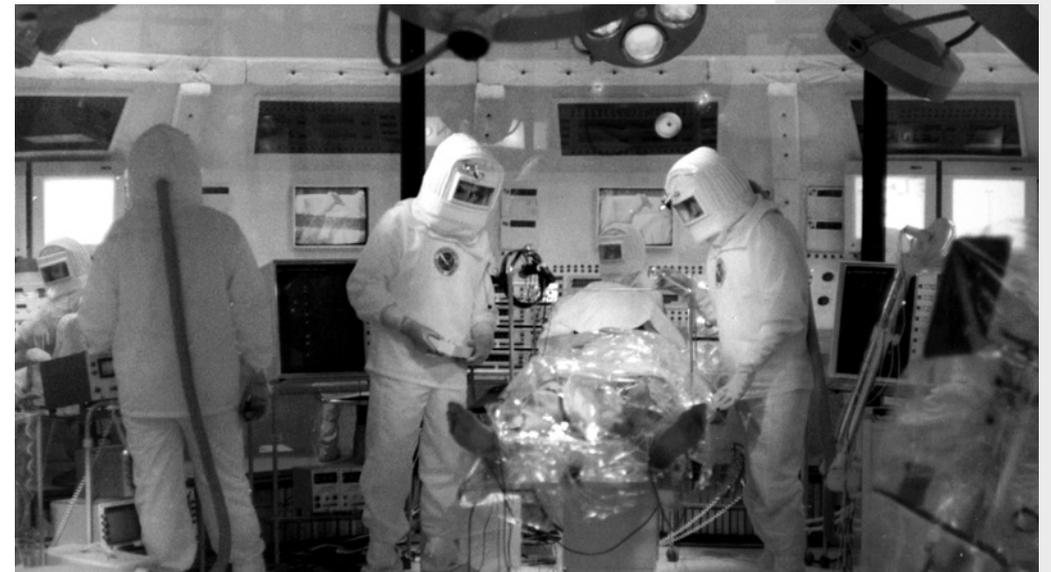
Pilot Pirx's Inquest

Stanisław Lem Centenary

A rarely screened adaptation of a story by the great Polish science fiction author, Stanislaw Lem, Pilot Pirx's Inquest follows his most famous character, the everyman of the space age turned heroic space pilot. Here he is sent on a mission to Saturn to evaluate 'nonlinears', androids which are supposedly indistinguishable from humans. He knows one of the crew members is a robot, but he doesn't know which one, leading to a dangerous game with his secret opponent. Presented in collaboration with the Polish Cultural Institute to celebrate Stanislaw Lem's centenary.

'I took advantage of the fact that Lem said after "The Investigation" [a previous screenplay] that he could entrust me with his other works. It was he who suggested that I consider Pirx. I liked the idea, I only had the problem of which story to choose, adapting most of them would present enormous logistical difficulties. Wajda tried to make "Return from the Stars", but it was beyond the capabilities of our cinematography at the time. I decided on "The Trial", started writing the script, and went to Krakow to consult with Lem... I was successful with Pirx because of Messrs. Ścibor-Rylski, Konwicki and Karwański from the Pryzmat Film Studio.' Director Marek Piestrak from an interview on kultura.onet.pl

Original Title
Test pilota Pirxa
Countries
Poland
Soviet Union
Year
1979
Running Time
1hr 35min
Language
Polish
Director
Marek Piestrak
Screenwriter
Marek Piestrak
Vladimir Valutskiy
Leading Cast
Boleslaw Abart
Sergei Desnitsky
Vladimir Ivashov
Aleksandr Kaydanovskiy
Zbigniew Lesien
Cinematographer
Janusz Pawlowski
Editor
Roman Kolski
Print Source
WFDiF – Wytwórnia
Filmów Dokumentalnych
i Fabularnych



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Seven Samurai

BFI Japan 2021

A motley assortment of masterless Samurai bands together to defend a poor village from bandits. There are so many facets to this film's greatness, here are shichi: 1.The way each Samurai's introduced, making us root for every one. 2.Toshiro Mifune's petulant, snorting charisma. 3. The way the film moves, like a fairground ride. 4.Collectivism! 5.The surprise of a coy, sun-dappled, moving romance 6. A climactic, thrilling rain-slicked battle for the ages. 7. The high feeling, that you have seen an utter, stone-cold masterpiece... in a cinema!

'When Akira Kurosawa's Seven Samurai premiered in Japan on 26 April 1954, it was the most expensive domestic production ever, costing 125 million Yen (approximately \$350,000), almost five times the then 26 million Yen (\$63,000) average for a typical Japanese studio picture. The troubled year-long location shoot was the stuff of legend before the film had even opened, and Kurosawa's dictatorial approach towards his cast and crew on set and his stance towards his employers, Toho, back in Tokyo, saw him drawing considerable flak from critics. Donald Richie, in his book The Films of Akira Kurosawa (published in 1965), reported the director's exasperated response to such attacks: "You try to give a film a little pictorial scope and the journalists jump on you for spending too much money. That is what I really hate about them – they are only an extended form of advertising." – Jasper Sharp, BFI

Original Title
Shichinin no samurai
Country
Japan
Year
1954
Running Time
3hr 27min
Language
Japanese
Director
Akira Kurosawa
Screenwriter
Akira Kurosawa
Shinobu Hashimoto
Hideo Oguni
Producer
Sōjirō Motoki
Leading Cast
Minoru Chiaki
Kamatari Fujiwara
Toshirō Mifune
Takashi Shimura
Keiko Tsushima
Cinematographer
Asakazu Nakai
Editor
Akira Kurosawa
Print Source
BFI



The Shop on the Main Street

Kafkaesque Cinema

Winner of the 1966 Academy Award for Best Foreign Film and presented as part of LIFF 2021's Kafkaesque Cinema selection, The Shop on the Main Street is a World War Two drama with both a supreme lightness of touch and highly impactful emotional heft. Tono is a Slovak carpenter appointed, as a bullying tactic by his brother-in-law, as the 'Aryan controller' of an elderly Jewish widow's button shop. Not realising the true nature of his appointment, Tono forms an affectionate bond with its proprietor Ida. Naivite and wilful denial help reinforce their insular reality, as the Nazi threat draws ever closer.

The Shop on Main Street explicitly conforms to the codes of farcical comedy and its humour is Kafkaesque. Kafkaesque humour produces a bitter type of amusement that can be seen as part of a gallows comic style. Miloš Forman, the Czechoslovak New Wave director, has captured this brilliantly: 'The tradition of Czech culture is always humor based on serious things, like The Good Soldier Svejk. Kafka is a humorous author, but a bitter humorist. It is in the Czech people. You know, to laugh at its own tragedy has been in this century the only way for such a little nation placed in such a dangerous spot in Europe to survive. So humor was always the source of a certain self-defense. If you don't know how to laugh, the only solution is to commit suicide.'



Original Title
Obchod na korze
Country
Czechoslovakia
Year
1965
Running Time
2hr 8min
Languages
Slovak
Yiddish
German
Latin
Director
Ján Kadár
Elmar Klos
Screenwriter
Ladislav Grosman
Producer
Milos Broz
Jaromír Lukáš
Leading Cast
Martin Gregor
Martin Hollý
Ida Kaminska
Jozef Kroner
Frantisek Zvarik
Cinematographer
Vladimír Novotný
Editor
Diana Heringová
Jaromír Janáček
Print Source
Narodni Film Archiv

Solaris

Stanisław Lem Centenary

Russian master Andrei Tarkovsky took one of the greatest science fiction novels of all time, Stanisław Lem's *Solaris*, and made it his own in this visionary 1972 film. It is both richly cinematic, with mesmerising cinematography by Vadim Yusov, and a gripping and mysterious psychological thriller. Donatas Banionis plays Kris Kelvin, a psychologist sent to a space station orbiting a distant planet to investigate the bewildering behaviour of the crew there. But he soon finds out they are plagued by mysterious visitors, at once both alien and strangely familiar.

'My decision to make a screen adaptation of Stanisław Lem's *Solaris* was not a result of my interest in science fiction. The essential reason was that in *Solaris* Lem undertook a moral problem I can closely relate to. The deeper meaning of Lem's novel does not fit within the confines of science fiction. To discuss only the literary form is to limit the problem. This is a novel not only about the clash between human reason and the Unknown but also about moral conflicts set in motion by new scientific discoveries. It's about new morality arising as a result of those painful experiences we call "the price of progress." Director Andrei Tarkovsky, from an interview in *Ekran* 1970-1971.

Original Title
Солярис
Country
Soviet Union
Year
1972
Running Time
2hr 47min
Languages
Russian
German
Director
Andrei Tarkovsky
Screenwriter
Fridrikh Gorenshcheyn
Andrei Tarkovsky
Leading Cast
Natalya Bondarchuk
Donatas Banionis
Vladislav Dvorzhetskiy
Nikolay Grinko
Jüri Järvet
Cinematographer
Vadim Yusov
Editor
Lyudmila Feyginova
Nina Marcus
Print Source
Curzon



Throne of Blood

BFI Japan 2021

Fog, wind, trees and mist express the ghostly paranoia of a wily, crazed Samurai bonded to Spider's Web Castle. Director Akira Kurosawa transposed Shakespeare's *Macbeth* to Japan's Middle Ages, and with that made the fullest realisation of the play's horror, the surging energies that no theatre stage could ever contain. Gasp as the creeping forest moves before your eyes, shiver as the spectral spirit whispers of the future while weaving, thrill at Kurosawa's longtime collaborator, the mighty Toshiro Mifune - electrifying in battle action; crazy in close-up.

'Akira Kurosawa's *Throne of Blood* is a graphic retelling of Shakespeare's *Macbeth* as told in feudal Japan. Although the film does not carry with it any of Shakespeare's original words, the poetry is made up by the images, the atmosphere, the stillness, and the dreadful silence it evokes. In this way, Kurosawa has made perhaps the definitive Shakespeare film by illustrating his words through film, rather than dialogue. As far as images go, we know full well that we are in the hands of a master of mood, composition, and movement. Kurosawa is responsible for some of the greatest battle scenes and epics in film history, and this film is among his greatest accomplishments... Kurosawa creates wonderful pictorials of soldiers, and warriors in dynamic designs. His movements of each actor and extra is extraordinarily executed and planned out.'
– Jeremy Robinson, *Filmotomy*



Original Title
Kumonosu-jō
Country
Japan
Year
1957
Running Time
1hr 50min
Language
Japanese
Director
Akira Kurosawa
Screenwriter
Hideo Oguni
Shinobu Hashimoto
Ryūzō Kikushima
Akira Kurosawa
Producer
Akira Kurosawa
Sōjirō Motoki
Leading Cast
Minoru Chiaki
Kokuten Kōdō
Akira Kubo
Toshirō Mifune
Kichijirō Ueda
Cinematographer
Asakazu Nakai
Print Source
BFI

Tokyo Story

BFI Japan 2021

For the last decade of global film culture this film has often been placed at the top of the tallest tree: 'The Greatest Ever'. Tokyo Story's deepest wells of emotion spring forth in mysteriously artful ways; they surprise, with a wondrous sympathetic sadness. Simplicity is all: An elderly couple travels from southern Japan to Tokyo to see their adult children, who barely have time for them. And on the way home there is a change... Ozu's unwavering style is transcendent; this extraordinary film merits every word of fascination.

'Tokyo Story belongs to a genre that, in the later postwar phase of his career, Ozu was almost exclusively associated with: the home drama. Its setup was loosely based on an earlier American film, *Make Way for Tomorrow* (1937), directed by Leo McCarey. The idiosyncratic approach, however, is unmistakably that of its maker, frequently analysed but seldom emulated. Everything is underplayed in the archetypal Ozu film, but everything from framing to pacing to every nuance of gesture or inflection within the dialogue was meticulously planned. In this we should not underestimate the role of Kogo Noda, Ozu's long-term screenwriter on over half his works, from his debut *The Sword of Penitence* (1927) to his final film, *An Autumn Afternoon* (1962), with whom he painstakingly hammered out every last detail of what ended up on screen. Ozu considered the screenplay as a blueprint to adhere to exactly, with every shot in the film and every movement within it preordained.' – Jasparr Sharp, BFI

Original Title
Tōkyō monogatari
Country
Japan
Year
1953
Running Time
2hr 16min
Language
Japanese
Director
Yasujiro Ozu
Screenwriter
Kogo Noda
Yasujiro Ozu
Producer
Takeshi Yamamoto
Leading Cast
Setsuko Hara
Chieko Higashiyama
Kyoko Kagawa
Haruko Sugimura
Sô Yamamura
Cinematographer
Yūharu Atsuta
Editor
Yoshiyasu Hamamura
Print Source
BFI



The Witness

Kafkaesque Cinema

Known as one of the greatest satires of communism, and presented as part of LIFF 2021's Kafkaesque Cinema selection, *The Witness* was banned for over a decade in Hungary. Ferenc Kállai gives a brilliant comic performance as Pelikán József, an ordinary dike keeper who is caught illegally slaughtering his pig. Spared the typical punishment of hard labour, he instead begins a series of hilariously ridiculous promotions through the communist party, including as the supervisor of a swimming pool and then an orange farm. As events unfold, it seems there may be an ulterior motive for József's heightened status.

'Péter Bacsó's *The Witness* has achieved a cult status in Hungary. Banned upon its release, it offers a humouristic critique of the Rákosi era and the Stalinist paranoia of the time. Despite exploiting the artistic licence of political satire, many of the absurdist sequences are based on fact: the amusement park covered with pictures of Engels; the socialist orange orchard cooperative and a politician emptying a grammar school swimming pool for his own use.' I am convinced now, as I was in 1969 when I made the film, that if we want to understand our present, we have to analyse, to look very carefully at our past' announced Péter Bacsó, 'József Pelikán, that's me. I too started as an absolute loyalist in 1945, believing in the socialist utopia and becoming a fighter for its ideal.'

Original Title
A tanú
Country
Hungary
Year
1969
Running Time
1hr 45min
Language
Hungarian
Director
Péter Bacsó
Screenwriter
Péter Bacsó
János Ujhelyi
Leading Cast
Károly Bicskey
Béla Both
Zoltán Fábri
Ferenc Kállai
György Kézdy
Cinematographer
János Zsombolyai
Editor
Sándor Boronkay
Print Source
National Film Institute,
Hungary



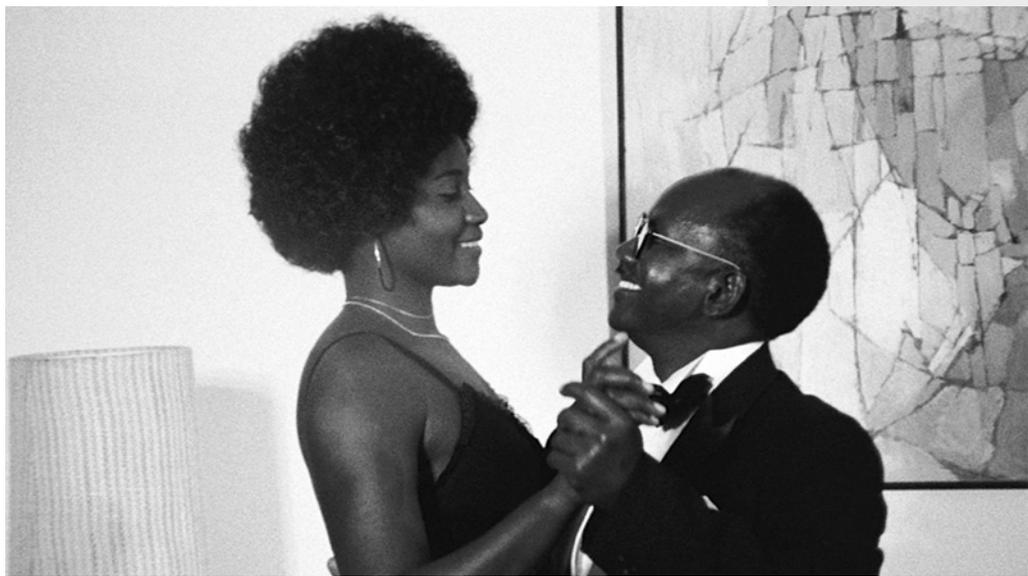
Xala (on 35mm)

Kafkaesque Cinema

Senegalese master Ousmane Sembène unleashed one of his most ingenious, scathing satirical dramas with *Xala* in 1975. He targets the new bourgeois elite of a recently independent African state, never specifically named in the film, who behave much like their departed colonial masters. El Hadji is a businessman who is cursed with impotence (the literal meaning of the word 'xala') on his marriage night. His increasingly desperate efforts to solve this problem uncover escalating bureaucratic absurdities and abject corruption in a lacerating critique of postcolonial power. Showing on 35mm as part of the Kafkaesque Cinema programme.

The film is an allegory about post-colonial corruption in Senegal. It starts with a crowd celebrating the country's independence.... The camera cross-cuts between the celebrating collective and the Senegalese leaders, as if foreshadowing the upcoming division between the leaders of the nation and the population. 'The artist must in many ways be the mouth and the ears of his people. In the modern sense, this corresponds to the role of the griot in traditional African culture. The artist is like a mirror. His work reflects and synthesizes the problems, the struggles, and hopes of his people.' Ousmane Sembene, Director

Country
Senegal
Year
1975
Running Time
2hr 3min
Languages
French
Wolof
Director
Ousmane Sembene
Screenwriter
Ousmane Sembene
Producer
Paulin Vieyra
Leading Cast
Fatim Diagne
Thierno Leye
Myriam Niang
Iliamane Sagna
Mustapha Ture
Cinematographer
Georges Caristan
Orlando L. López
Seydina D. Saye
Farba Seck
Editor
Florence Eymon
Print Source
BFI



Stanisław Lem Shorts

Stanisław Lem Centenary

11 Preliminary Orbits Around Planet Lem

Print Source Atelier Koninck



As part of our celebration of the centenary of the great science fiction writer, Stanislaw Lem, in collaboration with the Polish Cultural Institute, we present this brand new short film by the legendary stop motion puppet animators, the Quay Brothers, made up of 11 short biographical chapters introducing the author.

Running Time 11min **Year** 2021 **Country** UK
Language English **Director** Stephen and Timothy Quay

Maska

Print Source Atelier Koninck



11 Preliminary Orbits is the second time the Quay Brothers have tackled Lem's work. *Maska* is an adaptation of the author's 1974 short story about the demonic female robot, Duenna, who has to annihilate the rebel threatening the royal throne. Accompanied by the composition De Natura Sonoris by Krzysztof Penderecki.

Running Time 23min **Year** 2010 **Country** Poland, United Kingdom
Language English **Director** Stephen Quay, Timothy Quay
Screenwriter Stephen Quay, Timothy Quay
Music Krzysztof Penderecki

Roly Poly

Print Source TV Polska



Roly Poly is a short film by one of Poland's most influential directors, Andrzej Wajda, adapting another Lem story about a rally driver who survives a series of terrible accidents thanks to a brilliant surgeon who transplants multiple body parts, with complex ethical repercussions. A prescient parable of the near future.

Running Time 35min **Year** 2021 **Country** Poland
Language Polish **Director** Andrzej Wajda
Screenwriter Stanisław Lem



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