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OF MOTION PICTURE ARTS AND SCIENCES

Congratulates

The 26th Leeds International Film Festival

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The 26th Leeds International Film Festival

Leeds City Council has supported Leeds International Film Festival from the very beginning when it launched at the Hyde Park Picture House in 1987. The continued commitment of the local authority and leading partners over the years has played a major part in the development of the Film Festival into a nationally-renowned event. The Media Programme of the European Union has supported the Film Festival for more than a decade, helping the event to present a programme with over 70% European film selections to growing audiences. UK lottery support has been another important and continuous source of funding for the Film Festival, this year awarded through the British Film Institute and Creative England. Several of the city's leading venues play host to the Film Festival every year and the significance of their support is highlighted by the leading partnership status of Vue Cinemas, Leeds Town Hall and the Hyde Park Picture House. Many more partners have contributed to the realisation of the Film Festival this year - from twenty-six digital and Leeds City College to the Marriott Hotel and East Coast. Leeds International Film Festival is a great cultural highlight in the city and a big thank you to everyone who has made the 26th edition possible.

Cllr Adam Ogilvie

Executive Board Member for Leisure, Leeds City Council

Welcome to the programme for the 26th Leeds International Film Festival, another major step in our mission to bring to the city the real and incredible world of global filmmaking culture. The favourite sections remain – Official Selection, Fanomenon, Cinema Versa, and Short Film City, and they are now joined by Retrospectives. This new archive section is dedicated to presenting classic films in new settings, like Stanley Kubrick at Leeds Town Hall, and to growing access to rarely seen aspects of world cinema, like the early work of Andrei Konchalovsky and films directed by legendary Japanese actress Kinuyo Tanaka. The LIFF26 Official Selection includes thirty new feature films that together symbolise the vast wealth of filmmaking talent at work across the world today. Fanomenon is the Film Festival's home of the cult and the 2012 selection has the most extreme contrasts yet, from Godzilla and Django to Berserk and Yorkshire gore. Cinema Versa gives voice to vital issues and marginalised figures, and presents fascinating profiles of musicians; this year the section features a record number of local collaborations. Finally, over a hundred mini film gems are chosen for this year's Short Film City, the majority of them in competition for national and international awards. All of us in the LIFF26 team hope you have a wonderful experience with our film selections.

Chris Fell

Director, Leeds International Film Festival

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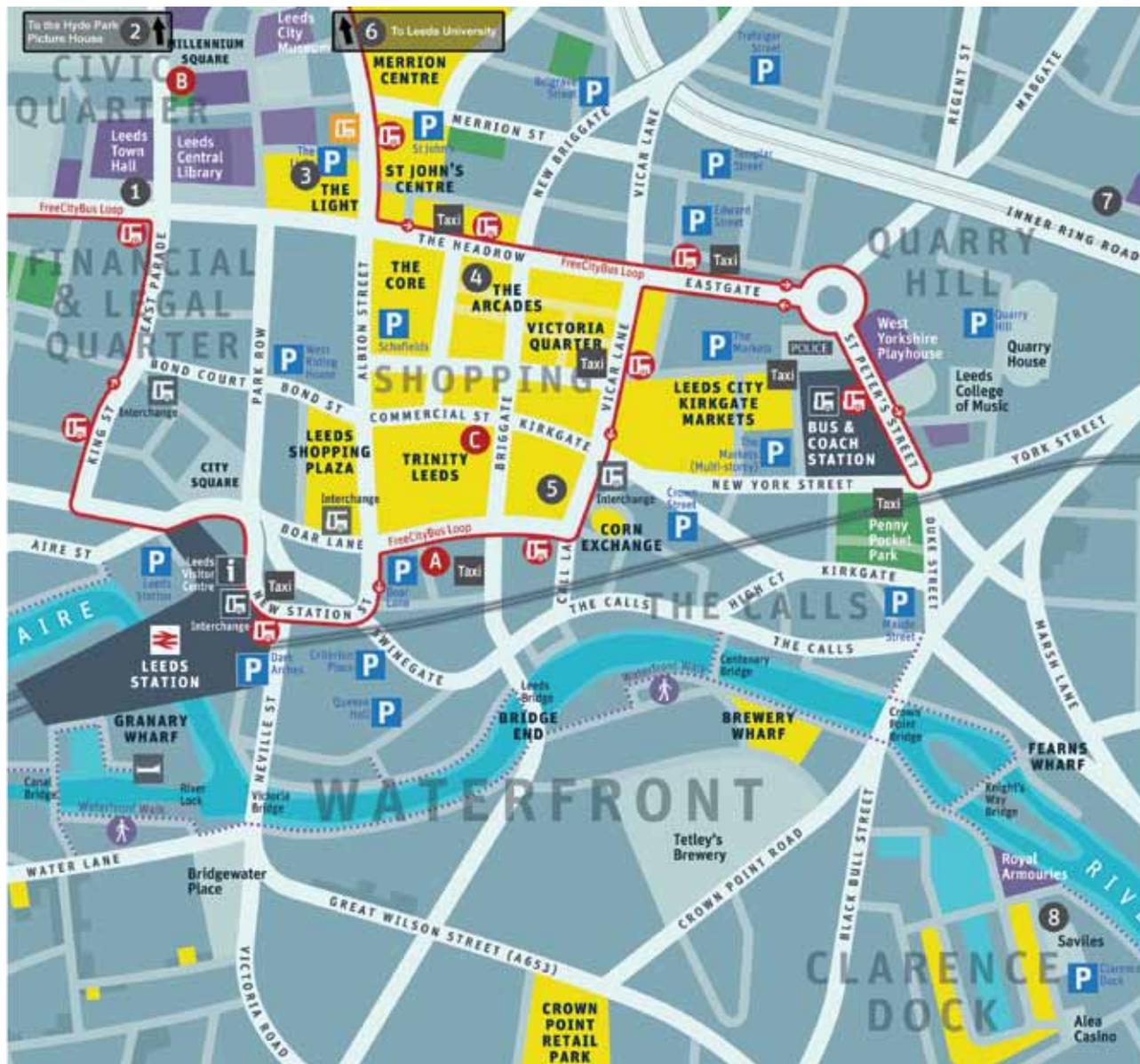
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- | | |
|---|---|
| <p>1 Leeds Town Hall (TOWNHALL1 & 2)
The Headrow, Leeds, LS1 3AD 0113 234 8080
Access: Level access on ground floor via The Headrow entrance, with lift to all floors. Wheelchair accessible toilets.</p> | <p>5 The HiFi Club (HIFI)
2 Central Road, Leeds, LS1 6DE 0113 242 7353
Access: No wheelchair access.</p> |
| <p>2 Hyde Park Picture House (HYDE)
Brudenell Road, Leeds, LS6 1JD 0113 275 2045
Access: Street level access to stalls via fire exit. No wheelchair accessible toilets. Guide Dogs welcome. Bus 56 from the city centre.</p> | <p>6 University of Leeds (UNI)
Cinema, Clothworkers' Building North, Leeds, LS2 9JT 0113 343 8859
Access: Cinema has full disabled access.</p> |
| <p>3 Vue Cinema The Light (VUE1 & VUE2)
22 The Light, The Headrow, Leeds, LS1 8TL 08712 240 240
Access: Fully wheelchair accessible via Albion St, disabled parking, infra red hearing system.</p> | <p>7 East Street Arts (ESA)
Patrick Studios, St Marys Lane, Leeds, LS9 7EH 0113 248 0040
Access: Disabled access to entrance, lift access and disabled toilet.</p> |
| <p>4 City Varieties (VARIETIES)
Swan Street, Leeds, LS1 6LW 0113 243 0808
Access: Lift access to all levels of the auditorium and wheelchair spaces are situated at each level (subject to availability).</p> | <p>8 Saviles Hall (SAVILE)
Armouries Drive, Leeds, LS10 1LT 0113 220 1990
Access: Fully wheelchair accessible.</p> |
| <p>A Marriot Hotel
4 Trevelyan Square, Boar Lane, Leeds, LS1 6ET 0113 236 6366</p> | <p>B All Bar One
The Electric Press, Millennium Square, Leeds, LS1 3AD 0113 244 8835</p> |
| <p>C Whitelocks
Turks Head Yard, Leeds LS1 6HB 0113 2453950</p> | <p>Fish&
Various locations Check twitter@NoFishyBusiness</p> |

SHORT FILM CITY INTERNATIONAL JURY

Jacqueline Chell



Jaq has been working in the exhibition industry since 2005, having spent time with the Showroom Cinema and Sensoria Film & Music Festival. She currently leads the British Federation of Film Societies ops team - supporting, encouraging and championing the activity of film societies and community cinemas across the UK, and driving BFFS' vision of Cinema For All.

Mike McKenny



Mike is a film programmer, journalist and academic. He manages The Plaza Cinema in Bradford (the world's first UNESCO city of film) and is former director of the award winning film society Minicine. He writes for various print and online publications, providing feature articles and festival coverage for the likes of Film&Festivals Magazine, Hopelies.com and Culture Vulture. He wrote his MA thesis on film festivals and cinephilia.

Wannes Destroop



Wannes Destroop is a former student of the Royal Arts Academy in Ghent. After making his debut short film *We Are So Happy* in 2008, Wannes submitted his second short film *Swimsuit 46* as his final work for his Masters degree and it went on to win the Jury Prize for Best Short Film at the Cannes Film Festival in 2011, as well as being selected for more than 40 film festivals. Between tackling freelance directing assignments and creating music videos, Wannes is currently preparing for his first feature film project.

Erik Rosenlund



Erik started out as an animation film maker, making several highly successful hand drawn short films, including two that were selected for competition at the Cannes Film Festival. He has recently made his first live action short film *Out of Erasers*, that has so far played more than 180 festivals and won more than 30 awards.

Marlena Lukasiak



Film Programmer at the Polish Cultural Institute in London and Artistic Director of Kinoteka Polish Film Festival taking place in the UK since 2002. She is also a producer of a short animated film, *Maska*, directed by Quay Brothers, which was screened and awarded on more than 50 international film festivals

David Lilley



David Lilley graduated from Film Studies at Staffordshire University in 1996. Since then he's been producing shorts and music videos that have screened at Raindance, Soho Rushes Shorts, LA Comedy Shorts, as well as having screenings on ITV, Channel 4 and MTV2. In 2006 he founded Loonatik and Drinks with longtime collaborator Stephen Gray. Loonatik and Drinks have produced over 15 independently financed short films in a variety of genres. In 2011 they won the CoFilmic Audience Award for their film *The Office Orphan*.

Kathryn Penny



Kathryn Penny is Film Manager at the National Media Museum. Kathryn manages the institution's three cinemas including Pictureville, containing Europe's only Cinerama theatre. Kathryn's team deliver two longstanding and high profile film festivals, The Bradford Animation Festival also occurring this month and the Bradford International Film Festival.

Alex Ramseyer-Bache



Alex is a documentary filmmaker, artist and mentor from Leeds. He began work in education and community arts delivering film projects in some of Yorkshire's most disadvantaged and ethnically diverse areas. Over the past six years, he has worked closely with campaign groups, schools, councils, and artists in the region, producing hard-hitting films exploring social cohesion and youth culture. His debut feature film - the multi award-winning *'We Are Poets'* - leapt onto the scene to receive rave reviews from audiences and critics alike.

Previous Winners

Best International Fiction Short

- 2008** René Dir. Tobias Noelle, Switzerland
- 2009** **Oli's Wedding** (Nunta Lui Oli) Dir. Tudor Jurgiu, Romania
- 2010** **Deeper Than Yesterday** Dir. Ariel Kleiman, Australia
- 2011** **Bear** Dir. Nash Edgerton, Australia

Best International Animation Short

- 2008** **Skhizen** Dir. Jeremy Clapin, France
- 2009** **Slaves** (Slavar) Dir. Hannah Hellborn & David Aronowitsch, Sweden
- 2010** **Angry Man** (Sinna Mann) Dir. Anita Killi, Norway
- 2011** **The Gloaming** Dir. NoBrain, France

Best British Short

- 2008** **Ralph** Dir. Alex Winckler, UK
- 2009** **Believe** Dir. Paul Wright, UK
- 2010** **The Birdman of Tamworth** Dir. Alastair Uhlig, UK
- 2011** **Grandmothers** Dir. Afarin Eghbal, UK

Best Yorkshire Short

- 2008** **Mother, Mine** Dir. Susan Everett, UK
- 2009** **Five Miles Out** Dir. Andrew Haigh, UK
- 2010** **The Astronomer's Sun** Dirs. Jessica Cope & Simon Cartwright, UK
- 2011** **(We Are Poets) 'I Come From...'** Dirs. Alex Ramseyer-Bache, Daniel Lucchesi, UK

FANOMENON MÉLIÈS D'ARGENT JURY

The European Fantastic Film Festivals Federation aims to promote European film and filmmaking; With some 20 festivals represented, on the European continent as well as supporting members in Asia and North-America, and a joint audience of approximately 600.000 spectators, the European Fantastic Film Festivals Federation (EFFFF) has become one of the most powerful tools to promote the originality and creativity of the European fantasy film industry.

The Méliès is a unique competition that has been organised between collaborating film festivals in the EFFFF since 1996.

Nine affiliated festivals organise an annual Méliès d'Argent (Silver Méliès) Competition during their event, with a winner selected from a minimum of five European genre films by a jury of industry professionals from the host country. These films then go forward to compete at the Méliès d'Or (Golden Méliès) Competition organised annually by one of the affiliated festivals (Sitges in Spain will host the 2013 competition). Here an international jury from five of the affiliated member festivals decides which of the Méliès d'Argent winners will take the coveted Méliès d'Or grand prize.

For more information see melies.org



Dominic Brunt



Dominic Brunt has recently directed *Before Dawn* which has distribution through Metrodome and is currently producing two more films for release next year.

Other credits include associate producer for *Inbred*, Executive Producer for *Whoops* (MilesTone Films), *Magpie* (Nowhere Fast Films), *Way of the Monkeys Claw* and *Grace's Story* (Mitchell-Brunt Films). Also in pre-production *Banshee* and *Credit for* (Mitchell-Brunt Films). Dominic is best known for his role as Paddy in YTV's *Emmerdale* for the past fifteen years.

Dave Bryan



Dave Bryan is no stranger to film festivals. In the late 1980's he co-founded the Black Sunday Horror Film Festival which has been a major influence on many of the horror film events running in the United Kingdom today. After a 20 year hiatus from presenting Black Sunday, Bryan suddenly re-appeared from out of the blue in 2012 to helm two exclusive screenings of *The Cabin in the Woods* and *The Raid* in his home town of Manchester. Is this taster for a return of the original festivals? Watch this space..!

Dr Patricia MacCormack



Dr Patricia MacCormack is a film philosopher. She is Reader in English, Film and Media at Anglia Ruskin University Cambridge. She has published extensively in the areas of Continental Philosophy, feminism, transgression and horror film, especially German Expressionism, Italian gore, Italian neo-gothic horror and necrophilia films. She is the author of the influential book on rethinking desire and spectatorship *Cinesexuality* and is the co-editor of *The Schizonalaysis of Cinema*. She has also appeared in a number of DVD extras for *Redemption* films.

Previous Winners

Méliès d'Argent Features

- 2005** **Hotel** Dir. Jessica Hausner, Austria / Germany, 2004
- 2006** **Isolation** Dir. Billy O'Brien, UK / Ireland, 2005
- 2007** **The Orphanage** (El Orfanato) Dir. Juan Antonio Bayona, Spain / Mexico, 2007
- 2008** **Mum & Dad** Dir. Steven Sheil, UK, 2008
- 2009** **Heartless** Dir. Philip Ridley, UK, 2009
- 2010** **The Last Employee** (Der Letzte Angestellte), Dir. Alexander Adolph, Germany, 2010
- 2011** **The Divide** Dir. Xavier Gens, Germany / USA / Canada, 2011

Méliès d'Argent Shorts

- 2005** **Monsters** Dir. Robert Morgan, UK, 2004
- 2006** **Home Video** Dir. Ed Boase, UK, 2005
- 2007** **Machine** (Maquina) Dir. Gabe Ibanez, Spain, 2006
- 2008** **Short Cut** (Coupé Court) Dir. Pascal Chind, France, 2008
- 2009** **Pathos** Dirs. Dennis Cabella / Marcello Ercole / Fabio Prati, Italy, 2009
- 2010** **Yuri Lennon's Landing on Alpha 46** Dir. Anthony Vouardoux, Germany, 2010
- 2011** **Decapoda Shock** Dir. Javier Chillón, Spain, 2011

Europe loves European Festivals

A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA Programme of the European Union aims to promote European audiovisual heritage, to encourage the transnational circulation of films and to foster audiovisual industry competitiveness.

The MEDIA Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing every year almost 100 of them across Europe.

These festivals stand out with their rich and diverse European programming, networking and meeting opportunities for professionals and the public alike, their activities in support of young professionals, their educational initiatives and the importance they give to strengthening inter-cultural dialogue. In 2011, the

festivals supported by the MEDIA Programme have programmed more than 40.000 screenings of European works to nearly 3 million cinema-lovers.

MEDIA is pleased to support the 26th edition of Leeds International Film Festival and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

MEDIA PROGRAMME

European Union

For more information on MEDIA please visit http://www.ec.europa.eu/information_society/media/index_en.htm



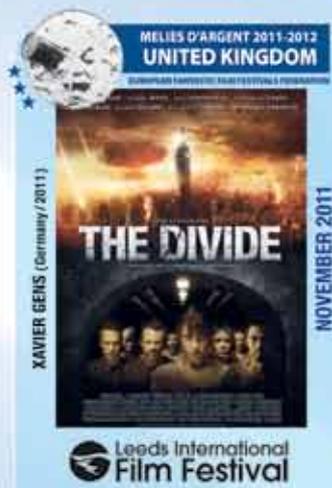
Images from top L to R: Alois Nebel (Czech Republic, Germany), José and Pilar (Portugal), Sweet Mosquito (France), Sightseers (UK), Frozen Stories (Poland), Stormland (Iceland), Amour (Austria, France, Germany), The Ambassador (Denmark), The Punk Syndrome (Finland, Norway, Sweden), Ernest and Celestine (France), The White Lady (Switzerland), The Golem (Germany), Pierrot le Fou (France, Italy), Winter Nomads (Switzerland), Thale (Norway), Reality (Italy), Fly Mill (Estonia), Vanishing Waves (Lithuania), Tabu (Portugal), Wavumba (Netherlands)

EUROPEAN FANTASTIC FILM

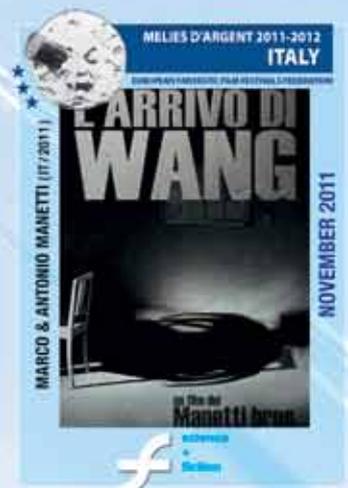
AFFILIATED MEMBERS



44th Sitges Festival Internacional de Cinema Fantastic de Catalunya
www.sitgesfilmfestival.com



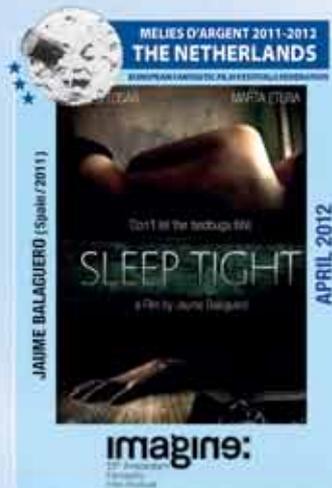
25th Leeds International Film Festival
www.leedsfilm.com



12th Science + Fiction, Festival della Fantascienza
www.scienceplusfiction.org



30th Brussels International Fantastic Film Festival
www.biff.net



28th Imagine: Amsterdam Fantastic Film Festival
www.imaginefestival.nl



12th Neuchâtel International Fantastic Film Festival
www.niff.ch



23rd Espoo Ciné International Film Festival
www.espocine.fi



5th Strasbourg European Fantastic Film Festival
www.strasbourgfestival.com



18th Lund International Fantastic Film Festival
www.fff.se

M FESTIVALS FEDERATION

ADHERENT MEMBERS



Semana de Cine Fantástico y de Terror de San Sebastián
www.sansebastianhorrorfestival.com
OCT/NOVEMBER



Abertoir - Wales International Horror Festival
www.abertoir.co.uk
NOVEMBER



Fancine Málaga Festival de Cine Fantástico Malaga
www.fancine.org
NOVEMBER



Haapsalu Horror & Fantasy Film Festival
www.hoff.ee
APRIL



Grossmann Fantastic Film and Wine Festival
www.grossmann.si
JULY

FrightFest Frightfest - London
AUGUST



MOTELx Lisbon International Horror Film Festival
www.motelx.org
SEPTEMBER



RAZORREEL Razor Reel Fantastic Film Festival Brugge
www.rmfif.be
OCT/NOVEMBER



SUPPORTING MEMBERS



Screamefest LA, Horror Film
www.screamefestla.com
OCTOBER



Fantasia International Film Festival - Montreal
www.fantasiafestival.com
JULY/AUGUST



PiFan, Puchon International Fantastic Film Festival
www.pifan.com
JULY



Fantastic Fest, Austin TX
www.fantasticfest.com
SEPTEMBER

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KRISTINA BUOZYTE
received the Méliès d'Or for
VANISHING WAVES
at the 45th Sitges International Fantastic Film Festival,
held in Sitges Spain on October 4, 2012.

QUINZE
DIRECTORS' FORTNIGHT
CANNES 2012

WITH THE VOICES OF
LAMBERT WILSON
AND PAULINE BRUNNER
SCREENPLAY AND DIALOG
DANIEL PENNAC



Ernest & Celestine

A FILM BY
BENJAMIN RENNER
VINCENT PATAR AND STÉPHANE AUBIER

BASED ON THE « ERNEST ET CELESTINE » BOOKS BY GABRIELLE VINCENT PUBLISHED BY ÉDITIONS CASTERMAN

ANIMATION: ANIMAPRODUCTIONS; SET DESIGN: ANIMAPRODUCTIONS; ZOLA BY ZOLA; COSTUME DESIGNER: PIERRE JUBERT; MUSIC: FABIENNE ALAÏRE-GIRO; EXECUTIVE PRODUCERS: JAMES BURTON; PRODUCED BY: THOMAS RUFF; EXECUTIVE PRODUCERS: ZOLA MUSIC AND VISUALS; GUYOTON; THE SONG « LA CHOUETTE D'ERNEST ET CELESTINE » WRITTEN AND COMPOSED BY THOMAS RUFF; WITH THE VOICES OF: LAMBERT WILSON; PAULINE BRUNNER; PRODUCED BY: THOMAS RUFF; DIRECTOR OF PHOTOGRAPHY: HENRI MAGALIN; MUSIC BY: HENRI MAGALIN; EDITOR: VINCENT TAJAN; EXECUTIVE PRODUCERS: PHILIPPE KATZMAN; LA PARTI PRODUCTION; STEPHAN BOUTAN; MALISSA PRODUCTIONS; LES AVENTURES; MARIE-MARIE SIBIRAC; FRANCE 3 CÔTE D'AZUR; LA PARTI PRODUCTION; MALISSA PRODUCTIONS; RUP (TÉLÉCOM BELGIUM)

WITH THE PARTICIPATION OF: CINE+ CINE+ FRANCE; THÉÂTRE; WITH THE SUPPORT OF: ÉCRIVAINS FORTS DE COCOTTE; DE L'ÉCRIVAIN; AND THE PRODUCTION MIXED DE L'UNION EUROPÉENNE; WITH THE CONTRIBUTION OF: CENTRE NATIONAL DU CINÉMA ET DE L'INDUSTRIE AUDIOVISUELLE; WITH THE SUPPORT OF: RÉGION ÎLE-DE-FRANCE; WITH THE SUPPORT OF: PAYS D'AUVERGNE; WITH THE SUPPORT OF: DÉPARTEMENT DE LA GUYANE; AND RÉGION PAYS-DU-NORD; GUARANTEED WITH THE SUPPORT OF: PRODUCTIONS DE L'ANCOU-AUDON; PRODUCED BY: CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA FIDUCIARITÉ WALLONNE-BRUXELLOISE; AND VIO (TV-100-100); WITH THE PARTICIPATION OF: RÉGION WALLONNE; WITH THE SUPPORT OF: THE TAI SANGHEI DE GUANGDONG; PÉRIOD. BEIJING; COLO KABA PICTURES; MOVIE TAX SERVICES; SUPPORTED BY: DUELLA; WITH THE PARTICIPATION OF: FUNDUS REGIONAL DE SACTES; À LA PRODUCTION ALTERNATIVE DE GRAND-DÉCOR DE LITTORAL.



OFFICIAL SELECTION

The Official Selection brings to Leeds some of the most acclaimed and talked about films of the year, many showing for the first time in the UK. The selected films are considered by the Film Festival team to represent the incredible diversity and brilliance of global filmmaking. While the selection includes previews of high-profile new releases, the priority for selection is finding outstanding films from new or established talent that deserve more attention at an international film event.

Discover brand new talent like Dominga Sotomayor (Chile) with *Thursday Till Sunday* and Ektoras Lygizos (Greece) with *Boy Eating the Bird's Food*. Experience the new work of great, established filmmakers whose films are rarely screened, like João Canijo (Portugal) with *Blood of My Blood*, Xiaoshuai Wang (China) with *11 Flowers*, and Hong Sang-soo (South Korea) with *In Another Country*. Revisit favourite filmmakers whose earlier films have been released in the UK: the director of *Festen*, Thomas Vinterberg (Denmark) is back with *The Hunt*, Dogtooth's Giorgos Lanthimos (Greece) with *Alps*, and Potiche's François Ozon (France) with *In the House*.

Closing the Official Selection this year is Michael Haneke's extraordinary drama *Amour*, winner of the Cannes Palme d'Or and a towering finale for an enthralling programme.



No

Country	Chile, France, USA
Year	2012
Running Time	118 mins
Format	DCP
Language	Spanish with English subtitles
Director	Pablo Larraín
Screenwriter	Pedro Peirano
Producer	Juan de Dios Larraín, Daniel Dreifuss
Leading Cast	Gael García Bernal, Alfredo Castro, Antonia Zegers, Luis Gnecco, Marcial Tagle
Cinematographer	Sergio Armstrong
Film Editor	Andrea Chignoli
Original Music	Carlos Cabezas

UK Distributor

Network

International pressure forces the plebiscite, or referendum, on Pinochet's presidency, and the chief challenge for the 'No' underdogs is to sway the undecided, educating the ignorant young and roping in the complacent old. Conventional wisdom says to use the typical scare tactics, publicly broadcasting horrors and statistics (33,000 killed; 200,000 tortured), but the irrepressible René steps in with a different plan, diverting the opposers' trajectory toward a place of near-farcical peace. A winning retelling of the Chilean national plebiscite of 1988, which resulted in dictator Augusto Pinochet falling from power, *No* is part three of a trilogy by director Pablo Larraín that began in 2008 with *Tony Manero* and continued in 2010 with *Post Mortem*, which depicted the start of Pinochet's 17-year reign. For the capper, Larraín employs a vintage aesthetic that's wholly immersive, with the filmed action not just intercut with archival footage, but matching it as well. A shoddy-looking film by typical

standards, *No* sees its characters awash in the alternately grayed and saturated hues of retro video, and as adamantly un-sharp as the figures in decades-old home movies. Playing René Saavedra, an advertising hotshot enlisted to aid the campaign against Pinochet (supporters were known as the 'Yes' party; those in opposition, the 'No'), Gael García Bernal is filmed, alongside his co-stars, with a U-matic video camera circa 1983, dug up by a committed Larraín to present a uniform visual scheme. Naturally, watching *No* isn't a totally seamless experience, but as the film unfolds, Larraín's technique proves far more than mere novelty, pulling the viewer further into the period and evolving to become uniquely and unexpectedly beautiful. In terms of plainly combatting cynicism without glopping on sentiment, *No* is something of a marvel, and unlike most fact-based films, it simply lets you watch unlikely, unwitting heroism develop. (Slant)

Argo

Official Selection: Opening Gala

Country	USA
Year	2012
Running Time	120 mins
Format	DCP
Language	English
Director	Ben Affleck
Screenwriter	Chris Terrio
Producer	Ben Affleck, George Clooney, Grant Heslov
Leading Cast	Ben Affleck, Bryan Cranston, Alan Arkin, John Goodman
Cinematographer	Rodrigo Prieto
Film Editor	William Goldenberg
Original Music	Alexandre Desplat

UK Distributor | Warner Bros



Ben Affleck directs and stars in his widely-acclaimed comic thriller based on a remarkable true story about a CIA 'exfiltration' expert who concocts an outlandish plan to get a group of stranded Americans out of Iran. On November 4, 1979, a group of Islamist militants took control of the U.S. embassy in Tehran and held fifty-two embassy personnel hostage. Six members of the embassy staff managed to escape and secretly took refuge in the Canadian embassy, where they remain in constant danger from the militants' door-to-door searches. The CIA's Tony Mendez (Affleck) proposes entering Iran as producer of fake Canadian sci-fi movie *Argo* to scout the arid landscapes for alien locations, while sneaking out the six mission targets as film crew imposters. To put his plan into action, Mendez needs expert advice, which leads him to befriend and recruit veteran Hollywood producer Lester Siegel (Alan Arkin) to the cause. A script is cranked out and the plan is put into action - once he lands in Iran, Mendez is

going to have to play the role of a lifetime.

Argo is based on the 'Canadian Caper' that took place during the Iran hostage crisis in 1979 and 1980. Chris Terrio wrote the screenplay based on the 2007 *Wired* article *How the CIA Used a Fake Sci-Fi Flick to Rescue Americans from Tehran* by Joshua Bearman. Producers George Clooney, Grant Heslov and David Klawans set up a project based on the article in the same year, and Ben Affleck's attachment to the project was announced in 2011. On his approach to making the film Affleck says, 'I didn't want *Argo* to be politicised internationally or domestically in a partisan way. I just wanted to tell a story that was about the facts as I understood them. And what that meant was probably two people with different political perspectives would walk away with two different interpretations. We tried and made an honest and real film based on a true story for the audience.'

Amour

Official Selection: Closing Gala

Country	France
Year	2012
Running Time	127 mins
Format	DCP
Language	French, English with some English subtitles
Director	Michael Haneke
Screenwriter	Michael Haneke
Producer	Margaret Menegoz, Stefan Arndt, Veit Heiduschka, Michael Katz
Leading Cast	Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert, Alexandre Tharaud
Cinematographer	Darius Khondji
Film Editor	Nadine Muse, Monika Willi
Original Music	Franz Schubert, Ludwig von Beethoven, Alexandre Tharaud

UK Distributor | Artificial Eye



Amour is Austrian writer / director Michael Haneke's second Palme d'Or winner at Cannes where the film was hailed as a masterpiece after its world premiere. Georges (Jean-Louis Trintignant) and Anne (Emmanuelle Riva) are a couple in their eighties who have been in a close loving relationship for most of their lives. They are both retired from teaching music and live in a spacious Paris apartment, with a daughter (Isabelle Huppert) in England. One day Anna suffers a loss of memory, the first sign of her emerging illness, and Georges faces the end of their final act together.

Michael Haneke talks about the development of the particular ideas for his films: 'I don't approach a film with an idea of making it about a certain theme. Personal experiences or figures or constellations of individuals are what interest me. Journalists have to condense these things and write about

them in a catchy way, but that's not how art works. Most catchy phrases are generalizations, because that's the only way. The minute something can be described with a single term, it's dead artistically. Nothing living is left, and there's no reason to watch the film. That's always the problem with an artistic statement and an article about it. When you watch a film without any prior knowledge, it's much more contradictory and complex. *Amour* involves a thousand different things, and when I emphasize one of them, I reduce all the others. Of course, these observations are part of my thoughts, but I've never set out to make a film about a certain theme. What led to me making this one was the question of how you deal with the death of someone you love. That interested me because I've experienced it in my own family, and it moved me a great deal. That's why I began to think about it. And you think of things from your own memories or your imagination.'



11 Flowers

Original Title	Wo 11
Country	China, France
Year	2011
Running Time	110 mins
Format	DCP
Language	Mandarin with English subtitles
Director	Wang Xiaoshuai
Screenwriter	Wang Xiaoshuai, Lao Ni
Producer	Wang Xiaoshuai, Isabelle Glachant, Didar Domehri, Lü Dong, Laurent Baudens, Gaël Nouaille
Leading Cast	Liu Wenqing, Wang Jingchun, Yan Ni, Zhang Kexuan, Zhong Guo Liuxing
Cinematographer	Dong Jinsong
Film Editor	Nelly Quettier
Original Music	Marc Perrone

Sales Company Contact | Films Distribution
info@filmsdistribution.com

The impeccable new drama from the great Xiaoshuai Wang (*Drifters*, *Shanghai Dreams*) is set in the rural province of Ghizhou during the dying days of the Cultural Revolution. The vivid story unfolds through the eyes of eleven year old Wang Han, whose life is shaken up after a confrontation with a runaway murderer. Hiding in the woods, the wounded man takes Wang Han's drying shirt. Frightened and fascinated, Wang Han and his friends agree to help him but return to find the town in turmoil and police everywhere.

11 Flowers is an autobiographical film. This child, his friends, his parents, the painting classes, the Cultural Revolution and the factory born from the Third Front movement all come from my childhood memories. There are obviously new narrative elements but I did meet this runaway murderer and I saw him being arrested. The story of 11 Flowers is infused with the

memories of my life in Guiyang, in the province of Guizhou. In the mid '60s, my parents followed the Chinese government's call asking families to move the main factories in charge of national production inland in order to defend China against a potential attack from the USSR. We left Shanghai to go and live in this poor province. I grew up in this countryside with my older sister, while our parents hoped to rapidly be able to go back to Shanghai. This period of my life left a profound mark on me. We lived in a small village that had been built for us near the Shanghai factory, then dismantled, then put together again. We felt the burden of the obligations my parents – and all other grown-ups in society – were tied down with. I saw how this movement and the Cultural Revolution changed them... In my films, it was important for me to speak about these people and their lives.

Xiaoshuai Wang, Director



Alois Nebel

Country	Czech Republic
Year	2011
Running Time	84 mins
Format	DCP
Language	Czech with English subtitles
Director	Tomáš Luňák
Screenwriter	Jaroslav Rudis, Jaromír Svejdlík
Producer	Pavel Štrnad
Leading Cast	Miroslav Krobot, Marie Ludvíková, Leos Noha, Karel Roden, Alois Svehlík
Cinematographer	Jan Baset Štrítěžský
Film Editor	Petr Říha
Original Music	Petr Kružík, Ondřej Ježek

UK Distributor | Yume Pictures

A stark and beautiful rotoscope animation from the Czech Republic, *Alois Nebel* builds on the recent trend in animation to relate nuanced stories of political sophistication and psychological depth. *Alois Nebel* works as a train dispatcher at a small railway station in the Sudetenland. He is a loner who finds the loneliness of the station tranquil - except when the fog rolls in. Then he hallucinates, seeing ghosts and shadows from the dark past of this region where after WWII harsh revenge was exacted on the German population.

The German word 'nebel' means 'fog'. If read backwards we find a totally different German word 'leben' - 'life'. And it is a life hidden in a fog of feelings and memories that is exactly what makes up our trilogy of graphic novels, *Alois Nebel*. The title is also the name of our main protagonist, a train dispatcher in his fifties, but still in many ways an adolescent, who works at Bily

Potok, a small depot, lost in the mountains.

Alois Nebel came to be in the year 2003, when the first book of the graphic novel, *Bily Potok* came out. Two more followed, *Central Station* (2004) and *Zlate Hory* (2005)... The storyline is set in the Jeseník mountains in what is today the Czech-Polish border, an area formerly known as the Sudetenland. The illustrator and co-screenwriter of the film, Jaromír 99, comes from this region. The region – and also the world of trains – is both near and dear to the other co-screenwriter and author of the original graphic novels, Jaroslav Rudis. His grandfather, Alois, actually served as a switchman at a station similar to the one in the story both before and after the Second World War. In many ways he was the model upon which the protagonist is based.

Tomáš Luňák, Director

Alps

Original Title	Alpeis
Country	Greece
Year	2011
Running Time	93 mins
Format	DCP
Language	Greek, English with some English subtitles
Director	Yorgos Lanthimos
Screenwriter	Yorgos Lanthimos, Efthymis Filippou
Producer	Athina Rachel Tsangari, Yorgos Lanthimos
Leading Cast	Aggeliki Papoulia, Aris Servetalis, Johnny Vekris, Ariane Labed, Stavros Psyllakis
Cinematographer	Christos Voudouris
Film Editor	Yorgos Mavropsaridis
Original Music	Yorgos Mavropsaridis

UK Distributor | Artificial Eye



Maverick Greek director Yorgos Lanthimos follows up Dogtooth with another absurd dark wonder, about a mysterious underground outfit known as Alps that has developed a bizarre new trade for the bereaved. Strangely enough, their business is booming, until one of the group, who has developed an imaginary friendship with a comatose patient, takes her role-playing too far.

In this extract from an Indiewire interview, Yorgos Lanthimos discusses the origin of Alps and his unconventional approach to narrative film storytelling. 'This one just came by discussion with Efthymis Filippou [screenwriter]. We had shown Dogtooth in Cannes and were thinking about what we could do next. There was a discussion about what happens when you die - does anyone remember you; how long does it take for people to forget about you? At some point Efthymis had an idea about people who have lost someone, asking from someone

else to write them letters, pretending to be someone that had died to keep some kind of connection with them. I thought that was interesting, but I wanted to make it cinematic and engaging. So I thought about the story of the nurse in the hospital. It seemed much more interesting and complex if she actually physically tried to stand in for these people. It could be associated with so many different things, not just death. It became about these people who are offering this service. 'I find it much more interesting if people are able to explore and get lost in the film. I want them to discover things little by little, and have to the space to think of different things while watching the film. It happens in real life. Everything that you see in front of you doesn't come with a set of instructions. I don't know who you are and how you're going to react to various things. There's so much mystery in life. I thought when you're watching a film, that was supposed to be the idea.'

Avalon

Country	Sweden
Year	2011
Running Time	78 mins
Format	DCP
Language	Swedish, English with some English subtitles
Director	Axel Petersén
Screenwriter	Axel Petersén
Producer	Erika Wasserman, Jesper Kurlandsky
Leading Cast	Johannes Brost, Peter Carlberg, Léonore Ekstrand
Cinematographer	Mans Mansson
Film Editor	Theis Schmidt

Sales Company | Swedish Film Institute
Contact | gunnar.almer@sfi.se



After serving time under house arrest, ageing club promoter and former '80s party-boy Janne reunites with his former business partner Klas. They plan to open a new elite club named after a Roxy Music hit in a wealthy Swedish coastal town. The good times seem to be returning, but Janne's hedonistic recklessness ruins his latest and perhaps last revival. Real life ageing playboy and Swedish comedian Johannes Brost is perfectly-cast as Janne.

Director Axel Petersén talks about the real-life characters behind the story of his debut film: 'The inspiration for the film's characters has been there my whole life, through acquaintances of my parents and friends of friends. Offensive, desperate 60-somethings, pleasure-seeking escapists - people who have taken the easy way out and live their lives in a sort of gray area, someplace between classy and dirty. Gamblers with flash and flair one day, misery the next. I wanted to make a film about

these people: the adults who never grew up, who never wanted responsibility. The actual work started through a pilot study in which I filmed my aunt and a couple of actors in order to find a language, a tone. My aunt Léonore Ekstrand served as a catalyst. She has a very life-affirming, uninhibited and disarming manner and an ability to involve and infect those who come close to her in her jargon and language. So her tone became the bedrock, the standard, and that was the tone Peter and Johannes were forced to react to and play with.

'Johannes Brost was a source of inspiration for the film as a whole and was in the cast from day one. In the beginning the character was darker and more elegant, but during writing he became more of a grown Dennis the Menace, an overgrown brat who always gets away with everything. Somewhere in the middle of the writing process Janne and Johannes became one, and suddenly it was crystal clear.'



Blood of My Blood

English Premiere

Original Title	Sangue do meu sangue
Country	Portugal
Year	2011
Running Time	139 mins
Format	DCP
Language	Portuguese with English subtitles
Director	João Canijo
Screenwriter	João Canijo
Producer	Pedro Borges
Leading Cast	Rita Blanco, Anabela Moreira, Cleia Almeida, Rafael Morais, Marcello Urgeghe
Cinematographer	Mário Castanheira
Film Editor	João Braz

Sales Company	Midas Films
Contact	producao@midas-filmes.pt

João Canijo's *Blood of My Blood* is one of the key features marking the Portuguese hotspot in new world cinema. Honing a superbly original style of complex, cross-cutting shots and dialogue, he skilfully blends elements of gritty urban cinema and larger than life psychodrama.

'The only thing any of us wants in life is to be loved without explanation. We want unconditional love, without having to give or receive explanations. The deepest love is that which has no reason to exist at all.' This quotation from António Lobo Antunes encapsulates the central theme of the film – the tragedy that results when real life collides with unconditional love, a love without explanation, that has no reason to exist at all. Unconditional love may be put to the test, but it is never put at risk. For, as Aristotle said, happiness is absolutely final; it is always chosen for itself alone, never as a means to an end. And in this

film, all actions aim at achieving the happiness of a person that is loved. That is the purpose of the rest; all else occurs in function of it. The happiness of the loved person is always chosen as an end in itself, and never as a means. The film explores how love and affection manage to survive in the sterile environment of a deprived inner-city neighbourhood. In such a context – threatened by irredeemable circumstances, by ignorance, violence and the total absence of civilized values – love can be put under the microscope and its essence observed. The more arid the emotional landscape, the more unconditional and unquestionable any gesture of love becomes. This society is depicted in all its depravity in order to allow unconditional love to take shape. For it is only in a context of great violence that a blood bond can be truly put to the test.

João Canijo, Director



Boy Eating the Bird's Food

Original Title	To agori troi to fagito tou pouliou
Country	Greece
Year	2012
Running Time	80 mins
Format	DCP
Language	Greek with English subtitles
Director	Ektoras Lygizos
Screenwriter	Ektoras Lygizos
Producer	Ektoras Lygizos, Yorgos Karnavas, Elina Psykou, Argyris Papadimitropoulos
Leading Cast	Yannis Papadopoulos, Lila Baklesi, Kleopatra Peraki, Vangelis Kommatas, Charalambos Goyios
Cinematographer	Dimitris Kassimatis
Film Editor	Gregory Rentis

Sales Company	Stefi Productions
Contact	g.karnavas@stefi.gr

The spectre of the current Greek economic crisis looms large in this astonishing first feature that sees realism and allegory sit side-by-side. An Athens boy is without a job, money or anything to eat. Unable to land his preferred job as a singer (or working at a call centre) our protagonist lives alone in his flat, with bills mounting up and no means of support or sustenance. After being thrown out on to the streets, he resorts to increasingly desperate measures to stay alive. The only thing that he seems to care for in life is his canary, with which he resolutely shares the little food and water that he has.

Boy Eating the Bird's Food is an often difficult and intense film, with director Ektoras Lygizos utilising a handheld camera to follow three days in the slowly fracturing life of 'The Boy'. This is a film that communicates in ellipses, giving us only snippets of information as to why 'The Boy' is living as he is. Ideas of dignity,

masculinity and pride are being played with here, as much talking about the Greek situation as it does the boy's personal predicament.

At the centre of it all is Yannis Papadopoulos as the titular character, with an almost wordless performance that is full of despair and barely concealed madness. In every single scene, the intimacy of his portrayal is almost uncomfortable but resolutely astonishing... Lygizos is a talent to watch for the future.

Laurence Boyce, Cineuropa

Death of a Man in the Balkans

Original Title	Smrt čoveka na Balkanu
Country	Serbia
Year	2012
Running Time	80 mins
Format	DCP
Language	Serbian with English subtitles
Director	Miroslav Momčilović
Screenwriter	Miroslav Momčilović
Producer	Miroslav Momčilović
Leading Cast	Emir Hadžihafizbegović, Radoslav Milenković, Bojan Žirović, Nataša Ninković, Anita Mančić
Film Editor	Ivan Vladimirov
Original Music	Predrag Šarović, Aleksandar Kovačević

Sales Company | Film Brigada
Contact | filmbrigada@gmail.com



A real time, high concept, webcam farce from Serbia, *Death of a Man in the Balkans* is clever, original and by turns wickedly funny and thought provoking. A lonely composer commits suicide in front of his webcam. The entire film unfolds from the eye of his computer as a neighbour Aca arrives. As first witness he stays in the apartment to wait for the police but, as the time goes by, many other neighbours start to interfere. To pass the time they drink, eat and play chess while remembering him, pitying him and praising his music even though they cannot remember his name. Soon the undertaker, a real estate agent, a pizza delivery guy and medical officials arrive. It is not until the police arrive however, that they discover the presence of the webcam which has been recording everything. From that moment on behaviours and relationships change as the group all feel the need to justify previous statements and actions, reflecting a broad, satirical picture of our society.

This project builds on a tradition of successful films that have rested on the unity of time, place and action, but due to commercial content, which enables communication with the audience, this film is also a big step forward into a new, authentic form. In this movie all takes place in an apartment in one day. In one shot. The whole story was taken from the perspective of a web camera. During the film, cinema time and real life time are a match - they last 80 minutes. As an author, I was interested in events after someone's suicide. Since each section in the film language marks a passage of time, I recorded this story in one take in order to make an image of the hyper realistic environment of the time and place I live in.

Miroslav Momčilović

Ernest and Celestine

Original Title	Ernest et Célestine
Country	France, Belgium, Luxembourg
Year	2012
Running Time	80 mins
Format	DCP
Language	French with English subtitles
Director	Benjamin Renner, Stéphane Aubier, Vincent Patar
Screenwriter	Daniel Pennac
Producer	Didier Brunner, Philippe Kauffmann, Vincent Tavie, Stéphan Roelants, Henri Magalon
Leading Cast	Lambert Wilson, Pauline Brunner, Dominique Maurin
Film Editor	Fabienne Albarez-Giro
Original Music	Vincent Courtois

UK Distributor | Studio Canal



Ernest and Celestine is a heart-warming, wonderfully-animated family adventure based on the best-selling children's books by Belgian writer and illustrator Gabrielle Vincent, and brought to the screen by director Benjamin Renner and the cult animation team behind *A Town Called Panic*. Giant bears and tiny mice don't tend to socialise much, but when grumpy deadbeat bear Ernest and crafty orphan mouse Celestine cross paths, the two become inseparable friends and embark on a journey that will turn their worlds upside down.

In the 1980s, Belgian writer and illustrator Gabrielle Vincent (1929 – 2000) created Ernest and Celestine. She used everyday stories to express human truths, tenderness, the joy of making others happy and living simply, allowing her heart to speak out whilst gently mocking convention. Benjamin Renner talks about the universal appeal of Gabrielle Vincent's storytelling: 'What is striking

in the Ernest and Celestine books is the importance of tenderness between the characters, and the relationship with childhood that is so well represented in the drawings and situations. Ernest has something childlike about him, even though he is portrayed as adult. In fact, the characters are very much like two children. Everything is remarkably well thought-out. They aren't classical stories but little snippets of life. When I met Gabrielle Vincent's nephew, he told me that all the Ernest and Celestine stories are events that she experienced or which they had experienced together. In the book *Ernest et Celestine et la Cabane*, the two characters build a cabin in the forest. And Gabrielle Vincent did exactly that with her four young nephews and nieces. She had a great deal of experience with children and when she took care of them, she would fully dedicate herself to them. You can sense it in her books, that feeling of being wrapped in a soft cocoon. It's a gentle universe in which one feels secure.'



The Fourth Dimension

Country	USA, Russia, Poland
Year	2011
Running Time	106 mins
Format	
Language	English, Polish, Russian with some English subtitles
Director	Jan Kwiecinski, Alexey Fedorchenko, Harmony Korine
Screenwriter	Harmony Korine, Alexey Fedorchenko, Jan Kwiecinski, Oleg Loevsky, Yaroslava Pulinovich
Producer	Priya Swaminathan, Matt Elek, Michael Derkits, Charles-Marie Anthonioz, Michal Kwiecinski
Leading Cast	Val Kilmer, Igor Sergeev, Darya Ekamasova, Tomasz Tyndyk
Cinematographer	Kamil Plocki, Christopher Blauvelt, Shandor Berkeshi
Film Editor	Leo Scott, Roman Vazhenin, Tymek Wiskirski Psm
Original Music	Val Kilmer, Nick Zinner
UK Distributor	VICE Magazine

Three sly and inventive shorts directed by three iconoclastic directors combine to assemble *The Fourth Dimension*. Harmony Korine (*Gummo*, *Trash Humpers*) directs Val Kilmer in an off the wall, improvised performance as a demented motivational speaker in *The Lotus Community Workshop*. Russia's Alexey Fedorchenko (*Silent Souls*) submits a mind-bending fable of time travel in *Chronoeye* and emerging Polish talent Jan Kwiecinski completes the trio with the apocalyptic tale of youthful rebellion, *Fawns*.

A place where humans and dogs have children. Everyone just barks at each other and everyone has a leash around their necks with a telephone number to call in case they're lost. In the fourth dimension everyone is man's best friend.
Harmony Korine, Co-director

My source of inspiration was a short story I wrote, *Time Machine*, and also the story of the Russian mathematician, Grigory Perelman, who turned down a prize of one million dollars that was awarded to him for solving the Poincare Conjecture. My story may open up the fourth dimension to the audience, whereas my colleagues' films will open up the fifth and the sixth. Alexey Fedorchenko, Co-director

Making my chapter of *The Fourth Dimension* was a priceless experience. I met amazing people, enjoyed unforgettable moments, and had an opportunity to tell a story which was important to me. It's a story about the lost people from my generation who, from all the falsity surrounding us constantly, decide to risk their lives to experience something truly free and real.

Jan Kwiecinski, Co-director



Gimme the Loot

Country	USA
Year	2012
Running Time	81 mins
Format	DCP
Language	English
Director	Adam Leon
Screenwriter	Adam Leon
Producer	Natalie Difford, Dominic Buchanan, Jamund Washington
Leading Cast	Tashiana Washington, Ty Hickson, Meeko Gattuso, Zoë Lescaze, Joshua Rivera
Cinematographer	Jonathan Miller
Film Editor	Morgan Faust

UK Distributor | Soda Pictures

A fresh, street-wise indie debut from Adam Leon. Malcolm and Sofia, two Bronx teens, are the ultimate graffiti-writers. When a rival gang buffs their latest masterpiece, they must hatch a plan to get revenge by tagging an iconic NYC landmark, but they need to raise \$500. Over two whirlwind, sun-soaked summer days, Malcolm and Sofia travel on an epic urban adventure involving black market spray cans, illicit bodegas, stolen sneakers, a high wire heist, and a beautiful, rich girl's necklace, their key to becoming the biggest writers in the City.

This is a story about a time and place, and capturing New York was key to the project. We took to the streets, used real locations in the Bronx and all over the city, often shot guerilla style, and just hustled and schemed like our characters to get it made in the best way possible.

Tonally, I was focused on taking these kids who often have rough lives, but telling a story set in that world that is more about the joys of youth rather than the perils of it. While Malcolm and Sofia dabble in juvenile delinquency and often have it hard, that doesn't mean they're bad or miserable people. I hope ultimately that portrayal helps humanize our characters and make them universally identifiable. I was inspired by a great, charming movie from the fifties called *Little Fugitive* that was shot on the streets of NYC using non-professional kids, and I also looked at the Sidney Poitier/Bill Cosby comedies from the seventies like *Uptown Saturday Night*, and even the Bob Hope/Bing Crosby road movies. While those last two examples are broader in tone, and *Gimme the Loot* is set in a very authentic, and at times gritty world, I wanted the spirit of those movies to be present in our film.

Adam Leon, Director

The Hunt

Original Title	Jagten
Country	Denmark
Year	2012
Running Time	111 mins
Format	DCP
Language	Danish with English subtitles
Director	Thomas Vinterberg
Screenwriter	Tobias Lindholm, Thomas Vinterberg
Producer	Morten Kaufmann, Sisse Graum Jørgensen
Leading Cast	Mads Mikkelsen, Thomas Bo Larsen, Annika Wedderkopp, Lasse Fogelstrøm, Susse Wold
Cinematographer	Charlotte Bruus Christensen
Film Editor	Janus Billeskov Jansen, Anne Østerud
Original Music	Nikolaj Egelund

UK Distributor | Arrow Film Distribution



Danish filmmaker Thomas Vinterberg's most successful film since *Festen*, *The Hunt* is a gripping, provocative and devastating drama about a respected member of a close-knit Danish community whose life is destroyed when a young girl accuses him, falsely, of abuse. Winner of Best Actor in Cannes, Mads Mikkelsen plays Lucas, a 40-year-old, good-natured primary school teacher who is recently divorced and trying to rebuild his relationship with his son. Once the accusation is made, Lucas is deemed guilty by the community-turned-mob, ostracized, and hunted by his former friends and neighbours.

At the heart of *The Hunt* is a powerful performance by Denmark's biggest star Mikkelsen who subverts his hyper-masculine persona to play the hapless Lucas. It is the first time Vinterberg and Mikkelsen have collaborated. Vinterberg says Mikkelsen's character in *The Hunt* is 'in a way a portrait of a modern Scandinavian man. He is warm, friendly, helpful and

humble. He does everything people ask him to, he is being run over by his ex-wife. He is castrated in a way. And the journey we made with Mads was to develop him from this person into the conflict of being a man. How does he keep his dignity without being violent? How does he manage this cold and brutal reality without taking a step from his Scandinavian character? This very manly man, Mads, came into the film and we decided to flip the character and make him a humble schoolteacher. We worked constantly at not trying to create a myth out of this person but to stay in real life, and Mads is an expert at that. He is constantly demanding answers. He would call me at any time asking different questions about the scenes and coming up with new lines. And when an actor gets the feeling that he knows the character through conversation and improvisation, then all the small details come. He feels calm enough to disappear into the unknown.'

In Another Country

Original Title	Da-Reun Na-ra-e-suh
Country	South Korea
Year	2011
Running Time	89 mins
Format	HDCam
Language	Korean with English subtitles
Director	Hong Sang-soo
Screenwriter	Hong Sang-soo
Producer	Kim Kyounghee
Leading Cast	Isabelle Huppert, Junsang Yu, Yumi Jung, Yuhjung Youn, Sori Moon
Cinematographer	Hongyeol Park, Yunejeong Jee
Film Editor	Sungwon Hahm
Original Music	Yong-jin Jeong

Sales Company | Finecut Co. Ltd
Contact | yura@finecut.co.kr



Isabelle Huppert stars in cult Korean filmmaker Hong Sang-soo's unconventional and often very funny romantic comedy. At the seaside in Mohang, a young writer works on an idea about a charming French visitor to the town called Anne whose experiences of the local characters and landscapes we share through three versions of the story. In each version, Anne (played brilliantly by Huppert) encounters the same hapless local men, from the womanising hotel owner to a restless lifeguard. Hong Sang-soo plays with the traditional structure of a narrative film to delightful effect.

'What is life? What is the state of our current existence? Such conventional questions do not and cannot exist in Hong Sang-soo's films. Instead, the French woman in the film can often be seen asking the lifeguard, "Where is the lighthouse?" After watching *In Another Country*, you will come to realise

that these various characters are perpetually misplacing and soon finding something, or even losing something forever. That which is misplaced can be a person, a bottle of Soju, or even an umbrella. These things we lose in life may be found in part or lost for good, may resurface some day, or never return again. The most we can do is to acknowledge the great and the subtle differences in each other's lives and use that understanding to find an existence that is singly our own. As in the teachings of the monk in the film, we are only afraid of something because we are afraid, not because that in and of itself is actually scary. Thus Hong Sang-soo incorporates an adventuresome structure, a harmonious collaboration with a talented cast, and such an introspective method of questioning as the pillars, or lighthouses of this film.' (Jeong Hanseok, film journalist)



In the House

Original Title	Dans la Maison
Country	France
Year	2012
Running Time	105 mins
Format	DCP
Language	French with English subtitles
Director	François Ozon
Screenwriter	François Ozon
Producer	Eric Altmeyer, Nicolas Altmeyer
Leading Cast	Fabrice Luchini, Ernst Umhauer, Kristin Scott Thomas, Emmanuelle Seigner, Yolande Moreau
Cinematographer	Jérôme Alméras
Film Editor	Laure Gardette
Original Music	Philippe Rombi

UK Distributor | Momentum

Germain is a French teacher who is frustrated with the work of his students, with the exception of shy Claude and his almost voyeuristic writing gifts. Both disturbed and fascinated by Claude's essays about secretly entering the home of his classmate Raphael, Germain encourages his star student's storytelling and the assignments steer increasingly out of control...

In the House was inspired by Spanish play The Boy in the Last Row by Juan Mayorga, Director François Ozon explains the appeal of the play as the inspiration for his thirteenth feature film: 'I was particularly struck by the teacher-student relationship when I read the play. We root for both the teacher and the student. Both points of view are presented, by turns. Usually students learn from their teachers, but here, the learning goes both ways. And the back-and-forth between

reality and writing lends itself to a playful reflection on storytelling and the imagination. When I read the play, I saw a chance to speak indirectly about my work, the cinema, inspiration and its sources, what it is to create, what it is to be an audience. The play is a continuous stream of dialogue. There are no acts, no truly contained scenes. The locations are not specified or differentiated, we're everywhere at once: the classroom, the art gallery, the house, the park. My first job was thus to create a space-time structure, organize the story in terms of time and location. I eliminated and simplified a lot of things, and the fundamental question was how to represent Claude's writing. The first instalment is read in its entirety by Germain. The second instalment is visualized and commented in voiceover by the narrator, Claude. As the film progresses, there is less and less voiceover. Dialogue and images take over, it's cinema.'



Laurence Anyways

Country	Canada, France
Year	2011
Running Time	159 mins
Format	DCP
Language	French with English subtitles
Director	Xavier Dolan
Screenwriter	Xavier Dolan
Producer	Lyse Lafontaine
Leading Cast	Melvil Poupaud, Suzanne Clément, Nathalie Baye, Monia Chokri, Susie Almgren
Cinematographer	Yves Bélanger
Film Editor	Xavier Dolan
Original Music	Noia

UK Distributor | Network

The third feature already from 23 year-old Montreal filmmaker Xavier Dolan (Heartbeats) is an epic romance about an untenable love affair. The defiantly exclusive relationship of a young bohemian couple is sent spiralling out of control when the man, Laurence, confesses he believes he's a woman trapped inside his male body. 'Shot in a kind of hyper-florid style to capture the extreme vicissitudes of the love affair, Laurence Anyways feels like Wuthering Heights relocated to the wilds of Montreal, with a transgender Heathcliff and a punked-out Catherine.' (Toronto Film Festival)

Music has a major role in Xavier Dolan's films and the filmmaker explains its significance in Laurence Anyways: 'I'm a big fan of music in general, good music. It was my great pleasure to bring that to Laurence: music and discoveries that made me happy at a certain point in my life. Some people

claim there's too much of it in my films. I might feel like there's too much of it in the end. But to me, that's what cinema is about. We have entered a decade where people are obsessed with minimalist acting. But as far as minimalism goes, you just can't act like Bill Murray in Broken Flowers all the time, because there's no more fun left. If it feels like my characters are over the top, too flamboyant...I don't even think about these things. I'm just excited to make a movie! And it's the same with music. I'm listening to a song and immediately start thinking, "This is perfect for the project". I write scenes around certain songs. Music was the only voice of cinema for a very long time before we had sound; it's organically linked to cinema itself. So I see no reason to restrain myself, thinking how much music to put in the film. I don't want to ask myself this question. To me music is the soul of the film.' (Slant)

Michel Petrucciani

Country	France, Germany, Italy
Year	2011
Running Time	102 mins
Format	DigiBeta
Language	English, French with some English subtitles
Director	Michael Radford
Screenwriter	Michael Radford
Producer	Serge Lalou, Annick Colomès, Bruce Marks, Gunnar Dedio, Martina Haubrich, Andrea Stucovitz
Leading Cast	Michel Petrucciani, Alexandre Petrucciani, Eugenia Morrison, David Himmelstein, Dr Georges Finidori
Cinematographer	Sophie Maintigneux
Film Editor	Yves Deschamps

Sales Company Wild Bunch
Contact festival@wildbunch.eu



British filmmaker Michael Radford's new film is a riveting documentary about the extraordinary life of French jazz pianist Michel Petrucciani (1962 - 1999). Born with glass bone disease, and standing just three feet tall as an adult, Petrucciani overcame extraordinary obstacles to become an internationally acclaimed jazz artist, driven by an insatiable hunger for life and all its pleasures.

Michel Petrucciani was born in Orange, in the South of France, into a family of semi-professional musicians obsessed by the classics of modern jazz. By the age of three he could sing most of their tunes. Blessed with a rare musical gift, he was also born with a crippling genetic disorder, which meant that his bones fractured at the slightest pressure (he was born with every bone in his body broken). He was subject to terrible pain all his life but he never let his disability hold him back.

Michel Petrucciani was schooled in classical music, but like the rest of his family, his first love was jazz and by the age of thirteen he was a formidable improviser. His first break came at a local jazz festival where it was arranged that he play with the American trumpeter Clark Terry. Three years later, he met the drummer Aldo Romano and they immediately became very close. At this time Petrucciani could not walk, so Romano carried him everywhere, and they eventually travelled to Paris to see Jean-Jacques Pussiau, the owner of Owl Records. Between 1981 and 1985 Petrucciani recorded five albums, including the classic *Toot Sweet* with saxophonist Lee Konitz. Up until then he had been performing in local jazz festivals around the south of France, but in 1981 he played at the Theatre de la Ville at the Paris Jazz Festival and caused a sensation. From then until his death in 1999, Michel Petrucciani performed around the world and continued to live his life to the full.

Now, Forager: A Film about Love and Funghi

UK Premiere

Country	USA, Poland
Year	2012
Running Time	93 mins
Format	DCP
Language	English
Director	Jason Cortlund, Julia Halperin
Screenwriter	Jason Cortlund
Producer	Julia Halperin, Kit Bland
Leading Cast	Jason Cortlund, Tiffany Esteb, Gabrielle Maisels, Almex Lee
Cinematographer	Jonathan Nastasi
Film Editor	Julia Halperin
Original Music	Chris Brokaw

Sales Company New Europe Film Sales
Contact anja@neweuropesales.com



A delectable treat for foodie film fans everywhere, *Now Forager* is a fresh take on the American indie and a labour of love for filmmakers Jason Cortlund and Julia Halperin. Lucien and Regina are foragers - they gather wild mushrooms and sell them to posh New York restaurants. Their lifestyle is simple, their income unstable. As Regina seeks more stability and Lucien wants to devote himself to full-time nomadic foraging, their individual desires put their marriage to the test.

Now, Forager started from a discussion several years ago regarding the nature of the 'food movie'. As people who are very serious about both cooking and cinema, we found it odd that we didn't really like many of the films within the genre. For our tastes, these films are ridiculously romantic. They rely on broad metaphors and cultural stereotypes. Worst of all, the cooking is often technically inaccurate. Based on our interests and experi-

ences, we decided to make a narrative film where the food and cooking was real—a film that honored the lessons of our grandparents, but one that could also appeal to the rapidly expanding Slow Food generation. The ability to successfully find food for oneself in the wild awakens an intense primal pleasure. The specific context of collecting wild mushrooms offered us some very unique cinematic and dramatic opportunities from which to build a story. In a grocery store, mushrooms are mundane. But in the woods, the Kingdom of Fungi is incredibly diverse, colorful, and mysterious. The golden morels of early spring inspire culinary reveries, while the ghost-white Amanita species known as The Destroying Angel evokes equal measures of mortal terror. We were pleased to be able to capture these and many more species of mushrooms growing in the wild during our production. Jason Cortlund and Julia Halperin, Co-directors



Post Tenebras Lux

Country	Mexico, France, Germany, Netherlands
Year	2012
Running Time	120 mins
Format	DCP
Language	Spanish with English subtitles
Director	Carlos Reygadas
Screenwriter	Carlos Reygadas
Producer	Jaime Romandia
Leading Cast	Adolfo Jiménez Castro, Nathalia Acevedo, Willebaldo Torres, Rut Reygadas, Eleazar Reygadas
Cinematographer	Alexis Zabe
Film Editor	Natalia López

UK Distributor | Independent Cinema Office

Maverick director Carlos Reygadas (Japón, Silent Light) has created one of the most challenging and indelible films of the year. *Post Tenebras Lux* ('After Darkness, Light') is a disorienting, kaleidoscopic and stunningly-filmed vision of a family torn between tenderness and violence that won the filmmaker Best Director at Cannes.

Carlos Reygadas introduces the experience of watching *Post Tenebras Lux*: 'The film may seem mysterious at first sight. But I really hope that by not giving you any simple answers, you eventually felt how much I respect you as a viewer, how I respect the movie in terms of art, and how much I respect myself as a director. The film is what it is. Talking about it afterward makes me feel dishonest. I demand a lot from the audience and I don't have any limits, that's true. However, I am a free man, and I may do what I really want. I am giving you the best of myself, and I strongly believe that all around

me there are lots of people more sensitive and intelligent than I am. Every single person is different, is focused on other things, feels different emotions, and tries to find their own way through the movie, and is able to find their very own and unique interpretation of the story. One viewer could love the film; the other one, as sensible as anyone else, may hate it for a very good reason. Moreover, I am a viewer as well. I watch lots of movies, and I truly appreciate the directors that don't try to lead me by the hand through their stories. I want to be considered one of them.

'The whole idea of "light after darkness" seems appealing to me in terms of intimate experience, of being a human living in a Western world. In a sense we all live in the darkness of our daily frustrations. Yet, I hope the light would come after us to enlighten the world for our children.' (Slant)



Quartet

Country	UK
Year	2012
Running Time	95 mins
Format	DCP
Language	English
Director	Dustin Hoffman
Screenwriter	Ronald Harwood
Producer	Finola Dwyer, Stewart Mackinnon
Leading Cast	Maggie Smith, Tom Courtenay, Billy Connolly, Pauline Collins, Michael Gambon
Cinematographer	John de Borman
Film Editor	Barney Pilling
Original Music	Dario Marianelli

UK Distributor | Momentum

Quartet tells the story of retired opera singers and lifelong chums Wilf (Billy Connolly) and Reggie (Tom Courtenay) who, together with their former colleague Cissy (Pauline Collins), reside in the Beecham House retirement home. No ordinary residence, Beecham is host to an entirely musical clientele, from orchestra members to operatic luminaries. Each year on Giuseppe Verdi's birthday, the residents arrange a concert to raise funds for their home. It is usually a smooth-running, perfectly pleasant event, evoking warm memories of old times and grand traditions. Enter stage right Jean (Maggie Smith), Reggie's ex and the fourth, most famous member of the former quartet. Having recently fallen on hard times, the aged diva checks into Beecham, and it's not long until long-buried grievances rise to the surface, rivalries resume, and plans begin to fall apart. Reconciliation is not on the program, but the show must go on...

The play *Quartet* and the subsequent screenplay were both written by Ronald Harwood who drew some inspiration from another film, as actor / director Dustin Hoffman explains: 'It's a wonderful documentary called *Tosca's Kiss*. It was made in 1983 and Verdi - who was rich and successful toward the end of his life - decided to build a mansion for himself in Milan, where he lived. And he stipulated that when he died that opera singers and musicians could live there. *Tosca's Kiss* is about these retired opera singers and musicians at the Verdi house, which still exists in Milan.'

Dustin Hoffman talks about his transition from actor to director: 'Why did I decide to do this film? I decided a long time ago, but sometimes it takes you forty years to get around to doing something. As far as directing, we all direct when we're acting in movies - every single one of us.'

Reality

Country	Italy, France
Year	2012
Running Time	115 mins
Format	DCP
Language	Italian with English subtitles
Director	Matteo Garrone
Screenwriter	Matteo Garrone, Ugo Chiti, Massimo Gaudioso, Maurizio Braucci
Producer	Matteo Garrone, Domenico Procacci
Leading Cast	Aniello Arena, Loredana Simioli, Nando Paone, Graziella Marina, Nello Iorio
Cinematographer	Marco Onorato
Film Editor	Marco Spoletini
Original Music	Alexandre Desplat

UK Distributor | Independent Film Co



Luciano is a Neapolitan fishmonger who supplements his modest income by pulling off little scams together with his wife, Maria. A likeable, entertaining guy, Luciano never misses an opportunity to perform for his customers and countless relatives. One day his family urge him to try out for a reality TV show. As his perception of reality begins to change, Luciano plunges into a self-delusional fantasy that threatens to destroy his relationship with his loved ones. In his follow-up film to the celebrated *Gomorra*, Matteo Garrone brings us a fascinating satirical look at celebrity culture that has all the elements of a modern cinematic fairy tale.

After *Gomorra* I wanted to make a different sort of film, to switch registers, so I decided to try a comedy. *Reality* is born from a simple but true story that we transformed in order to move through and reflect on the landscape of today. It is a

journey of anticipation, of hopes and dreams. It unfolds on two levels: one external and geographical, the other internal and psychological. These levels are intimately connected, and this cultural landscape is precisely what gives rise to the characters who animate our story.

This is a film about how we perceive the real, the story of a man who departs from reality and enters into his own fictitious dimension. I think of Luciano, the star of the film, as a modern-day Pinocchio, one of childlike innocence and naïveté. I followed him with my camera as if he were living a fantastic adventure. During the shooting I was constantly striving for that delicate balance between dream and reality, always searching, even figuratively, for a certain fable-like quality, a sort of magic realism.

Matteo Garrone, Director

Robot & Frank

Country	USA
Year	2011
Running Time	89 mins
Format	DCP
Language	English
Director	Jake Schreier
Screenwriter	Christopher Ford
Producer	Galt Niederhoffer, Sam Bisbee, Jackie Kelman Bisbee, Lance Acord
Leading Cast	Frank Langella, Susan Sarandon, James Marsden, Liv Tyler, Jeremy Strong
Cinematographer	Matthew Lloyd
Film Editor	Jacob Craycroft
Original Music	Francis and the Lights

UK Distributor | Momentum



Set some time in the future, *Robot & Frank* is a delightful dramatic comedy, a buddy picture, and, for good measure, a heist film. Curmudgeonly old Frank (Frank Langella) lives alone. His children are concerned about his well-being and buy him a caretaker robot. Initially resistant to the idea, Frank soon appreciates the benefits – like nutritious meals and a clean house – and eventually begins to treat his robot like a true companion. With his robot's assistance, Frank's passion for his old, unlawful profession is reignited.

Robot & Frank screenwriter Christopher Ford wrote the short screenplay the film is based on after hearing an National Public Radio story about how several companies are designing robots that will allow the elderly to live on their own longer by helping them with daily tasks, dispensing medication, and aiding communication with family and emergency services. As artificial

intelligence improves, these nurse/servants could eventually end up being true friends and companions, helping stave off the isolation and loneliness that can be as dangerous to senior citizens as any physical ailment.

Christopher Ford talks about the effects of technology on our lives as the theme of *Robot & Frank*: 'One of the first pseudo-AI programs I ever saw was a therapy chat bot named "Eliza". In its role as a therapist, it was already aiming to help emotionally. Of course it was all just a trick, but even still, I think there was something to it. I don't think science fiction has to show technology affecting us negatively. It's just that when you're trying to be dramatic, that sort of situation tends to work. Technology can be incredibly positive, especially for our emotional well-being, as long as it lets us understand ourselves better - but we have to not make it the center of our lives.' (ReThink)



Rust and Bone

Original Title	De Rouille et d'Os
Country	France, Belgium
Year	2012
Running Time	120 mins
Format	DCP
Language	French with English subtitles
Director	Jacques Audiard
Screenwriter	Jacques Audiard, Thomas Bidegain
Producer	Jacques Audiard, Martine Cassinelli, Pascal Caucheteux
Leading Cast	Marion Cotillard, Matthias Schoenaerts, Armand Verdure, Céline Sallette, Corinne Masiero
Cinematographer	Stéphane Fontaine
Film Editor	Juliette Welfling
Original Music	Alexandre Desplat

UK Distributor | Studio Canal

Rust and Bone is the new film from the director of A Prophet, a powerful and emotionally raw love story starring French actress Marion Cotillard (La Vie en Rose) and Belgian actor Matthias Schoenaerts (Bullhead).

Jacques Audiard's director's statement about Rust and Bone: 'There is something gripping about Craig Davidson's short story collection "Rust and Bone", a depiction of a dodgy, modern world in which individual lives and simple destinies are blown out of all proportion by drama and accident. They offer a vision of the United States as a rational universe in which the physical needs to fight to find its place and to escape what fate has in store for it.

'Ali and Stephanie, our two characters, do not appear in the short stories, and Craig Davidson's collection already seems to belong to the prehistory of the project, but the power and brutality of the tale, our desire to use drama, indeed melodrama,

to magnify their characters all have their immediate source in those stories.

'From the very beginning of our work adapting it, we were focused on a kind of cinematography that, for want of a better word, we called "expressionist". We wanted the power of stark, brutal and contrasting images in order to further the melodrama: the aesthetics of the Great Depression, of county-fair films whose bizarre visual work sublimates the dark reality of a world in which God "vomits the lukewarm".

'It is that kind of aesthetic that constantly guided us as we worked on the screenplay. It sustains a love story that is the true hero of the film. It shows the world through the eyes of a confused child. It underscores the nobleness of our characters in a world made violent by economic disaster. And it respects Ali and Stéphanie's stubborn attempts to escape their condition.'



Seven Psychopaths

Country	UK
Year	2011
Running Time	109 mins
Format	DCP
Language	English
Director	Martin McDonagh
Screenwriter	Martin McDonagh
Producer	Graham Broadbent, Pete Czernin
Leading Cast	Colin Farrell, Sam Rockwell, Woody Harrelson, Christopher Walken, Abbie Cornish
Cinematographer	Ben Davis
Film Editor	Lisa Gunning
Original Music	Carter Burwell

UK Distributor | Momentum

Martin McDonagh, writer-director of In Bruges, returns with an escalation of his twisted dark comic visions in Seven Psychopaths. A screenwriter (Colin Farrell) struggling to write a serial-killer script gets more real-life inspiration than he can handle when a dognapping scheme goes badly wrong and brings a galaxy of crazies to his doorstep. A top-notch cult-movie cast – including Christopher Walken, Sam Rockwell, Woody Harrelson, Tom Waits, Harry Dean Stanton – anchors this wacky, blood-spattered mayhem.

What is the attraction to psychopaths, killers and rabbits?

Martin McDonagh: Rabbits are a definite one. I love them. Psychopaths and killers, not so much. I guess I share Colin Farrell's character's feelings towards psychopaths and killers, in the film. I know how cinematic they are and how interesting films can be with them, but I question the morality of only having films

about guys with guns. It's playing those two ideas off each other that is my interest in them. Also, if I'd written a film called Seven Accountants, I wouldn't really get much interest. Christopher Walken wouldn't be the same in that part.

This movie operates on so many different meta levels. Was this the story you set out to write, from the beginning?

This is exactly how it developed. I think I had the Quakers Psychopath short story, and then I had the title of this. And then, I was stuck, like Colin's character, and didn't know how to come up with the others. I wanted it to be about love and peace, and then his two friends show up and the dog thing just snowballed. It developed naturally, like that, and then the meta things came. If you're writing a film that's about a writer in Hollywood who doesn't want to write a film called Seven Psychopaths, it's going to be meta, no matter what you do.

The Shine of Day

UK Premiere

Original Title	Der Glanz des Tages
Country	Austria
Year	2012
Running Time	90 mins
Format	DCP
Language	German with English subtitles
Director	Tizza Covi, Rainer Frimmel
Screenwriter	Tizza Covi, Rainer Frimmel, Xaver Bayer
Producer	Rainer Frimmel
Leading Cast	Philipp Hochmair, Walter Saabel, Vitali Leonti
Cinematographer	Rainer Frimmel
Film Editor	Tizza Covi, Emily Artmann

Sales Company Austrian Film Commission
Contact festivals@afc.at



Co-directors Rainer Frimmel and Tizza Covi follow up their wonderful debut *La Pivellina* (LIFF Golden Owl winner 2009) with another warm and understated human drama featuring moving performances from two contrasting leads. Philipp Hochmair is a young, successful theatre actor. His life is marked by learning lines, rehearsals, and performances, thus gradually losing contact with everyday life. When he meets wandering Walter, he discovers with full force how cruel the daily battle for survival can be.

On the stage everything is different compared to what is going on behind the scenes. And this can be applied to everyday life – as we pretend to be what we actually are not. This discrepancy, this looking behind the scenes, is what we were interested in whilst making all our films: people interpreting something completely different on stage or people standing in the ring at

the circus, and in a certain way this applies to everyone.
Tizza Covi, Co-director

[The two lead actors Walter and Philipp] only met during the shooting. It was sort of a shot in the dark. It was not easy, because both are very egocentric types of people. This was partly very difficult, but for the film it was quite good, because both had to overcome a source of friction to find their way into the situation we created for the film. Although this friction was not planned, it was positive for the film.

Rainer Frimmel, Co-director

Thursday Till Sunday

Original Title	De Jueves a Domingo
Country	Chile, Netherlands
Year	2012
Running Time	94 mins
Format	DCP
Language	Spanish, French with English subtitles
Director	Dominga Sotomayor
Screenwriter	Dominga Sotomayor
Producer	Gregorio González, Benjamin Domenech
Leading Cast	Santi Ahumada, Emiliano Freifeld, Francisco Pérez-Bannen, Paola Giannini, Jorge Becker
Cinematographer	Bárbara Álvarez
Film Editor	Danielle Fillios, Catalina Marín
Original Music	Diego Fontecilla, Elisa Arteche

UK Distributor Day for Night



Dominga Sotomayor's remarkable feature debut is an insightful, dysfunctional family road movie set in the vast open spaces of rural Chile. Told from the point of view of the two kids, Lucía (10) and Manuel (5), what seems like a regular family holiday gradually reveals a growing rift between their parents. Beautifully shot on Super 16mm by cinematographer Bárbara Álvarez (*The Headless Woman*), the film captures both the wonder and anxiety of the journey with nuanced characterisation and vivid performances.

Thursday till Sunday comes out of memories of family trips, of many hours of travelling, the weariness and the children's games; all those things that are only thought and occur under confinement. I am motivated by the relationship between film and memory, with a certain refusal to forget that in Thursday till Sunday has to do with capturing childhood. I think that

the children have natural fears that they eventually learn to forget, and a straightforward take on things. It has to do with an unconditional take on love and a certain form of resigned sadness.

In the film, there is something contained under the inertia, a crisis that is revealed by fragments. I wanted to work on a mise-en-scène that's conflictive by itself, closely related to the partial vision of the children and the car. I wanted to detach the story from the burden of its subject – the separation of the parents – focusing on the routine and the singularity of this weekend.

Dominga Sotomayor, Director



Una Noche

UK Premiere

Country	USA, UK, Cuba
Year	2012
Running Time	89 mins
Format	Blu-Ray
Language	Spanish with English subtitles
Director	Lucy Mulloy
Screenwriter	Lucy Mulloy
Producer	Lucy Mulloy, Daniel Mulloy, Maite Arteda, Sandy Pérez Águila, Yunior Santiago
Leading Cast	Dariel Arrechaga, Anaílin de la Rúa de la Torre, Javier Núñez Florián, María Adelaida Méndez Bonet, Greisy del Valle
Cinematographer	Trevor Stuart Forrest, Shlomo Godder
Film Editor	Cindy Lee
Sales Company	Fortissimo Films
Contact	market@fortissimo.nl

Working both as a serious social issue film and a gripping thriller, Lucy Mulloy's exuberant Havana set debut boasts winning performances from a trio of young newcomers. Raul dreams of escaping to Miami and begs his best friend, Elio, to abandon everything and help him but his friend is torn between protecting his sister and his own desire to get out. Brimming with the nervous energy of restless youth and evocative cinematography of Havana, Una Noche follows one sweltering day, full of hope and tension, to its shocking climax.

People leave Cuba on homemade rafts, risking everything on a daily basis. Everybody in Cuba knows someone who has gone or attempted to; mothers have left their children, husbands their wives. Some make it, but many disappear or wash up back further down the shore, dead or alive. The ocean between Havana and the Florida Straights is extremely dangerous.

Fascination with the outside world, the desire to see it, and the feeling of being left are all emotions that mark Cuba. It has been over 50 years since the Communist Revolution, and in some ways in Havana it feels like time has stood still: the old cars, the old buildings, all the stereotypes that are typically associated with the city. Some things, however, are very different. There is a raw energy concealed in the youth. It is this fresh perspective that I wanted to capture in Una Noche - the new generation. From the first day I spent in Havana ten years ago, I was struck by the energy of the city. I felt really strongly that I wanted to capture it on film. It was so powerful and rich visually. The film is inspired by true events. Back then, a young boy on the Malecon (Havana's sea front) told me the story of three of his friends who left on a raft. I could not get his story out of my mind.

Lucy Molloy, Director



Voice of My Father

UK Premiere

Original Title	Babamin Sesi
Country	Turkey, Germany, France
Year	2011
Running Time	88 mins
Format	DCP
Language	Kurdish, Turkish with English subtitles
Director	Orhan Eşiköy, Zeynel Dogan
Screenwriter	Orhan Eşiköy
Producer	Özgür Dogan, Dirk Decker, Michael Eckelt, Guillaume de Seille, Basê Dogan, Zeynel Dogan, Gulizar Dogan
Leading Cast	Emre Erkmen
Cinematographer	Orhan Eşiköy, Cicek Kahraman
Film Editor	
Sales Company	Perisan Film
Contact	info@perisanfilm.com

A haunting sociopolitical drama blending fiction and documentary to elucidate the turbulent history of a Kurdish family. Mehmet (co-director Zeynel Dogan) lives with his pregnant wife in Diyarbakir, eastern Turkey. His father was fatally injured while working in Saudi Arabia and all he has left is an audio tape letter. Now he is to become a father himself, he visits his mother to ask about more of these cassettes but she's evasive, reluctant to upset Mehmet's view of his father with the whole dark story.

The way people record their past has always intrigued me. Photographs, diaries, 8mm or video recordings are also elements that have direct appeal to cinema. But documentary filmmakers generally use them to reinforce their narrative. Or make films based purely on this sort of archive material. As someone from a documentary background, I was excited

by the idea of telling a story based on a family's sound recordings. I have a terrible memory and I envy anyone able to store traces of their past. But transposing sound recordings like this to the medium of film is something of a risky business. Especially if you rely on those sound recordings to create one or two of the characters in the film... Trying to break down conventional narrative forms has been my main motivation in making the film. I feel that something which excites me will surely excite at least a few other people.

Based on a true story, Voice of my Father focuses on a past overshadowed by the inability of individuals to relate to society as a whole. The actors in the film play themselves. They adapted the dialogue I wrote in their own individual way. And what emerges has gone well beyond the dialogue I wrote.

Orhan Eşiköy, Director

War Witch

Original Title	Rebelle
Country	Canada
Year	2012
Running Time	90 mins
Format	DCP
Language	French
Director	Kim Nguyen
Screenwriter	Kim Nguyen
Producer	Pierre Even, Marie-Claude Poulin
Leading Cast	Rachel Mwanza, Alain Bastien, Serge Kanyianda, Ralph Prosper, Mizinga Mwinga
Cinematographer	Nicolas Bolduc
Film Editor	Richard Comeau

Sales Company | Films Distribution
Contact | info@filmsdistribution.com



Garnering a string of festival prizes and glowing reviews, War Witch is a Sub-Saharan love story between two young souls caught in a violent world. Komona, a 14 year old girl, tells her unborn child the story of how she became a rebel. It all began when she was 12; kidnapped by the rebel army, she was forced to carry an AK 47 and kill. Her only escape and friend is magician, a 15 year old boy who wants to marry her. A tale of human resilience transcending the horrors and daily grind of a war-torn country.

It has been now 10 years since I started writing this film, just about the same time that I started writing my first feature film. It was on a peaceful morning when, as is my habit, I was skimming through news headlines, getting ready to write. And then, almost accidentally, I saw on my screen, in the list of search engine results, the name 'Johnny and Luther Htoo'; ten-

year-old or so twins who had become sacred figures for rebel groups, whom they guided spiritually and strategically. They were chain smokers, and legends said they had 250,000 invisible soldiers at their command. That was how I started my research on child soldiers and their imaginary world. After several years, a screenplay was born; one that would attempt to pay homage to the real African heroes - men, women and children whose human resilience will always be able to overcome the tragedies of war. And in order to do so, the film had to be shot in one of the most paradoxical places on earth: Kinshasa, in the Democratic Republic of the Congo. Once in the DRC, we entered into a parallel world, a universe that is at the very boundary between real and surreal, in constant mutation, filled with extremely powerful paradoxes.
 Kim Nguyen, Director

Wrinkles

Original Title	Arrugas
Country	Spain
Year	2011
Running Time	89 mins
Format	Blu-Ray
Language	Spanish, Galician with English subtitles
Director	Ignacio Ferreras
Screenwriter	Ángel de la Cruz, Paco Roca, Ignacio Ferreras, Rosanna Cecchini
Producer	Enrique Aguirrezabala, Oriol Ivern
Leading Cast	Álvaro Guevara, Tacho González, Mabel Rivera
Cinematographer	David Cubero
Original Music	Nani García

Sales Company | 6 Sales
Contact | info@6sales.es



Wrinkles is a wonderfully comic, irreverent and moving animated tale of friendship, resistance and survival in a retirement home, based on the acclaimed comic Wrinkles (Arrugas) by Spanish artist Paco Roca. Increasingly lost in his own memories, as well as a growing burden to his son, Emilio finds himself set adrift in the new world of a 'facilitated care unit'. Taken under the wing of his roommate, the smooth-talking Miguel who daily transforms their stark landscape into one of magic surrealism, Emilio is introduced to a fantastical cast of fellow life-travellers on one last great journey.

Paco Roca explains the inspiration for his most well-known work: 'Wrinkles arose from a need to discuss old-age, a scarcely-touched topic in literature or cinema. Upon collecting his Academy Award for Best Supporting Actor, Michael Caine lamented the lack of leading roles for his age. In today's society, old-age is like being a supporting actor and so Wrinkles reflects

what the elderly are feeling, estranged from the starring roles. I haven't really made anything up and the real anecdotes are so good they couldn't be outdone. Emilio [the lead role] is the father of a good friend of mine. I also met a lady who spent all day sat at a window convinced she was on a train and to get her to eat something she had to be told she was in the dining coach.'

Director Ignacio Ferreras, an animator on The Illusionist, is a big admirer of Paco Roca's work and sees Wrinkles as a great collaboration between filmmakers and artist: 'I recall a conversation with a friend who is an animation film director who said: you spend five or six years working on an animated feature film, then you watch it and think: I've wasted five years of my life on this. I'd be happy making at least one really good film and that would make it worthwhile. I am confident that Wrinkles will be my worthwhile film.'

MARION
COTILLARD

MATTHIAS
SCHOENAERTS

RUSS
AND
BONE

A FILM BY
JACQUES AUDIARD

RETROSPECTIVES

ANDREI KONCHALOVSKY

Andrei Konchalovsky is one of the great Russian directors of the modern era, although his superb early Soviet films are often overlooked since he went on to make a successful career in America in the 1980s. He acted in various films in the early 60s including Andrei Tarkovsky's *Ivan's Childhood* with whom he also co-wrote *Andrei Rublev*. He made his directorial debut with the Kurosawa inspired *The First Teacher*, then went on to make the extraordinary *Asya's Happiness*, banned by the authorities for 20 years before being rediscovered in the late 80s. LIFF celebrates his early work with rare screenings of both these films, his two classic literary adaptations of Chekhov and Turgenev and the unique, epic *Siberiade*.

KINUYO TANAKA

While Kinuyo Tanaka (1909-77) is widely recognised as one of the greatest actresses in the history of her nation's cinema, a lesser known fact is that she was also the first Japanese woman to build a body of work as a filmmaker in her own right. This year's LIFF Special Focus aims to remedy this by presenting two of Kinuyo Tanaka's rarely-screened directorial works alongside a selection of her finest performances in films by three of the masters of Japanese cinema, Kenji Mizoguchi, Yasujiro Ozu and Mikio Naruse. Presented in collaboration with the Centre for World Cinemas, University of Leeds.



PARTNERS IN CINEMATOGRAPHY

The great directors of European cinema are justly celebrated in film criticism and academia, from the lists of all time greats to the auteur theory. But the key authorial role of the cinematographer is often overlooked. *Partners in Cinematography* is a snapshot of five masterpieces of modern cinema that were created by particularly fruitful, long-term director-cinematographer partnerships. Jean-Luc Godard and Raoul Coutard, Ingmar Bergman and Sven Nykvist, Eric Rohmer and Nestor Almendros, Bernardo Bertolucci and Vittorio Storaro, Wim Wenders and Robby Müller, all of these accomplished and influential cineastes have had successful careers independently and in partnership. We are showing five of many great films that have resulted from their collaborations.

PORTUGUESE CINEMA

Recent world cinema hotspots, where we've seen an exciting glut of inspiring new films, challenging conventional approaches to narrative and cinematography, have occurred in Iran and Romania. The success of Miguel Gomes's *Tabu*, currently doing the rounds of the Arthouse cinemas to great approval from critics and audiences alike, has prompted us to show a small series of recent highlights. Alongside *Tabu*, we are screening Miguel Gomes's previous feature, the vivacious and uncategorisable *Our Beloved Month of August*, which was not so well distributed on its original release a few years ago. Alongside it we are showing two films from the innovative and influential figurehead of the international slow cinema movement, Pedro Costa and the moving literary documentary *José and Pilar*.

SILENT CLASSICS

Often described as the greatest period in the history of filmmaking, the era of silent films has left us some extraordinary treasures. LIFF26 presents five special silent film shows at three different venues. At Leeds Town Hall we present the jaw-dropping Soviet documentary *Turksib*, Carl Dreyer's silent masterpiece *Passion of Joan of Arc*, and expressionist horror *The Golem*. At the Hyde Park Picture House the Minima band perform with Japanese classic *Crossways*, and the Cottage Road celebrates 100 years with a silent comedy night.

STANLEY KUBRICK AT LEEDS TOWN HALL

LIFF26 presents three of Stanley Kubrick's greatest works in the stunning setting of the Victoria Hall at Leeds Town Hall. *Barry Lyndon* (1975) has to be seen on the big screen, an epic costume drama with magnificent production and stunning cinematography. Presented in a brand new digital print, *The Shining* (1980) is like no other horror film ever made and features some of the most unforgettable imagery and scenes in the genre. Then a film that almost needs no introduction, one of the greatest films of all time screening in an incredible setting: *2001: A Space Odyssey* (1968).

Asya's Happiness with Andrei Konchalovsky in Person

Original Title	Istoriya Asi Klyachinoy, kotoraya lyubila, da ne vyshla zamuzh
Country	Soviet Union
Year	1966
Running Time	99 mins
Format	DCP
Language	Russian with English subtitles
Director	Andrei Konchalovsky
Screenwriter	Yuri Klepikov
Leading Cast	Ilya Savvina, Lyubov Sokolova, Aleksandr Sirin
Cinematographer	Georgi Rerberg
Film Editor	L. Pokrovsky

UK Distributor | DDA PR



The passionate, atmospheric *Asya's Happiness* is the greatest of Andrei Konchalovsky's early films, but it was banned by the Soviet authorities and barely seen for 20 years. Otherwise it would surely have stood as a landmark of 60s Soviet cinema. *Asya* is a lame young woman who works as a cook in a remote Russian village. She has a fling during the harvest celebrations and becomes a single mother in difficult circumstances. A wonderful non-professional cast and fluid camerawork vividly capture the joy and tribulations of rural life.

When I started working on *Asya's Happiness* I thought to myself, what if I make a surreal tale in the form of a newsreel? And that's exactly what it ended up being. As I now realise, my subconscious desire to portray the truth of human existence in *Asya's Happiness* was a direct condemnation of a society long used to lies. At the time, the truth was not allowed to form

part of everyday art, even documentaries, which is why the film was regarded as revolutionary. That's why at the premiere Smoktunovsky knelt down before me on the stage of the House of Cinema in Leningrad and why Shklovsky had a heart attack during the scene of the old man's funeral. And that is why the film was banned...

I think the impact *Asya* had on the public was shocking for one simple reason: they were seeing that life in its simplest form was shrouded in pain, poverty and stagnation. At that time people in Soviet Russia weren't allowed to be unhappy, it was forbidden. Everybody had to be happy. But blood was being shed....and the cries could not be abated...

Andrei Konchalovsky, Director

The First Teacher

Original Title	Pervyy uchitel
Country	Soviet Union
Year	1965
Running Time	102 mins
Format	DCP
Language	Russian with English subtitles
Director	Andrei Konchalovskiy
Screenwriter	Andrei Konchalovskiy, Chingiz Aitmatov, Boris Dobrodeyev
Leading Cast	Bolot Beyshenaliyev, Natalya Arinbasarova, Idris Nogajbayev, Darkul Kuyukova
Cinematographer	Georgi Rerberg
Film Editor	Yeva Ladyzhenskaya
Original Music	Vyacheslav Ovchinnikov

UK Distributor | DDA PR



Andrei Konchalovsky's debut feature combines lurid folk tale and penetrative political history with a vivid evocation of life in the remote Russian steppes at the advent of the Soviet era. The film is based on Chingiz Aitmatov's novel of the same name. It is set in Kyrgyzstan during the first years of Soviet era, not long after the end of the Civil war. Duishen, a former Red Army soldier, is sent by the Komsomol to a small village to teach the local children. However he soon finds that his patriotism and eagerness to bring about progress have to compete with a way of life whose roots go back centuries. Although he gradually and painstakingly manages to win over the locals, he eventually falls in love with a beautiful 16-year-old girl whom the local Kulak demands to marry and conflict and violence ensue.

In preparation for *The First Teacher*, I travelled a lot around

Kirgizia. I wanted to sense this country, its music and get into its spirit. I listened to the akyn – the old folk poets and singers, slept in yurts and drank koumiss and vodka. Around about the middle of filming, I was talking to the Secretary of the Central Committee of Kirgizia, Usubaliyev, and I said, I really want to film a genuine Kirgiz picture, just like, when working on the screenplay for Andrei Rublev, I wanted to write a screenplay of a genuine Russian film.

The First Teacher is one of a few of my pictures that I wouldn't want to make again. Thoughts of redoing *Uncle Vanya*, *Nest of Gentlefolk*, *A Lover's Romance* have often come up but never for *The First Teacher*. Even the rhythm of it turned out very decently.

Andrei Konchalovsky, Director



A Nest of Gentlefolk

Original Title	Dvoryanskoe gnezdo
Country	Soviet Union
Year	1969
Running Time	111 mins
Format	DCP
Language	Russian with English subtitles
Director	Andrei Konchalovskiy
Screenwriter	Andrei Konchalovskiy, Valentin Ezhov
Leading Cast	Irina Kupchenko, Leonid Kulagin, Beata Tyszkiewicz, Tamara Chernova, Viktor Sergachyov
Cinematographer	Georgi Rerberg
Film Editor	L. Pokrovskaya
Original Music	Vyacheslav Ovchinnikov

UK Distributor

DDA PR

Ivan Turgenev's classic novel is brought to vivid life with luscious cinematography and set design in Andrei Konchalovsky's third feature *A Nest of Gentlefolk*. Disenchanted with the superficial glitter of Parisian society and with his frivolous wife, Fyodor Lavretsky returns to his long neglected estate in Russia in the decadent days of the aristocracy shortly before the Revolution. He reflects on his past, sorting through rooms full of dusty ornaments and memorabilia and falls unrequitedly in love with his neighbour's daughter.

It was 1967, and they were showing Visconti's film *The Leopard* in a Moscow festival. Andrei Konchalovsky suddenly had the urge to film something beautiful, colourful, with big butterflies and hats. Like a novel by Turgenev. At the time Konchalovsky was known for being the director of the banned film *Asya's Happiness*, so when he was called in by the State Committee

for Cinematography (Goskino) and asked if he would like to make a screen adaptation of a classic it was a miracle. And that's where the idea of filming *A Nest of Gentlefolk* was born. After he'd said yes, Konchalovsky read the novel and was terrified. It was filled with sentimental language, romantic landscapes and idealised heroes. He decided to read all of Turgenev's work, to give the film a Turgenev feel, to fill it with the writer's images of nature that he had compiled after visiting dozens of villages on foot. The director wanted to bring two styles into one picture: the beautiful world of flowers, sentimentality and luxury and the poor and sombre villages; the large gap between the lord and the peasant. And it is in this abyss that Russia's fate originated.



Siberiade

Original Title	Sibiriada
Country	Soviet Union
Year	1979
Running Time	275 mins
Subtitles	DCP
Language	Russian with English subtitles
Director	Andrei Konchalovskiy
Screenwriter	Andrei Konchalovskiy, Valentin Ezhov
Producer	Erik Waisberg
Leading Cast	Nikita Mikhalkov, Vitali Solomin, Sergey Shakurov, Natalya Andreychenko, Lyudmila Gurchenko
Cinematographer	Levan Paatashvili
Film Editor	Valentina Kulagina
Original Music	Eduard Artemiev

UK Distributor

DDA PR

Andrei Konchalovsky's epic, sweeping tale of one Siberian village through the turbulent twentieth century is one of his greatest achievements. Following the varying fortunes of two families, the wealthy Solomins and the poor Ustyuzhanins as the Soviet republic evolves from forests to oil rigs, the film is a symbolic tale that reveals individuals as the tools of history. Featuring a towering central performance by the charismatic Russian actor-filmmaker (and the director's brother) Nikita Mikhalkov.

In the summer of 1974 Andrei Konchalovsky was offered the chance to make a film about the oil industry in Siberia, for the Congress of the Communist Party. He accepted. He realised that he was taking on a challenge, that he would be working with a material that was not malleable, like concrete. But that's exactly what he found so appealing in the project. Together

with playwright Valentin Ezhov, he started searching for ideas for their future film. With time, they moved further and further away from the subject of oil, turning their thoughts to Man and the environment that created him. Oil is not an end in itself; it is a means for improving life on this earth. It was during this time that Andrei Konchalovsky discovered the work of Alexander Chizhevsky, a scientist who had written about the inseparability of Man and Space. The director gradually decided that the film would revolve around a village, whose history would mirror that of the 20th century. In *Siberiade* there are no baddies; they are all good. It doesn't have executioners and victims; they are all victims. This approach meant that the film not only drifted away from Socialist Realism and state commissioned art, but also distanced itself greatly from the official ideology. With this film, Konchalovsky proved to himself that no story is boring, that anything can be the subject of artwork.

Uncle Vanya

Original Title	Dyadya Vanya
Country	Soviet Union
Year	1971
Running Time	104 mins
Format	DCP
Language	Russian with English subtitles
Director	Andrei Konchalovskiy
Screenwriter	Andrei Konchalovskiy
Leading Cast	Irina Anisimova-Wulf, Sergey Bondarchuk, Irina Kupchenko, Yekaterina Mazurova, Irina Miroshnichenko
Cinematographer	Yevgeni Guslinsky, Georgi Rerberg
Original Music	Alfred Schnittke

UK Distributor | DDA PR



Andrei Konchalovsky's Uncle Vanya surely has the greatest claim as the best screen adaptation of a Chekhov play. Featuring brooding and articulate performances, especially from Sergei Bondarchuk as Doctor Astrov and gorgeous cinematography that shifts from sepia to autumnal colours, the film has an elegaic and bittersweet atmosphere. The setting is a crumbling country estate which supports the chic urban lifestyle of the elderly Professor Serebryakov who visits with his young and glamorous new wife, Elena.

The movie is shot on two types of film, a Kodak colour and a black and white film. The reason for this is simply that they did not have enough Kodak to shoot the whole film. And when they tried using a Soviet Sovkolor film, it gave the movie an eerie green hue! It's funny, the critics later even found an artistic rationale for the transition from colour images to

black and white! While they were filming, there was a bit of disagreement with Sergei Bondarchuk. He was adamant that Astrov should look aristocratic; he even had a luxurious suit made in Italy. But in Konchalovsky's eyes Astrov was a man who wore a crumpled jacket. After they had finished shooting, Bondarchuk went to the Central Committee and told them that Konchalovsky had made an anti-Russian, anti-Chekhov film. Many years later at a festival in Sochi, Konchalovsky and Bondarchuk remembered those times with a smile, and Bondarchuk admitted that: 'I was an idiot. The film really turned out very well!'

Andrei Konchalovsky, Director



The Eternal Breasts

Original Title	Chibusa yo eien nare
Country	Japan
Year	1955
Running Time	110 mins
Format	35mm
Language	Japanese with English subtitles
Director	Kinuyo Tanaka
Screenwriter	Sumie Tanaka
Producer	Hideo Koi
Leading Cast	Yumeji Tsukioka, Ryoji Hayama, Junkichi Orimoto, Hiroko Kawasaki, Shirō Osaka
Cinematographer	Kumenobu Fujioka
Original Music	Kojun Saitō

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Based on the life of tanka poet Fumiko Nakajo, Tanaka's film is an unflinching, deeply moving account of a modern-minded woman afflicted with breast cancer. Rather than being an entirely sympathetic portrayal of a woman's struggle with illness, Fumiko (Yumeji Tsukioka) is instead refreshingly presented as an imperfect, often selfish character and Tanaka's handling of the film as a whole is tinged with the same even-handed humanity as she projected in the best of her own performances. Absent of the clichés so often seen in stories about terminal illness, *The Eternal Breasts* is a challenging film and the high point of Tanaka's directorial career.

As well as arguably being her greatest artistic achievement as a director, *The Eternal Breasts* can also be seen to represent exactly why Kinuyo Tanaka should be considered an important filmmaker. While she was certainly not alone in making films

focusing on the plight of women during the time period in which she was active as a filmmaker, many of the areas of the female experience which she chose to concentrate on were rarely approached by the male filmmakers of her day; Ozu, Mizoguchi and Naruse may have been amongst those who shared broad thematic ground with Tanaka, but they certainly did not make films about issues such as breast cancer. Furthermore, Tanaka not only confronts outside-of-the-box themes, but does so in a direct, unflinching fashion which occasionally borders on the disturbing. Both the breadth of women's issues considered in her films and the serious, sometimes confrontational fashion with which she approaches these issues underline the fact that Tanaka's films can be considered as contributions to the canon of female-centred postwar Japanese cinema, but contributions from a woman personally invested in the societal position of her gender.



Girls of Dark

Original Title	Onna bakari no yoru
Country	Japan
Year	1961
Running Time	95 mins
Format	35mm
Language	Japanese with English subtitles
Director	Kinuyo Tanaka
Screenwriter	Sumie Tanaka, Masako Yana
Producer	Hideyuki Shiino
Leading Cast	Hisako Hara, Akemi Kita, Chieko Seki, Masumi Harukawa, Sadako Sawamura
Cinematographer	Asakazu Nakai
Original Music	Hikaru Hayashi

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Set in the time following the criminalisation of prostitution in Japan, *Girls of Dark* charts the attempts of Kuniko (Hisako Hara) to reintegrate herself into legitimate society. In turns comical and harrowing, the film is Tanaka's most direct engagement as a director with the world of prostitution which she so frequently visited as an actress. Deeply critical of the sex trade and cynical about the methods used to rehabilitate former courtesans, Tanaka's film offers an important woman's perspective on a topic only that had only previously been seen through the (often rose-tinted) lenses of male filmmakers.

Perhaps more so than is the case with any other national cinema in any other time period, prostitution is a common recurring theme in Japanese postwar film. At least part of the reason for this fascination was that the sex trade, which had historically been so prevalent throughout Japan, was in

the midst of being actively questioned by a society that was (thanks to the raft of equality measures introduced in the 1947 Constitution of Japan and the actions of Japan's first elected female politicians) gradually being exposed to issues of women's rights. Japan eventually criminalised prostitution in 1958, and this was soon followed by a police policy of rounding up and detaining women suspected of continuing to solicit custom. It is this process of detention, rehabilitation and attempted reintroduction into society which is the focus of Tanaka's film, and this is what separates it from the more industrial concerns of other prostitution-themed films from the same approximate time (Mizoguchi's *Street of Shame* for example). Not coincidental is that *Girls of Dark* was, like *The Eternal Breasts*, scripted by another woman, Sumie Tanaka, and so can be considered a rare example of whole female authorship in mid-twentieth century Japanese cinema.

A Hen in the Wind

Original Title	Kaze no naka no mendori
Country	Japan
Year	1948
Running Time	84 mins
Format	16mm
Language	Japanese with English subtitles
Director	Yasujiro Ozu
Screenwriter	Yasujiro Ozu, Ryosuke Saito
Leading Cast	Kinuyo Tanaka, Shuji Sano, Chieko Murata, Chishu Ryu, Hoshi Aoki
Cinematographer	Yuharu Atsuta
Film Editor	Yoshiyasu Hamamura
Original Music	Senji Ito

UK Distributor | British Film Institute



Awaiting her husband's return from the war, Tokiko (Tanaka) struggles to support herself and their young child Hiroshi, a situation which reaches a crisis point when Hiroshi falls ill and requires life-saving treatment. Left with no way to pay for her son's care, Tokiko reluctantly approaches a madam for work. Already troubled by her actions, Tokiko's problems are compounded when her repatriated husband discovers her transgression. A rare chance to see a much overlooked example of both director and star at their absolute finest, *A Hen in the Wind* features an extraordinary performance by Tanaka as a woman possessed by shame and is a hugely underappreciated work from arguably the most celebrated Japanese filmmaker of all time.

Considering that Ozu was a director who typically tended to avoid theatricality, *A Hen in the Wind* is an unusually dramatic

story. A significant contributing factor to this is a violation of the conventional wisdom surrounding Ozu's filmmaking practices. A much observed aspect of the director's style is his tendency to not show what would normally be considered important story events, but *A Hen in the Wind* is notable exactly for the depiction of these incidents and as a consequence of this the film is significantly more confrontational than is typical of an Ozu film. Ozu clearly had a great respect for Tanaka as an actress (she appeared in ten of his films over a 29-year period) and she is thus trusted to carry the dramatic load for much of the film, with the end result being one of the more nuanced and affecting performances of her career. While Mizoguchi opposed Tanaka's directorial aspirations, Ozu's reverence for her was such that he allowed her to film an unused script of his for her second directorial work, *The Moon has Risen*.

Mother

Original Title	Okaasan
Country	Japan
Year	1952
Running Time	98 mins
Format	35mm
Language	Japanese with English subtitles
Director	Mikio Naruse
Screenwriter	Yoko Mizuki
Producer	Ichiro Nagashima
Leading Cast	Kinuyo Tanaka, Kyoko Kagawa, Eiji Okada, Akihiko Katayama, Daisuke Katô
Cinematographer	Hiroshi Suzuki
Film Editor	Hidetoshi Kasama
Original Music	Ichirô Saitô

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Mikio Naruse once said that 'From the youngest age, I have thought that the world betrays us', (Anderson and Richie, 1982: 364). Widely considered to be one of Japan's greatest filmmakers, Naruse is particularly celebrated for his sympathetic treatment of women and it was through his portrayals of female suffering that he best enunciated his bleak view of human nature. *Mother* is a poised study of a woman's fight to keep her family afloat in the face of increasingly difficult personal and economic circumstances. When illness strikes down both eldest son and father, Tanaka's matriarch by default is forced to shoulder the entire parental and financial burdens of her family. More than a straightforward exploration of domestic life in postwar Japan, Naruse's film offers true depth by utilising Tanaka to create a genuinely three-dimensional mother figure, something rare in a Japanese cinema which may have had an abundance of mothers, but rarely allowed

them such complex characterisation as is seen in *Mother*. As Catherine Russell (2008: 240-41) states, 'The generic mother is revealed to be an individual with real feelings and desires, but she is unable to change her role in a system that she also upholds.'

Mother was borne out of interesting and unusual subject matter. Under the auspices of their 'Mother Glorification Society', Morinaga, a major manufacturer of dairy and confectionery in Japan, sponsored a competition looking for stories written by children about their mothers. The winning entry to the competition would form the basis for prolific female screenwriter Yoko Mizuki's screenplay (Tsuboi, 1962: 1). Although criticised in some circles for having too bleak a view of motherhood, *Mother* was a considerable critical success and earned Naruse Best Director in the Blue Ribbon Awards.



Sansho the Bailiff

Original Title	Sansho Dayu
Country	Japan
Year	1954
Running Time	124 mins
Format	35mm
Language	Japanese with English subtitles
Director	Kenji Mizoguchi
Screenwriter	Fuji Yahiro, Yoshikata Yoda
Producer	Masaichi Nagata
Leading Cast	Kinuyo Tanaka, Yoshiaki Hanayagi, Kyôko Kagawa, Eitarô Shindô, Akitake Kôno
Cinematographer	Kazuo Miyagawa
Film Editor	Mitsuzô Miyata
Original Music	Fumio Hayasaka, Tamekichi Mochizuki, Kanahichi Odera

UK Distributor

British Film Institute

An epic retelling of an ancient folktale, *Sansho the Bailiff* is the story of a family separated by the injustices of Japanese feudal society. After the governor Masauji is exiled to a distant land for defending the rights of farmers, his wife Tamaki (Tanaka) and their children are kidnapped by bandits, who sell Tamaki into prostitution and her children as slaves to the immoral government official Sansho. Despite being more economical with Tanaka's screen time than many of her other collaborations with Mizoguchi, the great actress nevertheless delivers one of her most hauntingly beautiful performances.

Sansho marks Kinuyo Tanaka's thirteenth and penultimate appearance in a film directed by Kenji Mizoguchi. On an artistic level, Mizoguchi was a director specifically and intrinsically concerned with women and Tanaka was the actress which he most often used as the conduit for his

complicated yet affectionate portraits of the Japanese female experience. As well as the frequency with which she appears, the importance of Tanaka's contributions to Mizoguchi's depictions of femininity cannot be underestimated – critic Mark Le Fanu (2005:25) argues that 'Whatever vision of womanhood emerges from these extraordinary movies is put there by her as well as the director'. The personal relationship between the actress and the filmmaker was a source of much speculation, with Mizoguchi reportedly being infatuated with Tanaka, who did not reciprocate his feelings romantically. Tanaka would appear in one more Mizoguchi film, *The Woman in the Rumour*, but her career as a filmmaker ultimately caused the termination of their professional relationship; after she heard of Mizoguchi's (unsuccessful) attempt to block her from receiving a directing assignment from Nikkatsu, a furious Tanaka vowed never to work with him again.

The Conformist

Country	Italy, France, West Germany
Year	1970
Running Time	107 mins
Format	DCP
Language	Italian, French with English subtitles
Director	Bernardo Bertolucci
Screenwriter	Bernardo Bertolucci
Producer	Maurizio Lodi-Fè
Leading Cast	Jean-Louis Trintignant, Stefania Sandrelli, Gastone Moschin, Enzo Tarascio, Fosco Giachetti
Cinematographer	Vittorio Storaro
Film Editor	Franco Arcalli
Original Music	Georges Delerue

UK Distributor | British Film Institute



The most effective collaboration between director Bernardo Bertolucci and cinematographer Vittorio Storaro is a masterpiece of suspenseful political drama. A riveting exploration of Italy's Fascist past, *The Conformist* features a beautifully understated performance by Jean-Louis Trintignant as Marcello Clerici, a repressed young man desperate to appear normal to the outside world, who joins the Fascists as an undercover agent and undertakes to assassinate his former professor.

I haven't talked about this for dozens of years, but Godard was my real guru, you understand? I used to think there was cinema before Godard and cinema after - like before and after Christ. So what he thought about the film meant a great deal to me... He doesn't say anything to me. He just gives me a note and then he leaves. I take the note and there was a

Chairman Mao portrait on it and with Jean-Luc's writing that we know from the handwriting on his films. The note says: 'You have to fight against individualism and capitalism.' That was his reaction to my movie. I was so enraged that I crumpled it up and threw it under my feet. I'm so sorry I did that because I would love to have it now, to keep it as a relic...

The conformist understands that the reason of his desperate look for conformism is that he realises he is different and that he never accepted his difference. In that last scene, he understands why he became a fascist - even the worst fascist of all - because he wanted to hide and forget what he feels are his differences in his deep, deep consciousness. It's like realising that even fascists have a sub-consciousness.

Bernardo Bertolucci, Director

My Night with Maud

Original Title	Ma Nuit chez Maud
Country	France
Year	1969
Running Time	110 mins
Format	DCP
Language	French with English subtitles
Director	Eric Rohmer
Screenwriter	Eric Rohmer
Producer	Pierre Cottrell, Barbet Schroeder
Leading Cast	Jean-Louis Trintignant, Françoise Fabian, Marie-Christine Barrault, Antoine Vitez, Léonide Kogan
Cinematographer	Néstor Almendros
Film Editor	Cécile Decugis

UK Distributor | British Film Institute



Director Eric Rohmer and cinematographer Nestor Almendros's breakthrough film is a classic of modern French cinema, cerebral, sexy and stylish in equal measure with expressive performances by Jean-Louis Trintignant and Françoise Fabian. Chaste and conservative Jean-Louis sees a woman that he believes will be his perfect match whilst attending church. But when he unwittingly spends the night at the apartment of the worldly and spirited divorcée Maud, the moral certainties of his life are suddenly thrown into question.

'I love that scene,' Jean-Louis says enthusiastically. 'It was much more erotic than those I did with Catherine Spaak in *The Libertine*. And if some people laugh because I did not have sex with Maud, well I would prefer being ridiculous to being thought a hero'...

Jean-Louis does not identify strongly with any of the characters he has played on screen, least of all the unyielding Catholic of *My Night with Maud*. To Jean-Louis, who was brought up in a small town similar to the one in the film and who was educated a Catholic even though he stopped believing at the age of 6, the character was so repulsive that it took director Eric Rohmer two years to convince him that he should play it. 'He represents everything in life that I hate. He is a horrible, completely mediocre man who is no less horrible and no less mediocre at the end of the film than he was at the beginning. He lies to his girl friend—not because he wishes her to feel guilty over the fact that she herself has slept with a married man. On the contrary, it is his vanity that makes him lie. He wants to say to his girl friend, Yes, I did it, too!'

From Guy Flatley's Interview with Jean-Louis Trintignant published in the *New York Times*, 1970



Paris, Texas

Country	West Germany, France, USA, UK
Year	1984
Running Time	147 mins
Format	35mm
Language	English
Director	Wim Wenders
Screenwriter	L.M. Kit Carson, Sam Shepard
Producer	Anatole Dauman, Don Guest
Leading Cast	Harry Dean Stanton, Dean Stockwell, Aurore Clément, Hunter Carson, Nastassja Kinski, Socorro Valdez
Cinematographer	Robby Müller
Film Editor	Peter Przygodda
Original Music	Ry Cooder

UK Distributor | Axiom Films

Wim Wenders' bittersweet, Euro-centric hymn to modern America is one of the great arthouse films of the 80s. Featuring iconic performances by Harry Dean Stanton and Nastassja Kinski, mesmerising widescreen cinematography from Robby Muller and a hypnotic soundtrack by Ry Cooder, the film won the Palme d'Or at Cannes in 1984. The story follows an amnesiac who wanders out of the desert and attempts to revive his life with his brother and seven-year-old son and track down his estranged wife.

I was going to make a far more complex film, because I'd originally intended to drive all over America. I had it in mind to go to Alaska and then the Midwest and across to California and then down to Texas. I'd planned a real zigzag route all over America. But my scriptwriter, Sam Shepard, persuaded me not to. He said: 'Don't bother with all that zigzagging. You can find

the whole of America in the one state of Texas.' At the time, I didn't know Texas all that well, but I trusted Sam. I traveled around Texas for a couple of months, and I had to agree with him. Everything I wanted to have in my film was there in Texas... A lot of my films start off with road maps instead of scripts. Sometimes it feels like flying blind without instruments. You fly all night, and in the morning you arrive somewhere. That is: you have to try to make a landing somewhere so the film can end. For me, this film has come off better than, or differently from, my previous films. Once more, we flew all night without instruments, but this time we landed exactly where we meant to. From the outset, Paris, Texas had a much straighter trajectory and a much more precise destination. And from the beginning, too, it had more of a story than my earlier films, and I wanted to tell that story till I dropped.

Wim Wenders, Director



Persona

Country	Sweden
Year	1966
Running Time	85 mins
Format	35mm
Language	Swedish with English subtitles
Director	Ingmar Bergman
Screenwriter	Ingmar Bergman
Producer	Ingmar Bergman
Leading Cast	Bibi Andersson, Liv Ullmann, Margaretha Krook, Gunnar Björnstrand, Jörgen Lindström
Cinematographer	Sven Nykvist
Film Editor	Ulla Ryghe
Original Music	Lars Johan Werle

UK Distributor | Palisades Tartan

The most original collaboration between the great Ingmar Bergman and his long-term cinematographer Sven Nykvist is one of the landmark films of the 1960s. After a bravura, experimental opening sequence, Persona introduces standout roles for two of his regular leads. While convalescing on the coast from an illness which robs her of speech, famous actress Elizabeth (Liv Ullmann) is cared for by Nurse Alma (Bibi Andersson) and finds that her nurse does the talking for both of them. Gradually, the two women's personalities merge.

It is a tremendously irrational process that appears different every time. The core of the films, the originally explosive material, creates the film; the final film can consist of perhaps apparently strangely unimportant impulses. The idea for Persona, for example, came from a picture. One day I suddenly saw in front of me two women sitting next to each other

and comparing hands with one another. I thought to myself that one of them is mute and the other one speaks. This little thought returned time and again and I wondered: why did it return, why did it repeat itself? It was as if it returned so that I would start to work on it. And then you realize that there is something behind this picture, it is as if it was on a door. And if you open the door carefully, there is a long corridor that becomes broader and broader and you suddenly see scenes that act themselves out and people who start to speak and situations that start to develop themselves on both sides.

But I think this is true of all artisticness. Film may be specially visual. For me, it goes on to develop itself in rhythm and in light... The sun was strong in this picture. It's very strange, but the light is an integrated part of my first experience.

Ingmar Bergman, Director

Pierrot le Fou

Country	France
Year	1965
Running Time	110 mins
Format	DCP
Language	French, English with some English subtitles
Director	Jean-Luc Godard
Screenwriter	Jean-Luc Godard
Producer	Georges de Beauregard
Leading Cast	Jean-Paul Belmondo, Anna Karina, Graziella Galvani, Aïcha Abadir, Henri Attal
Cinematographer	Raoul Coutard
Film Editor	Françoise Collin
Original Music	Antoine Duhamel

UK Distributor | British Film Institute



Enfant terrible of the Nouvelle Vague Jean-Luc Godard and his equally influential cinematographer Raoul Coutard peaked with the colourful, iconoclastic *Pierrot le Fou*. Challenging and celebrating film conventions at every turn, Godard incorporates his customary homage to American genre films and an increased radical sensibility. The story follows Ferdinand (Jean-Paul Belmondo) and Marianne (Anna Karina), who abandon their lives to an anarchic road trip involving fast cars, gangsters and a Mediterranean idyll that turns sour.

It's the story of some guy, his name's not even Pierrot, his name is Ferdinand. The girl he's in love with calls him Pierrot to make him mad, and he constantly repeats: 'My name is Ferdinand' and she says: 'You are crazy'... In the beginning, he reads something about art history, I think it corresponds well with

the beginning of the world. It's a film on painting. Well, not on painting but a film that's more like a painting, that's more like a landscape that painters would depict, or a portrait that's both a landscape and a portrait. So, in the beginning, my words were the same as a painter's. I thought he was a tremendous painter, Velasquez. The comparison is a bit extreme, but it seemed appropriate.

Jean-Luc Godard, Director

It's a rather extraordinary character in the sense that it's a girl that is many different things at once: she's mean, she's vicious, she's romantic, she's sentimental, she kills, in the film and right away afterwards, she lives a life, just like that, spontaneously... I think it's a character that is in all the roles that I've done.

Anna Karina, Actor

Both taken from an interview at Cannes Film Festival, 1965



José and Pilar

Original Title	José e Pilar
Country	Portugal, Spain, Brazil
Year	2010
Running Time	117 mins
Format	HDCAM
Language	Spanish, Portuguese with English subtitles
Director	Miguel Gonçalves Mendes
Producer	Agustín Almodóvar, Bel Berlinck, Esther García, Fernando Meirelles, Miguel Gonçalves Mendes
Leading Cast	José Saramago, Pilar del Río, Gael García Bernal, Fernando Meirelles, Paco Ibáñez
Cinematographer	
Film Editor	Daniel Neves
Original Music	Cláudia Rita Oliveira

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'He is a Nobel Prize-winning Portuguese writer, living in exile in Spain, an atheist, a communist, and in his eighties. She is a Castilian journalist, a feminist, a translator, and in her fifties. They are José Saramago (1922-2010) and Pilar del Río, for whom intersecting streets are named in José's home town of Azinhaga in Portugal. Cinematizing this romantic, activist, creative intersection is Portuguese filmmaker Miguel Gonçalves' two-hour documentary film, simply titled José and Pilar, like a simple but precious box of family photographs. Accordingly, José and Pilar is an incredibly up-close and personal film that thankfully does not conform to documentary film standards or expectations. For those who want chronological s/he-grew-up-in details, look elsewhere. What you will get here instead is a sociopolitical romantic comedy-like documentary film about a husband and wife based in Lanzarote, Canary Islands, Spain.

'What was an anticipated project of only several weeks ended up becoming for Gonçalves, José, and Pilar a four-year filmic love affair. Financing coming in spurts accounted partly for this temporal extension. Though El Deseo, the Almodóvar brothers' production company, was present from the start, Gonçalves perhaps did not anticipate the tremendous amount of travelling (expenses) that would entail in following the day-to-day activities of José and Pilar. The couple's lives are filled with constant travels around the world, a continuous stream of multimedia events big and small, and an endless flow of encounters with people—fans, fellow writers, journalists, family, and friends. At the centre of this international, cultural tornado are José and Pilar, creating and maintaining their own pace of living beyond the confines of their ages, and above all buoyed by their immense love for each other.' (Next Projection)



Ne Change Rien

Country	Portugal
Year	2009
Running Time	100 mins
Format	35mm
Language	French, English with some English subtitles
Director	Pedro Costa
Producer	Sébastien de Fonseca, Abel Ribeiro Chaves, Cédric Walter
Leading Cast	Jeanne Balibar, Rodolphe Burger, Hervé Loos, Arnaud Dieterlen, Joël Theux
Cinematographer	Pedro Costa
Film Editor	Patricia Saramago
Original Music	Pierre Alferi, Rodolphe Burger

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Portuguese master Pedro Costa's most recent film is a mesmerising, hybrid documentary fixated on French actress/singer Jeanne Balibar. We witness her rehearsing, recording, performing and practicing with a singing coach for an opera. Costa himself is a friend of Balibar's and did all the camera work himself, utilising his trademark long, static shots to extraordinary effect, giving patient attention to the details of the performance and revealing the nuances of her creative process.

I practice music for I love to listen to it, and love to sing. Also because, when I hear a singer I like, I want to do the same thing. Jouvet said that an actor is just like this crazy guy who, when he hears Haïfèz at Pleyel, naturally pictures himself at his place. To this inclination, there are various reasons, or rather, starting points: the Opera, the Lied, Marilyn Monroe,

Blossom Dearie, Kurt Weil and the German actress/singers, Aretha Franklin, Patti Smith, Blondie, Nico and Mo Tucker. I'm especially drawn to the notion of chord, agreement. To find the right chord, concord, to grant on a strictly chivalrous way of speaking, to tune in with others, to be in harmony with oneself. It comes to my mind that music is the only art I practice which is not necessarily based on the staging of an antagonism, as opposed to theatre or cinema, which can never exist without a struggle to death between the characters, and demand that their performers constantly confront each other, in one way or another. In music, one can find unison, harmony, syncopation even (another way to find a bit of rest), it seems to me that one can truly walk together, hand in hand. There, I can find a kind of freedom, which, even if it is also a battle, never comes to a clash. And, there, I seek abandon.

Jeanne Balibar

Ossos

Country	Portugal
Year	1989
Running Time	95 mins
Format	35mm
Language	Portuguese with English subtitles
Director	Pedro Costa
Screenwriter	Pedro Costa
Producer	Paulo Branco
Leading Cast	Vanda Duarte, Nuno Vaz, Mariya Lipkina, Isabel Ruth, Inês de Medeiros
Cinematographer	Emmanuel Machuel
Film Editor	Jackie Bastide

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Pedro Costa's transformative drama is the first part of a trilogy of films set in the Fountainhas slums, and is one of the most radical innovations in cinematic narrative technique in recent years. *Ossos* is a tale of young lives torn apart by desperation. After a suicidal teenage girl gives birth, she misguidedly entrusts her baby's safety to the troubled, deadbeat father, whose violent actions take the viewer on a tour of the foreboding, crumbling shantytown in which they live. *Ossos* is a haunting look at a devastated community.

It's a very noisy film, there's a lot of sound but that comes from the first feelings I had when I got there, it's a very rich place. I got in the neighbourhood in Fountainhas by a kind of tunnel. I didn't know the place so I got my directions wrong and someone asked me, 'what do you want and how much do you need?' I said 'no no, I just need to see this person'... I know

that this long passage that I walked in almost darkness, it was the sound that was guiding me.

Some obscure force dictates something or gives me something, I don't know if it's a gift or a curse. I did this film *Casa de Lava* and that was the film that opened a lot of things for me. I was not liking the way I was doing the films with crews and money and all those movements that I had to do when I was an assistant because I'd done that for years and years. So I was on the wrong side of the circus for a long time and I saw everything. I saw the really bad side of this almost sacrificial job we have... And *Casa de Lava* was the film that allowed me literally to escape because I was on this fantastic desert island. I had a nice crew, people I chose but I felt I would like to do a film almost alone.

Pedro Costa, Director - from an interview with Jean-Pierre Gorin

Our Beloved Month of August

Original Title	Aquele Querido Mês de Agosto
Country	Portugal
Year	2008
Running Time	147 mins
Format	35mm
Language	Portuguese, French, English with some English subtitles
Director	Miguel Gomes
Screenwriter	Miguel Gomes, Mariana Ricardo, Telmo Churro
Producer	Luís Urbano, Sandro Aguilár
Leading Cast	Sónia Bandeira, Fábio Oliveira, Joaquim Carvalho, Andreia Santos, Armando Nunes
Cinematographer	Rui Poças A.I.P.
Film Editor	Telmo Churro, Miguel Gomes
Original Music	Mariana Ricardo

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Before the excellent *Tabu*, Miguel Gomes made the intricate, uncategorizable *Our Beloved Month of August*, emerging as a leading talent in the currently flourishing Portuguese cinema. A tantalizing mix of documentary and fiction, it is an intoxicating love song to rural Portugal. In the mountains, the month of August is abuzz with people and activity. Emigrants return home, set off fireworks, light fires, sing karaoke, hurl themselves from bridges, hunt wild boar, drink beer, make babies. A passionate swirl of love, food and music.

Life isn't always easy, my friends! In July 2006, there was a minor catastrophe. Shooting of the film, scheduled for the following month, had to be postponed indefinitely. Production funds were short for a demanding screenplay, due to be shot in Portugal's interior during the August fiestas, and the director's casting choices. Quickly getting over that shock,

the director decided to set off for the location anyway, with a 16mm camera and a crew of five - small but feisty! - and film everything he deemed worthy of recording, committing himself to rejigging the fiction accordingly. This story and those that follow it can be found in the film, although for the sake of truth it must be acknowledged that appearances are deceptive and that certain directors have an inherent inclination towards mystification. Documentary? Fiction? Halfway through this film there's a bridge: the Roman bridge at Coja over the River Alva, from which Paulo 'Moleiro' (Miller) hurls himself. Without wishing to sound like Confucius, I would say that from either one of the riverbanks the bridge unites, the other is perfectly visible. And the river is always the same.

Miguel Gomes, Director



Tabu

Country	Portugal, Germany, Brazil, France
Year	2012
Running Time	118 mins
Format	DCP
Language	Portuguese with English subtitles
Director	Miguel Gomes
Screenwriter	Miguel Gomes
Producer	Sandro Aguilár, Luís Urbano
Leading Cast	Teresa Madruga, Laura Soveral, Ana Moreira, Henrique Espírito Santo, Carloto Cotta
Cinematographer	Rui Poças
Film Editor	Telmo Churro, Miguel Gomes

UK Distributor

New Wave Films

This stunning film, entirely shot on gorgeous black and white cine film in Portugal and Mozambique, is a deeply poetic rendering of an old woman's melancholic nostalgia for a powerful love affair of her past. This is beautifully mirrored by director Miguel Gomes' modern-day take on the silent film era, where the passionate second half of the film is not silent but dialogue free creating a profoundly sensual experience. Full of desire, love, loneliness and compassion, *Tabu* is a proudly filmic work of the 'silver screen' in a digital era where that term so rarely applies.

Miguel Gomes talks about his third feature *Tabu* and the influence of Murnau: '*Tabu* is a film about the passage of time, about things that disappear and can only exist as memory, phantasmagoria, imagery - or as cinema, which summons and congregates all that. There is a massive ellipsis in the film,

we go back fifty years. We go from the time of old age to youth, from the time of hangover and guilt to the time of excesses, from a post-colonial society to the time of colonialism. It's a film about things that are extinguished: a person who dies, an extinguished society, a time that can only exist in the memory of those who lived it. We also wanted to connect this to an extinct cinema. We chose to shoot the film in black and white, which is also on the verge of extinction - 35mm for the contemporary section, 16mm for the African section. I'm sometimes asked why the first part isn't in colour, according to the (somewhat absurd) convention that the past is in black and white and the present in colour. If the second part of the film fits what is conventionally known as a "period piece", I'm not sure the first part isn't as much of a "period piece" ...'

Crossways with Live Soundtrack by Minima

Original Title	Jūjūro
Country	Japan
Year	1928
Running Time	72 mins
Format	35mm
Language	Japanese Intertitles with English subtitles
Director	Teinosuke Kinugasa
Screenwriter	Teinosuke Kinugasa
Leading Cast	Akiko Chihaya, Junosuke Bando, Yukiko Ogawa, Minoru Takase, Misao Seki
Cinematographer	Kōhei Sugiyama

UK Distributor | British Film Institute



'After the release of Japan's first avant-garde feature film, *A Page of Madness* (*Kurutta ippei-ji*, 1926), director Teinosuke Kinugasa retreated to safer ground with commercial *jidai-geki* films before his next attempt at raising the nation's cinema art. Set in Tokyo's Yoshiwara pleasure district, *Crossways* was described by its director as a "chambara without swordfights" and was heavily influenced by German Expressionism.

'Rikiya is in love with the unattainable geisha O-Ume. Stealing a kimono his sister Okiku is making in an attempt to win her over, he heads over to visit her and declare his love. Unfortunately his rival for O-Ume's affections publicly humiliates him by tearing it to shreds in front of the baying crowd at the archery ground where she plies her trade and temporarily blinds him by flinging ash into his eyes. The irate Rikiya retaliates by lunging with his sword at his rival, who promptly falls to the

ground. Believing he has committed a murder, Rikiya flees back to the lodgings he shares with his sister and awaits his fate.

'*Crossways* is a visual tour-de-force, unfolding in such powerful sequences as the series of hallucinations that accompany Rikiya's nursing back to health by his sister - a disturbing series of superimpositions and dissolves of spinning archery targets and painted geishas parading around the gaudy streets of Yoshiwara's pleasure quarters. *Crossways* became the first Japanese film to be screened widely outside of Japan when it opened in Berlin, as *Im Schatten des Yoshiwara* (*The Shadows of Yoshiwara*). It showed in several cities across Europe, including London in 1930, and is also known by the titles *Crossroads* or *Slums of Tokyo*. (*Zipangu Festival*) *Crossways* is presented in partnership with *Zipangu Festival* and with a new score from Minima.

The Golem with Live Organ Accompaniment

Original Title	Der Golem
Country	Germany
Year	1920
Running Time	85 mins
Format	DVD
Language	German Intertitles with English subtitles
Director	Carl Boese, Paul Wegener
Screenwriter	Henrik Galeen, Paul Wegener
Producer	Paul Davidson
Leading Cast	Paul Wegener, Albert Steinrück, Lyda Salmonova, Ernst Deutsch, Hans Sturm
Cinematographer	Karl Freund, Guido Seeber

UK Distributor | Eureka Entertainment



Paul Wegener's German expressionist horror classic is presented in a free screening in the magnificent surroundings of Leeds Town Hall with dramatic live organ accompaniment by Leeds city organist Simon Lindley. *The Golem* is based on a Jewish legend and adapted from the 1915 novel by Gustave Meyrick.

One of most important contributions to German Expressionism, the 1920 version of *Der Golem* is a must-see for lovers of Weimar Cinema as well as the perfect introduction to this classic era of film-making. The third film by actor and director Paul Wegener to feature the Golem, this is undoubtedly the most accomplished and its influence can be seen in many later films, but in particular James Whale's *Frankenstein*.

In the Jewish ghetto in 16th Century Prague, the community

leader and astrologer Rabbi Löw's (Albert Steinrück) foresees doom for his people written in the stars. A short time later the Emperor Luhois (Otto Gebühr) issues an expulsion order to the people of the ghetto and they are to leave the city. In an attempt to save his people, Löw creates a forbidding clay golem (Paul Wegener) that he brings to life with the assistance of a demon spirit and an amulet placed in the centre of the creature's chest. Subsequently the Golem saves the Emperor's life and the order is rescinded. Initially the Golem does nothing but good, but changes after Löw's assistant Famulus (Ernst Deutsch) uses the creature to ward off Count Florian (Lothar Müthel), who is competing with him for the affections of the Rabbi's daughter Miriam (Lyda Salmonova). Famulus tries to remove the amulet and to return the Golem to rest, but fails as the enraged creature embarks on a trail of destruction.



The Passion of Joan of Arc

Original Title	La passion de Jeanne d'Arc
Country	France
Year	1928
Running Time	110 mins
Format	Blu-Ray
Language	French Intertitles with English subtitles
Director	Carl Theodor Dreyer
Screenwriter	Joseph Delteil, Carl Theodor Dreyer
Leading Cast	Maria Falconetti, Eugene Silvain, André Berley, Maurice Schutz, Antonin Artaud
Cinematographer	Rudolph Maté
Film Editor	Marguerite Beaugé, Carl Theodor Dreyer

UK Distributor | Eureka Entertainment

Carl Dreyer's silent masterpiece has been described by film critic Jonathan Rosenbaum as 'the pinnacle of silent cinema - and perhaps of the cinema itself'. Featuring an iconic and emotive central performance by Maria Falconetti and luminous cinematography by Rudolph Maté. The story follows a rigorous interrogation by a jury of clerics, attempting to force Joan to recant on her claims of holy visions, framing an intense series of close-up shots of faces before the vertiginous ascent to an incendiary finale.

One of the most emotional film experiences of any era, Carl Theodor Dreyer's 1928 *The Passion of Joan of Arc* is a miracle of the cinema, an enigmatic and profoundly moving work that merges the worlds of the viewer and of saintly Joan herself into one shared experience of hushed delirium. Dreyer's film charts the final days of Joan of Arc as she undergoes

the degradation that accompanies her trial for charges of heresy - through her imprisonment and execution at the stake. Falconetti's portrayal of Joan is frequently heralded as the all-time finest performance in the history of film, and Dreyer's unusual and virtuosic method, in seeming to render the very soul of his actress, vaulted the director decisively into the ranks of the art form's supreme geniuses.

Dreyer's radical approach to constructing space and the slow intensity of his mobile style make this a difficult film in the sense that, like all the greatest films, it reinvents the world from the ground up; it's also painful in a way that all of Dreyer's tragedies are. But it will continue to live long after all the commercial movies in town have vanished from memory.
Jonathan Rosenbaum



Turksib with Live Soundtrack by Bronnt Industries Kapital

Country	Soviet Union
Year	1929
Running Time	75 mins
Format	Blu-Ray
Language	Russian Intertitles with English subtitles
Director	Viktor Turin
Screenwriter	Yakov Aron, Viktor Shklovsky
Original Music	Bronnt Industries Kapital

UK Distributor | British Film Institute

Recently reclaimed from the archives, *Turksib* is a jawdropping Soviet documentary depicting the heroic efforts to build a railway through the desolate desert landscapes of Turkestan and Siberia. Featuring breathtaking cinematography and the innovative montage style of the Soviet propaganda film, Victor Turin's rarely seen classic was a huge influence on John Grierson and the British documentary movement, not least the legendary *Nightmail*. Presented with a hypnotic live score by acclaimed Bristol electro-acoustic duo Bronnt Industries Kapital.

This captivating timepiece allows us to witness the technological world we've built on nature's shoulders: it is also a priceless artifact of cinema history, giving us unparalleled insight into the daunting technical and artistic creativity undertaken in the name of Soviet Communism. John Grierson

worked on the British release print of *Turksib*, creating the highly distinctive and imaginatively graphic inter-titles that contribute enormously to the impact of the film. Unlike Eisenstein's *Battleship Potemkin*, private screenings of which Grierson also helped to organise, *Turksib* was passed by the British film censor. In part because of its availability as a silent film at a moment when British cinemas were only slowly converting to sound, it was widely booked throughout the country.

With their live soundtrack, electro-acoustic act Bronnt Industries Kapital (led by Bristol's Guy Bartell) tap into the weird and wonderful emotions and intellectual political dilemmas thrown up by this incredible film. Pastoral solo psaltery melodies, Central Asian-style drones, graceful ensemble pieces, and propulsive drum rhythms combine to trace *Turksib's* dizzying transit. The moving images take on a hypnotic resonance.

2001: A Space Odyssey

Country	USA
Year	1968
Running Time	141 mins
Format	DCP
Language	English
Director	Stanley Kubrick
Screenwriter	Stanley Kubrick, Arthur C. Clarke
Producer	Stanley Kubrick
Leading Cast	Keir Dullea, Gary Lockwood, William Sylvester, Daniel Richter, Leonard Rossiter
Cinematographer	Geoffrey Unsworth
Film Editor	Ray Lovejoy



UK Distributor | Warner Bros

You haven't really seen 2001 until you've seen it on the big screen and in the grand surroundings of the Victoria Hall, the LIFF screening of A Space Odyssey is going to be a very special occasion. Kubrick's visionary sci-fi classic is repeatedly voted into top 10 movies of all time lists and for good reason, a brilliantly imaginative adaptation of Arthur C Clarke's mind-bending novel, it's an episodic spectacle featuring balletic sequences of cine-choreography, awesome futurist design, suspenseful action and trippy psychedelia.

However good our best film composers may be, they are not a Beethoven, a Mozart or a Brahms. Why use music which is less good when there is such a multitude of great orchestral music available from the past and from our own time? When you're editing a film, it's very helpful to be able to try out different pieces of music to see how they work with the scene. This is

not at all an uncommon practice. Well, with a little more care and thought, these temporary music tracks can become the final score. When I had completed the editing of 2001: A Space Odyssey, I had laid in temporary music tracks for almost all of the music which was eventually used in the film. Then, in the normal way, I engaged the services of a distinguished film composer to write the score. Although he and I went over the picture very carefully, and he listened to these temporary tracks (Strauss, Ligeti, Khatchaturian) and agreed that they worked fine and would serve as a guide to the musical objectives of each sequence he, nevertheless, wrote and recorded a score which could not have been more alien to the music we had listened to, and much more serious than that, a score which, in my opinion, was completely inadequate for the film.

Stanley Kubrick, Director

Barry Lyndon

Country	UK
Year	1975
Running Time	184 mins
Format	DCP
Language	English
Director	Stanley Kubrick
Screenwriter	Stanley Kubrick
Producer	Stanley Kubrick
Leading Cast	Ryan O'Neal, Marisa Berenson, Patrick Magee, Hardy Krüger, Steven Berkoff
Cinematographer	John Alcott
Film Editor	Tony Lawson
Original Music	Leonard Rosenman



UK Distributor | Park Circus

Stanley Kubrick's epic costume drama is a must-see on the big screen, an unusually expansive evocation of period detail with magnificent production design and every shot fastidiously framed with the beauty of a Gainsborough painting. Redmond Barry (Ryan O'Neal) is forced to leave home after becoming involved in a duel. He gets lost in various adventures, meeting thieves, lonely soldier brides, Prussian army leaders, and British widows, inventing new stories about himself at every turn of the road.

On Barry Lyndon, I accumulated a very large picture file of drawings and paintings taken from art books. These pictures served as the reference for everything we needed to make - clothes, furniture, hand props, architecture, vehicles, etc. Unfortunately, the pictures would have been too awkward to use while they were still in the books, and I'm afraid we finally

had very guiltily to tear up a lot of beautiful art books. They were all, fortunately, still in print which made it seem a little less sinful. Good research is an absolute necessity and I enjoy doing it. You have an important reason to study a subject in much greater depth than you would ever have done otherwise, and then you have the satisfaction of putting the knowledge to immediate good use...

I spent a year preparing Barry Lyndon before the shooting began and I think this time was very well spent. The starting point and sine qua non of any historical or futuristic story is to make you believe what you see.

Stanley Kubrick, Director



The Shining

Country	UK, USA
Year	1980
Running Time	142 mins
Format	DCP
Language	English
Director	Stanley Kubrick
Screenwriter	Stanley Kubrick, Diane Johnson
Producer	Stanley Kubrick
Leading Cast	Jack Nicholson, Shelley Duvall, Danny Lloyd, Scatman Crothers, Barry Nelson
Cinematographer	John Alcott
Film Editor	Ray Lovejoy
Original Music	Rachel Elkind, Wendy Carlos

UK Distributor | BFI

See Stanley Kubrick's horror masterpiece at Leeds Town Hall, a venue with a gothic, haunted opulence you'd never get in the multiplex. The brand new digital transfer is the US version never released in the UK, at 144 minutes, it runs 24 minutes longer than the European version. Based on Stephen King's bestselling novel, this tale of a family man and would-be writer (Jack Nicholson) going mad as winter caretaker of the cursed Overlook Hotel is a seminal work of the genre. It is like no other horror film ever made.

I've always been interested in ESP and the paranormal. In addition to the scientific experiments which have been conducted suggesting that we are just short of conclusive proof of its existence, I'm sure we've all had the experience of opening a book at the exact page we're looking for, or thinking of a friend a moment before they ring on the telephone. But

The Shining didn't originate from any particular desire to do a film about this. The manuscript of the novel was sent to me by John Calley, of Warner Bros. I thought it was one of the most ingenious and exciting stories of the genre I had read. It seemed to strike an extraordinary balance between the psychological and the supernatural in such a way as to lead you to think that the supernatural would eventually be explained by the psychological: 'Jack must be imagining these things because he's crazy'. This allowed you to suspend your doubt of the supernatural until you were so thoroughly into the story that you could accept it almost without noticing.

Stanley Kubrick, Director



MÉLIÈS D'ARGENT COMPETITION

The Méliès competition is organised by the European Fantastic Film Festivals Federation (EFFFF) and aims to raise the profile of European produced fantastic films across the world. There are ten Affiliated festivals across Europe (of which Leeds is the only one in the UK) which run the Méliès d'Argent competition, where a selection of features and short films are judged by an industry jury, selected from the host country. The winning films then go forward to compete for the coveted Méliès d'Or prize, which is held each year in Sitges. The feature films in competition this year can be found among the various Fanomenon programmes and can be identified by the Méliès logo. They are:

The Butterfly Room	Sightseers
Eddie the Sleepwalking Cannibal	Thale
Grabbers	When the Lights Went Out
Room 205 of Fear	



The films Citadel and Vanishing Waves have also won the Méliès d'Argent at other film festivals. The short films in competition can be found on pages 80-81. For more information about the competition and to meet the jury, see pages 8, 10 and 11.

FANOMENON PANORAMA

Fanomenon is the home of cult films at Leeds International Film Festival, shared by the latest horror sensations, out-of-this-world sci fi experiences, amazing animated adventures, light and dark comedies, and the outright bizarre. Fanomenon Panorama is a special selection of brand new genre films that opens close to home with Ben Wheatley's brilliant Sightseers, which takes in Yorkshire in its pitch-black story of a camping holiday killing spree. Expectations will be high for the debut from Brandon Cronenberg with visceral sci-fi Antiviral and horror fans will be lining up for the likes of Maniac and Excision.

DAY OF THE DEAD 6

Day of the Dead 6 is the darker and nastier twin sister of Night of the Dead delivering the best new horrors from across the world - this year from Germany, Norway, Indonesia and USA. All the features are UK premieres and genre fans won't be disappointed as the wonderful splendour of City Varieties plays host to ghosts, demons, serial killers and very nasty gangsters. The features will be fleshed out with some great shorts and passholders will get a special 'extra' just for them. Buy passes for Night and Day of the Dead together and you save even more money!

NIGHT OF THE DEAD XII

Night of the Dead XII returns to the Hyde Park Picture House for another all-night endurance test of undead delights and this year we're starting earlier to give you horror-addicts even more of what you love. Four of the features are UK premieres and with the usual addition of fantastic short films, guests, giveaways, competitions and more you can be sure it will be a night to remember. Tickets are already selling fast so don't miss out.

FANOMENON YORKSHIRE

Eee by gum, 2012 is the year that horror comes to Yorkshire with three terrifying films including Dominic (Emmerdale) Brunt's directorial debut, Before Dawn, and the World Premiere of Heretic, shot right here in Leeds.

FANOMENON RETRO

The vaults of global genre cinema are vast and every year Fanomenon presents a special selection of rarely seen landmarks, fan favourites, and curiosities. Thanks to the support of the UK's Zipangu Festival, Fanomenon presents archive prints of two classic Japanese monster movies and a super rare martial arts movie set in North Korea. Tarantino's new movie is inspired by '60s Django westerns and Fanomenon presents a classic Django double bill. Finally we celebrate the early career of controversial German filmmaker Jörg Buttgerieit. with two rarely seen films.

CULT EUROPEAN COMEDIES

Cult European film comedies are big favourites at LIFF, and the darker, the better. Deadpan Belgian classic Aaltra is a hilarious wheelchair road movie about two feuding neighbours. Former LIFF audience hit The Art of Negative Thinking (Norway) returns with its pitch-black clash of despair against hope. Stormland is the tragicomic story of a hapless Icelandic rebel, and in Black Brush (Hungary), four young slackers try their hardest to avoid real work. Finally, a second gem from Belgium, the animated plastic toy wonder of A Town Called Panic.

ANIME DAY

The hugely popular Fanomenon Anime Day returns to LIFF this year on Sunday 11th November, also presented on the first day of the Thought Bubble Festival 2012 and in partnership with Scotland Loves Animation. Starting at 12 noon in the superb setting of the Victoria Hall at Leeds Town Hall, the Fanomenon Anime Day will present 10 hours of fantastic new animated entertainment from Japan. The five anime features in the line-up are all English Premieres: Asura, Berserk part 1, Berserk part 2, Tiger & Bunny and Wolf Children.

THOUGHT BUBBLE FILMS

Cult comic-related films specially chosen to tie in with the 6th edition of the North's largest sequential art festival, Thought Bubble (taking place 11 - 18 November). See www.thoughtbubblefestival.com for more info.

Antiviral

Country	Canada, USA
Year	2012
Running Time	108 mins
Format	DCP
Language	English
Director	Brandon Cronenberg
Screenwriter	Brandon Cronenberg
Producer	Niv Fichman
Leading Cast	Caleb Landry Jones, Sarah Gadon, Malcolm McDowell, Douglas Smith, Joe Pingue
Cinematographer	Karim Hussain
Film Editor	Matthew Hannam
Original Music	E.C. Woodley

UK Distributor | Momentum



"Brandon Cronenberg's striking body-horror debut is a chilling vision of our cultural obsession with celebrity. In a dystopian future world, Syd March works at the Lucas Clinic, which has an unusual and highly profitable line of business: deliberately infecting paying customers with diseases harvested from top celebrities, thus providing a 'biological communion' between stars and fans." (Toronto Film Festival)

Director Brandon Cronenberg talks about the inspiration for his debut feature, the comparisons made to his father's work, and his exposure to celebrity culture from a young age:

'I actually started by thinking about the intimacy of illness, rather than celebrity culture. I was in the middle of a bad fever, and was obsessing over the physicality of illness - how I had something in my body and inside my cells that came from someone else's body, and how there was something strangely intimate about that connection. Afterwards, I started thinking

about what kind of character might be able to see disease that way, and it developed into an interesting metaphor and platform for discussing celebrity obsession.

'I knew when I decided to work as a filmmaker that I would be compared to my father. So early on, I decided to not worry about his career when thinking about my own work. I'm really just doing what's interesting to me.'

'I definitely think having some exposure to both sides of celebrity culture helped give me some perspective for the script. There is an enormous disconnect between celebrities as they exist as characters in the media, celebrities as social constructs, and the actual people those characters are based on. Which seems obvious, but when you're familiar with someone who has some degree of fame, the extent to which you see them become fictionalized is pretty shocking.

Beyond the Black Rainbow

Country	Canada
Year	2010
Running Time	110 mins
Format	Blu-Ray
Language	English
Director	Panos Cosmatos
Screenwriter	Panos Cosmatos
Producer	Oliver Linsley, Christya Nordstokke
Leading Cast	Michael Rogers, Eva Allan, Scott Hylands, Marilyn Norry, Rondel Reynoldson
Cinematographer	Norm Li
Film Editor	Nicholas T. Shepard
Original Music	Sinoia Caves

Sales Company | Elephant Eye Films
Contact | info@elephanteyefilms.com



Cult psychedelic sci-fi odyssey Beyond the Black Rainbow has divided critics and audiences, attracting outspoken champions and derisive naysayers in roughly equal numbers. Sufficed to say it is quite unlike anything else featuring eye catching retro-futurist production design, a pulsating analogue synth soundtrack and trippy visuals that make 2001 seem like The King's Speech. Deep within the mysterious Arboria Institute, a beautiful girl Eva is held captive by a scientist, Dr. Barry Nyle where her mind is controlled by a sinister technology.

Director Panos Cosmatos spent his early formative years traveling all over the globe before settling in Canada. In 1981, the family lived for a year in Mexico where exposure to the strange local interpretations of American pop culture had a profound and lasting effect on his creative life. Growing up in the suburbs of Vancouver Island, he obsessed over the

minutiae of heavy metal, fantasy art, and science fiction horror.

I wasn't allowed to watch R-rated films when I was a kid, but when we'd go to the video store on the corner, a mom and pop shop called Video Attic, I'd obsessively look at all the horror movie video tapes. I was mesmerized by the lurid box covers and the vivid descriptions on the back. So I'd imagine, in great detail, my own versions of these movies without having ever seen them. That was one of the key inspirations for the film. The idea of making one of those imagined movies. The mood of the film is my memory of how the late 70's and early 80's felt to me. Both the reality and the fantasy world of the pop culture I would immerse myself in. I think in making it I was trying to grasp something intangible. It's a nostalgic movie, but it's a poisoned nostalgia.

Panos Cosmatos, Director



The Butterfly Room

UK Premiere



Country	Italy, USA
Year	2012
Running Time	87 mins
Format	DCP
Language	English
Director	Jonathan Zarantonello
Screenwriter	Jonathan Zarantonello
Producer	Enzo Porcelli, Ethan Wiley
Leading Cast	Barbara Steele, Ray Wise, Erica Leerhsen, Heather Langenkamp, Ellery Sprayberry, Julia Putnam, Camille Keaton, P.J. Soles
Cinematographer	Andrew Strahorn
Film Editor	Clelio Benevento
Original Music	Aldo De Scalzi

Contact | info@thebutterflyroom.com

Ann, a reclusive elegant lady, with an obsession for butterflies, is surprisingly befriended by the eerily beautiful young Alice. Using her seductive innocence, Alice establishes a disturbing mother daughter relationship with Ann. Lured into her twisted world, Ann soon discovers that she is not the only recipient of the girl's affections.

Confronted by Alice's other lady friends, Ann's shock awakens a dark, hidden past, unchaining a spiral of madness: a series of brutal and bizarre crimes that Ann will have to commit to preserve her harmless and deceptive appearances.

The only one who recognizes there's something unsettling about Ann, is nine year old Julie, her next door neighbor's daughter.

With the inevitable curiosity of a child, Julie begins to explore the corners of Ann's apartment, discovering a dark secret hidden in the walls of the forbidden butterfly room.

No one believes what she's seen except for Ann's estranged daughter Dorothy. Horrified, she realizes that the fate of the young girl lies in her hands. To save both Julie, and herself, she must summon up the courage to confront an evil that has haunted her for years.

With special effects created by Academy Award winning AFX Studio and elegant and refined visuals, in contrast with the sickness of the story, the Butterfly Room is an all female story, an American thriller, with a European soul. The also brings together a number of icons from the world of horror films and in addition to Barbara Steele (Black Sunday, Shivers) also includes such luminaries as Ray Wise (Twin Peaks), Heather Lagenkamp (A Nightmare on Elm Street), Adrienne King (Friday the 13th), Erica Leerhsen (Texas Chainsaw Massacre), Camille Keaton (I Spit on Your Grave) and P.J. Soles (Halloween).



Citadel

Country	Ireland, UK
Year	2012
Running Time	87 mins
Format	
Language	English
Director	Ciaran Foy
Screenwriter	Ciaran Foy
Producer	Katie Holly, Brian Coffey
Leading Cast	Aneurin Barnard, James Cosmo, Wunmi Mosaku, Jake Wilson, Amy Shiels
Cinematographer	Tim Fleming
Film Editor	Tony Kearns, Jake Roberts
Original Music	tomandandy

UK Distributor | [Revolver](#)

The dilapidated suburbia of Edenstown casts a shadow over Tommy Cowley's life. Trapped there by his agoraphobia since his wife was fatally attacked by twisted feral children, he now finds himself terrorized by the same mysterious hooded gang, who seem intent on taking his baby daughter. Torn between the help of an understanding nurse and a vigilante priest, he discovers that to be free of his fears, he must finally face the demons of his past and enter the one place that he fears the most...the abandoned tower block known as the 'Citadel'.

Director Ciaran Foy talks to Twitch about how the film was inspired by a violent attack that he experienced when he was younger:

When I was 18 I was the victim of a completely unprovoked and vicious attack by a gang of kids who were maybe 14 years old. I was beaten with a hammer and I had a dirty syringe held to

my throat. The scariest part about it was that they didn't want anything or take anything – there was absolutely no reason for it. It left me with this trauma that eventually developed into agoraphobia. So I was housebound for a time, still living with my parents. At the time, I was scared shitless to even look at the front door, never mind contemplating walking outside. The door just became this Kubrick-like monolithic shape, which became important in Citadel eventually, with the design of the towers, the tomb etc. The idea for Citadel didn't come about until I left film school and I was toying around with various ideas and concepts. The one thing I had was the idea of a creature that could see fear. Then it just occurred to me one day, "Why don't I make a nightmare version of what I went through?" In a strange way, the more I thought about it, the more I thought that to really do an exploration of agoraphobia and the things I was going through, it almost required you to go into the fantastic.

Eddie the Sleepwalking Cannibal

English Premiere



Country	Canada, Denmark
Year	2011
Running Time	83 mins
Format	DCP
Language	English
Director	Boris Rodriguez
Screenwriter	Boris Rodriguez
Producer	Michael A. Dobbin, Boris Rodriguez, Ronnie Fridthjof
Leading Cast	Thure Lindhardt, Georgina Reilly, Dylan Smith, Alain Goulem, Stephen McHattie
Cinematographer	Philippe Kress
Film Editor	Sara Bøgh Jensen
Original Music	David Burns
Sales Company	Global Screen
Contact	gisela.wiltschek@globalscreen.de



Lars, once the young darling of the art scene, is slipping away fast into the land of has-beens: he has hit the proverbial creative brick wall. Up till now, his creativity has come at too high a cost: inspiration could only come in the form of carnage – blood, guts and limbs – and he's vowed to never go down that dark road again. Concerned about his young protégé, Ronny, Lars's long-time art dealer, arranges for him a teaching job in a small town as a 'therapeutic measure' meant to stir up some creative juices in the safety of a country retreat. But things never quite turn out as planned...

Director Boris Rodriguez talks to Twitch about the influences for Eddie:

The films we referenced when making Eddie were Fargo, for performance, Lars and The Real Girl for production design, and Let the Right One In for its less-is-more approach to horror.

I also thought a lot about Frankenstein in terms of the creature monster/relationship. I also looked at American Werewolf in London because I believe that was the first film that really pulled off horror-comedy in a smart and fun way.

Could Eddie be described as a 'functioning zombie'?

I fret at using the 'Z' word. Eddie is not a zombie. Yes, he has zombiesque qualities, but he's not a zombie, nor is this a zombie movie in any way. It's important to make that distinction, because the zombie sub-genre raises a lot of expectations. There's usually a post-apocalyptic premise and an ending where a motley crew of survivors battles hordes of the undead. If there ain't hundreds of flesh-eating dead people getting whacked in countless gruesome ways, it's just not a zombie movie. In Eddie, there are select victims being cannibalized in extremely entertaining ways.

Excision

Country	USA
Year	2012
Running Time	81 mins
Format	Blu-Ray
Language	English
Director	Richard Bates Jr.
Screenwriter	Richard Bates Jr.
Producer	Dylan Hale Lewis
Leading Cast	AnnaLynne McCord, Traci Lords, Malcolm McDowell, Roger Bart, John Waters
Cinematographer	Itay Gross
Film Editor	Steve Ansell, Yvonne Valdez
Original Music	Steve Damstra II, Mads Heldtberg



UK Distributor | Eureka Entertainment Ltd

Pauline (an unrecognisable AnnaLynne McCord from 90210) is the school misfit with delusions of becoming a successful surgeon so that she can save her terminally ill sister. In between reading medical textbooks and dissecting small animals she spends her time planning her first sexual encounter, questioning God's existence and fantasising about necrophilia (in the film's funniest and most macabre scenes). Concerned that she is really disturbed her mother sends her to see the local priest (John Water's in a brilliant cameo performance) because she is too tight to pay for a proper therapist, which only adds to Pauline's troubles. As the film progresses the line between fantasy and reality starts to blur and it becomes apparent that Pauline isn't misunderstood, she is actually very, very disturbed.

Often films come along that are described as 'instant classics'

or 'cult hits in the making', when most of them are nothing of the sort. Excision however is different - with a cast drawn from all walks of genre, cult and independent film including Ray Wise (Twin Peaks), Traci Lords (Cry Baby), Malcolm McDowell (A Clockwork Orange, Halloween), Marlee Matlin (West Wing) and John Waters and an incredibly black comedy script it is sure to gain cult status, especially once available on DVD and VOD.

The film shares some similarities with Heathers (and will no doubt be compared to it), as it takes a dig at high school cliques, what it's like to be the outsider and how parents don't understand their children (or even try to). Excision, however, is much darker and has a main protagonist that would head-butt Winona Ryder into the middle of next week. Pauline is an anti-hero for the 21st century who knows what she wants and how to get it, regardless of who gets in her way.



Grabbers



Country	UK, Ireland
Year	2012
Running Time	94 mins
Format	Blu-Ray
Language	English
Director	Jon Wright
Screenwriter	Kevin Lehane
Producer	Tracy Brimm, Kate Myers, Martina Niland, Eduardo Levy, James Martin, Piers Tempest
Leading Cast	Richard Coyle, Ruth Bradley, Russel Tovey, Lalor Roddy, David Pearse, Bronagh Gallagher
Film Editor	Matthew Platts-Mills
Original Music	Christian Henson

UK Distributor | DNA PR

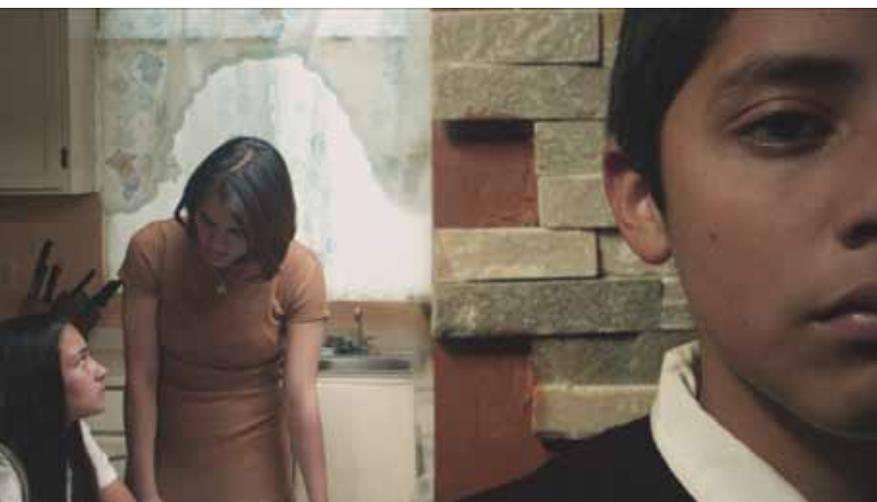
Rookie Garda officer Lisa Nolan has chosen the wrong time to come to Erin Island, a tiny remote community off the coast of Ireland. A storm is coming in and a squidlike alien creature has just landed on the island and is busy snacking its way through the locals. Soon it becomes apparent that the only way to survive is to get drunk, so tipsy and staggering, the heroes must find a way to destroy the creature. With similarities to Eight-Legged Freaks, Slither and of course, Tremors, Grabbers is a slick 'B' monster movie that mixes comedy and horror perfectly.

I was very inspired by Jaws. Our writer, Kevin was very inspired by Tremors, but I missed seeing it as a teenager; I saw it as an adult... I was also inspired by Aliens; there is no doubt. I am a huge fan of Ridley Scott.

We wanted to get away from the idea of this creature looking 'human' and having two eyes on a horizon, if you know what I mean. Humans kind of move up and down, but we wanted this creature to be based on a circle in the way it moved and its mouth. It kind of moves like a tumbleweed and we had to keep reminding the animators not to fall back on a human looking creature.

Grabbers is the kind of film that a teenage boy can bring his girlfriend to the movie and she won't hate him afterwards. Or maybe the other way around! Maybe the teenage girl can bring her wimpy boyfriend to see it in the cinema. Yeah, I think that description is fair.

Jon Wright, Director



Here Comes the Devil

Original Title	Ahí va el diablo
Country	Mexico
Year	2012
Running Time	97 mins
Format	DCP
Language	Spanish with English subtitles
Director	Adrián García Bogliano
Screenwriter	Adrián García Bogliano
Producer	Andrea Quiroz
Leading Cast	Francisco Barreiro, Laura Caro, Alan Martínez, Michele García
Cinematographer	Ernesto Herrera
Film Editor	Carmen Vargas
Original Music	Julio Pillado

UK Distributor | Metrodome

During a family picnic, teenage son, Adolfo, and daughter, Sara, go off to investigate a cave while their parents enjoy a spot of lovemaking. Following a nap they go looking for their children, but they are nowhere to be found. Adolfo and Sara reappear the following morning, but both seem changed somehow, quiet, withdrawn and vacant. Convinced someone or something has attacked their children the parents initially take them to a psychiatrist but it soon becomes apparent that something far more sinister has affected their children.

Here Comes the Devil was a film idea I had for a long time but never got to write it. I was thinking about it, left it alone for five years, then thought about the element that was missing and started to write it. From the time I wrote the script to the time we made the film was six months or close to that. I think I have a particular love for things I've tried before, giallos

and slasher films I really like. That's what I'm most comfortable in, but I'm trying to test myself and do other things like Here Comes the Devil - to move out of my comfort zone. What I wouldn't do right now is a zombie movie. I feel like it's a little overexposed. Maybe in ten years, but I get a little bored watching all of these zombie movies.

Here Comes the Devil is something I'm excited about because it's the first time I got to work in the supernatural sub-genre. This is the first time I go 100% into it. It led to several challenging things I needed to think about. It's also exciting because this is the first time I had an American company take a chance on me with a Latin American horror film in Spanish, that to me is amazing.

Adrián García Bogliano from an interview with Shock Till You Drop

The History of Future Folk

International Premiere

Country	USA
Year	2012
Running Time	86 mins
Format	HDCAM
Language	English
Director	John Anderson Mitchell, Jeremy Kipp Walker
Screenwriter	John Mitchell
Producer	Jon Bulette, Andrew Goldman, Smokey Nelson, Jeremy Kipp Walker
Leading Cast	Jay Klaitz, Nils d'Aulaire, Julie Ann Emery, April Hernandez Castillo, Onata Aprile
Cinematographer	Martin Matiassek
Film Editor	Nick Paley, Jeremy Kipp Walker
Original Music	Tim Williams

Contact | jeremykipwalker@gmail.com



General Trius (or Bill as he's now known), an alien from the dying planet Hondo, sets out on a mission to destroy the human race and prepare Earth for colonization. However, upon landing, he's enchanted by a strange and mystical human invention known as 'music'. No other species in any other galaxy knows of music, so Trius decides he must stay on Earth and learn everything he can about the wonderful creation.

When he doesn't return to Hondo though, a bungling assassin (Kevin) is sent to kill him and take over his mission. The assassin is immediately captured by Trius, who convinces him the Earthlings must be spared. Together they set out on their own mission to save Hondo, prevent intergalactic warfare and create the universe's first Hondonian, bluegrass, duo: Future Folk!

The inception of the film was kind of funny - Jeremy and I were working on another project that was very close to going. It was

much bigger budget and we were relying on much bigger actors but things fell through, as they sometimes do, and it had just been years since we had rolled up our sleeves and made a movie together. So we said, 'Fuck it, let's just get something done, whatever it takes.' It was actually Jeremy's recommendation that we do something with Future Folk. Future Folk are our friends - we weren't like random fans; we went to college with Jay - and then we met Nils later down the road. We've been friends for years now so it was a lot of taking stock and figuring out what we could go out and shoot right now, tomorrow. I went into the screenwriting process and it just kept getting bigger and bigger. It's a big indie - a big low-budget movie, which is a testament of Jeremy's producing skills and ability to bring in favors like that.

John Anderson Mitchell, Co-Director

John Dies at the End

Country	USA
Year	2012
Running Time	99 mins
Format	
Language	English
Director	Don Coscarelli
Screenwriter	Don Coscarelli
Producer	Brad Baruh, Don Coscarelli, Andy Meyers, Roman Perez
Leading Cast	Chase Williamson, Rob Mayes, Clancy Brown, Glynn Turman, Doug Jones, Paul Giamatti
Cinematographer	Mike Gioulakis
Film Editor	Donald Milne, Don Coscarelli
Original Music	Brian Tyler

UK Distributor | [Revolver](#)



In an interview with a reporter (the brilliant Paul Giamatti) Dave explains how he and his friend John came to try the new drug Soy Sauce that allows users to access alternate dimensions and slip through time. While under the influence John and Dave discover that the world is on the brink of invasion from inter-dimensional aliens. Cue ancient evils, trans-dimensional bugs, meat monsters and other phantasmagoric oddities. Coscarelli combines the psycho-body-horror aesthetics of early Cronenberg and the surreal nightmare visions of David Lynch in this hallucinatory horror-tinged action comedy.

This was the first project maybe in Hollywood that's ever been decided by an automatic robot. I got an email from Amazon saying that if I liked the last book I read then I would love John Dies at the End. It had a tremendous little line about these two slackers and soy sauce and invaders from another world and

could they save humanity? No. I was hooked, I bought the book and here we are.

The subject matter is drugs and drugs have a non-linear quality to them. I wanted to try to create the feeling of a real out-of-body experience that this character is going through and what you say is probably right. You could watch any different segment of it, or jumble it or mash it, and it would probably still have some level of coherency because it's all just a waking dream.

I believe that [author] David Wong is a demented genius. Part of the sequel to John Dies at the End, This Book is Full of Spiders, was posted on the web for a little while. I read one chapter and it was great. I haven't had a chance to read the whole thing yet. We'll have to see what he comes up with. If there's enough interest... I like making sequels. So we'll see.

Don Coscarelli, from an interview with Playmaker Magazine



The King of Pigs

Original Title	Dae gi eui wang
Country	South Korea
Year	2011
Running Time	97 mins
Format	DCP
Language	Korean with English subtitles
Director	Yeun Sang-ho
Screenwriter	Sang-ho Yeun
Producer	Young-kag Cho
Leading Cast	Ik-june Yang, Jeong-se Oh, Hye-na Kim, Hee-von Park, Kkobbi Kim
Film Editor	Sang-ho Yeun, Yeun-jeong Lee
Original Music	Been Eom

UK Distributor

Terracotta Distribution

South Korea's very first animated film to screen at Cannes, *The King Of Pigs* is a time-tripping, soul-shattering mystery about the scars that make us, and the secrets we bleed to keep. Kyung-Min has just killed his wife, but it didn't make him feel any better. His business is failing and he can't stop thinking about his middle school days, back when he was one of the lowly, bullied 'pigs', the rock-bottom caste of the social animal kingdom, at the mercy of the popular 'dogs'. His old school friend, Jong-Suk, agrees to meet, and each man tells the other polite lies about his wrecked life. But both of them have one thing on their minds: Chul-Yi, their old class comrade, the quiet, deadly boy in the hoodie who fought back against the bullies and became, for one blazing moment in time, *The King of Pigs*. 'Be my friends,' he offered, 'and you will never cry.'

The King Of Pigs animation style evokes memories of the great

Satoshi Kon (*Paprika*), sinuous yet rippling with organic textures that mimic the flesh and failings of real, flawed human beings, with every tear, bruise and knuckle to the face meticulously rendered. One thing the film never allows us is too much room to breathe: these kids are suffering, and so must the audience. Every moment is tripwired, every scene is a time bomb.

Inspired by his own experiences in school, director Yeun Sang-Ho also drew upon recurring dreams to tell his dual-narrative story about the cycles of abuse and the bullied who become the bullies. *The King Of Pigs* is a meditation on the impotence and violence in the world of young adults, and the cancer of memory. In Yeun's dark vision, Korea today is bound by an invisible web of resentment, classism, and persecution from birth to death, where souls are trapped by their hidden sins.

New York Animation Film Festival



The Legend of Kaspar Hauser

Original Title	La Leggenda di Kaspar Hauser
Country	Italy
Year	2012
Running Time	95 mins
Format	DigiBeta
Language	Italian, English, French with some English subtitles
Director	Davide Manuli
Screenwriter	Davide Manuli
Producer	Bruno Tribbioli, Alessandro Bonifazi, Davide Manuli
Leading Cast	Vincent Gallo, Claudia Gerini, Elisa Sednaoui, Silvia Calderoni, Fabrizio Gifuni
Cinematographer	Tarek Ben Abdallah
Film Editor	Rosella Mocchi
Original Music	Vitalic

Sales Company Contact

Intra Movies
mail@intramovies.com

A radical reinvention of *The Legend of Kaspar Hauser* about the appearance of a young man who has been held captive throughout his life, very different from Werner Herzog's famous 1974 version. Davide Manuli's cult reboot is a surreal sci-fi western odyssey set on a remote Mediterranean Island with a throbbing techno soundtrack and a bizarre dual role for Vincent Gallo as 'the pusher' and a drawling sheriff DJ who thinks Kaspar is the new Messiah. Oh and Kaspar Hauser is played by a beautiful, androgynous young woman, Silvia Calderoni.

When one tries to deal with the theme of the short life of Kaspar Hauser, the two words most often used are 'enigma' and 'mystery' because of the lack of the elements that explain and define the events of the story. I would however add the adjectives 'surreal' and 'delirious' to this story. My rewriting

of Hauser's story intends to stress the fact that, given the few narrative elements available, it does not make sense to consider the events as they actually happened, but on the contrary it is a more valid approach to re-interpret it in a poetic way with the use of archetypes and metaphors such as the following: Hauser's arrival from nothing and from the dark, which becomes his arrival from the sea. Hauser's first-world, which here becomes a desert island. The people who surround him become a simple game of opposites representing the good, the bad and the neutral. The absurd effort made to give him an education, which here becomes teaching him to be a DJ. His alleged 'holiness' is here translated into grotesque miracles that Kaspar performs without even knowing it, such as spoons and cans moving on their own. On his death Hauser returns to nothing and the dark, that is the sea...

Davide Manuli, Director

Maniac

Country	USA, France
Year	2012
Running Time	90 mins
Format	DCP
Language	English
Director	Franck Khalifoun
Screenwriter	Alexandre Aja, Grégory Levasseur, C.A. Rosenberg
Producer	Alexandre Aja, Thomas Langmann, William Lustig
Leading Cast	Elijah Wood, Nora Arnezeder, America Olivo, Liane Balaban, Morgane Stemp
Cinematographer	Maxime Alexandre
Film Editor	Baxter, Franck Khalifoun
Original Music	Rob

UK Distributor | Metrodome



Elijah Wood plays Frank, a disturbed young man suffering from childhood trauma and abuse at the hands of his mother. Now the owner of a mannequin store his world is turned upside down when he meets Anna, a young artist who asks for his help with her new exhibition. Their friendship unleashes the killer inside Frank and he begins to stalk the streets in search of victims to provide the hair and scalps for his mannequins. Written by Alexandre Aja (Switchblade Romance) this updated version, based on the 80s slasher hit by Joe Spinell, is a chilling slice of savage cinema with a stunning performance by Wood.

I was 12 when the original Maniac came out so I wasn't allowed to see it in a theatre and I had to wait a while until it was released on VHS. But beyond the memorable gore of the original, I thought it was one of those very rare captivating slasher movies mainly because of Joe Spinell's performance.

You felt a lot of empathy for this crazy guy. Although he did horrible things, I felt heartbroken for him by the end of the movie, which is the main reason why I remember Maniac so vividly. So when I was approached about the project, I knew it was something I really wanted to focus on in this movie. That and the violence. It was important for the movie to have a character we could connect with and feel compassion for, as well as, obviously, the violence and the gore. When Alex Aja and Grégory Levasseur had written the script and came to see if I'd be interested in directing it, my first reaction was, "Does the world need another serial killer movie?" And obviously the answer to that was yes! It was important to have a fresh take and to attempt going places where very few movies have dared to go - and so we decided to tell the story entirely from the killer's point of view, which no horror film had done before.

Franck Khalifoun, Director

Sightseers

Country	UK
Year	2012
Running Time	95 mins
Format	DCP
Language	English
Director	Ben Wheatley
Screenwriter	Alice Lowe, Steve Oram
Producer	Claire Jones, Nira Park, Andrew Starke
Leading Cast	Alice Lowe, Steve Oram, Lucy Russell, Jonathan Aris, Monica Dolan
Cinematographer	Laurie Rose
Film Editor	Robin Hill, Amy Jump, Ben Wheatley
Original Music	Jim Williams



UK Distributor | Studio Canal

Ben Wheatley's superb black comedy Sightseers is based on characters created by lead actors Alice Lowe and Steve Oram. Loved-up couple Tina and Chris set out on an erotic odyssey in a caravan through the North of England, taking in Yorkshire and the Lakes. But as littering tourists, picky rambles, and feckless partygoers get in the way, their trip transforms into a gory killing spree and the duo become the North's most wanted.

It's rare for a film to capture the great British countryside in the way that Sightseers does. Beyond the chocolate box visuals of coy costume dramas, the epic wildness of Britain's great outdoors is underused in movies. As Chris and Tina make their murderous journey through the north of England, the increasingly immense and desolate landscapes are analogous to their moods.

For Steve Oram, the film's stunning locations revived memories

of childhood holidays, 'Sightseeing and British holidays are great and a big part of mine and Alice's childhood. There are very few films that celebrate these tourist locations and we hoped they'd be quite evocative. Some of the places we went were insanely dramatic and beautiful too, such as the Ribbleshead Viaduct and Honister Pass. Why go abroad when you've got the whole of the UK at your fingertips, I say!' Sightseers has an almost mystical, magical realist aspect that chimes with the truly ancient history of some of its locations. For Ben Wheatley, it was a chance to imbue an ostensibly modern comedy with larger ideas of nationhood: 'Chris and Tina are looking at Britain. On one level it's almost like they are travelling back across time. They go into caves and stone circles, they visit all these places, and they're encountering this collapse of Britain. It's a very naturalistic film in many ways but then it has these magical elements, psychedelic moments.'



Vanishing Waves

Original Title	Aurora
Country	Lithuania
Year	2012
Running Time	120 mins
Format	DCP
Language	Lithuanian, English with some English subtitles
Director	Kristina Buožytė
Screenwriter	Kristina Buožytė, Bruno Samper
Producer	Ieva Norvilienė
Leading Cast	Marius Jampolskis, Jurga Jutaitė, Sharunas Bartas, Rudolfas Jansonas, Vytautas Kaniušonis
Cinematographer	Feliksas Abrukauskas
Film Editor	Suzanne Fenn
Original Music	Peter von Poehl
Sales Company	Reel Suspects
Contact	info@reelsuspects.com

Lukas is a neuro-scientist chosen to take part in an experiment in which he enters the mind of a comatose girl. In her surreal subconscious world he meets and falls obsessively in love with her. Rather than sharing his results, he tells the research team very little so that they will plug him in again and again. Soon both are experiencing strange side effects, especially when Lukas starts administering drugs to her in order to affect her subconscious experience.

The idea was not to simply make a sci-fi film, but rather to explore intangible areas of human relationships and what it is like to feel passion and desire in a way that would be visually descriptive. I think science fiction is really a great medium to explore such concepts, because we can delve deeper into the surreal to explore it further. In relationships, there is a lot of hiding and people are not always open. When they are

open, it is a very raw experience. In the mental-sphere, there is no place to hide. Also, in modern society, technology is developing rapidly and people are connecting with each other intimately over large distances and, little by little, close physical proximity is no longer needed to have deep connections and relationships with others. I thought these concepts would be interesting to explore as sci-fi.

For confirmation, we communicated with doctors, neurologists and scientists in France, Lithuania and Ireland. We went to hospitals to see patients in comas to try to learn about the different levels of a coma, and studied how sensory development takes place in a new-born child. We later began to transform the data collected into stories.

Kristina Buožytė, Director



We Are the Night

Original Title	Wir sind die Nacht
Country	Germany
Year	2010
Running Time	100 mins
Format	DCP
Language	German
Director	Dennis Gansel
Screenwriter	Jan Berger, Dennis Gansel
Producer	Christian Becker
Leading Cast	Karoline Herfurth, Nina Hoss, Jennifer Ulrich, Anna Fischer, Max Riemelt
Cinematographer	Torsten Breuer
Film Editor	Ueli Christen
Original Music	Heiko Maile

UK Distributor | Momentum

Young runaway and petty thief Lena gets more than she bargained for when she falls in with three sexy vampires, Louise, Charlotte and Nora, who have just arrived in Berlin. Louise soon turns her into a vampire and the four enjoy a hedonistic lifestyle of parties, shopping and killing. But when they attack a group of gangsters they attract the local police including Tom, a lonely detective who knows Lena from her pickpocketing days.

I really like vampire and horror films but I'm not easy to scare. I like vampires in the old fashioned way. Supernatural, blood hungry creatures, symbolizing also a forbidden sexual longing, only possible to kill by sunlight or driving a stake in their heart. All these interpretations of vampires like in the Twilight Saga for example are too romanticized in my point of view but that's only my personal taste. I love films like Interview with a Vampire, Blade, Underworld, Nosferatu, From Dusk till Dawn, Lost Boys etc.

We are the Night is a great mixture of both the modern 'paranormal romance' vampires and the old fashioned, blood-soaked scary variety. On the one hand Dennis Gansel comes back to the old fashioned kind of vampires that are driven by thirst with their typical supernatural powers and the typical ways of killing them. And on the other hand he shows modern women in our money-driven society being free and independent but longing for love. Kind of Lost Boys meets Sex and the City.

Right after the shoot I did a horror film called 205 Room of Fear which is coming out in 2013 (and screening in LIFF26). I think it's fun to shoot genre movies because you get this rarely chance of playing with different extremes that you usually don't get with common dramas. It's a very physical and intense work that I like.
Jennifer Ulrich, Actress

The Woodsman and the Rain

Original Title	Kitsutsuki to ame
Country	Japan
Year	2011
Running Time	129 mins
Format	Blu-Ray
Language	Japanese with English subtitles
Director	Shūichi Okita
Screenwriter	Shūichi Okita, Fumio Moriya
Producer	Shirō Sasaki, Miyuki Satō
Leading Cast	Kōji Yakusho, Shun Oguri, Tsutomu Yamazaki, Masatō Ibu, Kengo Kōra



UK Distributor | Third Window Films

The Woodsman and the Rain is an oddball laid-back comedy starring the great Japanese actor Koji Yakusho as Katsu, a 60 year-old lumberjack who lives in a small, tranquil mountain village. When a film crew suddenly arrives to shoot a zombie movie, Katsu finds himself unwittingly roped into assisting the production.

The English translation of the film's title refers to the two forces of nature that affect the production of a zombie movie named Utopia being shot in an unnamed rural area of Japan: rain, and a woodsman named Katsuhiko Kishi who inevitably gets deeply involved in the production when he embarks on a sweet friendship with the movie's young director, Koichi Tinabe. Kishi ultimately becomes the natural force that moves the production toward its completion, including a subtle but enthusiastic ability to find the right place, time, and people, culminating in an almost supernatural knowledge of the

changes of the weather.

'Mr. Kishi's gradual growing warmth and empathy for Mr. Tinabe allows him to overcome some of his traditional comforts and enjoy his life on his own terms. His character arc is defined as much by how he treats his son as his work and eating habits. Visually, The Woodsman and the Rain moves from slower compositions of his everyday minutia to wider compositions containing ever more glorious pictures of the countryside and the people who get involved in the film-within-a-film production. Such is the process of watching the movie. Initially the static and formal compositions have us watch the passionless interactions of the characters from a distance until they increasingly warm to each other, at which point the The Woodsman and the Rain becomes a lovingly rendered comedy.' (Isugoi)



RIO DEWANTO

A FILM BY
JOKO ANWAR

MODUS ANOMALI

LIFELIKE PICTURES PRESENTS "MODUS ANOMALI" A FILM BY RIO DEWANTO STARRING ANOMALI PASOPATI, KAZI USMAN, ANGGUS TUBAHA, SYRIZA SUPRIANA, MARSHIA TANUDITYA, SHEILA TANUDITYA, JUSK IZAH, JAHAL MUSTA, RIZKA ANDANI, YOMANI KECUTI, YUDHA SANGSUDIRN, PATRIK SCHWALL, AND VIKESHA PUSPITA. EXECUTIVE PRODUCERS: ANOMALI PASOPATI, RIZKA ANDANI, YOMANI KECUTI, YUDHA SANGSUDIRN, PATRIK SCHWALL. PRODUCED BY: ANOMALI PASOPATI, RIZKA ANDANI, YOMANI KECUTI, YUDHA SANGSUDIRN, PATRIK SCHWALL. WRITTEN BY: ANOMALI PASOPATI, RIZKA ANDANI, YOMANI KECUTI, YUDHA SANGSUDIRN, PATRIK SCHWALL. DIRECTED BY: JOKO ANWAR.

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A VISCIOUS STING IN ITS TWISTED TAIL"
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Modus Anomali

UK Premiere

Country	Indonesia
Year	2012
Running Time	86 mins
Format	DigiBeta
Language	English
Director	Joko Anwar
Screenwriter	Joko Anwar
Producer	Sheila Timothy
Leading Cast	Rio Dewanto, Hannah Al Rashid, Surya Saputra, Marsha Timothy, Sadha Triyudha
Cinematographer	Gunnar Nimpuno
Film Editor	Arifin Cu'unk
Original Music	Bembi Gusti, Aghi Narottama, Gascaro Ramondo

Sales Company Raven Baner
Contact mpasz@ravenbanner.ca



John awakes from a shallow grave, disoriented and unable to remember who he is or how he got there. Piecing together the events of the last few hours from clues he finds in the forest he discovers that his wife has apparently been murdered, his children are missing and he is being stalked by a mysterious stranger armed with a machete and bow and arrow. As time runs out and more bodies are unearthed John seems to get closer to the shocking truth. Joko Anwar has created a remarkable thriller in which nothing is exactly as it seems and which is guaranteed to stun audiences with its shocking finale.

This was a movie that I had planned on making for many years, even since before making *The Forbidden Door*, so once I finished that movie, I thought the time was right to take this story that has been in my head for years and just get it written down. The name of the movie comes from my last film - there

is a street in it called *Modus Anomali* - and that's where the original idea started because I always loved the name. I think I work a little differently than a lot of other directors; stories just come to my head they just start to take shape inside there. It takes years in my head to bring the characters and everything to life but when I start writing everything out, it only takes a short time so once I started writing *Modus*, it was really a quick process for me.

Time is definitely a device people use to put in a film to raise the stakes and I think it is the same case with this one. In fact, time is more like a character itself in this movie and I think in all my films, I always talk about time. It's fascinating to me, especially when you can have two different time eras clash together; what a fascinating juxtaposition.

Joko Anwar, Director

Room 205 of Fear

UK Premiere



Original Title	205 - Zimmer der Angst
Country	Germany
Year	2011
Running Time	100 mins
Format	DigiBeta
Language	German with English subtitles
Director	Rainer Matsutani
Screenwriter	Eckhard Vollmar
Producer	Boris Schönfelder
Leading Cast	Jennifer Ulrich, André Hennicke, Daniel Roesner, Julia Dietze, Marleen Lohse
Cinematographer	Jan Fehse
Film Editor	Marco Pav D'Auria
Original Music	Wolfram de Marco

Sales Company Red Arrow International
Contact info@redarrowinternational.tv



Kathrin is excited to be moving into her own dorm room at university, leaving her over-protective father and the memory of her breakdown behind her. Enjoying her new found freedom things soon turn ugly though as she falls foul of the local 'in' crowd, who start to bully her. One night, she discovers the body of one of this gang, Christian, lying dead in the laundry room. And this is only the first in a series of grisly accidents... Admst all this, Kathrin finds the video diary of Annicka, her unfortunate predecessor in 205, and discovers that her enemies were responsible for her death. Annicka is now out for supernatural revenge and Kathrin has become trapped in the middle of this nightmare.

In 1996, Rainer Matsutani won the Audience Award at the Brussels International Festival of Fantasy Film with his horror comedy *Over My Dead Body*. Since then, he has mostly

directed some spectacular disaster movies for the small screen, but with *205 Room of Fear* he shows that Asia doesn't have a monopoly on vengeful longhaired female ghost stories. In the last two years LIFF has screened European films in competition that follow in the J-horror tradition (*The Last Employee*, which won the Méliès d'Argent in 2010 and *Marianne* in 2011) and *Room 205 of Fear* is a strong addition to this subgenre. Comparisons to *Candyman* and *Ringu* are likely but Matsutani's film is in no way a copy of these.

The film relies heavily on a strong performance by Jennifer Ulrich who can also be seen in the German vampire film *We Are the Night*, which is also screening at LIFF26.



Sushi Girl

European Premiere

Country	USA
Year	2012
Running Time	98 mins
Format	Blu-Ray
Language	English
Director	Kern Saxton
Screenwriter	Destin Pfaff, Kern Saxton
Producer	Neal Allen Fischer, Destin Pfaff, Kern Saxton, Suren M. Seron
Leading Cast	Tony Todd, James Duval, Noah Hathaway, Andy Mackenzie, Mark Hamill
Cinematographer	Aaron Meister
Film Editor	Kern Saxton
Original Music	Fritz Myers

Sales Company | Sushi Girl Films
Contact | neal.film@gmail.com

To celebrate Fish's release from prison, crime lord Duke (Candyman's Tony Todd) throws him a party, centred around a lavish meal of sushi, served off the body of a naked woman. But there are scores to be settled and Duke and the other thieves want to know what happened to their missing diamonds from the bungled heist six years ago. As tempers flare and distrust grows, the meal descends into violence and torture.

The script was forged over several months, and of course there were a few false starts. We started with a more cartoonish and colorful idea than we ended up with. I had been watching a lot of Japanese gangster movies from the 60s, particularly Seijun Suzuki's movies *Branded to Kill*, *Tokyo Drifter* and *Youth of the Beast*. If you've ever seen these, you'll know that they're absolutely bonkers. So, Destin Pfaff (my co-writer and a producer on the film) and I started with this idea to have it be these

Yakuza bosses meeting with the Italian Mafia Dons and we'd also have the 70's Blaxploitation crime bosses there too, like out of a Rudy Ray Moore movie or *Superfly*. And it was supposed to be these different mobsters coming together after a funeral for one of the bosses, under the guise of a truce, etc., and it was supposed to be really outlandish and a bit flamboyant and much more of a tried and true Grindhouse picture. But the goal was always to tell a story in one location, so we thought, "What is going to make this all interesting? What could we put in that room to make it all more engrossing?" Naturally, the answer was a naked girl, covered in sushi. And we sort of rapped from there and argued a few different scenarios, tones and characters until we came up with what we have now, more or less.

Kern Saxton, Director



Thale

UK Premiere



Country	Norway
Year	2012
Running Time	76 mins
Format	Blu-Ray
Language	Norwegian, Swedish with English subtitles
Director	Aleksander L. Nordaas
Screenwriter	Aleksander L. Nordaas
Producer	Bendik Heggen Strønstad
Leading Cast	Silje Reinåmo, Jon Sigve Skard, Erlend Nervold, Morten Andresen, Sunniva Lien
Cinematographer	Aleksander L. Nordaas
Film Editor	Aleksander L. Nordaas
Original Music	Raymond Enoksen, Geirmund Simonsen

Sales Company | Yesbox Productions
Contact | bendik@yesbox.no

When two accident scene cleaners stumble across a secret underground room during a routine assignment they are amazed to find a beautiful young woman being held captive inside. Soon however, it becomes apparent that this is no ordinary girl and their lives may be in danger from the mysterious woodland creatures that want her back. Thale is based on a mythical character in Nordic folklore called the 'huldra' - a beautiful creature living deep in the woods that seduces men with her songs and is recognisable by its cow's tail.

The Huldra is seductive forest creature that appears in most Scandanavian mythology. In Norwegian culture, the name is derived from a root meaning 'covered' or 'secret'; other names include skogsrå or skogsfru/skovfrue meaning 'Lady of the forest' or Tallemaja (pine tree Mary) in Swedish culture.

The huldra is one of several rå (keeper, warden), including the aquatic Sjørå (or havsfru), later identified with a mermaid, and the bergsrå in caves and mines who made life tough for the poor miners. Associated with Christianity, a tale recounts how Eve had washed only half of her children when God came to her cottage; ashamed of the dirty ones, she hid them. God decreed that those she had hidden from him would be hidden from mankind and they became the huldrer.

Aleksander L. Nordaas (b. 1982) is a Norwegian writer/director. Thale, which he also shot and edited, is his international feature film debut. He's received several prizes for his previous films, including the internationally acclaimed short film *In Chambers* which competed for the Méliès d'Argent prize at Leeds International Film Festival in 2008.

13 Eerie

UK Premiere

Country	USA
Year	2012
Running Time	86 mins
Format	HDCAM
Language	English
Director	Lowell Dean
Screenwriter	Christian Piers Betley
Producer	Don Carmody, Kevin DeWalt, Mark Montague
Leading Cast	Katharine Isabelle, Michael Shanks, Brendan Fehr, Brendan Fletcher
Cinematographer	Mark Dobrescu
Film Editor	Jacqueline Carmody
Original Music	Igor Vrabac, Ken Worth

Sales Company | EOne
Contact | festival.requests@gmail.com



The zombie genre has enjoyed unprecedented popularity with mainstream audiences thanks to the success of films like Dawn of the Dead and Frank Darabont's hit TV series The Walking Dead. But 13 Eerie is a fresh take on a genre that's literally decomposing. This epic battle of the undead follows the story of six ambitious forensic undergraduates who find themselves marooned on a remote island during a university field project. Not surprisingly, the troop finds themselves ill-prepared for a night in the wilds of the former site of the Eerie Straight Penitentiary. Unbeknownst to the group, the site was formerly used as an illegal biological testing ground for life-term criminals left for dead. But they aren't. They're undead. What ensues is as captivating as it is terrifying. This fast-paced, action-filled zombie flick defies audience expectations. And, while you may have seen a zombie movie before, you haven't seen zombies quite like this. These zombies are mean. And they're ruthless.

An abandoned wild animal park in the central Canadian prairie province of Saskatchewan was the unlikely host to a motley crew of criminally-minded zombies when Kevin DeWalt, Roger Christian and Don Carmody selected the site to film their epic zombie thriller 13 Eerie late in October 2011. The last day of shooting marked a memorable Halloween for the cast and crew, when the final scenes concluded production in a veritable ghost town in the cover of night.

Lowell Dean is an up-and-coming Canadian filmmaker with a talent for the twisted and a name to watch in the world of genre filmmaking. After graduating with a BA in Film Studies, he began working as an editor, writer and director for production companies across Canada. His short films have screened at festivals around the world including New York, Los Angeles and Sydney. 13 Eerie is his feature length directorial debut.

A Little Bit Zombie

UK Premiere

Country	USA
Year	2012
Running Time	87 mins
Format	DCP
Language	English
Director	Casey Walker
Screenwriter	Christopher Bond, Trevor Martin
Producer	Casey Walker, John Griffith
Leading Cast	Kristopher Turner, Crystal Lowe, Shawn Roberts, Kristen Hager, Stephen McHattie
Cinematographer	Kevin C. Wong
Film Editor	Michael P. Mason
Original Music	Apollo Studios

Contact | casey@mymilliondollarmovie.com



Steve and his bride-to-be Tina are having a weekend away so that they can spend some time with Steve's sister and her husband. While the boys are planning a weekend of drinking, bridezilla Tina has other plans - organising the wedding and making corsages. That is until Steve gets bitten by a zombie-infected mosquito and acquires an unquenchable appetite for brains (even if they are still inside his fiance's pet rabbit). Tina refuses to let Steve's condition, or a maniacal zombie hunter, get in the way of the wedding and goes to any lengths to get him to the church on time.

I love the classics and know the masters, and I like a lot of the fringe films not many people know about, so this was a great opportunity to pay homage by peppering elements of these classics throughout our film. We have an original story and the entire film isn't an homage, we simply like to pay tribute to

those who influenced us. Sometimes subtle, sometimes... well not so much. We didn't want something that you watch once and think 'that was great', but instead it's an experience that you will get something new at least five or six times into it. We've layered so much into it - sometimes it may be just a visual bit, it may be a certain look, other times it may be a sigh or a beat, or a laugh under another laugh that you'd have to be paying pretty close attention to get it all in one shot. There are a lot of elements in the story that people can relate to, especially with the marriage and relationships and friendships - there's definitely something there for everyone.

Casey Walker, Director



Metelitsa: Winter of the Dead

World Premiere

Original Title	Zima mertvetsov. Metelitsa
Country	Russia
Year	2012
Running Time	91 mins
Format	DCP
Language	Russian with English subtitles
Director	Nikolai Pigarev
Screenwriter	Michael Borzenkov, Nikolai Pigarev
Producer	Nikolai Pigarev
Leading Cast	Michael Borzenkov, Aleksandr Abramovich, Sergey Shirochin, Yuliya Yudintseva, Dmitriy Kozhuro
Cinematographer	Vladislav Aravenkov, Ivan Egorov

Contact | nikolaipigarev@me.com

A young reporter is meeting his cameraman to cover a political demonstration in a small Russian town when it suddenly starts to snow. In July. The snow brings with it an outbreak of zombies who immediately devour most of the locals. As one reporter teams up with a beautiful streetwise girl, his partner falls in with her father - the local crime boss. Armed with an arsenal of weapons left over from the Cold War and assisted by an axe-wielding Orthodox priest, these survivors face off against the army of the undead.

In 2006, Michael Borzenkov and I were working for a small tycoon. He was keen on arts and we were setting up a fashion TV channel, making horse racing videos. We had a fairly good, but reasonably boring time. We started a devious plan, convincing him to finance movies. We came up with an idea for an epic cyberpunk post apocalyptic film. We met for lunch

and Misha said "Look, forget cyberpunk for now - but how about zombies?!" I immediately got a shiver - I get it when I feel something is right. That day on the way home I see a huge man making errrrr hhhggggg sounds - he is trying to enter the subway station but he is using a Mastercard instead of a regular Metrocard. At that moment I knew we were on the right track. So we began looking for what other Russian zombie movies were out there... and guess what NONE - not one! I could not believe that no one made a freaking zombie movie. Our tycoon eventually got jailed for ripping off Belarus armed forces - big surprise! And we all started doing our own thing but we never gave up on that idea. In 2007 the script was ready and we started saving for either a zombie movie or buying a flat... HELL A ZOMBIE MOVIE IS SOOOO MUCH BETTER.

Nikolai Pigarev, Director



V/H/S

Country	USA
Year	2012
Running Time	116 mins
Format	DCP
Language	English
Director	Adam Wingard, David Bruckner, Ti West, Glenn McQuaid, Joe Swanberg, Radio Silence
Screenwriter	Simon Barrett, David Bruckner, Nicholas Tecosky, Ti West, Glenn McQuaid, Matt Bettinelli-Olpin, Tyler Gillett, Justin Martinez, Chad Villella
Producer	Gary Binkow, Brad Miska, Roxanne Benjamin Calvin Reeder, Lane Hughes, Adam Wingard, Hannah Fierman, Mike Donlan
Leading Cast	Eric Branco, Andrew Droz Palermo, Victoria K. Warren, Michael J. Wilson, Adam Wingard
Cinematographer	
UK Distributor	Momentum

A mysterious collector hires a gang of petty criminals to break into a desolate house in the country to steal a rare VHS tape. Once inside the house the thieves discover a dead body in front of a bank of TV screens, surrounded by a huge collection of tapes. As they try to find the right one they are subjected to horrific footage, each tape more terrifying than the last. An anthology created by some of America's top horror filmmakers, V/H/S reinvents the found footage genre and is destined to become a cult classic.

I can't stand when filmmakers use high end cameras and then attempt to pass them off as consumer or even prosumer products. In this case I felt like a bunch of crazy kids filming their crime sprees wouldn't care what they recorded on. Therefore I thought this was a great opportunity to play with the old school VHS load-in cameras that I grew up on. Back in the day when

I would film backyard action flicks I found all the glitchy-ness of analog camcorders as a hindrance. Every time you brushed against the brick-sized battery your shot was ruined by a haze of strange static-ky analog fuzz. But now years later here I am using these same cameras but I'm actually attempting to instigate glitches in the footage for added production value.

VHS is becoming a lost and ineffective / nostalgic technology. It has a textural quality that cannot be found in the more advanced HD devices of today. That's what V/H/S was for me... It was a great experiment in finding inventive perspectives of found footage and utilizing all aspects of technology from VHS analog footage all the way to recorded Skype conversations. There is an authenticity that I am not only proud of in my segment but in all the other filmmakers involved.

Adam Wingard, Director, Segment "Tape 56"

Wither

UK Premiere

Original Title	Vittra
Country	Sweden
Year	2012
Running Time	96 mins
Format	Blu-Ray
Language	Swedish with English subtitles
Director	Sonny Laguna, Tommy Wiklund
Screenwriter	Sonny Laguna, Tommy Wiklund, David Liljeblad
Producer	David Liljeblad, Tommy Wiklund
Leading Cast	Lisa Henni, Johannes Brost, Amanda Renberg, Fredrik Dolk, Sanna Ekman
Film Editor	David Liljeblad, Tommy Wiklund
Original Music	Samir El Alaoui

Sales Company | Stockholm Syndrome
Contact | contact@stockholmsyndromefilm.com



The wither, or vittra in Swedish, is a type of nature spirit and mythological creature common in Nordic mythology. Elves, dwarves and jotnar are withers, and they all live underground, are invisible most of the time and rarely meddle in human affairs. However, when enraged by people not respecting them properly, they are fearsome.

Unfortunately for Ida, Albin and their friends, the cellar of their holiday cottage in the woods is home to a wither. It doesn't take long before one of the group is possessed and turns into a vicious monster, attacking their friends as the weekend of fun descends into a bloody, violent fight for survival.

Wither is not simply a creature feature though, but more a zombie movie in which the horror is triggered by the underground withers. The two million kroner (around £150,000)

film has been described as 'an exquisite raw mash-up of classic bloodfests like Evil Dead and old crazy Swedish forest mythology'.

The Swedish attitude towards domestic horror films is very sad, but to a certain extent understandable. Why it is like this is, I think, because we are just a few people in a rich country, and we are spoiled by Hollywood productions when it comes to horror. It's very hard to compete with that. But I believe that the real horror film fans will appreciate Wither as an entertaining and quality horror film.

Sonny Laguna, Director



Before Dawn

Country	UK
Year	2012
Running Time	90 mins
Format	DCP
Language	English
Director	Dominic Brunt
Screenwriter	Mark Illis
Producer	Helen Grace, Dominic Brunt
Leading Cast	Nicky Evans, Joanne Mitchell, Dominic Brunt, Alan French, Eileen O'Brian
Cinematographer	Alex Neville
Film Editor	Dominic Brunt
Original Music	Thomas Ragsdale

UK Distributor | Metrodome

When Alex and Meg (played by director Dominic Brunt and real-life wife Joanne Mitchell) head off to a remote cottage for the weekend to try and patch up their struggling relationship, neither of them expect to be attacked by marauding zombies. As things get worse Meg is about to find out just how deep her estranged husband's love for her is. A rom zom without the com, Before Dawn is a gritty, independent zombie film created by Dominic Brunt (better known as Paddy from Emmerdale).

Before Dawn was born from an argument between husband and wife Dominic Brunt and Joanne Mitchell. The film's original concept came from two opposing opinions of what makes a good zombie film and what frequently makes a bad one. What was missing and what needed adding.

The idea was to give a depth to the characters involved and

tell a story which would captivate, build and intrigue, without forgetting its core purpose which was to entertain the gore hounds and fulfil the thrill seekers. Before Dawn was in pre-production for more than a year while money, a crew, special effects, cast and a gap in everyone's calendar was found. Marc Price (Colin, Magpie, Way of the Monkey's Claw) joined as executive producer and Helen Grace (Left Films) joined as producer, with filming starting shortly after.

Marc Illis, novelist and screenwriter had built the working screenplay following the structure of the original idea by Joanne. Before Dawn is proud to be part of a British Horror Movie resurgence which has strong drama at its heart while never apologising for being part of the horror genre.



Heretic

World Premiere

Country	UK
Year	2012
Running Time	106 mins
Format	Blu-Ray
Language	English
Director	Peter Handford
Screenwriter	Peter Handford
Producer	Bethany Cliff
Leading Cast	Andrew Squires, James Zakeri, Jennifer Nelson, Michael J Tait, Jodie Mcenery
Cinematographer	Jamie Havill
Film Editor	Dave Lynch
Original Music	Emil Wood

Sales Company Contact | Mod Scientists
info@modscientists.com

A troubled Catholic priest, Father James, finds his faith crushed when a young girl he promises to protect commits suicide. Months after her death, he is forced to return to his old parish and to the scene of her suicide, a derelict mansion house. Trapped in the house overnight James becomes convinced that he is being haunted by the ghosts of the girl and her dead Stepfather, risen from the grave to seek a blood retribution for the awful tragedy that he allowed to take place.

About Mod Scientists

We are a creative collective, based in West Yorkshire, dedicated to the development and promotion of film, music, video games, novels and graphic fiction.

We believe that the current cultural environment of the United Kingdom is stifling our creativity, making it hard to find funding, support or distribution. Modernist Scientists Ltd was formed to

enable us, and fellow creators, to develop creative experiments and find successful routes to market for them.

For any aspiring writer, musician or artist, trying to 'break into' the industry or 'get signed' has long been seen as both the goal and obstacle to getting creative projects made and seen by a large audience. We believe that these obstacles are crumbling due to advances in technology and artists' ability to reach their audience. 'Getting signed' is no longer the ultimate goal and it is now the responsibility of the artist to promote their work without relying on some benevolent executive to wave a magic wand and find an audience for your creativity.

With Mod Scientists, we aim to prove that the power is in the hands of the artist to create projects (experiments) of a broadcast / print quality, market the experiments, and make a self-sustaining profit.

Mod Scientists: Infinite creativity under difficult circumstances.

When the Lights Went Out



Country	UK
Year	2012
Running Time	86 mins
Format	DCP
Language	English
Director	Pat Holden
Screenwriter	Pat Holden
Producer	Deepak Nayar, Bil Bungay
Leading Cast	Kate Ashfield, Steven Waddington, Tasha Connor, Andrea Lowe, Craig Parkinson
Cinematographer	Jonathan Harvey
Film Editor	Rob Hall
Original Music	Marc Canham



UK Distributor | Revolver

Yorkshire, 1974. Britain is in recession and the oil crisis brings unexpected power cuts. However the Maynard family are happy as they are moving into their dream home. But when strange things start happening to their daughter Sally (an impressive debut from newcomer Tasha Connor) it is clear that the house is haunted by a vicious poltergeist. Determined to stick it out the attacks become more and more violent, forcing them to turn to the local priest for help.

When The Lights Went Out is based on true events that occurred at No. 30, East Drive on the Chesterfield Estate, Pontefract, West Yorkshire. The subject of a plethora of research group studies, books and newspaper reports, this is the horrifying story of what really happened. The attention to period detail is astonishing.

I grew up with the story - it happened to some members of my family and my mum was a regular visitor to the house - it was in my imagination from a very young age; it was a local story and so it was very much in my consciousness. As I got older I use to think 'this would a good film or a TV show or a documentary' but I never thought in my wildest dream that I would get to make a film about it. But it has been something that I wanted to do for a very long time. I am really pleased because you work on something for so long and it becomes such a big part of your life and you want everyone to like it but you just can't control that.

Pat Holden, Director



The Death King

Original Title	Der Todesking
Country	Germany
Year	1990
Running Time	74 mins
Format	DVD
Language	German with English subtitles
Director	Jörg Buttgereit
Screenwriter	Jörg Buttgereit, Franz Rodenkirchen
Producer	Manfred O. Jelinski
Leading Cast	Susanne Betz, Gerd Breitung, Ingo Buesing, Jörg Buttgereit
Cinematographer	Manfred O. Jelinski
Film Editor	Jörg Buttgereit, Manfred O. Jelinski, Franz Rodenkirchen
Original Music	The Angelus, Hermann Kopp, Bernd Daktari Lorenz, John Boy Walton
Sales Company	Werkstattkino
Contact	wolfbihlmeir@gmx.de

Presented in seven episodes, each taking place on a different day of the week, on the theme of suicide and death. In each story, seemingly unconnected characters take their lives in different ways, from poisoning to shooting, while each vignette is linked by the gradual decomposition of a human body. Buttgereit's follow up to the controversial Nekromantik is an experimental film aimed at showing how fragile life is and how short our lives are, by forcing us to face our own mortality. Death is inevitable, this film merely makes you face up to that fact.

Do not touch this one if you like Hollywood movies or musicals, enjoy happy or even remotely 'normal' movies or expect a movie to be good only if it is focused on stage acting. The nihilistic, avant-garde approach of The Death King well explains why Buttgereit's movies in general were banned in Germany, their native country of origin, during the 80's and most of the 90's.

Der Todesking is not really focused on the characters appearing on-screen, but the meaningless apathy or depression most people's lives consist of in general. Buttgereit does not find reasons to go on living, only reasons to stop, and in choosing how and when you die, you can also be the king of death, Der Todesking.

Buttgereit's movies are generally difficult to categorize and The Death King is no exception. Featuring the same crew and almost the same cast as all other of his movies, 'art film' would probably be the closest description every time. The Death King features an original method to shoot, create the mood and handle the central object in almost every scene. This is one film that leaves a lasting impression and for anyone looking for a special experience, it is something they will definitely remember for years to come.



Django

Country	Italy, Spain
Year	1966
Running Time	87 mins
Format	Blu-Ray
Language	Italian with English subtitles
Director	Sergio Corbucci
Screenwriter	Sergio Corbucci, Bruno Corbucci
Producer	Sergio Corbucci, Manolo Bolognini
Leading Cast	Franco Nero, Loredana Nusciak, Eduardo Fajardo, José Bódalo, Simón Arriaga
Cinematographer	Enzo Barboni
Film Editor	Nino Baragli, Sergio Montanari
Original Music	Luis Bacalov

UK Distributor | Argent Films

Django has a massive cult following in every part of the world. It marked the debut of Sergio Corbucci as a successful director of western movies and the debut of Franco Nero as an international star. 'I wanted to do it my way,' said the director, 'with cruelty, exaggeration, mud, crap, a lot of killings ... in order to contrast with Sergio Leone who used to show a 'sunny aesthetic', with hot sand and bright sunshine. I was inspired by the Japanese style, by Akira Kurosawa's movies...'

The film is noted for a very disturbing scene in which a character's ear is cut off and he is forced to eat it. 'When the movie was screened at Cola di Rienzo cinema,' said Corbucci, 'people started to scream in the movie theater and then, at the end of the movie, everybody was talking only about that scene. In that sense it was a very confrontational movie. There is a guy dragging a coffin in the mud, there is a machinegun

in the coffin, his hands are going to be crushed by horses' hooves... in the 1966 these were quite strong ideas...'

Corbucci often recalled that Burt Reynolds visited the set on the day when they filmed the famous ear-cutting sequence and the actor was completely shocked by what he saw. 'What the hell was that?', he asked. 'This is the western all'Italiana, it's a cinema of exaggerations. This scene you have just witnessed is one everybody will remember,' replied Corbucci. Released during the Easter holidays in 1966, Django was well received by Italian audiences. Interestingly, in contrast to every other hero of the western all'Italiana, Django never rides a horse. Django is loved by everybody: from Alex Cox to Quentin Tarantino.

From Dizionario del Western all'Italiana by Marco Giusti (2007, Milano: Arnoldo Mondadori). Translated by Marco Brunello and Lee Broughton.

Django Kill!

Country	Italy
Year	1967
Running Time	100 mins
Format	Blu-Ray
Language	Italian with English subtitles
Director	Giulio Questi
Screenwriter	Giulio Questi, Franco Arcalli, María del Carmen Martínez Román
Producer	Giulio Questi, Alessandro Jacovoni
Leading Cast	Tomas Milian, Ray Lovelock, Piero Lulli, Milo Quesada, Roberto Camardiel
Cinematographer	Franco Delli Colli
Film Editor	Franco Arcalli
Original Music	Ivan Vandro

UK Distributor | Argent Films



The most violent, strange and pop art-like western ever made in Italy, Django Kill was created by Giulio Questi and Kim Arcalli as a crazy generic experiment. Questi defines the film in just three words: 'sweat, dust and blood'. For the actor Tomas Milian, Django Kill is an 'auteur film': 'It was like working with Antonioni, in a way, because Questi is a revolutionary intellectual. He has been an assistant director, a screenwriter, everything'. Seen today, Django Kill can be regarded as one of the genre's masterpieces and it remains Questi and Arcalli's best movie. A lot of the film's success lies in its direction and editing. It was supposed to be a commissioned assignment but soon the duo ran wild and the result was something completely different and anarchic.

Questi remembers: 'It was one of the many movies produced by one of those little filmmaking 'adventures', people producing

the worst Roman cinematographic rubbish... an ex-bankrupt started producing, and when he ran out of capital he partnered with a butcher who had a lot of money.' And this producer convinced Questi to do a western, which would be written by the director and his friend Franco Arcalli. 'We had an idea so we began writing Django Kill immediately. It was a very intense job. It was a commissioned movie. Our creativity was born out of our desperation. We wanted to escape the genre. We had the intention to manipulate the genre in a pop art kind of way.' Questi would also recall the historic-political origins that underpin the film. 'It was a very authentic movie for me and that's because I wanted to talk about my experiences during the resistance war in the mountains, when I fought in Valtellina.'

From *Dizionario del Western all'Italiana* by Marco Giusti (2007, Milano: Arnoldo Mondadori). Translated by Marco Brunello and Lee Broughton.

King Kong vs Godzilla

Original Title	Kingu Kongu tai Gojira
Country	Japan
Year	1962
Running Time	99 mins
Format	35mm
Language	Japanese, English with English subtitles
Director	Ishirō Honda
Screenwriter	Shin'ichi Sekizawa
Producer	John Beck, Tomoyuki Tanaka
Leading Cast	Tadao Takashima, Kenji Sahara, Yū Fujiki, Ichirō Arishima, Jun Tazaki
Cinematographer	Hajime Koizumi
Film Editor	Reiko Kaneko
Original Music	Akira Ifukube

Presented by | Zipangu Festival



One of two classic Japanese movies screening in Fanomenon this year, presented in association with Zipangu Festival and featuring rarely screened archive 35mm prints. King Kong vs. Godzilla (1962) sees the world's two most monumental monsters go head-to-head, slugging it out in their first ever colour widescreen outing. Produced to celebrate Toho studio's 30th anniversary, it remains the most commercially successful of the series to date. Both films in the double bill are directed by the legendary Ishiro Honda, creator of Godzilla and the mastermind behind some of Japan's most inventive and memorable apocalyptic visions. (Also see Matango) King Kong vs. Godzilla is the first ever film to feature either King Kong or Godzilla in colour and widescreen. Surprisingly it was also only the third outing for Japan's most celebrated movie monster, and only the second in the series helmed by the director of the original Godzilla (1954); they would come thick

and fast after this one, with a total of 15 in the original series until Honda's final work as a director, Terror of Mechagodzilla (1975).

'King Kong vs. Godzilla is a triumph. It brought the first really fun monster brawl to the series, and went all-out on trying to create a great visual atmosphere, while still maintaining a solid human plot. And of course, two of the most popular monsters in history were brought together for a spectacular showdown. Ishiro Honda created a winner here, and proved that Godzilla didn't necessarily have to appear pure evil to attract audiences. Perhaps he could just a monster that people could have fun rooting for or against. King Kong vs. Godzilla is fun, plain and simple; the spirit of which modern Godzilla movies should truly try to emulate more often. It really is the first great "versus" movie.' (Toho Kingdom)



Matango: Fungus of Terror

Country	Japan
Year	1963
Running Time	89 mins
Format	35mm
Language	Japanese with English subtitles
Director	Ishiro Honda
Screenwriter	Takeshi Kimura
Producer	Tomoyuki Tanaka
Leading Cast	Akira Kubo, Kumi Mizuno, Hiroshi Koizumi, Kenji Sahara, Hiroshi Tachikawa
Cinematographer	Hajime Koizumi
Film Editor	Reiko Kaneko
Original Music	Sadao Bekku

Presented by | Zipangu Festival

The second of two classic Japanese monster movies brought to Fanomenon by Zipangu Festival, *Matango, Fungus of Terror* is a hallucinogenic horror adapted from the 1907 short story *The Voice in the Night* by the English author William Hope Hodgson. A yacht full of privileged Tokyo-ites are forced to face their primordial selves after they are washed up on a deserted tropical island festooned with clumps of fungus. Ishiro Honda's films scripted by Takeshi Kimura are considerably darker, more pessimistic affairs than the more exuberant titles like *King Kong vs. Godzilla* written by Shinichi Sekizawa, and *Matango* is no exception. (Also see *King Kong vs. Godzilla*) Adopting the holistic view of nature as being in a constant state of flux, *Matango* pre-empts James Lovelock's seminal Gaia hypothesis (which views the Earth as a global ecosystem which sustains and regulates itself like a living organism) by a couple of years. The traditional Linnaean idea of an assumed

biological hierarchy where man sits at the top of a descending chain where plant and fungus lie somewhere at the bottom is kicked into touch, the perspective here being that man is yet another form of organic matter and very much a part of his natural environment, inextricably linked to it as it is to us. 'Honda portrays the way in which the rapid economic growth of Japan has resulted in a population divorced from these cultural and natural origins. The rigid mechanical efficiency of a modern society is revealed to be merely illusionary; as the hierarchy crumbles steadily the further this ship of fools is removed from it. Carried away by the forces of nature on a freak ocean tide, the film's irreversible conclusion is that of evolution turning full circle; man becomes mushroom as he reverts back to the primordial sludge.' (Jasper Sharp, *Midnight Eye*)



Nekromantik

Country	Germany
Year	1987
Running Time	75 mins
Format	35mm
Language	German with English subtitles
Director	Jörg Buttgereit
Screenwriter	Jörg Buttgereit, Franz Rodenkirchen
Producer	Manfred O. Jelinski, Jörg Buttgereit
Leading Cast	Daktari Lorenz, Beatrice Manowski, Harald Molander, Colloseo Schulzendorf, Henri Boeck
Cinematographer	Uwe Bohrer
Film Editor	Jörg Buttgereit, Manfred O. Jelinski
Original Music	Hermann Kopp, Bernd Daktari Lorenz, John Boy Walton

Sales Company | Werkstattkino
Contact | wolfbühlmeir@gmx.de

Robert works for a crew who clean up after grisly accidents, which gives him the chance to feed his odd hobby by stealing body parts. Following one accident he brings home a full corpse for him and his girlfriend, Betty, to enjoy. Unfortunately Betty prefers her new lover to Robert and leaves with the corpse. Distraught, Robert starts on a downward, destructive cycle with disastrous consequences.

During the 80's in Germany there was a big censorship problem, or a movement, you might call it, so in Germany every horror movie was censored and also a lot of movies were actually banned. So *Nekromantik* was my way of doing a protest against that movement over here. And we also wanted to state or make a point that you could do a movie without asking the authorities. In Germany when you want to make a movie you have to apply to a certain censorship board and

they will give you a certification. And we never did such things because we were afraid of being censored. So this was kind of a political background for *Nekromantik*. But also on the other side I was influenced a lot by serial killer biographies I had read. Mainly American ones like Edward Gein and Ted Bundy. I thought something more real-life would be scarier than the normal walking dead, vampire, ghost, etc.

I'm proud of the fact that I still need to talk about the film twenty-five years after I made it. But if you are involved like I am in this movie, for me it is amazing that someone took the film seriously at all. Because it's just a bunch of friends of mine, we did it on Super-8, and it's... I mean, how low can you go? So it's a surprise to me that it's still there, and it survived all the technical revolution.

Jörg Buttgereit, Director

The Return of the Living Dead

Country	USA
Year	1985
Running Time	91 mins
Format	Blu-Ray
Language	English
Director	Dan O'Bannon
Screenwriter	Dan O'Bannon
Producer	Tom Fox
Leading Cast	Clu Gulager, James Karen, Don Calfa, Thom Mathews, Beverly Randolph
Cinematographer	Jules Brenner
Film Editor	Robert Gordon
Original Music	Matt Clifford

UK Distributor | Park Circus



Frank and Freddy, two bumbling medical supply warehouse employees, accidentally break the seal on an old military canister in the basement and release a deadly gas that brings the dead back to life. With the help of a local nursing home owner they try to dispose of the reanimated bodies, only to make the zombie outbreak worse. Trapped with Freddy's friends (including scream queen Linnea Quigley) they find themselves in the fight of their lives.

In a single film, O'Bannon gave us Burt, Frank, Ernie, Freddy, Tina, Chuck, Casey, Spider, Scuz, Trash, Suicide, and - most memorably - a lumbering, giant carnivore known only as the Tarman. It's not the nickname-to-character ratio that counts, however, but the way O'Bannon manages to take rough sketches in a script and turn them into vivid, unique characters on screen. Fans of the film will easily recall, years or

decades after seeing it, luscious scream queen Linnea Quigley spontaneously stripping in the middle of a cemetery, the witless medical-supply warehouse employees battling a bifurcated dog and an orange, nude corpse, the decomposed half-woman who explains the dead's hunger for brains ("It huuurts to be dead!"), as well as many other moments.

O'Bannon's first movie memory was Hawks's *The Thing From Another World*, and it's easy to point out the Thing-like aspects of *The Return of the Living Dead*, from the James Arness-like Tarman to the 'get ready to open that door' sequence, but there's an even more pronounced influence by *Bringing Up Baby*; no other horror film has made the scramble for survival into as unlimited an opportunity for slapstick and manic commentary on an unwinnable battle. (Slant)

Somi, the Taekwon-do Woman

Country	Japan, North Korea
Year	1997
Running Time	105 mins
Format	35mm
Language	Japanese with English subtitles
Director	Chang Yong Bok
Screenwriter	Kim Sae Il
Producer	Masao Kobayashi
Leading Cast	Ri Mi Yang
Cinematographer	Wi Yun Song
Original Music	Han Si Jun

Presented by | Zipangu Festival



A super rare presentation of a Japanese / North Korean martial arts movie imported to the UK by the Zipangu Festival. During a series of peasant uprisings against the decadent ruling overlords of the Koryo dynasty (918- 1392) in what is now Korea, the parents of a young girl, Somi, are ruthlessly slain by a brutal government vassal. The shock sends her mute, but she is rescued by martial arts master Dosa, along with another orphan from her village, Ung Gom. The two grow up as brother and sister under Dosa's training, waiting for their day of vengeance.

On the surface, *Somi - The Taekwon-do Woman* may not look like a Japanese film, and one doesn't think often think of Japan in relation to international co-productions, especially during the 1990s. However, the film was financed 100% on the Japanese side and was intended for an international audience, to be released under the alternative English title of

Woman Warrior of Koryo. The story follows a similar narrative arc to that celebrated Japanese tale of tyranny and revenge, *Lady Snowblood*, but benefits from the sets, locations and solid craftsmanship provided by its North Korean cast and crew, resulting in a far higher production values than one would expect of a historical martial arts action movie made in Japan during the same period.

According to the film's producer, Masao Kobayashi, the actress playing Somi, Ri Mi Yang, was an amateur who was chosen by the North Koreans 'because they thought that the Japanese might like her face'. As fate would have it, however, the film was only screened once in Japan, at the Yubari Film Festival in 2001. It didn't fare much better in North Korea either, screening only once on its premiere on New Year's eve 1997/98. The English-language 35mm print prepared for Yubari has remained in storage, until now...



Aaltra

Country	Belgium, France
Year	2004
Running Time	92 mins
Format	DigiBeta
Language	French, English, Finnish, German, Dutch with English subtitles
Director	Gustave de Kervern, Benoît Delépine
Screenwriter	Gustave de Kervern, Benoît Delépine
Producer	Guillaume Malandrin, Vincent Tavier
Leading Cast	Gustave de Kervern, Benoît Delépine, Michel de Gavre, Gérard Condejean, Isabelle Delépine
Cinematographer	Hugues Poulain
Film Editor	Anne-Laure Guégan
Original Music	Les Wampas

Sales Company Funny Balloons
Contact sales@funny-balloons.com

A festival favourite from 2004, *Aaltra* is a hilarious wheelchair road movie, a wonderfully deadpan and irreverent comedy scattered liberally with ingenious sight and sound gags. The story follows two feuding neighbours who seem to live only to torment one another. When they come to blows over an item of agricultural machinery, a gruesome accident leaves them both wheelchair bound. Forced together by unfortunate circumstances, they join forces to confront the manufacturers who caused the accident, wreaking havoc along the way.

Benoît Delépine and Gustave Kervern cut their teeth – during 15 years – writing and acting on TV as stand-up comedians. They met each other 5 years ago on the set of *Grolandsat*, a totally independent show shot on DV. They used this as a testing ground to develop new narrative solutions, while writing small features that became increasingly elaborate. Whilst

working on *Toc, toc, toc* (a comedy series), they had a chance to meet with highly acclaimed French cult feature director, Maurice Pialat, who talked them into making films. Thus, their first attempt: *Don Quixote and the Revolution* a road movie featuring an anarchist biker and a pizza delivery boy.

In *Aaltra*, their first feature film as Directors, they wanted to capture a dash of life they feel is often lacking in contemporary productions. They achieved this by mingling actors and non-professionals, hidden camera and staged shots as well as written and improvised dialogues. During the filmmaking, they managed to incorporate the unexpected locations and encounters that crossed their path into the overall story. Their encounter with Aki Kaurismäki will remain for them the highlight of their lives.



The Art of Negative Thinking

Original Title	Kunsten å tenke negativt
Country	Norway
Year	2006
Running Time	79 mins
Format	35mm
Language	Norwegian with English subtitles
Director	Bård Breien
Screenwriter	Bård Breien
Producer	Dag Alveberg
Leading Cast	Fridtjov Såheim, Kjersti Holmen, Henrik Mestad, Marian Saastad Ottesen
Cinematographer	Gaute Gunnari
Film Editor	Zaklina Stojcevska
Original Music	Stein Berge Svendsen

Sales Company Norwegian Film Institute
Contact stine@nfi.no

The Art of Negative Thinking is a burlesque drama about 33-year-old Geir, who has become severely handicapped in a traffic accident. In an attempt to show everyone how terrible he feels, he has hit a dead end. Given his isolation, weapons fixation, self medication and limitless bitterness, his girlfriend Ingvild doesn't know how to handle him any longer. So she invites a municipal positivity group to their home and the stage is set for an emotional showdown.

Director Bård Breien on where the idea came from for his debut feature film: I was at a film festival in Denmark when the idea hit me watching a Brazilian band perform. The whole situation with this bitter and negative man, and his wife, being invaded by a smiling positivity group. I don't know if it was the weed we were smoking, but I just burst into laughter. I then told my friend about it and then just developed from there into an idea for a low budget film. I had become a little fed up with the

Norwegian cinema, in a way that it always is polite, so I wanted to kick all the doors open.'

'It was never inspired by any real person, but I have been working for some years with people who have alcohol problems. At a detox centre, I met a lot of different people there, a lot of negativity, a lot of characters. But I guess it was most about the duality within myself, something I guess most people have got to know quite well; the fight between the positive and hopeful, and the need for destruction. At the same time it was also a chance to make a comment about a trend in our society, where everybody has to focus on being positive all the time.'

Black Brush

Original Title	Fekete kefe
Country	Hungary
Year	2005
Running Time	80 mins
Format	35mm
Language	Hungarian with English subtitles
Director	Roland Vranik
Screenwriter	Roland Vranik, Gergely Pohárnok
Producer	István Major, Ági Pataki, András Muhi, Gábor Kovács
Leading Cast	Gergely Bánki, Károly Hajduk, Csaba Hernádi, András Réthelyi, Péter Albert
Cinematographer	Gergely Pohárnok
Film Editor	Wanda Kiss
Original Music	Csaba Kalotás, Krisztián Vranik

Sales Company Magyar Filmunio
Contact kati.vajda@filmunio.hu



Roland Vranik made his feature debut with the inspired, absurdist comedy drama *Black Brush* filmed in gorgeous widescreen monochrome. Channelling Jim Jarmusch's *Down by Law* through a deadpan Hungarian sensibility, the film takes place on the roofs of Budapest and recounts the adventures of four young slackers posing as chimney sweeps. Their priorities are avoiding real work and hatching some convoluted and none-too-convincing get rich quick schemes. Their catalogue of misadventures is sharpened with some sparkling dialogue.

The story is based on real people I met when I came back from the US 15 years ago. I visited a friend who was studying theology and followed him and his friends who were working as chimneysweeps. When I decided to make my first feature film – because I think you have to decide to go for it – the first vision I had of the story was these four guys. Then I had

a very creative and fruitful collaboration on the script with my cinematographer, Gergely Poharnok, who has a lot of experience in feature films. When we finished the script, I proposed it to a commercials producer I was working with and, after several attempts, we got some financing from the Hungarian Cultural Fund and the Hungarian Motion Picture Foundation – about €120,000. Then I succeeded in finding another two strong producers, and an excellent line producer came on board. And we made it! Basically, I was very lucky to work with all those people who made that film possible.

Roland Vranik, Director

Stormland

Original Title	Rokland
Country	Iceland
Year	2011
Running Time	111 mins
Format	DCP
Language	Icelandic with English subtitles
Director	Marteinn Thorsson
Screenwriter	Marteinn Thorsson
Producer	Snorri Thrisson
Leading Cast	Ólafur Darri Ólafsson, Elama Lisa Gunnarsóttir, Stefán Hallur Stefánsson, Lára Jóhanna Jónsdóttir
Film Editor	Valdís Gunnarsdóttir
Original Music	Sigtryggur Baldursson

Sales Company Pegasus
Contact snorri@pegasus.is



Stormland is the tragicomic story of lone rebel Böddi Steingrímsson who lives in a small town in Northern Iceland. Böddi hates materialistic modern society in its entirety and on his blog-page he comically criticizes everything and everyone. Before long he has become an outlaw in his own hometown, just like his viking hero, Grettir. After a series of dramatic mishaps, he snaps and goes riding down south to the big city on his sturdy steed Nietzsche. He's got a gun in his pocket and he's ready for the revolution. *Stormland* is based on a novel by Hallgrímur Helgason, author of *101 Reykjavík*.

Director Marteinn Thorsson talks about his film's main character: 'Böddi is too smart for his hometown, too angry for the big town, too frank for his country. But even though Böddi is angry, he's got a great sense of humour, it's black, but it's there. He's funny. He is so out of place that it's impossible not to like him. A big burly bear among humans. He envisions himself as

Grettir the Strong and we re-enforce that vision of him. In fact, the actor who plays Böddi should also play Grettir. Böddi is a man of spirit in the age of materialism, a champion of classic poetry and philosophy in a society drifting towards illiteracy. He's on a crusade against modern culture with all its lazy-cute and cosiness; a shouting prophet in a whirlpool of fast food, easy music, and brainless entertainment.

'But rather than making this just about "modern ills", which would be too much like preaching a sermon, I focus on a man who is like a fish out of water. Even though his methods aren't always sound, his intentions are good. He wants what we all want, a world respecting individuality and history. Böddi is fighting his windmills, where the lines between fantasy and reality frequently become blurred.'



A Town Called Panic

Original Title	Panique au Village
Country	Belgium, Luxembourg, France
Year	2009
Running Time	75 mins
Format	DVD
Language	French with English subtitles
Director	Stéphane Aubier, Vincent Patar
Screenwriter	Stéphane Aubier, Vincent Patar
Producer	Philippe Kauffmann, Vincent Tavier
Cinematographer	Jan Vandenbussche
Film Editor	Anne-Laure Guégan
Original Music	Dionysos, French Cowboy

UK Distributor

Studio Canal

Stéphane Aubier and Vincent Patar are leading names in animation whose work enjoys a popular and critical following. The two men met in 1986 while they were both students at 'La Cambre' - Belgium's School of Visual Arts. It was there that they created the characters Pic Pic the Magic Pig and André the Evil Horse, the hand-drawn stars of the first Pic Pic André Show. Two years later, in 1991, the pair graduated with highest honours. Following graduation the animation partners decided to re-visit A Town Called Panic which was Aubier's 1991 graduation film at La Cambre. The animators set out to create a series set in a papier mâché and cardboard village where small plastic toys would be the protagonists of absurd adventures. In 2000, the pilot episode The Cake was a big hit with audiences and critics as it made the rounds of film festivals and the animators enjoyed sufficient recognition to launch the series. In 2003,

the main protagonists of A Town Called Panic, Cowboy, Indian and Horse, invaded subscription television channel Canal+ in France and Belgium, establishing an indelible style: The co-creators reached into the toy chest of collective childhood memories to breathe life into an assortment of stiff plastic toys. In 2007 they embarked on a feature film of the same name and in their studio on the outskirts of Brussels they put 1500 plastic toy figures through their mile-a-minute paces over the course of 260 days of production. Cowboy, Indian and Horse and the film's dozen plastic protagonists required as many as 200 'clones' per character, painstakingly animated to make a complex technique look as casual and spontaneous as children playing with their toys. Two years of work culminated in a 75-minute long widescreen movie programmed in the Official Selection at the 2009 Cannes Film Festival.

Asura

UK Premiere

Country	Japan
Year	2012
Running Time	76 mins
Format	Blu-Ray
Language	Japanese with English subtitles
Director	Keiichi Sato
Screenwriter	Ikuko Takahashi
Producer	Yoshi Ikezawa
Leading Cast	Megumi Hayashibara, Kinya Kitaohgi, Masako Nozawa, Tetsuya Genda, Hiroaki Hirata
Original Music	Yoshihiro Ike, Norihito Sumitomo, Susumu Ueda

Sales Company	Toei Animation
Contact	sae-song@toei-anim.co.jp



'Mid-15th century Japan. Flood, drought and famine have transformed the landscape of the capital of Kyoto into a barren wasteland. More than 80,000 have perished in the three years between 1459 and 1461. This desolate state served as the backdrop to the beginning of the country's greatest civil war. The victims of this dark period in Japan's history were too great in number to include in the pages of history. Orphaned as an infant after his mother tries to eat him alive, Asura is forced to learn the means to survive in the wild.

'Based on George Akiyama's legendary banned manga (originally serialized in Kodansha's Weekly Young Magazine in 1970-1971), Asura is a brutal anti-Miyazaki movie about the depths we'll sink to in the worst of times. Directed by anime veteran Keiichi Sato (Tiger & Bunny, Karas) and featuring two legendary Japanese voice actresses, Masako Nozawa (Dragon Ball, Galaxy Express 999) and Megumi Hayashibara

(Cowboy Bebop, Neon Genesis Evangelion), the film is harsh, uncompromising and relentless. But underneath the scars it has a battered, bleeding, burning human heart.

'Asura was produced using a new technique Toei Animation has developed called Hybrid Animation. It mimics "watercolour in motion", the next evolution in traditional animation. All of the characters are animated in CG while the backgrounds are painted in traditional fashion. This allows the camera to move freely in the environment and adds realism to animation.

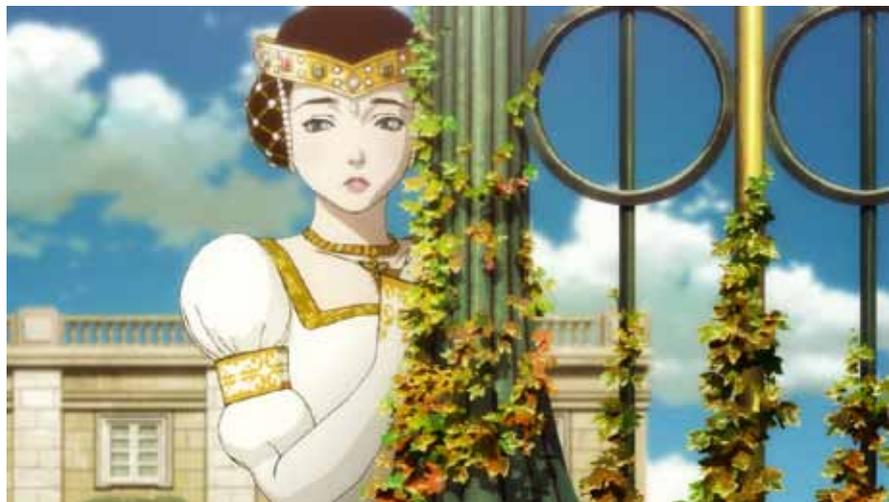
"Asura is a deeply moving film reflecting the destructive earthquake and tsunami that struck Japan just over a year ago," explained the film's producer, Yoshi Ikezawa. "It personifies the collective consciousness of a people heartbroken by unimaginable disaster, only to embrace humanity and find strength in each other." (scifjapan.com)

Berserk: The Golden Age Arc 1 - The Egg of the King

English Premiere

Country	Japan
Year	2012
Running Time	80 mins
Format	HDCAM
Language	Japanese with English subtitles
Director	Toshiyuki Kubooka
Screenwriter	Ichirō Ōkōchi
Leading Cast	Hiroaki Iwanaga, Takahiro Sakurai, Toa Yukinari
Original Music	Shirō Sagisu, Susumu Hirasawa

Presented by	Scotland Loves Animation
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The Berserk anime is set in a foreboding, medieval European-inspired world, where a hundred year war rages on. Lone mercenary Guts travels the land, cutting down his opponents with unrivalled swordsmanship. His ferocity and strength attracts the attention of Griffith, leader of the mercenary group The Band of the Hawk.

'An orphaned drifter, Guts is appropriately named. Courage and fortitude, he has plenty of, as well as a gigantic sword and exceptional skill and strength in wielding it. His martial skills are easily put to use as he wanders a land ripped apart by civil war and constant clashes of mercenary armies. One particular assembly of soldiers for hire, the Band of the Hawk, stands out for its deadliness. Guts catches the eye of Griffith, the Band's comely and charismatic leader and possessor of a powerful mystical amulet, and is soon enough inducted. Though he stands at his leader's side, can Guts be sure whether Griffith,

a formidable fighter and brilliant strategist with sweeping ambitions, is his best friend — or most dangerous foe?

'Debuting with a prototype graphic novella in 1988, Kentaro Miura's hyper-violent yet philosophically charged high-fantasy manga series Berserk continues to expand in scope and complexity to this day. The fraught journey of its hero, Guts, has unfurled over the course of several story arcs, but it all began with his first encountering Griffith and the Band of the Hawk. Adapted as a TV anime series in the 1990s, the "Golden Age Arc" is revisited and revived in the first installment of a new feature-length anime trilogy created by Studio 4°C. Miura's imaginary world, an exquisitely detailed pastiche of medieval Europe, and the spectacular storms of clashing steel that erupt there are brought vividly to life by the film's painstaking artwork and intense dynamic battle scenes.' (Fantasia)



Berserk: The Golden Age Arc 2 - The Battle for Doldrey

English Premiere

Country	Japan
Year	2012
Running Time	80 mins
Format	HDCAM
Language	Japanese with English subtitles
Director	Toshiyuki Kubooka
Screenwriter	Ichirō Ōkōchi
Leading Cast	Hiroaki Iwanaga, Takahiro Sakurai, Toa Yukinari
Original Music	Shirō Sagisu, Susumu Hirasawa

Presented by | Scotland Loves Animation

'Despite things having gone a little awry towards the end of the first film, we return to the fray to find that things are still on the up and up for Griffith and his Band of the Hawks as they prove themselves to be ever more invaluable to Midland and their quest to regain land and power. In the midst of this however, this second movie shifts away from Griffith to spend some time focusing upon female soldier Casca and the unique problems that she faces on the battlefield as a woman, complete with a little delving into her back story and her first meeting with Griffith. Truth be told, this part of film actually strips away far too much of Casca's strong-willed character thanks to its constant portrayal of her here as a suffering woman in a man's world where almost everybody sees her as either weak or a plaything outside of those immediately surrounding her. 'Of course, bringing Casca closer to the forefront of proceedings also allows for some examination of the

relationships between herself, Griffith and Guts, although when push comes to shove it's really the dynamic between Guts and Griffith that drives the film. As Griffith moves substantially closer to achieving his dreams, so Guts finds himself questioning his own motivations, drive and ambitions - a line of internal questioning that sets the final segment of the film upon a fractious part that threatens to see everything come crashing down in a blaze of self-inflicted damage. In the midst of all this of course we have some epic battles to take in, with the film's titular battle for the supposedly nigh-on impenetrable fortress of Doldrey the main action set-piece of the movie as the Band of the Hawks take on their most dangerous and challenging mission yet.' (UK Anime Network)



Tiger and Bunny: The Beginning

English Premiere

Country	Japan
Year	2012
Running Time	90 mins
Format	HDCAM
Language	Japanese with English subtitles
Director	Yoshitomo Yonetani
Screenwriter	Masafumi Nishida
Leading Cast	Hiroaki Hirata, Masakazu Morita, Go Inoue, Kappei Yamaguchi, Kenjiro Tsuda
Original Music	Yoshihiro Ike

Presented by | Scotland Loves Animation

In an alternate New York, the hugely popular 'Hero TV' broadcasts the daring feats of the city's most famous superheroes, rating their achievements and awarding points until an annual King of Heroes is crowned. Known for careless property damage in the line of duty, unpopular veteran Wild Tiger is assigned a new partner by his corporate sponsors. The twenty-five-year-old 'Super Rookie' and they instantly clash over their conflicting opinions on how a superhero should behave, until a super-powered homicidal vigilante presents them with a far more serious problem. 'Tiger and Bunny: The Beginning opens on point-of-view helicopter footage and a live ticker scrawling across the screen. The viewer is sucked into an apparent chase sequence from the start, which sets the tone for the fast cutting pace of the feature. As villains rampage through the city, the established super-heroes try to outdo each other

to accumulate points. The super-heroes try to outdo each other's antics by use of their unique powers. There is a rapid-fire video game feel as the viewer is bombarded by graphics regarding their personal arsenal. The on-screen action is often interspersed with both slapstick and character humour, underlining the fallibility of the super-heroes. 'The anime echoes elements from The Truman Show (1998), The Running Man (1987) and Blade Runner (1982). In terms of The Truman Show, the characters live out their superhero antics openly on Hero TV. They do not want viewers to change the channel at all costs. The chase scenes are redolent of The Running Man, with the superhero mishaps revealed as well as their triumphs. Visually, wide shots of the metropolis are filled with vast floating ships and advertising screens reminiscent of Blade Runner.' (Subtitled Online)

Wolf Children

English Premiere

Original Title	Ōkami Kodomo no Ame to Yuki
Country	Japan
Year	2012
Running Time	117 mins
Format	HDCAM
Language	Japanese with English subtitles
Director	Mamoru Hosoda
Screenwriter	Mamoru Hosoda, Satoko Okudera
Producer	Takafumi Watanabe, Yuichiro Saito, Takuya Ito
Leading Cast	Aoi Miyazaki, Takao Osawa
Film Editor	Shigeru Nishiyama
Original Music	Masakatsu Takagi

UK Distributor | Starz



Wolf Children is the long-awaited new anime from Mamoru Hosoda, director of LIFF favourite Summer Wars. When Hana falls in love, it feels like a fairy tale. She starts a family and has two beautiful children – Yuki (Snow), a girl, and Ame (Rain), a boy. But the family harbours a secret: their father is a 'Wolf-Man' and his affliction is passed on to his children. After he passes away, Hana takes their children to grow up in a village by a forest where they must choose between becoming human or wolf. Hosoda has crafted another captivating anime with a gripping, moving story and breathtaking animation. 'When anime director Mamoru Hosoda drew critical attention with his fantastic film *The Girl Who Leapt Through Time* in 2006, comparisons were immediately drawn between him and Hayao Miyazaki. With his follow up film *Summer Wars* in 2009, Hosoda should have truly stepped out of the shadow of Miyazaki because of his film's distinct visual style, modern story

and great sense of humor. Despite that, many have continued to call Hosoda the 'new Hayao Miyazaki'. And now with his latest film, *Wolf Children*, Hosoda has told a story that bears similarities to many great stories that Miyazaki has told in the past, and in doing so clearly demonstrates how different he really is from the senior master animator. 'Despite the film's title, the central character is in fact the mother, a very strong female character. She loves her husband for what he is, copes with all the hardship in raising their children and when the time comes, gives them the freedom to experience the world. The original story written by Hosoda himself is full of keen observations of family life and seems to be deliberately based on reality rather than fantasy.' (Twitch Film)



8
UK Premiere

Welcome to the creepiest birthday party you will ever attend. The guests may have brought presents but this gathering is for a much more sinister reason as the birthday boy is about to find out.

Contact info@thehouseoffilms.com

Original Title Ocho
Form Narrative
Country Spain
Year 2012
Running Time 14 mins
Format HD File
Language Spanish with English subtitles
Director Raúl Cezero
Screenwriter Raúl Cezero
Producer The House of Films
Cinematographer Ignacio Aguilar
Film Editor Tomas Esteras
Music Voro García



Blinky

Blinky is the handy home help robot of the future, who will do EXACTLY what you ask him to. Want to play a game? Sure. Clean up that mess? You betcha. Kill everybody? Certainly!

Contact nickryanfilm@gmail.com

Form Narrative
Country USA / Ireland
Year 2011
Running Time 13 mins
Format DCP
Language English
Director Ruairi Robinson
Screenwriter Ruairi Robinson
Producer Bord Scannan na Eireann, Irish film Board
Cinematographer Macgregor
Film Editor Ruairi Robinson
Music Olafur Arnalds courtesy of Erased Tapes



The Fright

Without explanation a man is attacked by a grotesque mutant demon, whose sole task seems to be to make his life a misery and drive him to the brink of madness. Invisible to everyone else the creature soon destroys his life leaving him only one option to be rid of it. But is suicide really what the monster wants?

Contact info@thehouseoffilms.com

Original Title El Espanto
Form Narrative
Country Spain
Year 2012
Running Time 15 mins
Format HD File
Language Spanish with English subtitles
Director J.J. Marcos
Screenwriter J. J. Marcos
Producer Jorge Vidal / Elena Gonzalez del Rio / Daniel Guzman
Cinematographer Alberto Escudero
Film Editor Luismi Gonzalez
Music



Girl in the Woods

UK Premiere

While jogging in the woods Martin comes across an older man in the process of burying a young girl alive. Unsure what to do he runs away but then, regretting his cowardice, returns and intervenes. However getting involved might be the biggest mistake of his life.

Contact matt@blindcrowpictures.com

Form Narrative
Country UK
Year 2012
Running Time 12 mins
Format HD File
Language English
Director Matt Rozier, Alex Rose
Screenwriter Alex Rose
Producer Alex Rose, Lynne Hames, Matt Rozier, Peter Wilkinson
Cinematographer Matt Rozier
Film Editor Matt Rozier
Music Lucy Claire Thornton



The Halloween Kid

"Lonesome and rejected, Henry stays home to hide. But there's one time of year he likes to play outside..." The Halloween Kid is the story of Henry, a lonely boy who loves Halloween. A wonderfully spooky poetic tale narrated by Derek Jacobi.

Contact mail@fingercuffproductions.co.uk

Form Narrative
Country UK
Year 2011
Running Time 7 mins
Format Blu-ray
Language English
Director Axelle Carolyn
Screenwriter Axelle Carolyn
Producer Neil Marshall
Cinematographer Sam McCurdy
Film Editor Neil Marshall
Music Christian Henson



Him Indoors

It's hard to be agoraphobic and a serial killer as Reese Shearsmith demonstrates in this wickedly black comedy about a hen-pecked murderer interrupted by a nosy neighbour.

Contact info@groundbreakfilms.com

Form Narrative
Country UK
Year 2012
Running Time 7 mins
Format Blu-ray
Language English
Director Paul Davis
Screenwriter Paul Davis
Producer James Pears
Cinematographer Eben Bolter
Film Editor Paul Davis
Music Osymyso

Photo

UK Premiere

A consummate professional, the photographer is determined to wait for the exact right moment to get the perfect shot - one that really captures the essence of his subject.

Contact info@promofest.org

Form Narrative
Country Spain
Year 2011
Running Time 7 mins
Format HD File
Language Spanish
Director J Enrique Sanchez
Screenwriter Santiago Pajares
Producer Santiago Pajares, J Enrique Sanchez
Cinematographer Luis Ángel Pérez
Film Editor Santiago Pajares
Music



Saw Misgivings

It's stressful enough preparing for a dinner party without having your head locked into an evil mechanical Saw-like contraption that could kill you at any moment. Even worse when baby Jack has swallowed the key, your guests are due any minute and your husband forgot the hollandaise.

Contact info@loonatikandrinks.com

Form Narrative
Country UK
Year 2012
Running Time 7 mins
Format HD File
Language English
Director David Lilley
Screenwriter David Lilley
Producer David Lilley
Cinematographer David Wayman
Music Darren Maffucci



Undying Love

UK Premiere

In a post-apocalyptic world a young man ventures out on to the zombie-infested streets looking for survivors to rescue and take back home.

Contact mori@itn.is

Original Title Óðauðleg ást
Form Narrative
Country Iceland
Year 2011
Running Time 11 mins
Format Blu-ray
Language Icelandic
Director Omar Hauksson
Screenwriter Omar Hauksson
Producer Olaf de Fleur, Kristin Thordardottir
Cinematographer Bjarni Felix Bjarnason
Film Editor Omar Hauksson, Olaf de Fleur
Music Orri P. Dyrason





Familiar

A middle aged man, sick of his humdrum life and nagging wife, starts thinking how he could leave her and start over. The voice in his head is giving him ideas but he starts to wonder whether it's really his subconscious of something more sinister.

Contact zach@fatalpictures.com

Form Narrative
Country Canada
Year 2012
Running Time 24 mins
Format HD File
Language English
Director Richard Powell
Screenwriter Richard Powell
Producer Zach Green
Cinematographer Michael Jari Davidson
Film Editor Tom Mountain, Navin Ramaswaran
Music Bernie Greenspoon



The Matriarch

A mother confronts her son in prison following a bloody and brutal bank robbery, trying to piece together the violent puzzle that left behind a trail of bodies.

Contact info@heskaproductions.com

Original Title Matriarche
Form Narrative
Country France
Year 2012
Running Time 9 mins
Format DCP
Language French with English subtitles
Director Guillaume Pierret
Screenwriter Guillaume Pierret, Yvan Georges-Di-Souril
Producer Nabil Khouri, Cyril Schulmann, Rémi Leautier
Cinematographer Cyril Bron
Film Editor Frank Groeppelin, Florent Plisson
Music Alexis Maingaud



The Other Side

In a homage to Halloween and other classic horror films, The Other Side delivers in 20 minutes what many features fail to muster in an hour and a half.

A nanny arrives at a remote farmhouse to help a young mother with her newborn child. But left alone at night she is terrorised by a monstrous creature who is intent on stealing the infant.

Contact info@groundbreakfilms.com

Form Narrative
Country UK, Ireland
Year 2012
Running Time 20 mins
Format Blu-ray
Language English
Director The Santoro Brothers
Screenwriter Alex Santoro, Oli Santoro, Ben Scott, Joshua Van Hooke, Jeremy Drysdale
Producer James Pears
Cinematographer Wedigo von Schultendorff
Film Editor Alex Santoro, Oli Santoro
Music Matthew Adam Taylo



The White Lady

English Premiere

One night, Nathan gives a ride to a beautiful young hitchhiker named Marie. During the trip, she tells Nathan he is about to die; just as a car approaches fast in the opposite direction.

Contact nitrium.films@gmail.com

Original Title La Dame Blanche
Form Narrative
Country Switzerland
Year 2012
Running Time 15 mins
Format HD File
Language French with English subtitles
Director Arnaud Baur
Screenwriter Arnaud Baur
Producer Arnaud Baur
Cinematographer David Baumann
Film Editor Arnaud Baur, Olivier Beguin



Yellow

Inspired by the great Italian giallo films of the 70s, Yellow is a fantastic slasher film about a jaded detective on the hunt for a masked killer. As he closes in on his quarry the line between fantasy and reality starts to blur.

Contact ryanhaysom@gmail.com

Form Narrative
Country Germany
Year 2012
Running Time 26 mins
Format Blu-ray
Language German with English subtitles
Director Ryan Haysom
Screenwriter Ryan Haysom, Jon Britt
Producer Yazid Benfeghou, Jon Britt, Ryan Haysom, Catherine Morawitz, Ben Robinson
Cinematographer Jon Britt
Film Editor Ryan Haysom
Music Antoni Maiow

Attack of the Brain Sucker Monster from Outer Space

Inhabitants of a colourful, romantic, 60's French musical are no match for the evil creature from outer space who is intent on turning everyone into mindless zombies. Perhaps if the film was a 50s American sci-fi B movie, they would stand a better chance.

Contact contact@metronomic-productions.com

Original Title L'Attaque du Monstre re Geant Suceur de Cerveaux de l'Espace!
Form Narrative
Country France
Year 2010
Running Time 19 mins
Format DCP
Language French, English with English subs
Director Guillaume Rieu
Screenwriter Guillaume Rieu
Producer Jérémy Rochigneux
Cinematographer Frédéric Mainçon
Film Editor Guillaume Rieu
Music Mathieu Alvado



Bariku Light

UK Premiere

It's Friday night and a man is enjoying a plate of chips with mayonnaise while watching his favourite TV shows. Engrossed in what's on the screen he doesn't seem to notice when the chips run out...

Contact asier.abio@hotmail.com

Form Narrative
Country Spain
Year 2011
Running Time 10 mins
Format HD File
Language Spanish with English subtitles
Director Asier Abio
Screenwriter Asier Abio
Producer Asier Abio
Cinematographer Víctor Aguinaco
Film Editor Asier Abio
Music José Lastra



Brains?

UK Premiere

Made in 48 hours with zero budget for a New Zealand short film competition, Brains? is a remarkable achievement, breathing new life into the zombie genre. A group of zombies are enjoying a dinner party when they are rudely interrupted by human soldiers.

Contact gilesmcneill@gmail.com

Form Narrative
Country New Zealand
Year 2012
Running Time 7 mins
Format HD File
Language Zombie with English subtitles
Director Giles McNeill
Screenwriter Paul Stephanus, Giles McNeill
Producer Giles McNeill
Cinematographer Giles McNeill
Film Editor Giles McNeill
Music Andrew Carrey, Mark Wallis



Envy the Dead

UK Premiere

The first Arabic zombie film has beautiful cinematography, a haunting score and a thoughtful and moving story in which a lone survivor struggles to navigate the wreckage of an Arab metropolis in the wake of a zombie outbreak.

Contact isa.k.a.swain@gmail.com

Original Title Hassad Al Möta
Form Narrative
Country Bahrain / UAE
Year 2011
Running Time 10 mins
Format HD File
Language Arabic with English subtitles
Director Isa Swain
Screenwriter Isa Swain
Producer Isa Swain
Cinematographer Alejandro Montero Hernández-Barahona
Film Editor Isa Swain



The Headless Lover

UK Premiere

Two timing Sascha kills her lover in front of her mob-boss husband when he catches them together, claiming she was raped. They bury the body in the back garden but the dead lover won't stay dead as he's determined to finish what he started.

Contact kim@generatorfilm.dk

Original Title Hovedløst Begær
Form Narrative
Country Denmark
Year 2011
Running Time 27 mins
Format HD File
Language Danish with English subtitles
Director Kim Lysgaard Anderson
Screenwriter Kim Lysgaard Anderson
Producer Kim Lysgaard Anderson
Cinematographer Søren Hiorth
Film Editor Kim Lysgaard Andersen, Per Sandholt
Music T.R.Axildgaard



Horrific

UK Premiere

A Texan redneck goat-herder is trying to enjoy Saturday night in his trailer with TV and beer when he is disturbed by a mysterious creature intent on destroying his home and attacking him.

Contact wade@tbfilms.com

Form Narrative
Country USA
Year 2012
Running Time 7m
Format HD File
Language English
Director Robert Boocheck
Screenwriter Rob Boocheck
Producer Wade Harpootlian
Cinematographer Scott Butfield
Film Editor Russell Lichter





Legend

Ten year old Claudia is obsessed with the legend of the wolf-girl in her book of fairy tales. When her family stop at a gas station they encounter a strange woman who will reveal her true fate to Claudia.

Contact pauteixi@gmail.com

Original Title Leyenda
Form Narrative
Country Spain
Year 2011
Running Time 15 mins
Format DCP
Language Spanish with English subtitles
Director Pau Teixidor
Screenwriter Pau Teixidor, Miguel Angel Blanca, David Gonzalez
Producer Pau Teixidor, Bernat Manzano
Cinematographer Arnau Valls Colomer
Film Editor Ingrid Boixados
Music Oriol Pastor



Little Appliances

European Premiere

As first dates go, they don't get much stranger than this! A young couple discover that they both have cosmetic surgery with a twist (literally).

Contact rebox22@gmail.com

Original Title Pequeños electrodomésticos
Form Narrative
Country Spain
Year 2012
Running Time 8 mins
Format HD File
Language Spanish with English subtitles
Director Manuel Arjia
Screenwriter Manuel Arjia, Manuel Campos
Producer Manuel Arjia
Cinematographer Carlos Padial
Film Editor David Varela
Music Manuel Campos



Mr. Bear

UK Premiere

When Steve's car breaks down on the way to his daughter's house for Christmas dinner he calls in at a garage for help. Instead, he is mistaken for a professional 'cleaner' called Mr. Bear and confronted by two dead bodies. Steve is going to have to work very hard just to stay alive.

Contact andres.rosende@gmail.com

Form Narrative
Country Spain, USA
Year 2011
Running Time 14 mins
Format HD File
Language English
Director Andres Rosende
Screenwriter Andres Rosende, Fritz Staudmyer
Producer Chris Laszlo, Irene Rodriguez
Cinematographer Inyoung Choi
Film Editor Jeff Miller
Music Manu Riveiro



Nostalgic Z

Following the zombie apocalypse, Sgt. Dennis Mitchell and his side-kick, Gary, give us the low down on how to deal with the undead, including the most despicable, evil, twisted creature of them all - the zombie banker!

Contact carl@carl-b.com

Form Narrative
Country France
Year 2012
Running Time 14 mins
Format HD File
Language English
Director Carl Bouteiller
Screenwriter Carl Bouteiller
Producer Christophe Chaignaud
Cinematographer Guillaume Lomprez
Film Editor Carl Bouteiller
Music Pascal Busolin, Louis Limpalcer



Snails!

At an outdoor rock concert Joey spies the ex love of his life Eva and is determined to win her back. Nothing is going to get in his way, not his nerdy mates, not her mean current boyfriend and certainly not giant killer snails from outer space.

Contact info@promofest.org

Original Title Cargols!
Form Narrative
Country Spain
Year 2011
Running Time 17 mins
Format HD File
Language Spanish
Director Geoffrey Cowper
Screenwriter Geoffrey Cowper
Producer Pipo Jori
Cinematographer Ruy Rodriguez
Film Editor Santi Molina Nieto



White is the Best

English Premiere

Apparently even zombies can be racist when it comes to the colour of their food. Confronted with a black victim one zombie must overcome his prejudices if he's not going to starve.

Contact gregruggeri@hotmail.fr

Original Title Le Blanc C'est Le Meilleur
Form Narrative
Country France
Year 2011
Running Time 5 mins
Format HD File
Language French
Director Greg Ruggeri
Screenwriter Greg Ruggeri
Producer Greg Ruggeri

Electric Man + Judge Minty

English Premiere

Country	UK
Year	2012
Running Time	98 mins
Format	Blu-Ray
Language	English
Director	David Barras
Screenwriter	David Barras, Scott MacKay
Producer	Ellen-Raissa Jackson
Leading Cast	Toby Manley, Mark McKirdy, Jennifer Ewing, Derek Dick, Mark McDonnell
Cinematographer	Rich Steel
Original Music	Blair Mowat

Contact | steakerz@gmail.com



Comic shop caper *Electric Man* is a twisty comedy thriller inspired in equal parts by *Clerks* and *The Maltese Falcon*. Jazz and Wolf run *Deadhead Comics*. They owe their landlord £5,000 and the shop is doomed until Issue No 1 of *Electric Man* mysteriously appears. Worth £100,000, the comic is being sought by various people who'll stop at nothing to get it for themselves.

In setting out to make a low budget British movie we deliberately wanted to avoid the stereotypes associated with the majority of UK output. So you'll find no residents of council estates or mockney gangsters in this movie. Comic book heroes currently dominate the box office. Lycra clad characters doing impossible things against improbable odds. But what about the people that read about these characters? Whose lives revolve around them in the real world? What kind of adventures do they have? What we wanted to do was create an absorbing story about

ordinary people in an extraordinary situation. The joy of our story is seeing how our characters react to that situation.

David Barras, Director

Judge Minty (Dir. Steven Sterlacchini, UK, 2012, 10 mins, contact: sterlacchini@ntlworld.com)

Judge William Minty has spent his entire adult life policing the violent streets of Mega-City One – and now he's slowing down. When a lapse of judgement almost ends his life, he knows that it's time to quit. He can choose to teach in the Academy, or he can leave the city and walk alone out into the anarchy of the Cursed Earth. *Judge Minty* is a NOT FOR PROFIT fan film, shown with the kind permission of 2000 AD and Rebellion. *Judge Dredd*® is a registered trademark, © Rebellion A/S®, All rights reserved. *Judge Dredd* is the Creation of John Wagner and Carlos Ezquerro.

Morgan Spurlock's Comic Con Episode IV: A Fan's Hope

Country	USA
Year	2011
Running Time	88 mins
Format	HDCAM
Language	English
Director	Morgan Spurlock
Screenwriter	Jeremy Chilnick, Morgan Spurlock, Joss Whedon
Producer	Jeremy Chilnick, Matthew Galkin, Harry Jay Knowles, Stan Lee, Morgan Spurlock, Thomas Tull, Joss Whedon
Cinematographer	Bryan Donnell, Nick Higgins, Ross Kauffman, Dane Lawing, Daniel Marracino, Jason Miller, Guy Mossman
Film Editor	Tova Goodman, Tim K. Smith
Original Music	Jingle Punks

Sales Company | [Outlook](http://www.outlookfilms.com)
Contact | welcome@outlookfilms.com



Fanomenon and Thought Bubble present *Comic-Con Episode IV: A Fan's Hope*, a documentary exploring the amazing cultural phenomenon that is Comic-Con, by following the lives of five attendees as they descend upon the ultimate geek mecca. Directed by Morgan Spurlock (*The Greatest Movie Ever Sold*, *Super Size Me*), it's a colourful celebration of one of the world's largest entertainment events that features dozens of appearances by legends and famous fans including Stan Lee, Joss Whedon, Frank Miller, Kevin Smith, Matt Groening, Seth Rogen and Eli Roth.

Morgan Spurlock talks to Screen Crush about his uncharacteristic withdrawal behind the camera in his new documentary and the prominence of Comic-Con fans: 'When we first got the idea for the film ... what makes Comic-Con a success, what makes movies and video games a success, everything Comic-Con represents is successful because of

the fans. I am a fan, I'm truly a fan, but I didn't want to make a movie of movie coming into Comic-Con. I have no purpose except to make the movie. I wanted it to be people who are coming to Comic-Con with a real sense of purpose and a goal. Holly Conrad, "This is my last masquerade. I'm going on a suicide mission to launch my career". Skip Harvey and Eric Henson want to break into this business and this is their chance to show their portfolio. It might be the only shot they have. Chuck Rozanski's story, you know, there's real stakes. These are people who have real goals and I wanted to tell the story of Comic-Con from this diverse group of goals. I wanted it to be people who represent different worlds of Comic-Con but show the broadness of it, the different people that are there. I wanted to make sure the film humanized geek culture, an examination and celebration of what it meant to be a geek.'



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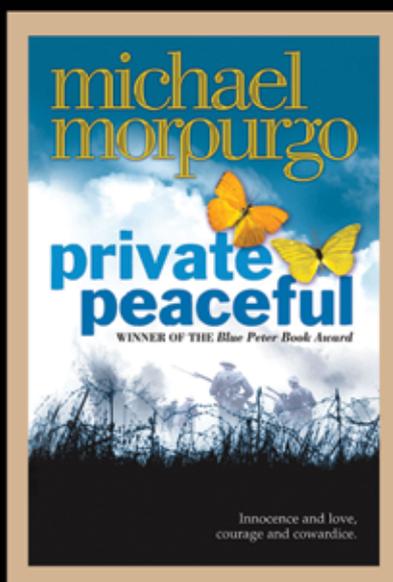
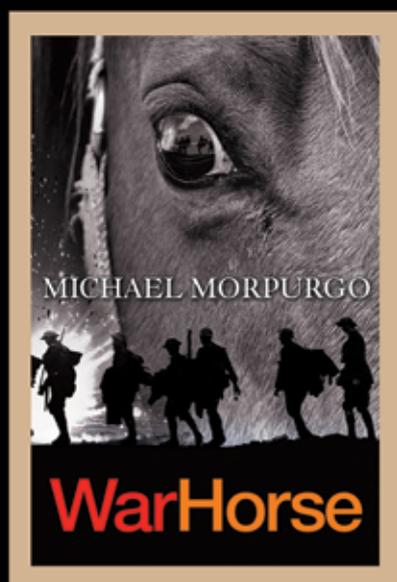
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In Conversation with michael morpurgo

Michael Morpurgo has enchanted a whole generation of children with his writing. Now with the adaptation of his novel War Horse for the stage and screen he has become a household name for all ages. Don't miss this opportunity to hear him talk about his fascinating life, his award-winning work, and the arrival of his novels on the big screen. Presented by Leeds Young People's Film Festival and Breezereads.

Leeds Town Hall

Saturday 17th November 2012, 12 noon



£5 / £3 concession / FREE with LIFF26 Pass
Tickets available from City Centre Box Office 0113 224 3801 and at leedsfilm.com



CINEMA VERSA



UNDERGROUND VOICES

Cinema Versa is the home of documentaries inspired by the underground festival aesthetic. There are two major themes. Underground Voices champions human rights, mavericks and outsiders from frontline reportage of the Arab Spring in *1/2 Revolution* and first person camcorder footage of the Palestinian struggle in *Five Broken Cameras* to artist-provocateurs in *Beauty is Embarrassing* and *King of Comics* and Brazilian tribespeople in *The Hyperwomen*.

MUSIC ON FILM

Music on Film constitutes the second major theme of cutting edge documentaries in Cinema Versa. Styles and genres are represented across the board, from the grassroots punk of Pertti Kurikka's *Name Day in Punk Syndrome* to the last days of The Clash when they were the biggest band on the planet in *The Rise and Fall of the Clash*, from the worldweary soul of Charles Bradley in *Soul of America* to the charming homemade aesthetic of Sigríður Níelsdóttir in *Grandma Lo-Fi*.

SPECIAL EVENTS

Cinema Versa is complemented with a series of special events and collaborations including continued partnerships with Arts and Minds, challenging attitudes to mental health and Jumbo Records with *Last Shop Standing*. This year we are also delighted to celebrate the work of the great Leeds record label Leaf with an event including live music by pianist Matthew Bourne and new partnerships with Unchosen, Pavilion and the Yorkshire Sculpture Park.



1/2 Revolution

Country	Egypt, Denmark
Year	2012
Running Time	72 mins
Format	HDCAM
Language	Arabic with English subtitles
Director	Omar Shargawi, Karim El Hakim
Screenwriter	Omar Shargawi, Karim El Hakim
Producer	Carsten Holst
Cinematographer	Omar Shargawi, Karim El Hakim
Film Editor	Jeppe Sandholdt, Jeppe Bødskov, Thomas Papapetros
Original Music	Anders Christensen

Sales Company | Danish Film Institute
Contact | dfi@dfi.dk



Unmissable reportage from the frontlines of the Arab Spring by passionate participants rather than detached observers. Arriving in Cairo on assignment, acclaimed documentary film-maker Omar Shargawi could not have predicted that the streets would erupt in one of the most important revolutions of this century. Shargawi and friends captured the reality of the revolution that occurred almost hidden from the global media. Arrested and beaten by the secret police, they eventually fled Egypt with the film hidden in a pram.

A call was made on the Internet... for all Egyptians to take to the streets to protest against police brutality and Mubarak's 30-year Dictatorship. We heard about this through activist friends who were joining a march that was headed to Tahrir, but we didn't think much about it. But when we called back an hour later, the march was over 5,000 strong and growing. We

mobilized and went down to Tahrir, which is just a few blocks from our apartments in downtown. We filmed the massive police presence and small groups of rather polite protesters. It all felt very odd seeing groups of Egyptians chanting slogans against Mubarak - something very rare in public. People watching the film get sucked in and experience moments as we did - they feel they are there, along for the ride, just out of frame. This emotional bond allows the audience to not only watch the story as an observer, but also feel the emotions of the characters as a participant. This was something we really stuck to in editing - staying with the true emotions of our characters to tell the story. The result is not a story about the revolution per se, but rather an almost anthropological examination of people under the stress of a revolution.

Co-directors Omar Shargawi and Karim El Hakim

The Ambassador

English Premiere

Original Title	Ambassadøren
Country	Denmark
Year	2011
Running Time	93 mins
Format	HDCAM
Language	Danish, English, French with English subtitles
Director	Mads Brügger
Screenwriter	Maja Jul Larsen, Mads Brügger
Producer	Peter Engel, Carsten Holst
Leading Cast	Mads Brügger, Eva Jakobsen
Cinematographer	Johan Stahl Winthereik
Film Editor	Carsten Søsted, Kimmo Taavila, Leif Axel Kjeldsen
Original Music	Niklas Schak, Tin Soheili

Sales Company | Danish Film Institute
Contact | dfi@dfi.dk



What happens when a very white European man buys a diplomatic title which turns him into an African diplomat overnight - right in the middle of one of Central Africa's most failed nation states?

A strange, enigmatic and decadent white European with diplomatic credentials arrives in The Car to head a diplomatic mission representing Liberia. Officially he is there as a do-good business man to start a factory that produces matches - this, to employ locals and teach how to make this simple piece of fire-making equipment. Unofficially he is there to gain access to vast reserves of diamonds. The Ambassador is a genre-breaking, tragic comedy about the bizarre and hidden world of African diplomacy, where gin and tonics flow on a daily basis and diamond hustlers and corrupt politicians run free.

I want to show an Africa stripped of NGOs, Bono, child soldiers and kids with bloated bellies, to show the kind of people you never see in the documentaries: white businessmen and diplomats, the fat cats in the urban centres, all the people who are in postcolonial Francafrique (French Africa) having a great time.

To show this Africa of the affluent I use 'performative journalism' - instead of disguising as a fly on the wall observing neutrally, I dress for my part and interact as an agent provocateur. With all the intentions of a journalist to disclose an unnoticed world I went to CAR as a rich white business man with diplomatic credentials pursuing all the perks that follows this title (reckless diamond hunt, practicing power misuse etc.), and became a respected member of their society.

Mads Brügger, Director



Back to the Square

UK Premiere

Country	Norway, Canada
Year	2012
Running Time	83 mins
Format	Blu-Ray
Language	Arabic with English subtitles
Director	Petr Lom
Screenwriter	Torstein Grude, Petr Lom
Producer	Torstein Grude
Leading Cast	Wally Hosni, Mohamed Sayyd, Lamiz Ragab, Salwa Hosseiny, Mark Nabil
Film Editor	Petr Lom, Erik Andersson

Sales Company	Norwegian Film Institute
Contact	post@nfi.no

With clarity and a deep respect for his subjects, filmmaker Petr Lom follows five stories of ordinary Egyptians who have suffered injustice at the hands of the State in the first year of the revolution's aftermath. Shot in an intimate vérité style, the film takes us into hidden corners of Egyptian lives, far from the media headlines, showing us that the Arab Spring has fallen far short of its promise: human rights abuse remains endemic. However, despite military abuse of power, violence and censorship, the Egyptian people are not willing to suffer in silence.

Our narrative arc starts with the euphoria and pride of freedom at the beginning of the Revolution, and then charts how these hopes are confronted with the continued ugliness of much of reality under the military regime. It continues by repeatedly confronting and challenging injustice with courage, and

ends with an open question mark as to how political reality will develop in Egypt. Along the way, particularly through our first three stories – of Wally, Mohamed and Lamiz - we show the audience how the institutionalization of injustice and fear continues to operate in Egypt, fundamentally unchanged. All the stories in our film are ones of courage: courage to challenge injustice and no longer remain silent. Wally is not afraid to speak out about the injustice he has suffered. Mohamed is similarly willing to talk about the ongoing injustice of the police in Egypt. Mark Nabil is trying to get his brother released from prison. Lamiz is filing a lawsuit against the police. And Salwa is suing the army for the virginity test they forced upon her. Whether our characters are successful in obtaining justice is not in the end what is essential: far more important is simply to document their courage.

Petr Lom, Director



Beauty is Embarrassing

UK Premiere

Country	USA
Year	2012
Running Time	87 mins
Format	Blu-Ray
Language	English
Director	Neil Berkeley
Screenwriter	Neil Berkeley, Chris Bradley, Kevin Klauber
Producer	Chris Bradley, Neil Berkeley, Morgan Neville, Eddie Schmidt
Leading Cast	Wayne White, Matt Groening, Mark Mothersbaugh, Gary Panter, Paul Reubens
Cinematographer	Neil Berkeley, Chris Bradley
Film Editor	Chris Bradley
Original Music	Tim Rutili

Sales Company	BRKLY
Contact	info@brkly.tv

For over 30 years, Wayne White has made an indelible mark on the creative world. As a designer, painter, puppeteer, sculptor, and musician, he creates images and ideas that are an integral – yet sometimes subconscious – part of the pop culture lexicon.

I first met Wayne in the spring of 2001. He and I were doing work for the same company, and while I'd like to say we immediately bonded, I have to admit that the friendship was one-sided. Our relationship was initially comprised of my desperate attempts to stay friends with him and continually tell the world about what he has done in his career. I think my experience with Wayne is similar to that of many other people who have come in contact with him—we're amazed at how prolific he's been as an artist, and we're touched by how kind, humorous, and interesting he is as a person. I'm incredibly

thrilled that Wayne finally warmed up to me (it did happen, folks!) and has allowed me the opportunity to spend the last few years chronicling his life.

Being in my mid-thirties, I grew up dead center in the middle of Wayne's artistic achievements. My childhood seemed to track every professional move he made – from Pee-wee's Playhouse, to Beakman's World, to the Pumpkins and Peter Gabriel's videos, to the commercials he made, all the way up to the word paintings. His work seemed to be right in line with whatever age I was and whatever cultural phenomena I was paying attention to. So when people ask me what it has been like making this movie, the first thing I tell them is that it has been the time of my life. I hope audiences get that sense of joy that Wayne has about what he does everyday.

Neil Berkeley, Director

Behind the Screen

UK Premiere

Country	Ghana, Czech Republic, Austria, Germany
Year	2011
Running Time	60 mins
Format	Blu-Ray
Language	English
Director	Stefan Baumgartner
Screenwriter	Stefan Baumgartner, Simon Fraissler
Producer	Sandra Heberling
Leading Cast	Jurij Diez, Emanuel Kwofie, Christian Zeller, Miroslav Janovsky, Ato Assel Amuaful
Cinematographer	Simon Fraissler
Film Editor	Simon Fraissler

Sales Company | Sixpack Film
Contact | office@sixpackfilm.com



7 computers are currently being produced worldwide per second but only 4 humans are born at the same time. Even simple daily activities like buying a computer have a greater global impact on social and ecological levels than generally thought. Behind the Screen reveals the people behind the important electronic product and thereby illustrates the links of our decentralized economic system, which are difficult to grasp based on real life processes. Behind the Screen vividly shows the phases a computer passes through its life span, literally from birth to death: Gold mining in West Africa, electronics manufacturing by migrant workers in the Czech Republic, the use of computer products in the rich western world and their final disposal in the electronic waste dumps of Ghana.

Almost all objects we use, whether consciously or unconsciously, are made by persons with their own individual

subjectivity anonymous to us. This 'transcendence of another person' also means that we are not aware that the person who provides us with these services ultimately exists. Behind the Screen tries to personalize these people. With the cinematic tools an insight into the intricate links of a decentralized economic system in terms of real life processes should succeed. Through the introduction of the 'personal computer' and of laptops the computer industry witnessed a rapid boom. Since the beginning of the 21st century a world without computers for education, business and the private sector is no longer imaginable. The global consequences of computers are difficult to detect despite their importance in the global information society. Besides all of the advantages of use the manufacturing process also accounts for a cycle of social injustices and ecological burdens.

Stefan Baumgartner, Director

Better Things: The Life and Decisions of Jeffrey Catherine Jones

English Premiere

Country	USA, UK
Year	2012
Running Time	90 mins
Format	Blu-Ray
Language	English
Director	Maria Paz Cabardo
Producer	Maria Paz Cabardo
Leading Cast	Jeffrey Catherine Jones, Michael W. Kaluta, Bernie Wrightson, Moebius, Neil Gaiman
Cinematographer	Mark Garrett
Film Editor	Mark Jackson
Original Music	Alabama 3

Sales Company | Macab Films
Contact | maria@macabfilms.com



Jeffrey Catherine Jones is one of the most revered comic book and fantasy artists of all time and a complex character with an unusual life, an ideal subject for an insightful and captivating documentary. Tracing the early history as part of The Studio with fellow artists Bernie Wrightson, Barry Windsor-Smith and Michael William Kaluta through to gender transition in later life, Maria Paz Cabardo assembles a collage of artwork and archive alongside interviews with collaborators and some touchingly intimate conversations with the artist herself shortly before she died.

I remember sitting with Jeff — he told me to call him that — in his room, discussing who should write the script. He said I should do it: 'You're the director.' I said, 'You should write it since it's about your life.' We sat, staring at each other, for what seemed like the longest moment in production history. I could

never forget that day.

When I first met Jeff, I showed him my mock trailer for the film and he seemed excited. We were at the Pearl Street apartment, where he was living on his own at the time. He wasn't what I expected him to be. The second time we met, Jeff and I went to a diner where he asked, 'Why me?' He wanted to know why I wanted to make a film about him. This time, Jeff seemed deadly serious, staring me straight in the eye. I felt like a deer caught in the headlights, mumbling answers. I said something like, 'I want to learn how to make a movie and I'm curious about the rumors I've heard about your life.' I just told him the truth. That was the last time he asked me questions... I experienced many happy and bittersweet moments with Jeff while filming. I miss him very much.

Maria Paz Cabardo, Director



Five Broken Cameras

Country	Palestine, France, Israel
Year	2011
Running Time	94 mins
Format	DCP
Language	Hebrew, Arabic with English subtitles
Director	Emad Burnat, Guy Davidi
Screenwriter	Emad Burnat, Guy Davidi
Producer	Christine Camdessus, Serge Gordey, Emad Burnat, Guy Davidi
Cinematographer	Emad Burnat
Film Editor	Guy Davidi, Véronique Lagoarde - Ségot
Original Music	Adnan Joubran, Samir Joubran, Wissam Joubran

UK Distributor | Verve Pictures

A fascinating, enlightening and almost unbearably intimate document of the Palestinian struggle from self-taught cameraman Emad Burnat, from the village of Bil'in. When his fourth son, Gibreel, is born in 2005, he gets his first camera. At the same time a separation barrier is being built and the villagers begin to resist this decision. For the next year, Burnat films this non-violent struggle: one camera after another is shot or smashed.

When we started this film we knew we would be criticized for doing this film together. Emad would be asked why he chose to make the film with an Israeli and Guy with a Palestinian... We have different cultural backgrounds, life experience or accessibility to the world and also there are different expectations of us especially because of our identities. When we finally decided to make this film, we thought that this should

be as intimate and personal as can be. That was the only way we can tell this story in a new and emotional fashion. For Emad, this was not an obvious and simple decision. Of course the exposure can be flattering but also risky. On the other hand, this film should be focused on Emad's narrative. Guy's role in the film would be much more ambiguous for the audience. Guy was to be a kind of Cyrano de Bergerac, but all storytellers actually find themselves in the same role. It's the characters that should be in the front. We hope that the people that come to see the film will do it with open hearts and minimum pre-judgments.

Co-directors Emad Burnat and Guy Davidi



Golden Slumbers

UK Premiere

Original Title	Le sommeil d'or
Country	Cambodia, France
Year	2011
Running Time	96 mins
Format	Blu-Ray
Language	Central Khmer, French with English subtitles
Director	Davy Chou
Producer	Jacky Goldberg
Leading Cast	Ly Bun Yim, Dy Saveth, Yvon Hem, Ly You Sreang, Sohong Stehlin
Cinematographer	Thomas Favel
Film Editor	Laurent Leveneur
Original Music	Jérôme Harré

Sales Company Contact | Doc and Film
doc@docandfilm.com

Golden Slumbers is a poignant and fascinating documentary that resurrects the myths and legends of a lost cinema. Cambodian films flourished in the 1960s, drawing huge crowds, until the industry was destroyed by the Khmer Rouge. Of the 400 films produced, only 30 remain today. Almost all the actors were killed during the reign of Pol Pot and only a few of the directors were able to flee the country. Through survivors' stories and remnants of their era, the film reveals the importance movies had for an entire generation.

When I was a kid I was told that my grandfather had made movies in Cambodia, without being given any further details. When I began to make movies, I asked my aunt what Cambodian moviemaking was like in the 60s. (...) And that's how I learned that my grandfather, Van Chann, was the most prolific film producer of the time: of the (approximately)

400 films made in Cambodia between 1960 and 1975, he produced around forty of them. I felt like I had just discovered a mysterious world, not understanding how it could have been hidden from me for such a long time. After this revelation it was clear that I had to make a film about it. This desire is probably linked to a biographical quest, but that wasn't the determining factor. Even without my family connection with this cinema, I think I would have made the film. A secret world really did exist, one that had been swallowed up, engulfed and utterly fascinating to explore. I wanted to tell the story of what had been revealed to me, it was something I had to do. There was also a kind of urgency: this story is forty years old, and those who can tell us about it are now nearly seventy. As nothing had been made, written or said about the subject, it was essential to make the film before it was too late.

Davy Chou, Director

The Great Flood

Country USA
Year 2011
Running Time 80 mins
Format HDCAM
Language English
Director Bill Morrison
Producer Phyllis Oyama
Original Music Bill Frisell

Sales Company Contact Bill Morrison
info@billmorrisonfilm.com



The Mississippi River Flood of 1927 was the most destructive river flood in American history. In the spring of 1927, the river broke out of its earthen embankments in 145 places and inundated 27,000 square miles. Part of its legacy was the forced exodus of displaced sharecroppers, who left plantation life and migrated to Northern cities, adapting to an industrial society with its own set of challenges. Musically, the Great Migration fueled the evolution of acoustic blues (including artists who witnessed the flood such as Charley Patton 'High Water Everywhere' and Memphis Minnie 'When the Levee Breaks') to electric blues bands that thrived in cities like Memphis, Detroit and Chicago becoming the wellspring for R&B and rock as well as developing jazz styles.

Bill Morrison first met Bill Frisell while the filmmaker was working in the kitchen of the Village Vanguard in the early 1990s. The

Great Flood is their third film project together and their first evening-length work. Much of Morrison's work on The Great Flood is based on actual footage of the 1927 flood, including source material from the Fox Movietone Newfilm Library and the National Archives. All film documenting this catastrophe was shot on volatile nitrate stock, and what footage remains is pock marked and partially deteriorated. The degraded filmstock figures prominently in Morrison's aesthetic with distorted images suggesting different planes of reality in the story - those lived, dreamt, or remembered. In The Great Flood, the bubbles and washes of decaying footage is associated with the destructive force of rising water, the filmstock seeming to have been bathed in the same water as the images depicted on it. These layers of visual information, paired with Frisell's music, become contemporary again.

The Hyperwomen

UK Premiere

Original Title As Hiper Mulheres
Country Brazil
Year 2011
Running Time 80 mins
Format DCP
Language Kuikuro with English subtitles
Director Carlos Fausto, Leonardo Sette, Takumã Kuikuro
Screenwriter Carlos Fausto, Leonardo Sette, Takumã Kuikuro
Producer Carlos Fausto, Vincent Carelli, Video nas Aldeias
Cinematographer Mahajugi Kuikuro, Munai Kuikuro, Takuma Kuikuro
Film Editor Leonardo Sette
Original Music Kuikuro Culture

Contact ashipermulheres@gmail.com



A vibrant and hugely entertaining documentary about the Kuikuro tribe, a traditional native people from the Brazilian Amazon. Far from a dry ethnographic document, The Hyperwomen works like a bawdy musical comedy as the powerful local women prepare for the Jamurikumalu, the main women's ritual of the Upper Xingu.

Because he fears that his spouse does not have much longer to live, an old Indian asks his cousin whether his wife would like to perform the Jamurikumalu one more time. The sick wife wants nothing more than to sing along with the women of the village one more time. The preparations are started, but the only woman who knows all the lyrics is far from healthy too. Several old cassette tapes also don't offer a way out.

Three directors came together to make the unique

collaboration of cinematic anthropology that is The Hyperwomen. Carlos Fausto is a Brazilian documentarian, photographer and Associate Professor of Anthropology at the Museu Nacional (Universidade Federal do Rio de Janeiro). He has been conducting fieldwork among Amazonian indigenous peoples since 1988 and coordinates a video project - since 2002 - among the Kuikuro people, where he has also developed a long-term photographic project. Leonardo Sette is an award-winning short filmmaker who has worked in Cuba and France. Takumã Kuikuro was raised and educated by a family in the Xingu Indigenous Reservation, in the Brazilian Amazon Region. He has also become a short filmmaker in his own right. The Hyperwomen is the extraordinary feature debut of these three directors.



In My Mother's Arms

Country	UK, Netherlands, Iraq
Year	2011
Running Time	86 mins
Format	DCP
Language	Arabic with English subtitles
Director	Mohamed Al-Daradji, Atia Al-Daradji
Producer	Isabelle Stead, Atia Al-Daradji, Mohamed Al Daradji
Leading Cast	Saif Husham
Film Editor	Mohamed Al Daradji, Ian Watson

Sales Company	Human Film
Contact	info@humanfilm.co.uk

Outstanding Leeds based producers Human Film return with a deeply moving and insightful documentary, directed by Mohamed Al Daradji (Ahlaam, Son of Babylon) alongside his brother Atia.

Husham works tirelessly to build the hopes, dreams and prospects of the 32 damaged children of war, under his care at a small orphanage in Baghdad's most dangerous district. Against this threatening backdrop, with funds running desperately low, the bittersweet dramas of childhood play out: 7-year-old Saif can only remember his dead mother's name, 'Mejuda', as he faces the taunts of other kids in constant playground battles; teenager Mohammed struggles to balance academic life with his search for self-identity; whilst young Salah fears he may never be able to go to school. When the landlord gives Husham and the boys just two

weeks to vacate, a desperate search ensues. Mohamed was busy travelling, promoting his last film Son of Babylon and its associated campaign for Iraq's Missing People. In Baghdad, his older brother Atia received a random call from someone desperately seeking donations for an orphanage in the notorious neighbouring district of Al-Sadr.

Compelled by what he had heard, Atia decided to visit the orphanage. There he discovered the remarkable story of 32 children living in a small 2 bedroomed house, established by Husham, an unlikely hero who works tirelessly without state support to shelter and protect them. Atia contacted Mohamed and they decided to document the lives of the orphans over an extended period as they struggled with the consequences of war, poverty and lost parents.



Jai Bhim Comrade

Country	India
Year	2011
Running Time	199 mins
Format	DVCam
Language	English, Hindi, Marathi with English subtitles
Director	Anand Patwardhan
Screenwriter	Anand Patwardhan
Producer	Anand Patwardhan
Cinematographer	Anand Patwardhan
Film Editor	Anand Patwardhan

Contact	anandpat@gmail.com
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Anand Patwardhan's passionate, lyrical documentary was shot over 14 years and is immersed in the culture of India's Dalits, dehumanized in the traditional caste system as 'untouchables' until the scholar and emancipator Bhimrao Ambedkar broke the taboo. In 1997 his statue in Mumbai was desecrated and police opened fire on angry residents, killing 10. Vilas Ghogre, a leftist poet, hung himself in protest. Jai Bhim Comrade follows the poetry and music of people like Vilas and marks a tradition of reason that fights superstition and religious bigotry.

The film is an attempt to create the space for a dialogue on caste, not just with the Left in all its myriad forms, but within the Dalit movement and with upper caste elements, who are not even aware that a caste problem exists in this country. I think different sets of people will take away different things from the film. What I am happy about is the number of people across

the class, caste and political spectrum who have told me that they could not sleep at night after watching the film...

As a documentary filmmaker I constantly have to grapple with how to represent the complexity of everyday life. If I use a cinema language and code that is only accessible to a select few I could do rather well in circles that celebrate such an approach. But it would mystify and alienate others whom I want to reach out to. So while I never try to oversimplify what I see, I do endeavour hard to bring out the most important aspects of a situation in a cinema language that is clear and direct, so that I am confusing only when the material in front of me is actually confusing.

Anand Patwardhan, Director

King of Comics

UK Premiere

Original Title	König des Comics
Country	Germany
Year	2012
Running Time	78 mins
Format	DigiBeta
Language	German with English subtitles
Director	Rosa von Praunheim
Screenwriter	Rosa von Praunheim
Producer	Rosa von Praunheim
Leading Cast	Ralf König, Hella von Sinnen, Ralph Morgenstern, Joachim Król, René Krummenacher
Film Editor	Mike Shephard, Rosa von Praunheim
Original Music	Andreas M. Wolter

Sales Company | M Appeal
Contact | berlinoffice@m-appeal.com



A hugely entertaining documentary profile of Ralf König, Germany's most successful cartoonist. Wittily playing with queer clichés and providing a razor sharp critique of modern society's conflicted relationships with gay culture, he also reaches a wide heterosexual audience. King of Comics is directed with complementary wit and panache by Rosa von Praunheim, subject of a retrospective in LIFF 2009.

Ralf König's success stems mainly from his narrative qualities, with the drawings in his comics influenced by European models such as Claire Bretécher and Jean-Marc Reiser. The little men with bulbous noses, drawn using just a few strokes, are typical of his style. König also cultivates a minimalist mode of presentation, with the action mainly conveyed through the actors' dialogues and soliloquies...

König's first short cartoons were published in satirical and city magazines from 1979 onwards, documenting everyday gay life in Germany. Moustachioed queens called Norbert and Walter; muscular construction workers bulging out of their black leather trousers, the long-term couple Konrad and Paul; a worried übermother who knows nothing of her son's sexual leanings... these are the quirky characters in König's turbulent relationship comedies...

Ralf König's humour is never crude or spiteful, and he tells his stories with sharp wit and a good nose for compelling situational comedy. And his works published in Germany between the mid- and late 80s, when people were feeling noticeably insecure on account of AIDS, successfully appealed to the general public to accept gays.

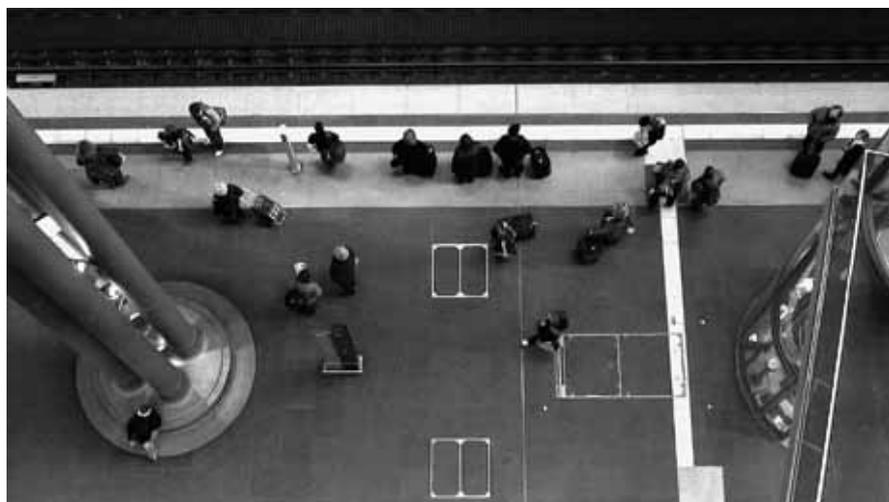
Marc Degens

Low Definition Control - Malfunctions #0 + Outro

English Premiere

Country	Austria
Year	2011
Running Time	95 mins
Format	HDCAM
Language	German
Director	Michael Palm
Screenwriter	Michael Palm
Producer	Johannes Hammel
Leading Cast	Susanne Asenbaum, Wolfgang Ernst, Aldo Legnaro, Thomas Lemke, Thomas Lemke
Cinematographer	Michael Palm
Film Editor	Michael Palm
Original Music	Trevor Duncan, Maurice Ravel

Sales Company | Sixpack Film
Contact | office@sixpackfilm.com



Michael Palm's philosophical essay film is a razor sharp critique of surveillance culture and its entrenchment in high tech modern life. He uses offscreen dialogue by scientists and intellectuals of various disciplines (neurology to media sciences to theology) set against a mosaic of CCTV footage: unreal, grainy images of everyday scenes.

My new project sets off with precarious modes of coming-into-the-image under the auspices of a 'scientized' control gaze. My interest is the process of how this gaze is defining (rather than just uncovering) the difference between normality and deviance, health and disease, conformity and delinquency, innocence and guilt; and further, how this definition is leading to certain pragmatic consequences causing techno-ethical double binds. In Low Definition Control I want to sketch the ruptures of a political rationale which calls for 'democratization

of knowledge', 'responsibility' and 'governance of the self' as cardinal virtues of a neoliberal economy. I think that these ruptures can be distinctly outlined in the light of the 'old' media film and cinema. For the audio-visual abundance of the cinematic image is ambiguous: it is control and storage of movement and evidence of a possible plot; it is a scientific instrument and aesthetic experience. Especially appealing for me is the collision of image and sound, of the scientific conference with documentary images which seem to be 'innocent'. What is preserved in these images?

Michael Palm, Director

Outro (Dir. Chru, Finland, 2012, 14 mins, contact: i.love.chru@gmail.com)

A haunting ode to the aftermath of summer celebrations in Turku, the camera following drunken revellers walking home.



My Island + In Search of Silent Landscapes

European Premiere

Country	UK
Year	2012
Running Time	65 mins
Format	DigiBeta
Language	English
Director	Matthew Huston
Producer	Matthew Huston, Jesús Santaularia
Leading Cast	Christopher Ellis
Cinematographer	Matthew Huston
Film Editor	Matthew Huston, Una Gunjak

**Sales Company
Contact**

Minor Hour Films
matthew@minorhourfilms.com

My Island is a defiantly independent film portrait of one man's defiant pursuit of independence. Christopher Ellis has lived for the past six years as the only inhabitant of an isolated Scottish island. Every Christmas he walks back to his home town of Leeds and works in a large Italian restaurant.

I had always had a romantic vision of being in total isolation, being able to concentrate on artistic pursuits without distraction. What I took away with me from my meeting with Chris was his contentment with just being free without the need to project his desires beyond the landscape he inhabits. He was not trying to use the landscape or his life as a great artistic form of inspiration, he was just existing. I admire Chris greatly for his strong conviction in the way that he has been able to manage his life and lived it, yet this quest for independence has undoubtedly meant many sacrifices along the way.

Matthew Huston, Director

In Search of Silent Landscapes (UK, 2012, 45 mins, Dir. Caitlin Webb-Ellis, Prod. Andrew Webb-Ellis, contact: info@webb-ellis.org)

'Sharon was the first person I ever met who had run over 100 miles in a single day'. In Search of Silent Landscapes follows Britain's top female ultra-distance runner, Sharon Gayter, through the most difficult two years of her running career. Through her own words, we learn of Sharon's troubled childhood, her desire for escape and the hours of pain and solitude that redeemed her. The film is a portrait of a complex and remarkable woman and a meditation on time, devotion and silence.



Persistence of Vision

European Premiere

Country	Canada, USA, UK
Year	2012
Running Time	83 mins
Format	HDCAM
Language	English
Director	Kevin Schreck
Producer	Kevin Schreck
Cinematographer	Kevin Schreck
Film Editor	Kevin Schreck
Original Music	Adi Yeshaya

Contact

kevinschreck@gmail.com

Striving to make the greatest animated film of all time, visionary animator Richard Williams (Who Framed Roger Rabbit?) toiled for more than a quarter of a century on his masterpiece only to have it torn from his hands. Filmmaker Kevin Schreck has woven together mind-blowing animation, rare archival footage, and exclusive interviews with artists who worked on Williams' ill-fated magnum opus. A tale of creative genius gone horribly awry, Persistence of Vision is the untold story of the greatest animated film never made.

My interest in this story stems from a lifelong fascination with the endless possibilities offered by the art of animation. Because of Richard Williams' unavailability, I had to gather information from a wide range of sources in order to make this documentary. After a successful fundraiser on the website Kickstarter, I was able to travel to the United Kingdom, Ontario,

and New York to interview several animators and other artists who worked with Williams on his film to record their various memories and perspectives. I gathered and used rare archival footage, artwork, rough animation, and other forms of visual ephemera to create the story told in my film.

But although my documentary is about another man's film, this was a personal project, as well. Richard Williams is an artistic hero of mine, but his story also feels like a sort of cautionary tale for me. It is not difficult for me to imagine myself in Williams' place, working obsessively on a beloved project that is ultimately doomed. Williams' story inspires feelings of elation, ambition, and fear.

Kevin Schreck, Director

Radio Unnameable

International Premiere

Country	USA
Year	2012
Running Time	87 mins
Format	HDCAM
Language	English
Director	Paul Lovelace, Jessica Wolfson
Producer	Paul Lovelace, Jessica Wolfson
Leading Cast	Ed Sanders, Margot Adler, Len Chandler, Marshall Efron, Bob Fass
Cinematographer	John Pirozzi
Film Editor	Gregory Wright
Original Music	Jeffrey Lewis

Sales Company | Lost Footage Films
Contact | lostfootagefilms@gmail.com



In 1963, one man radically transformed the FM dial. Radio Unnameable tells the story of the groundbreaking New York disc jockey Bob Fass and his innovative use of the airwaves to inform, entertain and encourage dialogue amongst listeners. His program is entirely free form, there's no telling what might happen next. It is a place to hear great music, conversations with artists and activists, audio experiments, and where the average listener can discuss local and international issues, from problems with landlords in the Bronx to the war in Afghanistan. Bob Fass is still on the air today, approaching 50 years behind the microphone, and he remains as vital and current as ever. The listeners of Radio Unnameable are active participants and the lifeblood of the program. Fass worked closely with them, utilizing the airwaves as an organizing tool. He provided a forum for luminaries and ordinary listeners to talk openly and mobilize. The listeners were 'citizen reporters'

and on Radio Unnameable, every voice is heard.

The biggest challenge at the onset was how do we make a film about radio visual. For the most part, listening to the radio is an extremely personal activity. So we wanted emulate that and to treat the visual elements in a visceral fashion, rather than being literal in depicting on the screen what we are hearing on the air. We utilized a wide variety of source material, trying to stay true to the formats used in each time period... Rather than relying on stock houses, we searched out individual filmmakers and photographers, both working professionals and average listeners, who shot their own material over the years. For the present day, we spent many nights driving around the city with our cinematographer John Pirozzi, exploring neighborhoods and capturing our own perspective.

Paul Lovelace and Jessica Wolfson, Co-directors

Room 237

Country	USA
Year	2012
Running Time	102 mins
Format	DCP
Language	English
Director	Rodney Ascher
Producer	Tim Kirk
Film Editor	Rodney Ascher
Original Music	Jonathan Snipes, William Hutson

UK Distributor | Metrodome



Room 237 is the story of The Shining – not the film, but rather, five different critics' and enthusiasts' ideas about the film. To one, it's a metaphor for the genocide of the American Indian; for another, a metaphor for the Holocaust. To another, it's Kubrick apologizing, in the form of a hidden code, for faking the footage of the Moon landing in 1969... Room 237 is full of crazy love for films and enough bizarre theories to keep you puzzled, and thinking, for weeks.

This project really got started when Tim Kirk sent me an article online about this (one) guy's radical interpretation of what the Shining really meant. I read it and almost immediately I thought, "To turn this into a visual piece could be kind of interesting." I didn't want to just do a straight adaptation of that guy's one idea. Me and Tim kind of batted it around, and went for these long walks with our little kids thinking about the implications

of this thirty-year old horror movie, and we started researching what other people had to say. I think pretty quickly we came across Bill Blakemore's article that he wrote in 1987, that the film was an allegory for genocide of the Native Americans. That one kind of rang a bell, and I remember being informed of that, and maybe even the article, but I kind of struggled to really see it when I saw the movie. He was actually the first guy that we interviewed. I spent three and a half hours the first time I talked to him, mostly just listening with my jaw on the floor. Certainly a big question of mine when we were starting off was, "Are these theories going to be compatible or are they going to be totally in conflict? Are they going to reinforce each other? Are they going to argue with each other?" Trying to find a way to braid them together kind of became the big fun of the editing process.

Rodney Ascher, Director in an interview with James Rocci



Shadows of Liberty

Country	UK
Year	2012
Running Time	93 mins
Format	ProRes File
Language	English
Director	Jean-Philippe Tremblay
Screenwriter	Jean-Philippe Tremblay, Daniel Cantagallo
Producer	Jean-Philippe Tremblay, Daniel Cantagallo
Cinematographer	Arthur Jafa
Film Editor	Gregers Sall
Original Music	Tandis Jenhudson

Sales Company | Docfactory
Contact | fact@docfactory.org

Shadows of Liberty is a perceptive and passionate critique of the disintegrating freedoms within U.S. media and government. Highly revealing interviews and insider accounts from the likes of Julian Assange, David Simon and a raft of CBS news anchors reveal a system where journalists are prevented from pursuing controversial news stories and people are censored for speaking out against abuses of government power as the arena for public expression has been turned into a private profit zone for global media conglomerates.

Media's extraordinary influence and power in the world forces us to ask ourselves serious questions about the world we live in. Through the stories of journalists revealing truths about our society, we learn about how the media monopoly operates and affects our society. This film is dedicated to these journalists, heroes of our time, who give their lives and

freedoms for our information. Presenting these voices that are not heard or given a platform is what Shadows of Liberty is about. It is very important to this project to present news events from another perspective, that of the independent journalist. Their work highlights the injustices of corporations and governments. Their stories illustrate how differently the mainstream media presents news events and their far-reaching effects on society. My hope is for more people to get a sense of how the corporate control of information in our democracy came to be. People everywhere respond and demonstrate against injustices, yet their voices are either not reported or taken into account. This film attempts to inspire change and accountability by championing the idea of an independent media where truth and integrity are the norm, and not the exception.

Jean-Phillipe Tremblay, Director



Shock Head Soul

Country	UK
Year	2011
Running Time	86 mins
Format	DigiBeta
Language	English
Director	Simon Pummell
Screenwriter	Simon Pummell
Producer	Janine Marmot, Femke Wolting, Bruno Felix
Leading Cast	Hugo Koolschijn, Annië Pheifer, Thom Hoffman, Jochum ten Haaf
Cinematographer	Reinier van Brummelen
Film Editor	Tim Roza
Original Music	Roger Goula

Sales Company | Hot Property Films
Contact | Janine@hotpropertyfilms.com

Shock Head Soul is a fascinating docufiction about Daniel Paul Schreber who, in 1903, published the most celebrated autobiography of madness 'from the inside' ever written. Director Simon Pummell interleaves documentary-style talking heads with hallucinatory CGI animation and an intense reconstructive drama. Schreber was a successful lawyer who, in 1893, started to receive messages from God via a machine that spanned the cosmos. He spent the next 9 years confined to an asylum and his memoirs earned him lasting fame as an outsider artist.

Central to my practice is the potentials and mysteries of the process of animation - a process that creates objects of undecidable status: neither alive nor dead, both volatile and reflective, conceptualised as both still frames and a ribbon of moving image. The works I make using various media and

techniques all consistently explore the possibilities of a human identity that willingly embraces this conceptual 'flicker' of animation: looking for ways to explore the undecidability and indivisibility of concepts such as mind/brain and physical/spiritual experience of our bodies, and the many ways that our physical incarnations crucially form and texture our immaterial identities.

The idea that psychotic vision is akin to mystic vision: that both perceive the hidden coding of the world: this relates to these ideas of animation as 'mechanical visions'. And nowhere is this as pointed as in CGI animation - truly a world made of hidden codes - and so it seems especially appropriate to make a digital transmedia project telling Daniel Paul Schreber's story.

Simon Pummell, Director

Wavumba

UK Premiere

Original Title	Wavumba: Zij die naar vis ruiken
Country	Netherlands
Year	2012
Running Time	80 mins
Format	DCP
Language	Swahili, English with English subtitles
Director	Jeroen van Velzen
Screenwriter	Jeroen van Velzen, Sara Kee
Producer	Digna Sinke
Film Editor	Stefan Kamp

Sales Company | EastWest Distribution
Contact | miriam@eastwest-distribution.com



A beautifully shot documentary that celebrates the traditions of African storytelling by following an old Kenyan fisherman called Mashoud. His stories paint a picture of a world of fantasy where the sea has a spirit, men can talk to fish, and seahorses dance on the waves. The one Mashoud prefers is about his inexorable destiny to capture a giant shark all by himself.

When I lived in Kenya as a child I was very susceptible to the magical stories told to me by an old Kenyan fisherman, Gatefe. Stories about catching sharks and sea spirits. He sometimes took me out fishing and together we would experience adventures. In the years that I lived in England at a boarding school, I would fantasize about this: with daydreaming I dispelled the loneliness. As I got older, my belief in sea spirits and supernatural powers disappeared, but a part of me still

longed for that open, unprejudiced way in which I looked at life and for the magic that filled everything with colour.

That is why I wanted to return to the country where I grew up. Gatefe has long since passed away, but on the coral island Wasini I met Mashoud, who reminded me of my first contact with Gatefe. I would like to tell the story of Mashoud who tries to catch a shark in five days. Through the hunt for the shark, the stories of the past, told by three old people, are woven into the film. Some stories have really happened, others are myths. They express the magical fantasy world from my memories. The reality nevertheless sometimes yanks me out of my fantasy. Mashoud unwearingly carries on and continually surprises me with the energy and perseverance he shows. How long he also remains without a catch, Mashoud will never give in.

Jeroen van Velzen, Director

Winter Nomads

Original Title	Un Hiver Nomade
Country	Switzerland
Year	2012
Running Time	89 mins
Format	HDCAM
Language	French with English subtitles
Director	Manuel Von Stürler
Screenwriter	Claude Muret, Manuel von Stürler
Producer	Elisabeth Garbar, Heinz Dill
Cinematographer	Camille Cottagnoud
Film Editor	Karine Sudan
Original Music	Olivia Pedrolli

Sales Company | Louise Productions
Contact | info@louiseproductions.ch



A gentle and poetic documentary portrait of two shepherds and their winter migration through the idyllic Swiss countryside, sometimes incongruously skirting the suburbs. Carole, 28, joins Pascal, 53, three donkeys, four dogs and a flock of a thousand sheep. They defy the cold, rain and snow, savouring the sun when it shines and sleep in the forest to avoid the icy winds. Winter Nomads is a human adventure, a road movie in its very own way, a journey that confronts us with fundamental questions about our relationship with nature and our way of living.

After a long trip with my family to the other side of the planet, I heard that an impressive flock of sheep had passed in front of my house which is located on the outskirts of an urban area. So the following winter, I was on the look-out for them. I eventually found them near a small town nearby. I experienced

the same sensations as during my long trip. Thanks to the shepherds I rediscovered my region and was beginning to see the groups of villas encroaching on the countryside in a different light. It was an incredible encounter: first of all with the extraordinary spectacle of the passing sheep, but particularly with the shepherds, Pascal and Carole. This transhumance adventure captivated me. It was an eye-opener as regards the transformation of the countryside and the 'los-angelisation' of the Swiss countryside. The idea of making a film was immediately obvious.

Manuel Von Stürler, Director



Charles Bradley: Soul of America

UK Premiere

Country	USA
Year	2011
Running Time	74 mins
Format	Blu-Ray
Language	English
Director	Poull Brien
Producer	Alexander Brough
Leading Cast	Damani H. Young, Alex Everett
Cinematographer	Stuart McCardle
Film Editor	Adriana Pacheco, Stuart McCardle, Poull Brien
Original Music	Charles Bradley and the Menahan Street Band

Contact | poull@charlesbradleyfilm.com



Soul music is always most rewarding when it's sung by someone who's paid their dues and, oh boy, has Charles Bradley. Charles Bradley: Soul of America documents the singer's belated breakthrough, releasing his debut album at the age of 62 and playing to sold out audiences after close to half a century spent struggling as an impoverished artist. Bradley had worked as a James Brown impersonator, experiencing homelessness and suffering the devastating loss of his brother before his own unique voice was recognised by Daptone Records.

I really didn't know anything about Charles until I directed The World. But being with him on those sad streets where he grew up really had an effect on me. There was a murder a few blocks away during the shoot and a car explosion shortly thereafter. More than anything it was the absence of hope on

people's faces that got to me. I started thinking about what it must have been like for Charles to grow up surrounded by that and still never give up on a dream that many people might call crazy.

After the [video] shoot, Thomas Brenneck and Homer Steinweiss – brilliant musicians and co-owners of Dunham – threw a little wrap party for us at their studio. My great producer, Alexander Brough, and I sat at a little table with Charles, listening to him relate his stories ... the tragedies and difficulties he pushed through on his long road to launching a singing career, and it occurred to both of us that this was an incredibly special man whose life already sounded like a movie.

Poull Brien, Director

Grandma Lo-Fi: The Basement Tapes of Sigríður Níelsdóttir

Original Title	Amma Lo-fi
Country	Iceland
Year	2011
Running Time	62 mins
Format	DigiBeta
Language	Icelandic, Danish with English subtitles
Director	Orri Jónsson, Kristín Björk Kristjánsdóttir, Ingibjörg Birgisdóttir
Screenwriter	Kristín Björk Kristjánsdóttir
Producer	Sæmundur Nordfjörð, Louise H. Johansen
Leading Cast	Sigríður Níelsdóttir
Cinematographer	Kristín Björk Kristjánsdóttir, Orri Jónsson, Magnús Helgason
Film Editor	Ingibjörg Birgisdóttir, Orri Jónsson
Original Music	Sigríður Níelsdóttir

Contact | louise.johansen@gmail.com

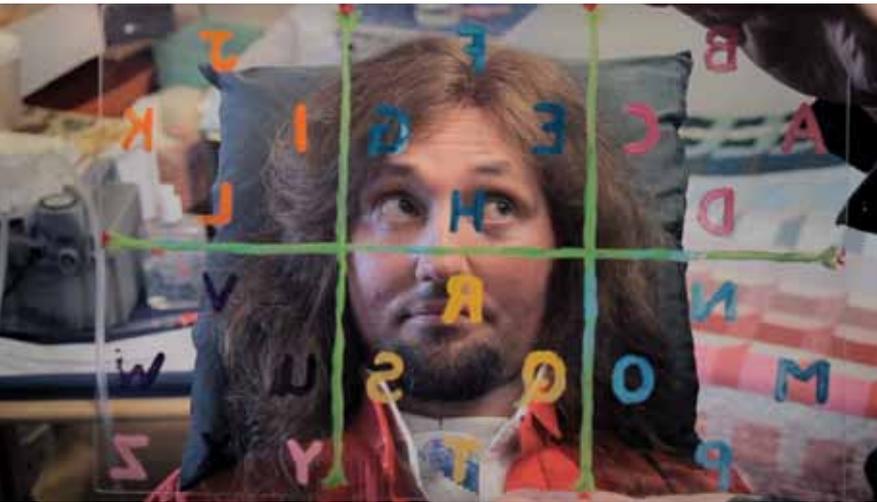


Mixing Super 8 and 16mm film in a cut and paste, homemade aesthetic, Grandma Lo-Fi pays tribute to Icelandic hometaping legend, Sigríður Níelsdóttir. At the tender age of 70 she started recording and releasing her own music straight from the living room. Seven years later she had made 59 albums, crafting an endless array of compositions using casio keyboards, kitchen implements, pets and toys.

All these charming lo-fi bossanovas scrambled up with her beautifully broken grandma voice, the cutlery on sugar box percussion, the purrs and meows and coos and howling of all her various pet animals that joined her in song... I am not exactly sure when and where I heard her music for the first time. But I do remember how enchanted I was. It was as if a completely new universe opened up to me, I had never heard anything like it. I called her one evening to ask her if she would

like to play a concert in an old cinema by the Reykjavik pond, but she gently declined. She didn't want to perform in front of people. Her cat, the broken winged pigeon she nursed for a while: Sure! But she wasn't up for playing for people. If however, me and my friends would like to play her music live, then nothing would make her happier. So this is what I did. I called my friend Orri Jonsson and before we knew it we were in his band Slowblow's garage, sipping rhubarb potions and doing our best to capture Sigríður's inimitable tunes on our instruments. This proved to be trickier than it seems, so we called Sigríður and asked if we could come visit and get a few pointers. A few biscuits and some cartons of chocolate milk later, we were completely charmed by this formidable firecracker and that's when we decided we had to make a movie about her. Eight years later...

Kristín Björk Kristjánsdóttir, Co-director



Jason Becker: Not Dead Yet

Country	UK
Year	2012
Running Time	90 mins
Format	Blu-Ray
Language	English
Director	Jesse Vile
Producer	Jesse Vile
Leading Cast	Jason Becker, Ehren Becker, Gary Becker, Pat Becker, Ron Becker
Cinematographer	Carl Burke
Film Editor	Gideon Gold
Original Music	Jason Becker, Michael Lee Firkins

Contact | info@jasonbeckermovie.com

In 1989, 20-year-old guitar virtuoso Jason Becker was on the brink of global success. He'd just landed himself a gig playing lead guitar for Van Halen's David Lee Roth when he was struck down with ALS, the aggressive degenerative disease Professor Stephen Hawking suffers from. Despite his debilitation, Jason continues to compose music using complex communicative techniques and inspires guitar players around the world. Jason Becker: Not Dead Yet is a story of the strength of one man's character told by Jason himself and those around him.

I've wanted to make a film about Jason Becker since I was a 15-year-old kid trying to learn, rather unsuccessfully, all of his songs on the guitar. Jason is the most amazing human being I've ever known and, like many others around the world, he has been a personal source of inspiration for me for many years. I've always felt that his unique and powerful story needed a

much wider audience and I felt compelled to be the one to tell his story.

Although I'm a fan of Jason's music, I didn't want to make just a fan film as I think that would be selling his story short. I wanted to make a film that was universal and that had a human story at its core that many people could identify with. Jason's story is an interesting one in that it isn't your typical rock star tale. It isn't a 'musician-becomes-famous-gets-hooked-on-drugs-nearly-dies-and-then-redeems-themselves' kind of story you hear so often. Those are all fine but Jason's story goes so much deeper than that. It is really a story about love, family and the strength of the human spirit. This film is also a chance for Jason to tell his story and to show the man behind the legend.

Jesse Vile, Director



Jobriath AD

Country	USA
Year	2011
Running Time	102 mins
Format	HDCAM
Language	English
Director	Kieran Turner
Producer	Kieran Turner
Leading Cast	Jerry Brandt, Henry Rollins, Jayne County, Jake Shears, Stephin Merritt
Film Editor	Danny Bresnik
Original Music	Ian Moore, Jason Staczek

Sales Company Contact | [The Film Collaborative](http://TheFilmCollaborative.org)
jeffrey@thefilmcollaborative.org

Glam rock helped define the 1970s, a decade in which sexual attitudes were changing rapidly – although not rapidly enough for Jobriath. Elektra Records spent vast sums on launching the talented, and first openly gay, pop singer as the US Bowie, but it was not to be. Jobriath A.D. is a sensitive, remarkable and sometimes hilarious exploration of this unique culture casualty, narrated by Henry Rollins and featuring Jake Shears and Stephin Merritt.

Over the years, I had periodically come across Jobriath in a very snide way, both in reading about rock and GLBT history. He was always treated as the punchline to a very derogatory joke. About three years ago, I got my hands on the compilation CD of his music that Morrissey had recently put out on his own label and to my amazement, the music was fantastic and beautiful and haunting. I began researching his

life and I found a person who had really broken ground for openly gay musicians, he was the first, and has largely been unacknowledged by that same community for so many years.

Beyond that, I was struck by how fascinating Jobriath's story was because he reinvented himself so many times, from a hippie flower child who had starred in Hair onstage to this glam rock creature, to a Weimar era cabaret singer who entertained in NYC bars, not to mention the various personal identities he adopted. But what I really identified with was here was this person, all he wanted to do was make music, make some kind of art, and he was kept from doing that because whatever powers that be didn't deem it worthy. And it destroyed him. And he's been forgotten, which is criminal.

Kieran Turner, Director

The Punk Syndrome

Original Title	Kovasikajuttu
Country	Finland
Year	2012
Running Time	85 mins
Format	DCP
Language	Finnish with English subtitles
Director	Jukka Kärkkäinen, Jani-Petteri Passi
Screenwriter	Jukka Kärkkäinen, J-P Passi, Sami Jahnukainen
Producer	Sami Jahnukainen
Leading Cast	Kari Aalto, Pertti Kurikka, Sami Helle, Toni Väilitalo
Cinematographer	J-P Passi
Film Editor	Riitta Poikselkä
Original Music	Pertti Kurikan Nimipäivät

UK Distributor | November Films
Contact | james.collie@novemberfilms.co.uk

Pertti Kurikan Nimipäivät are a punk group from Finland made up of Pertti, Kari, Toni and Sami, four mentally handicapped men who live together in a group home. Together, they make raw and uncompromising music about the challenges they face, from going to the pedicurist to the preconceptions of mainstream society. The Punk Syndrome is a film about the essence of punk rock – a highly nuanced character study in which its protagonists laugh, cry, drink and fight over who gets to sit at the front of the tour bus.

Don't stare! And don't point your finger at them. I'm sure these instructions are ingrained in many of our minds. Despite that, I hope our film looks closely at the people in it, and even stares and points a finger at them. And maybe even finds the human side that we all have inside us. I hope our film provokes new thoughts, questions and moods and not merely tells a



story. I don't know if our film succeeds in doing that, but I do know that the band, Pertti Kurikka's Name Day, will. The film is a weird, comical and disturbing combination of joy, enthusiasm, compassion, pity, envy and a whole lot of other emotions. These musicians are thoroughly honest; they'll say what they think and show how they feel, no matter what. In their world the lowest feeling or act is rather harmless, after all. I once heard a beautiful thought: 'There are people whose meaning we don't know.' I hope that our film will show people that these people shouldn't be thought of as defective or inadequate, but rather as individual and complete human beings. I'd like the audience to see them as people who lack certain knowledge and skills but also lack the ability to act destructively against other people. I think that this is also their meaning.

J-P Passi, Co-director

The Rise and Fall of the Clash

Country	UK
Year	2012
Running Time	94 mins
Format	MP4 File
Language	English
Director	Danny Garcia
Screenwriter	Danny Garcia, Robin Banks
Producer	Danny Garcia, Robin Banks, David Mingay
Leading Cast	Mick Jones, Terry Chimes, Tymon Dogg, Pearl Harbour, Vince White
Film Editor	Elodie Leuthold
Original Music	The Clash

Contact | d.garciarog@gmail.com

The Rise And Fall Of The Clash bucks the recent trend of punk nostalgia by focusing on the later years of punk's greatest success story. Featuring previously unseen footage of the band at work and at play, interviews with band members and those close to them, director Danny Garcia traces the downward trajectory of one of the biggest bands in the world. It paints the fascinating inside story of rivalry, treachery and betrayal, and the internal band dynamics and managerial interference that ultimately led The Clash to self-destruct.

I got in touch with the legendary two time manager of the band Bernie Rhodes, who also managed The Specials, Dexy's Midnight Runners and The Subway Sect amongst others, was at first puzzled by my idea and decided that if I should come to London he would meet me for a coffee and we could discuss the project face to face. After I got in touch with Bernie



I started to chase the great Mickey Gallagher, the keyboard player for the Blockheads and fifth Clash member in 1980-81, personally my favourite Clash period. Mickey gave the band an extra ingredient that added much depth and melody to their music as well as bringing 'the funk into them' as he puts it. During the first weeks of research I also found the contact for Mike Laye, the last in house photographer of The Clash and ex Subway Sect minder and another interesting fellow I got in touch with early on was Michael Fayne aka Fayney, the man behind the dreadful drum machine patterns recorded all over Cut The Crap, the 'last album' of The Clash... Now that I found out what happened to that band that was so special to me when I was growing up, I must add that following the trail of those last years of The Clash has to be one of the most exciting things that have ever happened to me in my entire life.

Danny Garcia, Director



This Band is So Gorgeous

UK Premiere

Country	UK
Year	2012
Running Time	72 mins
Format	DigiBeta
Language	English
Director	Dunstan Bruce
Screenwriter	SHAM 69
Leading Cast	SHAM 69

Sales Company
Contact

Dandy Films Ltd
dunstan@dandyfilms.com

No British punk group had ever toured China until 2009, when Sham 69 received an email from a young promoter who wanted to bring them to his country. The iconic '77 punk group, known for anthems like Borstal Breakout and If the Kids are United then embarked on a journey both socially calamitous and culturally enlightening for all involved. Dunstan Bruce, former lead singer of Chumbawamba and director of the film, joined them to capture a portrait of China as a rising superpower in a state of cultural flux.

In May 2009 I found myself, at very short notice, on punk veterans Sham 69's tour of China; the first British punk band to ever tour there. The next 14 days were a gruelling [in rock & roll terms] slog across the length and breadth of the country... We were accompanied by a Chinese punk band 'No Name' fronted by their singer/tour manager Ray. Ray was enthusiastic

but inexperienced in tour managing and with no fixers or officials in tow confusion reigned. He did however introduce us to a developing punk scene where we met passionate youths excited by the changes going on around them, all eager to experience western punk. This was a mindblowing, intriguing, dumbfounding experience. Shooting guerilla-style as we had neither papers nor fixers, we discovered a country in the process of rebuilding and reinventing itself. Everywhere we went buildings were being torn down and replaced; new infrastructures were appearing, western chain stores were everywhere and of course Starbucks and MacDonalds were omnipresent. I encountered a fabulous mixture of wide-eyed optimism and pragmatic realism about the future; a generation outwardly rejecting its' parents beliefs, values and dedication to the state.

Dunstan Bruce, Director

Crazy & Thief + Cory McAbee Live

Country	USA
Year	2010
Running Time	52 mins (overall event approx 120 mins)
Format	Blu-Ray
Language	English
Director	Cory McAbee
Screenwriter	Cory McAbee
Producer	Cory McAbee, Scott Miller, Steve Holmgren
Leading Cast	Willa Vy McAbee, John Huck McAbee, Gregory Russell Cook, Graham Stanford
Cinematographer	Scott Miller
Film Editor	Matt Cowan
Original Music	The Billy Nayer Show

Contact | amybrowne1@gmail.com



A seven year old girl takes her two year old brother on a voyage of chance and fantasy by following a star chart that they had created by splashing paint on an old envelope. On their adventure they meet a one eyed man who they view as a dangerous cyclops. The children's interpretation of his story sends them on a quest to find a time machine in Bethlehem, Pennsylvania.

In response to today's world I felt an honest portrait of childhood was a necessary thing to pursue. I wanted to offer something positive that was close to my heart. The greatest explorers and thinkers throughout history were able to retain the qualities of childhood that enabled them to see the world as more than what meets the eye. In Crazy and Thief I was attempting to paint a portrait of childhood based on my own children and planned to work with them

as actors. I styled scenes after who they were and what they did and quickly found myself writing a fantasy film that took place in the real world. My lead character, Crazy, is a strong and imaginative seven year-old girl who propels the story by creating its realities. Her accomplice, Thief, is a two year-old boy who exists in the world that Crazy creates. There are no other children in their world. The few adults they come in contact with are viewed as legendary threats. All other adults are fleeting and faceless objects that create a moving landscape for the children to manoeuvre through. Frank Lloyd Wright said or wrote, that if something is of its time it is organic. Crazy and Thief embraces the visual environment and realities of its time while using today's most inexpensive and accessible technologies to tell the story.

Cory McAbee, Director

Film to Change 2012

Running Time | Approx 90 mins



Arts and Minds present another selection of short films about mental health and learning disability featuring dramas and documentaries from a variety of individuals and organisations across the region. Some of the films have been made by the Arts & Minds film group, film-makers who have personal experience of mental health issues. Others are from students at the Northern Film School with whom Leeds & York NHS Partnerships Trust worked to raise awareness about mental health: www.artsandmindsnetwork.org.uk

1 in 4 is a beautiful animation about a man who has a diagnosis of bipolar disorder. 21 x 3 + Me is a multi media exploration of living with Down's Syndrome. Angie Goes Home features a woman who returns to her neighbourhood, looking for her daughter. The Black Dog tells the story of a young man preparing for a friends' stag do who is hounded by his

black dog; a manifestation of the daily torment he suffers at the hands of depression. The Change Makers follows young people with learning disabilities in Leeds sharing their hopes, dreams and aspirations. Fallout focusses on a young man with Post Traumatic Stress Disorder who struggles to come to terms with civilian life after leaving the army. Get Me profiles people with learning disabilities talking about what they enjoy in life. The Jac shows an unemployed man starting to rely on gambling to pay the bills. The Lift is a short drama about a young woman who is pestered by negative thoughts. On the Ball takes the statistic that 1 in 4 of us will suffer from mental health issues and brings it to life on the football field. Party Stigma is a humorous look at the way we think about people with mental issues. Polychronic is an animation about how an artist with mental health issues sees the world. In The Present a stressed office worker receives a mysterious gift.



In Search of Blind Joe Death - The Saga of John Fahey + Steffen Basho Junghans / Cam Deas

Country	Canada
Year	2012
Running Time	Overall event approx 120 mins
Format	DCP
Language	English
Director	James Cullingham
Producer	James Cullingham, Monica Szenteszky, Tina Witham
Cinematographer	Igal Hecht
Film Editor	Caroline Christie, Jessica Anne Cullingham

Contact | jamescullingham@rogers.com

A visionary new documentary about the hugely influential musician, composer, musicologist, outsider artist and all round eccentric, John Fahey, known as the father of American Primitive Guitar. Fahey's music stretches the boundaries of past musical traditions, creating a complex musical dialogue primarily with his steel stringed solo guitar, transcending Delta influences to include bluegrass, classical, Indian, jazz, musique concrète, and gothic industrial ambience. With live music by Steffen Basho Junghans and Cam Deas presented by Architects of Harmonic Rooms.

John Fahey was a student of mythology and a master trickster throughout his life. At the outset of his recording career, Fahey shape-shifted into the legendary Blind Joe Death. His first album for his Takoma Records label is co-credited to said Blind Joe Death and John Fahey.

Fahey fabricated that mythic persona from the rich tapestry of lives lived by blues musicians he admired...including the real life Blind Willie Johnson and Blind Blake. Fahey's use of the Blind Joe Death persona was part gag and part tribute - Fahey never shied from the irony of his own biography. He was, after all, a white suburbanite who was widely considered a master of the blues and inventor of 'American primitive guitar'.

Steffen Basho-Junghans and Cam Deas represent two generations of Fahey disciples, although it must be noted that both guitarists have taken the more Avant-garde side of Fahey's approach and have even been credited as taking the whole 'Takoma movement' in new and fresh directions. They will be recording together for the first time here in Ouse Recordings Studios and have each prepared a piece for the screening.



Jumbo Records Presents Last Shop Standing + Apocalypse: A Bill Callahan Tour Film

Country	UK
Year	2012
Running Time	50 mins
Format	Blu-Ray
Language	English
Director	Pip Piper
Producer	Rob Taylor
Leading Cast	Johnny Marr, Norman Cook, Billy Bragg, Paul Weller, Nerina Pallot, Richard Hawley

Sales Company | Blue Hippo Media
Contact | rob@bluehippomedia.com

Last Shop Standing inspired by the book of the same name by Graham Jones takes you behind the counter to discover why nearly 2000 record shops have already disappeared across the UK. The film charts the rapid rise of record shops in the 60,70 and 80's, the influence of the chart, the underhand deals, the demise of vinyl and rise of the CD as well as new technologies. Where did it all go wrong? Why were 3 shops a week closing? Will we be left with no record shops with the continuing rise of downloading? Hear from over 20 record shop owners and music industry leaders as well as musicians including Paul Weller, Johnny Marr, Norman Cook, Billy Bragg, Nerina Pallot, Richard Hawley and Clint Boon as they all tell us how the shops became and still are a part of their own musical education, a place to discover and cherish new bands, new music and why they might just have a brighter future.

Apocalypse: A Bill Callahan Tour Film (USA, 2012, 61 mins, Dir. Hanly Banks, contact: thewigwam@gmail.com)

Bill Callahan seems an unlikely subject for a music documentary. For most of his career the indie singer-songwriter formerly known as Smog has seemed thoroughly uninterested in explaining his music or himself, to the point where articles about him often focus as much on his supposed introversion and inarticulacy as on his songs. Which the article writers invariably love; Callahan's allusive, elusive monologues of internal apocalypse have won him critical plaudits and an adoring cult fanbase. It was as a fan that Hanly Banks, then a video maker for music/style magazine The Fader's website, approached Callahan last year (through Drag City, his longtime record label) about filming him as he toured behind his latest album, Apocalypse. from musicfilmweb

Leaf Label Night with Un Chien Andalou and Matthew Bourne

Country	France
Year	1929
Running Time	16 mins (overall event approx 120 mins)
Format	Blu-Ray
Language	French with English subtitles
Director	Luis Buñuel

UK Distributor | Contemporary Films

+ The Red Balloon

Original Title	Le Ballon Rouge
Country	France
Year	1956
Running Time	34 mins
Format	Blu-Ray
Language	French with English subtitles
Director	Albert Lamorisse

UK Distributor | Network Distributing



LIFF celebrates the great Leeds-based Leaf record label with an evening of music and film highlighting a brand new improvised soundtrack to Luis Bunuel's surrealist classic Un Chien Andalou by the innovative pianist, Matthew Bourne. Leaf Label boss Tony Morley will also be providing a DJ set to accompany the classic French short The Red Balloon alongside a choice selection of music videos by an eclectic array of Leaf artists from influential electronic indie outfit Caribou and folk pioneers A Hawk and a Hacksaw to the dark ambient Swedish duo Roll the Dice and Brit jazz punk innovators Polar Bear.

The Leaf Label was created in late 1994 by Tony Morley, at that time, Press Officer at 4AD in London, along with friend and co-conspirator Julian Carrera. The pair ran the label as a hobby until the end of 1996. The label's first album release was 1997's Silence FM by The Sons Of Silence. The first real

success of the 2000s came with Dan Snaith's Manitoba, later becoming Caribou. The company relocated to Horsforth in 2006. Significant releases since then have included Polar Bear, Vladislav Delay, Nancy Elizabeth, Oh No Ono and Wildbirds & Peacedrums.

Pianist and composer Matthew Bourne first came to national attention as one of the winners of the Perrier Jazz Awards in London, 2001. In the same year Bourne graduated from Leeds College of Music. His unique ability to create powerful imagery through an esoteric piano language earned him the Innovation Award at the BBC Radio Jazz Awards in 2002. He continued to develop this methodology, delivering intense and highly personal performances at an international level. He has released two solo albums (including this year's Montauk Variations on Leaf) as well as several collaborative works.

Pavilion Forum: Abandoned Projectors



LIFF presents a collaboration between Leeds City Art Gallery and Pavilion. Pavilion is exploring this alternate, uncomprehending and analytical look, as a phenomenon amidst current practices.

Lucy Skaer's artwork Film for an Abandoned Projector (Pavilion, 2011) is a removed look at the once animated mechanisms of analogue film. Pamela Rosenkranz takes a similarly blank, curious, but non-participatory look at the aesthetic concept of the sublime, as described by Robin Mackay in his paper 'Art and the Practice of Non-Philosophy' (Pavilion 2012). Briony Fer's paper, 'From Glass Eye to Cat's Eye' articulates a resistant, corporeal and polemical look (Pavilion 2011).

A cluster of artists and thinkers will gather for a day of presentations, screenings and discussions anchored by this issue. Melvin Moti, Gintaras Didziapetris, Jonas Zakaitis and Aurime Aleksandraviciute will contribute. Anthony Paul Smith will present a new essay by French philosopher Francois Laruelle: 'Photo-Fiction: A Non-Standard Aesthetics.' Screenings of Rosa Barba's The Long Road and Lucy Skaer's The Margins of July will be included. The forum aims to open up questions to form the basis of a set of future projects and collaborations with Leeds Art Gallery.



Pavilion Presents Beatrice Gibson: The Tiger's Mind

Country	UK
Running Time	TBC
Format	HDCAM
Language	English
Director	Beatrice Gibson
Writer	Beatrice Gibson
Narrator	Will Holder
Music	John Tilbury
Foley	Alex Waterman
Special Effects	Jesse Ash
Props	Celine Condorelli

Contact | admin@pavilion.org.uk

The Tiger's Mind is an abstract crime thriller set against the backdrop of a brutalist villa. Six characters, the set, the music, the foley, the special effects, the narrator and the author battle one another for control of the film as it unfolds on screen. The film explores the relationships between these characters as they emerge and unfold: grappling, wrestling, and dreaming with one another. The film's production elements were produced employing the character-driven, narrative score The Tiger's Mind, by Radical British Composer, Cornelius Cardew.

With Alex Waterman as Tree (foley), Jesse Ash as Wind (special effects), John Tilbury as Mind (soundtrack), Celine Condorelli as Tiger (props), Will Holder as Amy (narrator) and Beatrice Gibson as the Circle (author). A portrait of its own making in fictional form, the film extends narrative and character to the production process itself: Tiger's sets, Mind's music, Wind's

effects, Tree's sounds, Amy's narration and Circle's direction all knock up against each other in a battle for primacy.

Beatrice Gibson is an artist and filmmaker based in London. Investigating the utterances that form people and place, Gibson's practice explores voice, speech, collective production and the problems of their representation. Referencing modernist composition and employing the score as a paradigm for their production, Gibson's films are developed through open ended compositional structures, which are to varying degrees, given over to a collective apparatus. Subsequent material is then edited into a form of notation to be restaged. The resulting films, meticulous and formal portraits of landscapes and voices, work to complicate notions of document.



Unchosen Presents Ghosts with Nick Broomfield

Country	UK
Year	2006
Running Time	96 mins
Format	DVD
Language	Mandarin, English
Director	Nick Broomfield
Screenwriter	Nick Broomfield, Jez Lewis
Producer	Nick Broomfield, Jez Lewis
Leading Cast	Zhan Yu, Tao Li, Ai Qin Lin, Zhe Wei, Yong Aing Zhai
Cinematographer	Mark Wolf
Film Editor	Peter Christelis
Original Music	Harry Escott, Molly Nyman

A special free screening of Nick Broomfield's powerful, highly acclaimed 2006 drama Ghosts accompanied by a Skype interview with the director, presented in collaboration with Unchosen. Unchosen seeks to raise awareness about human trafficking through the medium of film and aims to make people aware of how trafficking impacts all our lives, and to give them the information they need to make a difference.

I was researching the topic of modern slavery because there are in fact more than 12 million modern slaves today, according to UN figures. I met Zhou Lan, a woman of 30, who had come to England as an illegal immigrant after her husband had died in order to support her child back in China. Zhou Lan was an amazing cook. She had run a big restaurant back in China, and the kitchen in the slum that they were living in in Liverpool was spotless. She shared a bedroom with 5 other

Chinese, all of whom had pictures of families by their beds, alongside their toothbrushes. Zhou Lan would burst into tears whenever she talked about her son who she feared she would never see again. She became the basis for the character which Ai Qin played. I met Ai Qin through the Chinese church in London. Ai Qin too had a son in China, and had been smuggled to England in the backs of trucks and worked as an illegal immigrant for many years. She had not seen her son for 5 years and feared she would never again see China. One of the major obstacles was getting research material on the supermarkets and the lives of the immigrants. In order to get information I worked undercover alongside Ai Qin... A team of Chinese students also worked undercover gathering information for the film. This film was made entirely with non-actors but with people who had had similar experiences.

Nick Broomfield, Director

Yadig? Presents Seven Signs: Music, Myth and the American South with Serious Sam Barrett

Country	USA
Year	2008
Running Time	54 mins (overall event approx 120 mins)
Format	DVD
Language	English
Director	J.D. Wilkes
Leading Cast	Scott Biram, Slim Cessna, Jay Munly, J.D. Wilkes
Cinematographer	Jacob Ennis, Blake Judd, Todd Tue
Film Editor	Todd Tue



Contact | films@jdwilkes.com

The collaboration between LIFF and Leeds very own folk roots label, Yadig? Records returns with a special screening of filmmaker and musician (The Legendary Shack Shakers) Colonel J.D. Wilkes' documentary, *Seven Signs: Music, Myth and the American South*. *Seven Signs* is a celebration of Southern culture conceived without a note of condescension, letting the artists and musicians represent themselves on their own terms. Presented by great Leeds songwriter Serious Sam Barrett with a live performance of some of his songs.

It seems if (Southerners) can prove to the rest of the world that we're just as edgy, materialistic, sexy and ironic as Hollyweird, then we can be accepted as equal, but in the process, we've set aflame an iconoclastic bonfire of our collective myths, music, culture and identity, all in the name of progress. Count me out.

The impetus for the movie was my outrage over *Searching for the Wrong-Eyed Jesus* by Jim White. The cinematography and the actual documentation of honest-to-goodness Appalachian folk music (were) terrific but there were too many oddly staged moments where some gawky, art-damaged idiot would poke his head into a scene and fawn over the local yokels. I was so incensed that I swore that I'd do my best to make a documentary that let actual Southerners — interesting, creative ones — tell their own story. All the subjects who appeared in the movie did so with the understanding that what they had to say would be left to stand on its own merit and not be twisted into something else during the editing process. As a result, we've made a film that I've come to call 'the anti-Borat.'

J.D. Wilkes, Director

Yorkshire Sculpture Park: Beyond Time - William Turnbull

Country	UK
Year	2012
Running Time	64 mins
Format	Blu-Ray
Language	English
Director	Pete Stern, Alex Turnbull



Contact | damon.waldock@yosp.co.uk

A special screening of *Beyond Time* a journey into the life, work and times of iconic British artist William Turnbull co-directed by his son Alex Turnbull and filmmaker Pete Stern.

Join Alex Turnbull as he introduces *Beyond Time*, which re-evaluates the legacy of the Scottish-born artist William Turnbull. Not only is *Beyond Time* a fascinating account of more than sixty years in an artist's working life lived at the very peak of creativity, but it's also an illuminating study of the evolution of contemporary art filtered through the prism of one of its most important practitioners.

Over four years, Alex and Pete gathered information, interviewing artists, critics, and curators about Turnbull's life and work. Narrated by Jude Law the documentary includes personal footage from Turnbull, alongside comments by Antony

Gormley, Richard Hamilton, Matthew Collings, Nicholas Serota and Tess Jaray.

The film is screened as part of the Leeds International Film Festival to coincide with William Turnbull at 90, a display of work in the Formal Garden at Yorkshire Sculpture Park, which closes on 11 November 2012.

My father had to contend with being a painter, sculptor, and drawer, and fighting against the stigma of being a polymath in Britain. I don't see creativity as one thing or another; creativity is expression, whatever it is. Art was about challenging preconceptions, not entertainment, and that's why his story is so interesting. He's been very single minded about sticking to his principles his whole career.

Alex Turnbull, Director



Crystal Bear Short Film
Generation
62nd International
Festival of
Cannes

julian

WRITTEN AND DIRECTED BY MATTHEW MOORE PRODUCED BY ROBERT JAGO MATTHEW MOORE

DIRECTOR OF PHOTOGRAPHY STUART O'ROURKE PRODUCTION DESIGNER MICHAEL HANKIN EDITOR CHRISTIAN BARRATT-HILL COMPOSER ADAM SOFO

EXECUTIVE PRODUCERS IAN DARLING MARK KILMURRY PHILLIP VERITY LISA MANN KATRINA MOORE JOEL MOSS TARA O'SULLIVAN

CAST ED OXENBOULD LEON FORD MORGANA DAVIES JOSEPH FAMULARO WILL COTTE CHRISTOPHER STOLLERY CATHERINE MOORE

YEAR OF THE RABBIT FILMS



SHORT FILM CITY

SHORT FILM CITY

Every section of Leeds International Film Festival is a unique programme, each one almost a film festival in itself. You could just see all the screenings in Short Film City and experience the vast diversity of the real world of cinema with films from every continent.

Leeds International Film Festival is now a recognised festival in the categories of short films for both the Academy Awards and BAFTA. The British, International and World Animation Competitions are at the centre of the Short Film City programme, celebrating the outstanding new talent emerging from across the world. The International Competition, presented over six screenings, is inspired and named after Louis le Prince, the French-born film pioneer who made the first ever moving images, right here in Leeds in 1889.

Louis Le Prince International Short Film Competition 2012

Great new shorts already confirmed for competition include Cherfu (Romania) from Adrian Sitaru (director of Best Intentions - LIFF25), a finely observed and beautifully measured example of craftsmanship from the Romanian New Wave. Andrew Kavanagh's Men Of The Earth (Australia) is a sublime and subtly surreal examination of what workmen really do when they're not being watched. Mon Amoureux (France) is a love story with a difference and was a huge hit at the world's largest short film event in Clermont Ferrand, France. Add in films from Peru, Kosovo, Norway and all the corners of the world and you'll have a unique opportunity to bask in the vitality of ideas and rare talent that Louis Le Prince would have been proud to see that his film inventions in Leeds helped to inspire.

World Animation Award 2012

A truly global look at the last year in animated short film, The World Animation Competition screens some of the best new films from the International film festival circuit. With 30 selected films over three days, it is an experience that always delights and provokes in equal measure.

Don't miss the chance to see award winning shorts such as The Making of Longbird (award winner in Edinburgh), The Great Rabbit (Silver Bear prize in Berlin), Moxie (Melbourne Best of the Fest winner) and Oh Willy... (winning prizes and acclaim everywhere it goes). Also confirmed is the thought provoking and philosophical short It's Such a Beautiful Day, in which a man who has lost his memory experiences the world in a fragmented and wondrous way, and the charming British romance Head over Heels, which has just won the Cartoon d'Or in Bristol.

British Short Film Competition 2012

No man is an island but Britain certainly is and by gosh it's chock full of talented directors, actors, writers making this year's Best of British Programme a corker. It includes beautiful stop motion animation I am Tom Moody about the delicate ego of a young musician finding his voice, tender drama Dylan's Room about a mother dealing with the loss of her son which, despite such a sad topic manages to overflow with warmth, and inspiring documentary Walk Tall which combines animation and live action to tell the true story of the 1984 Olympic Athlete (and generally wonderful chap) George Weedon.

Yorkshire Short Film Competition 2012

Ever the celebration of the bold and beautiful talent (and landscape) of our fair county this year's programme includes stark drama The Farmer's Wife about a woman who yearns for an old way of life as the modern world encroaches, The Minds Wood which is a magical example of low budget creativity at its best with a cardboard woodland wonderland setting the scene for an eccentric ringmaster to aid Charlie as he confronts his demons, and we have some short but sweet interludes in the form of Chicken Shop Shakespeare which brings the old master to the streets (and takeaways) of Leeds.

Alongside the Competitions this year, Short Film City presents three Panorama programmes: the annual homage to fabulous French short filmmaking, a special focus on new Portuguese shorts, and an extra animation programme dedicated to British talent. The Magma Festival in Sicily has curated a programme of shorts especially for Leeds and the city's Cherry Kino lab provides in-depth and hands-on short filmmaking experiences with real film.

All Hallow's Week

Aki is a bouncer whose workplace becomes the scene of a senseless shooting. Kati is a high school student who witnesses her sister's violent death. The two eyewitnesses are left to mull over their feelings. A powerful yet subtle affair.

Contact kaarle.aho@mamo.fi

Original Title Hijainen viikko
Form Narrative
Country Finland
Year 2011
Running Time 18 mins
Format DCP
Language Finnish with English subtitles
Director Jussi Hiltunen
Screenwriter Jussi Hiltunen
Producer Kaarle Aho, Kai Nordberg
Cinematographer J-P Passi
Film Editor Jussi Hiltunen
Music Tapani Siirtola



All Men are Called Robert

If you hear a name you'll head towards it. But who is calling us? And just exactly what will they do to us when we get there? A sharp shock of a short film...

Contact mhboulier@yahoo.fr

Original Title Tous les hommes s'appellent Robert
Form Narrative
Country France
Year 2011
Running Time 6 mins
Format HD File
Language French with English subtitles
Director Marc-Henri Boulier
Screenwriter Marc-Henri Boulier
Producer Anaïs Bertrand, Rudolph Falaise
Cinematographer Stéphane Degnieau, Marc Sprimont
Film Editor Marc-Henri Boulier, Laurent Depla
Music Jérôme Gaillard



Baggage

At a special type of baggage claim where people go to check their emotional issues, one young man is trying to reclaim his lost luggage. A painful examination of conflicts of the past and facing the future.

Contact office@pro.ba

Original Title Prtljag
Form Narrative
Country Bosnia and Herzegovina
Year 2011
Running Time 27 mins
Format Digibeta
Language Bosnian, Swedish, English with English subtitles
Director Danis Tanovic
Screenwriter Danis Tanovic
Producer Amra Baksic Camo
Cinematographer Erol Zubcevic
Film Editor Antonio Ilc
Music Denis Tanovic



Beast

A poor farmer has total control over his wife, family and slave. He does all it takes to guard the family image created by the rigid traditions in rural Hungary. A tough yet compelling movie, inspired by a true story.

Contact statter@laookoonfilm.com

Original Title Csicska
Form Narrative
Country Hungary
Year 2011
Running Time 20 mins
Format HD File
Language Hungarian with English subtitles
Director Attila Till
Screenwriter Attila Till
Producer Mónika Mécs, Gábor Rajna, Gábor Sipos
Cinematographer Imre Juhász
Film Editor Béla Barsi
Music Iván Lantos



Beatitudes

World Premiere

On his last day of retirement K. finds shelter in discussions with dead friends and family while rioters march in the background. Reality and dreams collide with provocative and bold clarity in a film that takes on the current Greek crisis.

Contact tetapost@yahoo.com

Form Narrative
Country Greece
Year 2012
Running Time 15 mins
Format DCP
Language Greek with English subtitles
Director Aristotelis Maragkos
Screenwriter Aristotelis Maragkos, Tom Floyd
Producer Aristotelis Maragkos, LFS
Cinematographer Giorgos Kokkalis
Film Editor Aristotelis Maragkos
Music Kornilios Selamsis



Bogland

Why are Arctic brambles so much more valuable than cloudberries and why did Sápmi men lay down naked on the bog in the old days? A slice of deadpan Finnish humour that's redolent of the likes of Aki Kaurismäki.

Contact mirja.hildbrand@sfi.se

Original Title Myrlandet
Form Narrative
Country Sweden
Year 2011
Running Time 17 mins
Format HDCam
Language Swedish with English subtitles
Director Jonas Selberg Augustsén
Screenwriter Jonas Selberg Augustsén
Producer Freddy Olsson, Sirel Peensaar
Cinematographer Harry Tuvanén
Film Editor Alberto Herskovits
Music Esbjörn Svenssons Trio, Jean Sibelius





Café Regular, Cairo

A young Muslim couple meet on a café patio to discuss the next step in their relationship. Communication is at the heart of this wonderfully astute navigation of pre-marital romance.

Contact riteshbatra@gmail.com

Form Narrative
Country Egypt, India
Year 2011
Running Time 11 mins
Format HD File
Language Arabic with English subtitles
Director Ritesh Batra
Screenwriter Ritesh Batra
Producer Guneet Monga, Alaa Mosbah
Cinematographer Islam Abdelsamea
Film Editor Wajdi Elian



The Companion

In the outskirts of Lima, a young prostitute tends to his father, a fallen-from-grace artisan. However, he feels that his efforts are never enough. A movie in which squalor and despair have never been more beautiful.

Contact alvaro@apoyo.com.pe

Original Title El Acompañante
Form Narrative
Country Peru
Year 2012
Running Time 20 mins
Format Digibeta
Language Spanish with English subtitles
Director Alvaro Delgado Aparicio
Screenwriter Alvaro Delgado Aparicio
Producer Alvaro Delgado Aparicio
Cinematographer Mario Bassino



Creature

Yin Yin is a black cat. His Mother is killed in an accident, as they are fleeing from the collapsing city. A poetic and emotional story set in a post-apocalyptic landscape from Lars Von Trier's production company Zentropa.

Contact festivalkd@dfi.dk

Original Title Dyret
Form Narrative
Country Denmark
Year 2011
Running Time 13 mins
Format HDCam
Language No Dialogue
Director Malene Choi Jensen
Screenwriter Malene Choi Jensen
Producer Jonas Bagger
Cinematographer Sophie Winqvist
Film Editor Camilla Ebling
Music Tobias Hylander



Date Setters

International Premiere

Since beginning of time, man has made hundreds of doomsday predictions. Sometimes these predictions involve the lives of innocent people. The date is set, what will happen? A subtle and disturbing take on personal apocalypse.

Contact alam@digitalunderground.no

Form Narrative
Country Norway
Year 2012
Running Time 8 mins
Format HD File
Language Norwegian with English subtitles
Director Alam Ali
Screenwriter Alam Ali
Producer Digitalunderground
Cinematographer Alam Ali



The Extraordinary Life of Rocky

Rocky grows up surrounded by death: everyone around him dies in a freak accident. A film in which you know you shouldn't laugh; but you won't be able to help it in this dark and twisted comedy.

Contact stephen@visualantics.net

Original Title Het Bijzondere Leven van Rocky De Vlaeminck
Form Narrative
Country Belgium
Year 2010
Running Time 14 mins
Format HD File
Language Dutch with English subtitles
Director Kevin Meul
Screenwriter Kevin Meul
Producer Steven Dhoedt
Cinematographer Nicolas Karakatsanis
Film Editor Tom Denoyette
Music Das Pop



Fancy Fair

UK Premiere

A day during which a woman tries to rebuild herself. But to do so, she has only a few hours at her disposal. A character study that pulls no punches but is tender and beautifully shot and performed.

Contact cassandre@frakas.be

Form Narrative
Country Belgium
Year 2011
Running Time 20 mins
Format HD File
Language French with English subtitles
Director Christophe Hermans
Screenwriter François Verjans, Christophe Hermans
Producer Marie Besson
Cinematographer Fred Noirhomme
Film Editor Joel Mann

Fireworks

Taranto is home Europe's largest steel industry making it the most polluted city in Western Europe. A group of ecologists decides to blow the factory up in a film that mixes social commentary with a tremendous sense of exhilaration.

Contact nrebik@lefresnoy.net

Form Narrative
Country France
Year 2011
Running Time 21 mins
Format Blu-ray
Language Italian, Arabic, Greek, French, Taranto's dialect with English subtitles
Director Giacomo Abbruzzese
Screenwriter Giacomo Abbruzzese
Producer Giacomo Abbruzzese, Le Fresnoy
Cinematographer Guillaume Brault
Film Editor Giacomo Abbruzzese, Marco Rizzo



Frozen Stories

UK Premiere

Two losers work together in a supermarket and are ordered to find a goal for their lives by their manager. A brilliantly dark yet funny film that has been the recipient of numerous awards on the festival circuit.

Contact katarzyna.wilk@kff.com.pl

Original Title Opowieści Z Chłodni
Form Narrative
Country Poland
Year 2011
Running Time 27 mins
Format Digibeta
Language Polish with English subtitles
Director Grzegorz Jaroszuk
Screenwriter Grzegorz Jaroszuk
Producer Magdalena Borowiec, Kamila Zawada
Cinematographer Marcin Władyniak
Film Editor Barbara Fronc
Music Michał Marecki



The Ground is Lava

World Premiere

Lola has a secret burden whilst Charlotte gets more and more trouble with her invented stories in this evocative coming-of-age tale that is buoyed by some great performances from the young leads.

Contact markus@augohr.de

Original Title Mitten am Rand
Form Narrative
Country Germany
Year 2012
Running Time 28 mins
Format HD File
Language German with English subtitles
Director Laura Lackmann Popescu
Screenwriter Laura Lackmann Popescu
Producer Lena Vurma, Anne Kathrin Lewerenz
Cinematographer Markus Koob
Film Editor Katrin Hembus
Music



Herd Leader

Clara's overwhelming family can't understand her solitary life, wishing she would find someone to grow old with. Following her aunt's sudden death, Clara is put in charge of her pet. Little does she know that these are the first steps to an unlikely, but empowering, friendship.

Contact infoloco@locomotionfilms.com

Original Title Chef de Meute
Form Narrative
Country Canada
Year 2012
Running Time 13 mins
Format DCP
Language French with English subtitles
Director Chloé Robichaud
Screenwriter Chloé Robichaud
Producer Fanny-Laure Malo, Sarah Pellerin, Chloé Robichaud
Cinematographer Jessica Lee Gagné
Film Editor Chloé Robichaud



House Party

Neli goes to Bucharest for a few days and her 17-year-old son is left home alone. A simple and immensely affecting work from Romanian New Wave director Adrian Sitaru, whose feature Best Intentions screened in LIFF competition in 2011.

Contact monica@4proofilm.ro

Original Title Chefu'
Form Narrative
Country Romania
Year 2012
Running Time 18 mins
Format HD File
Language Romanian with English subtitles
Director Adrian Sitaru
Screenwriter Claudia Silișteanu
Producer Monica Lăzurean-Gorgan
Cinematographer Adrian Silișteanu
Film Editor Andrei Gorgan



Julian

UK Premiere

In 1981 young Julian is forced to deal with a bully, an impatient teacher turning a blind eye and a Principal with a secret. A film that shows just how our formative experiences will shape the people we will become.

Contact mattjmoore@yahoo.com.au

Form Narrative
Country Australia
Year 2012
Running Time 13 mins
Format HD File
Language English
Director Matthew Moore
Screenwriter Matthew Moore
Producer Matthew Moore, Robert Jago
Cinematographer Stuart O'Rourke
Film Editor Christian Barratt-Hill
Music Adam Sofo





Koala

A company executive faces a tough interview after insulting her new assistant who has Downs Syndrome. A fractured narrative about responsibility and prejudice that is quietly provocative and consistently intriguing.

Contact m.gcobo@tourmaleffilms.com

Form Narrative
Country Spain
Year 2012
Running Time 16 mins
Format DCP
Language Spanish with English subtitles
Director Daniel Remón
Screenwriter Daniel Remón
Producer Omar A. Razzak, Mayi Gutiérrez Cobo
Cinematographer Alejandro De Pablo
Film Editor Carlos Blas



Matador on the Road

UK Premiere

An old matador head to the US for one last fight. But it comes sooner than he thinks when the car he's travelling in hits a bull. A slick and emotional look at going for the kill one last time.

Contact elisabeth@agenciafreak.com

Form Narrative
Country Spain
Year 2011
Running Time 16 mins
Format HD File
Language Spanish, English with English subtitles
Director Alexis Morante
Screenwriter Alexis Morante, Raúl Santos
Producer Miriam Ruiz Mateos
Cinematographer Carlos García de Dios
Film Editor Alexis Morante
Music Miguel Torres, Enrique Bunbury



Men of the Earth

UK Premiere

Traffic is delayed on the edge of a road works site, but what are the councilmen doing? If you've ever thought that workers sit around and drink tea this beautiful (and mysterious) film should change your mind.

Contact andy.kavna@gmail.com

Form Narrative
Country Australia
Year 2011
Running Time 10 mins
Format HDCam
Language English
Director Andrew Kavanagh
Screenwriter Andrew Kavanagh
Producer Ramona Telecican
Cinematographer Kai Smythe



Mikhobbi fi kobba

After her daughter is injured, a mother must discover the reasons why. The clash of modern life and tradition is examined in a film from France's famed La Femis film school.

Contact g.amgar@femis.fr

Form Narrative
Country France
Year 2011
Running Time 22 mins
Format HD File
Language French with English subtitles
Director Leyla Bouzid
Screenwriter Marie-Sophie Chambon, Leyla Bouzid
Producer La femis
Cinematographer Alexandra Sabathé
Film Editor Louise Jaillette



Music for One X-mas and Six Drummers

Six drummers dressed for a traditional Santa Lucia procession find their way into an old people's home and play a musical composition on a sewing machine and various Christmas decorations. From the people behind LIFF feature hit 'Sound of Noise'

Contact mirja.hildbrand@sfi.se

Form Narrative
Country Sweden
Year 2011
Running Time 5 mins
Format HDCam
Language Swedish with English subtitles
Director & Screenwriter Johannes Stjärne Nilsson, Ola Simonsson
Producer Katja Brigge, Johannes Stjärne Nilsson, Ola Simonsson
Cinematographer Charlotta Tengroth
Film Editor Stefan Sundlöf
Music Magnus Börjeson, Six Drummers



My Bow Breathing

A girl tries to attune her breathing to the movements of her bow, arrow after arrow. But her sporting talent hides her need to retrieve a primitive, violent instinct. A brutal revenge movie that juxtaposes the harrowing with the serene.

Contact enricomaria.artale@fastwebnet.it

Original Title Il Respiro dell'Arco
Form Narrative
Country Italy
Year 2011
Running Time 11 mins
Format Digibeta
Language Italian with English subtitles
Director Enrico Maria Artale
Screenwriter Enrico Maria Artale
Producer Elisabetta Bruscolini
Cinematographer Luca Frondani
Film Editor Paolo Landolfi

My Sweetheart

Two lovers spend the weekend together after being taken out of their care home. A tender, profound and honest examination of love and sexuality amongst people with mental difficulties with two sunning lead performances.

Contact jonathan@lesfilmsducygne.com

Original Title Mon Amoureux
Form Narrative
Country France
Year 2011
Running Time 23 mins
Format HD File
Language French with English subtitles
Director Daniel Metge
Screenwriter Daniel Metge
Producer Jonathan Hazan, Alexandre Charlet

Cinematographer Thierry Godefroy
Film Editor Christian Cuilleron
Music Patrick Marcel



Nasty Bitter Sweet

In the middle of a broken city, the meeting of two lonely beings morphs into a frantic chase that borders on escape and a lovers' quest. A twisted love story full of intrigue and suspense.

Contact olivier@originiefilms.fr

Original Title Que la suite soit douce
Form Narrative
Country Belgium
Year 2012
Running Time 22 mins
Format DCP
Language French with English subtitles
Director Alice de Vestele
Screenwriter Antoine Cuypers
Producer Benoît Roland
Cinematographer Frédéric Noirhomme
Film Editor Elif Uluengin
Music Mirko Banovich, Alexander Bo, Manuel Roland



A Resident of the City

In the city, some lead a privileged life, whilst others are mere labour. In between it all, there are those, who live a wretched existence, but at least they are free. A dog's life in the Egyptian capital.

Contact adham.elsherif@gmail.com

Form Narrative
Country Egypt
Year 2011
Running Time 15 mins
Format DVD
Language Arabic with English subtitles
Director Adham El Sherif
Screenwriter Atef Nashed
Producer Adham El Sherif
Cinematographer Bassam Ibrahim
Film Editor Islam Amer



The Return

A young man, arrested during the war in Kosovo and thought dead, returns from a Serb prison looking to return to his life of four years earlier. A bleak yet resolutely human and moving short about the effects of war.

Contact aj@thegroup-ks.com

Original Title Kthimi
Form Narrative
Country Kosovo
Year 2011
Running Time 20 mins
Format DCP
Language Albanian with English subtitles
Director Blerta Zeqiri
Screenwriter Shefqet Gjocaj
Producer Blerim Gjoci
Cinematographer Sevdije Kastrati
Film Editor Kreshnik Berisha



Surveillant

UK Premiere

Neighbourhood teens loiter about until a young park on the day a young new caretaker arrives. Two universes clash and a territorial struggle begin in an elliptical film that shimmers and delights with its blends of realism and the dreamlike.

Contact annickblanc@yahoo.ca

Form Narrative
Country Canada
Year 2011
Running Time 17 mins
Format HD File
Language French with English subtitles
Director Yan Giroux
Screenwriter Yan Giroux
Producer Annick Blanc
Cinematographer Ian Lagarde
Film Editor Yan Giroux
Music Marie-Hélène L. Delorme



Talking Dog for Sale, 10 EUR

A man sees an advertisement for a talking dog for sale and pursues the offer with scepticism. But there are some times when it does exactly what it says on the tin.

Contact lewis@monumentalstudio.com

Original Title Se Vende Perro Que Habla
Form Narrative
Country France, Spain
Year 2012
Running Time 8 mins
Format DCP
Language Spanish with English subtitles
Director Lewis-Martin Soucy
Screenwriter Lewis-Martin Soucy
Producer Lewis-Martin Soucy, Roque Madrid
Cinematographer Lewis-Martin Soucy
Film Editor Lewis-Martin Soucy
Music Patrick Savage, Holog Spies





As Time Goes On

Malle doesn't want to live anymore and the only meaning in Malle's life is her daughter. But one day there is a surprise behind her door. A joyful ode to old age and the surprises of life.

Contact ave.ungro@tlu.ee

Original Title Aeg Ei Peatu
Form Narrative
Country Estonia
Year 2012
Running Time 22 mins
Format HD File
Language Estonian with English subtitles
Director Moonika Siimets
Screenwriter Moonika Siimets
Producer Elari Lend
Cinematographer Ivar Taim
Film Editor Maik Kalberg



Under the Colours

UK Premiere

This soldiers' tale begins when a female item appears in the barracks. A red skirt becomes more than a simple piece of clothing in a tale that blends the insouciant with the profound.

Contact es_monsef@yahoo.com

Original Title Zire Parcham
Form Narrative
Country Iran
Year 2012
Running Time 21 mins
Format Digibeta
Language Persian with English subtitles
Director Esmaeel Monsef
Screenwriter Esmaeel Monsef
Producer Esmaeel Monsef, Kamran Majidi
Cinematographer Ashkan Ashkani
Film Editor Esmaeel Monsef



When Darkness Falls

UK Premiere

Two siblings are alone in the wilderness searching for their parents. Their friendship is put on trial as they fight for their survival through the wasteland. Bold cinematography combines with measured performances in a remarkable student shot short film.

Contact deztrucktor@gmail.com

Original Title Når Mørket Senker Seg
Form Narrative
Country Norway
Year 2012
Running Time 17 mins
Format DCP
Language Norwegian with English subtitles
Director Andreas Lillebø
Screenwriter Andreas Lillebø
Cinematographer Anders Hoff
Film Editor Andreas Lillebø
Music Daniel Bianchini Rodriguez

Berlin Recyclers

UK Premiere

A hidden world brought to life, full of curious moving figures intricately created from litter found in the streets of Berlin. The clatter of these tiny, lively creatures mixes with found urban sound-scapes from their asphalt home.

Contact nikkischuster@fiesfilm.com

Form Experimental
Country Germany
Year 2012
Running Time 6 mins
Format HD File
Language No dialogue
Director Nikki Schuster
Animator Nikki Schuster
Producer Fiesfilm
Music Nikki Schuster



Big Shot

UK Premiere

Sometimes it is the dumbest jokes that are the funniest. A scope film with very, very little characters in a very, very long shot sequence, oh, and it has a dog, Santa and some explosions in it. What more do you need?

Contact maurice.huvelin@gmail.com

Form Narrative
Country France
Year 2012
Running Time 5 mins
Format HD File
Language French with English subtitles
Director Maurice Huvelin
Screenwriter Maurice Huvelin
Producer Maurice Huvelin
Animator Maurice Huvelin
Film Editor Maurice Huvelin



Body Memory

A striking film, with a tense and threatening atmosphere. The unravelling bodies are said to represent emotional memories of past trauma. The body contains and passes on inherited memories down through the generations, we may get a glimpse of what is hidden under the layers.

Contact nukufilm@nukufilm.ee

Original Title Kehamälu
Form Narrative
Country Estonia
Year 2011
Running Time 9 mins
Format HD File
Language No dialogue
Director Ülo Pikkov
Screenwriter Ülo Pikkov
Producer Arvo Nuut
Animator Märt Kivi



Caldera

Through the eyes of someone battling with a psychotic condition, reality is ambiguous and the unimaginable becomes possible. A mesmerising, otherworldly glimpse in to a marginalised condition, the girl throws away her pills and embarks on a new journey.

Contact evanviera@gmail.com

Form Narrative
Country USA
Year 2012
Running Time 12 mins
Format DCP
Language English
Director Evan Viera
Screenwriter Chris Bishop
Producer Evan Viera, Chris Perry



Deep Shit!

UK Premiere

Two bands, six musicians. They lack talent as much as they crave recognition. The devil appears and offers his help, but when the leading characters make a metaphysical trip to meet their maker, there are disastrous results.

Contact martin@draax.nl

Form Narrative
Country The Netherlands
Year 2012
Running Time 11 mins
Format DCP
Language English
Director Martin Draax
Screenwriter Martin Draax
Producer Arnoud Rijken, Patrick Raats
Animator Sander Alf, Michiel Wesselius, Daan Faudet, Ramon Oranje
Music Martin Draax



Dr Breakfast

In a surreal hand-drawn tribute to vintage kids morning TV, two wild deer take pity on a lonely guy who has been somewhat overwhelmed by his breakfast. Giddy colours and fun animation make this story quite a trip.

Contact spneary@gmail.com

Form Narrative
Country USA
Year 2011
Running Time 7 mins
Format HD File
Language English
Director Stephen P Neary
Producer Stephen P Neary
Animator Stephen P Neary
Music Nick Koenig





Farmer Jack

With prices falling, Farmer Jack turns to science in order to improve efficiency his father's traditional farm, but the results are surprising and the animals are not at all happy about it either. A film with a simple message that all ages can understand.

Contact distribution@illuster.nl

Original Title Boer Jansen
Form Narrative
Country Belgium, Ireland, The Netherlands
Year 2012
Running Time 14 mins
Format DCP
Language No dialogue
Director Arjan Wilschut
Producer Michiel Snijders
Animator Arjan Wilschut, Pascal Vermeersch
Film Editor Arjan Wilschut, Dick Wilschut
Music Dick Wilschut



Fear of Flying

What do you do when all your bird friends are heading south for the winter, but you don't want to admit that flying scares you silly? An original and delightful animated creature comedy, the animals are so nicely made you want to pluck them from the screen.

Contact sylvia@network-irl-tv.com

Form Narrative
Country Ireland
Year 2012
Running Time 9 mins
Format Blu-ray
Language English
Director Connor Finnegan
Screenwriter Connor Finnegan
Producer Brunella Cocchiglia
Cinematographer Ivan McCullough
Animator Connor Finnegan, Vadim Draempael
Film Editor Connor Finnegan
Music Echolab

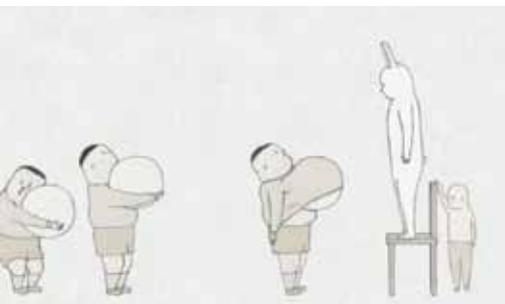


Fly Mill

A lonely miller toils to raise his ducklings on fly bread. Out of the window in this doll-like and dreamlike world he sees a shooting party raising their guns to the sky, so what will happen if he lets his grown up ducks fly away?

Contact anulaura@gmail.com

Form Narrative
Country Estonia
Year 2012
Running Time 7 mins
Format HD File
Language No dialogue
Director Anu-Laura Tuttlberg
Screenwriter Anu-Laura Tuttlberg
Producer Sander Põldsaar, Urmas Jõemees
Cinematographer Anu-Laura Tuttlberg
Animator Anu-Laura Tuttlberg
Film Editor Anu-Laura Tuttlberg
Music Sander Põldsaar



The Great Rabbit

If you believe in the Rabbit, you'll believe in anything. If you don't believe in the Rabbit, it means that you wouldn't believe anything. A magical hand-drawn animation that is also a profound conundrum about the ambiguous nature of idols.

Contact distribution@sacribleuprod.com
hello@c-a-t-e-blanche.com

Original Title Gurehto Rabbito
Form Narrative
Country France, Japan
Year 2011
Running Time 7 mins
Format HD File
Language No dialogue
Director Atsushi Wada
Screenwriter Atsushi Wada
Producer Ron Dyens, Tamaki Okamoto
Animator Atsushi Wada
Film Editor Atsushi Wada



Head Over Heels

Well observed and painstakingly modelled. A husband and wife can't agree which way is up, but they want to stick their marriage back together. When Walter tries to reignite their old romance, their equilibrium comes crashing down.

Contact treckart@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 10 mins
Format HDCam
Language English
Director Timothy Reckart
Producer Fodhla Cronin O'Reilly
Cinematographer Chloë Thomson
Music Jered Sorkin



It's Such A Beautiful Day

Join Bill on his hallucinatory and melancholic journey as he tries to recover from losing his memory and discovers something else. An anarchic animation technique masks a really profound question: how can mere stick figures so brilliantly describe the human condition?

Contact bitterfilms@hotmail.com

Form Narrative
Country USA
Year 2012
Running Time 23 mins
Format Blu-ray
Language English
Director Don Hertzfeldt
Screenwriter Don Hertzfeldt
Producer Don Hertzfeldt
Cinematographer Don Hertzfeldt
Film Editor Don Hertzfeldt, Brian Hamblin
Music Don Hertzfeldt

Junkyard

The people who live in the junkyard will change the course of two young lives forever, but they cannot know how profoundly it will affect them until many years later when the two boys meet each other again in the subway. Drugs, loneliness and crime have taken away their friendship, leaving nothing but desolation.

Contact chris@illuster.nl

Form Narrative
Country Belgium, The Netherlands
Year 2012
Running Time 18 mins
Format DCP
Language English
Director Hisko Hulsing
Screenwriter Hisko Hulsing
Producer Arnoud Rijken, Michiel Snijders, Willem Thijssen, Hisko Hulsing
Animator Stefan Vermeulen, Hisko Hulsing
Music Hisko Hulsing



The Last Bus

The brightly lit bus drives through the dark country, the animals on board want to find a safe place to go and escape what awaits them in the forest. In a metaphor for conflict the world over, the evil things take place in the darkness where no one sees them but how we behave under abnormal pressures is revealing.

Contact beba@feelmefilm.com

Original Title Posledný autobus
Form Narrative
Country Slovakia
Year 2011
Running Time 16 mins
Format HD File
Language Slovak with English subtitles
Director Martin Snopek, Ivana Lauciková
Screenwriter Martin Snopek
Producer Monika Krupalová, Slavomír Šmálik, Zdenka Pepelová
Cinematographer Juraj Chlpík
Animator Jakub Goda
Film Editor František Kráhenbiel
Music Jakub Ursíny



Little Plastic Figure

Sometimes we need a little help from our inanimate friends. A plucky stop-motion musical irreverent tribute to an unassuming doll figure who stays vigilant while her sleepwalking companion causes havoc in their apartment.

Contact mail@tiger-unterwegs.de

Form Narrative
Country Germany
Year 2012
Running Time 3 mins
Format DCP
Language English
Director Samo-Sama
Producer Tiger Unterwegs
Cinematographer Thomas Bergmann
Music Susie Asado



Luminous Matter

World Premiere

A stunning steampunk stop motion in which two species of luminescent insectoid creatures must find each other and in a dark, dystopian world. They scuttle around in the mechanical darkness bearing a unique luminous character that unites them and will enable them to evolve.

Contact andrew@compositus.in

Form Narrative
Country India
Year 2011
Running Time 8 mins
Format HDCam
Language English
Director Andrew Fernandes
Screenwriter Andrew Fernandes
Producer Andrew Fernandes
Animator Main Shaikh
Film Editor Sajid Shaikh
Music Adriel George, Pruthu Parab



The Making of Longbird

This bird is a star from yesteryear and he doesn't get on with his new animator. In a very creative way, the filmmaker presents himself and his beautifully realised but difficult subject in a multi-layered and self-referential story.

Contact will@whiterobot.co.uk

Form Narrative
Country UK
Year 2011
Running Time 16 mins
Format Digibeta
Language English
Director Will Anderson
Producer Donald Holwill
Film Editor Will Anderson
Music Atzi



Moxie

A horribly disturbed little bear misses his mother so much that he turns to pyromania, drug abuse and self harm in a retro-fitted and wickedly funny film that has been a big hit at festivals around the world.

Contact stephen@smalltimeinc.com

Form Narrative
Country UK
Year 2011
Running Time 6 mins
Format HD File
Language English
Director Stephen Irwin
Producer Stephen Irwin
Film Editor Stephen Irwin





Much Better Now

The book blows open on the table and the bus ticket bookmark gazes in wonder at the world revealed within. A charming, colourful and skilfully made paper animation reminds us that adventures between the pages of books are never ending!

Contact festivals@salonalpin.net

Form Narrative
Country Austria, Italy
Year 2011
Running Time 6 mins
Format HD File
Language No dialogue
Director Philipp Comarella, Simon Griesser
Producer Salon Alpin



My... My...

A naked man chases a series of astonishing creatures through a surreal platform game because they have stolen his clothes. Delicious colours and fresh ideas mix in an inspired and completely original digital love story.

Contact milk527@gmail.com

Form Experimental
Country China
Year 2011
Running Time 5 mins
Format HD File
Language No dialogue
Director Lei Lei
Animator Ray Lei
Music Stars Lei



Next Door Letters

An animated short film based on a true story about playing with identity. What starts off as a practical joke turns into a crucial turning point in Lilja's life. A schoolgirl crush gets mixed up in an adolescent drama, the implications of which take years to fully emerge.

Contact mirja.hildbrand@sfi.se

Form Narrative
Country Sweden
Year 2011
Running Time 15 mins
Format DCP
Language Swedish with English subtitles
Director Sascha Fölscher



Nuru

Painterly lighting, Gothic styling and clever mixing of animation with live action creates a sense of foreboding in a dark science fiction story, set in Antwerp's Victorian zoo. A gorilla, a scientist and a keeper are involved in a secret experiment, but does each one know about what the other is really doing?

Contact frits@walkingthedog.be

Form Narrative
Country Belgium
Year 2011
Running Time 14 mins
Format HD File
Language No dialogue
Director Michael Palmaers
Screenwriter Frederik Palmaers
Producer Eric Goossens, Anton Roebben



Nyosha

Nyosha is a ten year old girl. She dreams of buying a pair of shoes during the reality of a pitiless war. Heartbreaking true story of one little girl's survival of the holocaust, sensitively and artfully told through a mixture of techniques.

Contact nyoshafilm@gmail.com

Form Narrative
Country Israel
Year 2012
Running Time 13 mins
Format HDfile
Language German, Hebrew, Yiddish with English subtitles
Director Liran Kapel, Yael Dekel
Producer Liran Kapel
Film Editor Liran Kapel
Music Yoav Hudin



Oh Willy...

With a light touch and incredible detail, this stop motion film presents a moving portrait of a bereaved middle-aged man coming to terms with his mother's death in the odd setting of a nudist community. In confused sadness he flees into the forest and falls down a mountainside, but he is not as alone as he had feared....

Contact emmadeswaef@gmail.com

Form Narrative
Country Belgium, The Netherlands
Year 2012
Running Time 17 mins
Format DCP
Language No dialogue
Director Emma De Swaef, Marc James Roels
Producer Ben Tesseur, Steven De Beul

Paula

Expressionist and painterly observations of life on an everyday street, where young families cross paths with prostitutes in the humdrum of city traffic. A powerful, hard-hitting story that takes animation into the realm of social filmmaking.

Contact d.viau@nfb.ca

Form Narrative
Country Canada
Year 2011
Running Time 11 mins
Format HD File
Language No dialogue
Director Dominic Etienne Simard
Screenwriter Dominic Etienne Simard
Producer Julie Roy
Animator Dominic Etienne Simard
Film Editor Alain Baril, Dominic Etienne Simard
Music Ramachandra Borcar



The Pub

In the murky world of a North London boozier, Kemi tries to keep her spirits up working behind the bar. Never knowing who will come in next but knowing she probably won't like them is driving her crazy. The film could be bleak, but the animation turns it around so that the joke is on them.

Contact katie@fiftynineproductions.co.uk

Form Narrative
Country UK
Year 2012
Running Time 8 mins
Format HD File
Language English
Director Joseph Pierce
Screenwriter Joseph Pierce
Producer Mark Grimmer
Cinematographer Vanessa Whyte
Film Editor Robbie Morrison
Music Blair Mowat



Red River, Song Hong

Three young brothers are only in Hanoi for a few hours, but their adventures there will lead to a sultry and dangerous encounter under the rail bridge. A gorgeous, compelling and mature film which is sure to be a big hit with festivals over the next few months.

Contact mikhal.bak@gmail.com

Original Title Fleuve rouge, Song Hong
Form Narrative
Country France
Year 2012
Running Time 15 mins
Format DCP
Language Vietnamese
Director Stephanie Lansaque, Francois Leroy
Producer Marc Jousset, Perrine Capron
Animator Stephanie Lansaque, Francois Leroy
Film Editor Stephanie Lansaque, Francois Leroy



Shelved

World Premiere

Even robots get bored in dead end jobs, until they realise they are about to be replaced by humans! A clever comedy comes out of nowhere, shot in one day with actors replaced by animated robots.

Contact films@mediadesignschool.com

Form Narrative
Country New Zealand
Year 2012
Running Time 6 mins
Format HD File
Language English
Director James Cunningham
Screenwriter Kathryn Burnett
Producer Oliver Hilbert, Leon Woud, James Cunningham
Film Editor James Cunningham



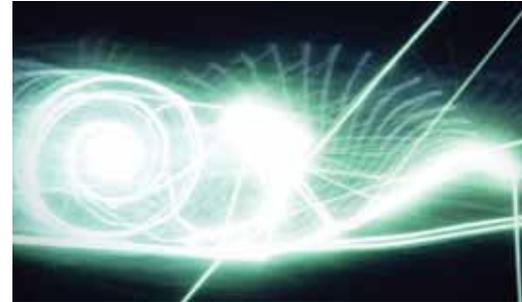
Snail Trail

UK Premiere

Fluid animation based on a live laser sculpture, a glowing line describes the hypothetical evolution of a snail inventing the wheel. Flickering from negative into positive, the urgent forms appear and fade in a dizzying impressionistic spectacle.

Contact post@philippartus.com

Form Experimental
Country Germany
Year 2012
Running Time 4 mins
Format HD File
Language No dialogue
Director Philipp Artus
Producer Philipp Artus
Animator Philipp Artus

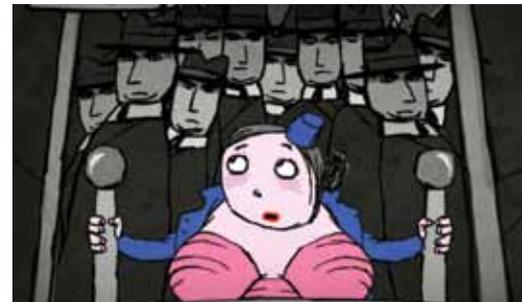


Tram

A lady tram drivers' daydreaming turns into a bright and surrealistic phallic fantasy as men get on and off the tram to go to work on an ordinary day. If only they could know what she's really thinking while the tram bumps along and they hide behind their newspapers!

Contact distribution@sacribleuprod.com

Form Narrative
Country France
Year 2012
Running Time 8 mins
Format HD File
Language English
Director Michaela Pavlatova
Producer Ron Dyens, Pavel Strnad
Editor Michal Bufi
Music Mici Lidi





Don't Hug Me I'm Scared

Take: A pinch of inspiration, A handful of joy, 2 spoonfuls of courage, 3/8 of a litre of desire, A splash of pride, 3 heaped tablespoons of laughter, A kg of saltwater, A cup of going the distance. You'll know when it's ready....

Contact Bockas@hotmail.co.uk

Form Narrative
Country UK
Year 2011
Running Time 3 mins
Format HD File
Language English
Director Joseph Pelling, Becky Sloan
Screenwriter Joseph Pelling, Becky Sloan
Cinematographer Thomas Bolwell, Hugo Donkin
Animator Joseph Pelling, Dan Britt, Andy Baker, Nicos Livesey
Film Editor Joseph Pelling, Hugo Donkin
Music Andrew Kinnear, Joseph Pelling



Dylan's Room

A mother finds solace in exploring her son's deserted bedroom, rummaging through drawers, making discoveries and confronting the past.

Contact littlecricketfilms@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 20 mins
Format Blu-ray
Language English
Director Layke Anderson
Screenwriter Layke Anderson
Producer Layke Anderson, Jean-Paul Berthoin, Maggie Russell
Cinematographer Jean-Paul Berthoin
Film Editor Layke Anderson, Alejandro Sesma
Music Tom Green, David Bickley



Firewater Dreams

UK Premiere

Firewater Dreams is a short retrospective of famous Yorkshire miserabilist, Michael Chapman. Chapman is "a real songwriter who's lived a real life and all that it entails". For the uninitiated, Firewater Dreams represents a chance to become acquainted with one of the last great British guitar virtuosos.

Contact ccapitano72@gmail.com

Form Documentary
Country UK
Year 2012
Running Time 14 mins
Format DVD
Language English
Director Christopher Capitano
Producer Christopher Capitano
Cinematographer Christopher Capitano
Film Editor Christopher Capitano
Music Michael Chapman



I Am Tom Moody

I Am Tom Moody is a surreal trip through the subconscious of a stifled musician as he struggles to sing.

Contact ainslieainslie@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 7 mins
Format Blu-ray
Language English
Director Ainslie Henderson
Screenwriter Ainslie Henderson
Producer Ainslie Henderson
Animator Ainslie Henderson
Music Peter Deane, Ainslie Henderson



Porcelain

UK Premiere

It's hard work being Murray. Every day of his life consists of the same old routine of troublesome tasks. Murray dreams that one day he will be able to make his own choices and experience the joys of freedom. He's also a mug.

Contact apostlefilms11@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 10 mins
Format DVD
Language English
Director Darius Hosseini
Screenwriter Darius Hosseini
Producer Adam Clark
Cinematographer Darius Hosseini
Animator Adam Clark
Film Editor Darius Hosseini
Music Nick Leer



Return of the Sun

Return of the Sun is a beautiful portrait of a modern Inuit family. Set against the fearsome North Greenland landscape, the cinematic short film follows a fisherman and his son as their lives are forced to adapt with the changing landscape around them.

Contact ben.hilton@mac.com

Form Documentary
Country UK
Year 2012
Running Time 4 mins
Format HD File
Language North American Indian
Director Ben Hilton, Glen Milner
Producer Ben Hilton, Glen Milner
Cinematographer Ben Hilton, Glen Milner
Film Editor Ben Hilton, Glen Milner
Music Amory Leader

Walk Tall

No sponsorship, one kidney, tuberculosis, a broken back... All set for the London Olympics... 1948. Walk Tall: An animated/live-action portrait of ex-Olympic gymnast, George Weedon.

Contact kate_sullivan01@hotmail.co.uk

Form Documentary
Country UK
Year 2011
Running Time 11 mins
Format Digibeta
Language English
Director Kate Sullivan
Producer Lucy McDermott, Anton Califano (exec producer)
Cinematographer Ewan Mulligan
Animator Kate Sullivan
Film Editor Kate Sullivan



Worm

UK Premiere

When a man grieving for his dead father finds a grotesque worm in his morning fruit, he flicks it into the garden without a second thought. Moments later, the worm comes back to haunt him...

Contact mandemfilms@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 16 mins
Format Blu-ray
Language English
Director Bert & Bertie
Screenwriter Matthew James Wilkinson
Producer Emily Leo, Matthew James Wilkinson
Cinematographer Matt Fox
Film Editor Lisa Thompson
Music Rob Lord





Chicken Shop Shakespeare

Chicken Shop Shakespeare bring Shakespearean words and scenes to unexpected situations, environments and new audiences. Often confrontational, this is a zero budget guerilla film making project.

Contact rob@robblake.tv

Form Narrative
Country UK
Year 2012
Running Time 7 mins
Format HD File
Language English
Director Rob Blake
Screenwriter William Shakespeare
Producer Rob Blake, Silas Parry, Lladel Bryant, Tyron Maynard
Cinematographer Rob Blake
Film Editor Rob Blake



The Farmer's Wife

As her surroundings are invaded by outsiders, The Farmer's Wife stoically carries out her daily tasks in preparation for what will be her final day on her farm. Unable to accept this forced future, subconscious memories return that ultimately lead her to connect more to the countryside of her youth than ever before.

Contact mrleehickman@googlemail.com

Form Narrative
Country UK
Year 2012
Running Time 18 mins
Format Blu-ray
Language English
Director Francis Lee
Screenwriter Francis Lee
Producer Francis Lee
Cinematographer Gary Shaw
Film Editor Marianne Kuopanporri
Music John Parish



Kami

UK Premiere

Kami is about those who are almost invisible in the most visible of places within a city: a teenager, a busker, an immigrant street-vendor. Kami is in essence a spirit who touches the lives of these three individuals, whose paradoxical course is initiated by an uncharacteristic act of generosity.

Contact dreamtigerfilms@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 11 mins
Format DVD
Language English
Director John Lynch
Screenwriter John Lynch
Producer John Lynch, Ged McCormick
Cinematographer Adam Conlon
Film Editor Nick Padley
Music Dominic Deane, Jonny Fryer



Kiss

English Premiere

It's the last night Hull Fair is in town and for Laura and Claire it's their last chance to impress the boy on the waltzers. But with Laura's younger brother in tow the evening soon spirals out of control.

Contact jjmwalker@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 20 mins
Format HD File
Language English
Director Cathy Brady
Screenwriter Cathy Brady
Producer James Walker
Cinematographer Charlie Goodger
Film Editor Radek Sienski



The Mind's Wood

UK Premiere

As Charlie continues to shut out the world around him, his imagination opens up a door to another realm. There he meets the enigmatic Dishers who leads him on a journey of self discovery...

Contact ben@saffer.co.uk

Form Narrative
Country UK
Year 2012
Running Time 22 mins
Format DCP
Language English
Director / Screenwriter David Bond
Producer Ben Saffer, Mike Smith
Cinematographer Vladut Grajdan
Animator Hannah McCann, Joe Johnston, Katie Payne, Lydia Fothergill, Sacha Frampton
Film Editor Ben Saffer
Music Rob Wingfield



Reflection

A man reflects on his childhood as life passes by, events help to reconnect him with who he always was. A cinematic poem expressed through shadow Puppetry to music by 'I am Kloof'.

Contact bruce_h_gill@hotmail.co.uk

Form Narrative
Country UK
Year 2011
Running Time 4 mins
Format Digibeta
Language English
Director Sharon Lack
Screenwriter Diarmid Scrimshaw
Producer Magdalena Berglind
Cinematographer Adam Hawkes
Animator Raven Kalliana
Film Editor Rachel Tunnard
Music John Harold, Arnold Bramwell

Aeolian

A ponderous white creature marvels at nature as he walks through the world. What he sees is part of the story of his life, from its beginning to its conclusion, it is the story of all of us and we can marvel at it too if we just look around us as we go.

Contact tom@tomshrapnel.com

Form Narrative
Country UK
Year 2012
Running Time 7 mins
Format HD file
Language No dialogue
Director Tom Shrapnel, Cameron Lowe
Producer Tom Shrapnel, Cameron Lowe
Animator Tom Shrapnel, Cameron Lowe
Music Barney Freeman

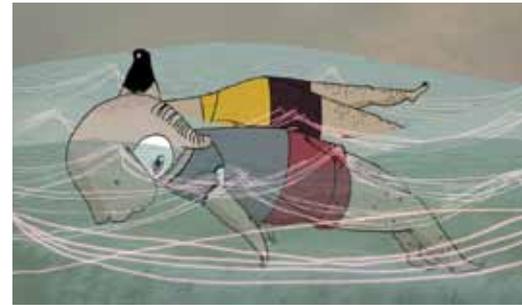


Belly

To make the transition from child to adult, there are things you have to leave behind. Alex takes Oscar to the beach so he can lose his strange imaginary friend in the belly of a whale. A very original piece of work that is a delight to immerse yourself in.

Contact julia_pott@hotmail.com

Form Narrative
Country UK
Year 2011
Running Time 8 mins
Format HD file
Language English
Director Julia Pott
Screenwriter Julia Pott
Producer Royal College of Art
Animator Robin Bushell, Eamonn O'Neill, Ben Cady, Julia Pott
Film Editor



Blue

Living with invisibility is not easy, but by painting yourself blue you can start to cope. Maybe you will even make friends that way? Amy uses hesitant, handdrawn techniques to capture the essential uncertainty about being invisible in the modern world.

Contact amy_wolfe@live.com

Form Narrative
Country UK
Year 2012
Running Time 4 mins
Format HD file
Language English
Director Amy Kate Wolfe
Producer Kingston University
Animator Amy Kate Wolfe



Cherrywood Canyon

In a land fuelled by hatred the desperate king creates a monument of power for his Jubilee, in the form of a cannon made from Cherrywood. His bloodthirsty army eager to make war on their non-existent enemy lights the fuse.

Contact info@itchfilm.com

Form Narrative
Country UK
Year 2012
Running Time 7 mins
Format HD File
Language English
Director Charlie Paul
Screenwriter Ralph Steadman
Producer Lucy Paul, Itch Film
Animator Kevin Richards
Film Editor Charlie Paul



Countdown

An elegant animated tribute to early space exploration set to a hypnotic contemporary soundtrack. Flat colours, abstract shots of flickering digital displays and blasting rockets create a mesmerising spectacle of power, light and action.

Contact info@passion-pictures.com

Form Narrative
Country UK
Year 2012
Running Time 4 mins
Format HD File
Language No dialogue
Director Celine Desrumaux
Animator Celine Desrumaux, Florent Remize
Music Apprat



Jamón

"A pig? Not in our family!" But little Jose is indeed a teenage pig living in a Spanish town, and he is the only pig in his family. One day a new neighbour moves in next door, and Jose gets some dangerous ideas about rebelling, starting with rolling in the mud.

Contact iriapz@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 8 mins
Format HD File
Language English
Director Iria Lopez
Producer Casey Herbert
Animator Iria Lopez
Film Editor Rodrigo Saquel
Music Gauier Galard



SHORT FILM CITY / BRITISH ANIMATION PANORAMA: ANIMATE WILDLY (cont.)



My Face is in Space

A multi-platform animation about a man who is immortalised on a gold record that was ejected into space in 1977 by NASA. Many of humankind's achievements were recorded onto the disc, but Larry's image is clearly the most profound to him.

Contact tomlives@live.co.uk

Form Documentary
Country UK
Year 2012
Running Time 9 mins
Format HDCam
Language English
Director Tom Jobbins
Screenwriter Daniel Brierley
Producer Elic Bouthors
Cinematographer Matthias Pilz
Film Editor Isabel Bernadette Brammer



Seen and Not Seen

A man is at unease with himself and his cyclical, monotonous routines. He seeks refuge through different forms of escapism and breaks out in wild animated styles as he becomes increasingly detached from reality.

Contact contact@danwjacobs.com

Form Narrative
Country UK
Year 2012
Running Time 5 mins
Format HD File
Language No dialogue
Director Daniel Worrall Jacobs
Screenwriter Daniel Worrall Jacobs
Producer Daniel Worrall Jacobs
Animator Daniel Worrall Jacobs
Film Editor Daniel Worrall Jacobs



Things Change

Graffiti and animation clash in vibrant technicolour. Human impermanence as depicted on a random city wall. Buildings go up and come down again in a riot of cranes and bricks, only to be consumed by the forces of nature.

Contact jo@jopeel.com

Form Experimental
Country UK
Year 2012
Running Time 4 mins
Format HD File
Language No dialogue
Director Jo Peel
Producer Jo Peel
Animator Jo Peel
Film Editor Jo Peel



Tosh

A painted meritocracy, a wickedly knowing portrait of upper class rotters. Drinks are raised, guns are fired, women ogled and horses straddled, before we are spat out into the gutter in this satirical attack on elitism and privilege.

Contact daisyjacobs@btinternet.com

Form Narrative
Country UK
Year 2012
Running Time 3 mins
Format HD File
Language English
Director Daisy Jacobs

SHORT FILM CITY / BRITISH SHORT FILM PANORAMA



All that Glisters

'All That Glisters' is a stop-motion adaptation of a short story by Scottish author Anne Donovan. As Clare moves from childhood, she strives to create a personal way of dealing with her Dad's illness from asbestosis.

Contact info@claireramond.com

Form Narrative
Country UK
Year 2012
Running Time 8 mins
Format Digibeta
Language English
Director Claire Lamond
Screenwriter Anne Donovan (Author of Adapted Material)
Producer Claire Lamond
Cinematographer Claire Lamond
Animator Claire Lamond
Film Editor Claire Lamond
Music Karine Polwart

SHORT FILM CITY / BRITISH SHORT FILM PANORAMA (cont.)

Beginning

UK Premiere

Claire flees her house in the early hours of the morning and heads for a late night cafe. Is she looking for something or has she left something behind?

Contact pier.pierwilkie@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 18 mins
Format DVD
Language English
Director Pier Wilkie
Screenwriter Pier Wilkie
Producer Pier Wilkie, Tom Kissock (Co-Producer)
Cinematographer Pete Wallington
Film Editor Sarah Brewerton, Helen Murphy
Music Alex Harwood



The Half-Light

A man yearning for a touch of the past searches for a simple beacon of tungsten light in a darkened world that is under-lit by energy-saving bulbs. The Half-Light is a beautiful, funny and aching film about the pain and nostalgia of a dying light.

Contact sophie@rooksnestent.com

Form Narrative
Country UK
Year 2011
Running Time 12 mins
Format Digibeta
Language English
Director Prasanna Puwanarajah
Screenwriter Prasanna Puwanarajah
Producer Sophie Vickers
Cinematographer Felix Wiedemann
Film Editor Otto Burnham
Music Nico Muhly



Pay First

Short of funds, a desperate man (Omid Djalili) attempts to rob a petrol station but after his obvious incompetence at it is pointed out by the station attendant on duty he convinces the attendant to show him how to do it correctly.

Contact richardjkerrigan@gmail.com

Form Narrative
Country UK
Year 2011
Running Time 10 mins
Format DVD
Language English
Director Dave Fulton
Screenwriter Dave Fulton
Producer Daniel Pickering
Cinematographer Sashi Kissoon
Film Editor Mark Gilleece
Music Ronnie Johnson



Pitch Black Heist

Liam (Liam Cunningham) and Michael (Michael Fassbender) are professional safe crackers who meet on a simple job to relieve an office safe from its contents. The catch is a light activated alarm system impelling the men to embark on a pitch black heist.

Contact goffynn13c@googlemail.com

Form Narrative
Country UK
Year 2011
Running Time 13 mins
Format Digibeta
Language English
Director John Maclean
Screenwriter John Maclean
Producer Gerardine O'Flynn
Cinematographer Robbie Ryan
Film Editor John Maclean
Music Bryan Michael Mills



The Search for Inspiration Gone

UK Premiere

A poet awakens within a strange garden in need of his notebook, pencil & inspiration. A divine couple, breakfasting, observe. A debate unfolds; would inspiration arise from help, or hinder? Will the poet find his inspiration?

Contact briggs.ashley@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 9 mins
Format HD File
Language English
Director Ashley Michael Briggs
Screenwriter Ashley Michael Briggs
Producer Ashley Michael Briggs, Dee Meaden
Cinematographer Ashley Michael Briggs
Animator Ashley Michael Briggs
Film Editor Ashley Michael Briggs
Music Tom Hickox



Walking the Dogs

A Buckingham Palace guard attending to Queen Elizabeth's room takes her dogs for a walk and while he's away an intruder (played by the ever wonderful Eddie Marsan) breaks in for a chat with the monarch. Based on the true 1982 Michael Fagan incident.

Contact laiasenserrich@gmail.com

Form Narrative
Country UK
Year 2012
Running Time 27 mins
Format Digibeta
Language English
Director Jeremy Brock
Screenwriter Helen Greaves
Producer Mike Elliott
Cinematographer David Katznelson
Music Stephen Warbeck



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un film écrit et réalisé par GIACOMO ABBRUZZESE ★

avec SALEH BAKRI • KATIA GOULIONI • ANGELO LOSASSO • JULIEN ANSELMINO • ANGELO CANNATA
image GUILLAUME BRAULT son NICOLAS VERHAEGHE • ALESSANDRO ALTAVILLA effets visuels CHRISTOPHE DEPOIRE • W2
montage MARCO RIZZO • GIACOMO ABBRUZZESE productrice exécutive ALESSANDRA PASTORE musiques M83 • CARUSO • CELER

★ une production LE FRESNOY STUDIO NATIONAL DES ARTS CONTEMPORAINS avec le soutien de APULIA FILM COMMISSION

Art: Davide Salsogno, Michele Pignatelli

Attack of the Brain Sucker Monster from Outer Space!

In a small town in a pretty 60's coloured musical, a horrible monster suddenly arrives out of an old Hollywood movie and transforms the inhabitants into zombies! A young couple and a scientist will have to change the film's genre to save the world!

Contact contact@metronomic-productions.com

Original Title L'Attaque du monstre géant suceur de cerveaux de l'espace
Form Narrative
Country France
Year 2010
Running Time 19 mins
Format DCP
Language French, English with English subs
Director Guillaume Rieu
Screenwriter Guillaume Rieu
Producer Jérémy Rochigneux
Cinematographer Frédéric Maingon
Film Editor Guillaume Rieu
Music Mathieu Alvado



The Matriarch

A mother meets her young rebel son in prison for the first time since he took part in a bloody robbery. He drives her crazy with his distraction but she persists with her questioning as she tries to piece together the violent puzzle.

Contact info@heskaproductions.com

Original Title Matriarche
Form Narrative
Country France
Year 2012
Running Time 9 mins
Format DCP
Language French with English subtitles
Director Guillaume Pierret
Screenwriter Guillaume Pierret, Yvan Georges-Dit-Souril
Producer Nabil Khouri, Cyril Schulmann, Rémi Leaufier
Cinematographer Cyril Bron
Film Editor Frank Groepelin, Florent Plisson
Music Alexis Maingaud



Modern Communication

One evening Rime returns home with an important piece of news to tell Jerome who is too obsessed by his mobile phone and its apps and messages to care about his girlfriend's in-person announcement.

Contact franck@labiseauchat.com

Original Title Communication Moderne
Form Narrative
Country France
Year 2012
Running Time 7 mins
Format Digibeta
Language French with English subtitles
Director Franck Isabel
Screenwriter Franck Isabel, Thibaut Gonzalez
Producer Fabien Guyot
Cinematographer Vanessa Colombel
Film Editor Franck Isabel, Christopher Schepard
Music Hadrien Remy, Clément Garcin, Louis Remy



Rules of Three

Louis is ready to take care of Vincent, but expects Marie to manage by herself. All three spend an afternoon together, and at the end of the day share one thought in common: what's the use, if I am alone?

Contact chayafilms@chayafilms.com

Original Title La Règle de Trois
Form Narrative
Country France
Year 2011
Running Time 18 mins
Format DCP
Language French with English subtitles
Director Louis Garrel
Screenwriter Louis Garrel
Producer Serge Catoire
Cinematographer Denis Gaubert
Film Editor Marie-Julie Maille, Marie-Estelle Dieterlé
Music Alex Beaupain



Sweet Mosquito

Romain Sellier dies of a heart attack at the age of 42. When his coffin is placed in the ground, he realises that life doesn't end where he thought it would...

Contact frederic@najar-perrot.com

Form Narrative
Country France
Year 2012
Running Time 15 mins
Format DCP
Language French with English subtitles
Director Audrey Najar, Frédéric Perrot
Screenwriter Audrey Najar, Frédéric Perrot
Producer Gabriel Festoc, Nelson Ghrénassia
Cinematographer Mathieu Plainfossé
Film Editor Jean-Marie Roignant
Music Alexis Rault



Talking Dog for Sale, 10 EUR

A man sees an advertisement for a talking dog for sale and pursues the offer with scepticism. But there are some times when it does exactly what it says on the tin. A journey into the silly and very funny.

Contact lewis@monumentalstudio.com

Original Title Se Vende Perro Que Habla
Form Narrative
Country France, Spain
Year 2012
Running Time 8 mins
Format DCP
Language Spanish with English subtitles
Director Lewis-Martin Soucy
Screenwriter Lewis-Martin Soucy
Producer Lewis-Martin Soucy, Roque Madrid
Cinematographer Lewis-Martin Soucy
Film Editor Lewis-Martin Soucy
Music Patrick Savage, Holog Spies





We are delighted to partner the Italian film festival Magma this year with a special selection of their prize winning films and audience favourites. Magma Festival – mostra di cinema breve is an international short film festival which takes place in Acireale, a baroque town situated in the Eastern part of Sicily (Italy). Magma was first started in 2002 by Associazione Culturale Scarti, a cultural association created by young people aiming to produce and promote short films. Now in the year of its eleventh edition, Magma reaches a total attendance of around 11,000 spectators and stands out as one of the best short film festivals in Italy.

In addition to the international competition, every year the programme offers special sections devoted to producers or distributors of the short film. In contrast to bigger Italian film festivals, Magma has always focused exclusively on the short film, considering it as a separate art form, as a format allowing for the experimentation of new styles and the creation of new trends, the presentation of works from both first-time amateurs and established directors.

Magma offers a chance of visibility for high-value works that are often precluded from the main distribution channels. Its aim is to build a bridge between the audience and the endless forms of expression of the short format, ranging from documentaries to animation, from narratives to the experimental.

Over the past few years, Magma has successfully tried to create and intensify inspiring collaborations with other distinctive international film festivals (Istanbul Short Film Festival, Madrid El Ojo Cojo, Budapest Short Film Festival, Bochum Internationales Videofestival, Tangier Mediterranean Short Film Festival), as well as producers or distributors of the short film, such as the Film and TV School of the Academy of Performing Arts in Prague (FAMU), the Spanish Short Film Agency (ACE) and Comma Film project (Manchester). Leeds International Film Festival and Off Plus Camera (Poland) will be the European partners for the 11th edition of Magma – mostra di cinema breve.



After

After is a documentary film about contemporary life in Auschwitz. In an observation from dusk till dawn, it portrays the theatre of everyday life around the grim confines and a world fascinated by this former concentration camp. (Best Documentary at Magma 2011)

Contact ikonopa@gmail.com

Form Documentary
Country UK
Year 2011
Running Time 7 mins
Format HD File
Language No dialogue
Director Lukasz Konopa
Screenwriter Lukasz Konopa
Producer Lukasz Konopa
Cinematographer Pawel Chorzepa
Film Editor Carmela Iandoli



Caffeine

In a mechanical world of men, a mass of identical people start their day with coffee. At a certain point of a typical working day, one of them wants a break from his routine. (Best Animation at Magma 2011)

Contact contact@danaediaz.com

Form Narrative
Country Germany
Year 2011
Running Time 5 mins
Format HD File
Language No dialogue
Director Danae Diaz, Patricia Luna
Screenwriter Danae Diaz, Patricia Luna
Producer Danae Diaz, Patricia Luna
Cinematographer Danae Diaz
Animator Danae Diaz, Patricia Luna
Film Editor Patricia Luna
Music Brandt Brauer Frick



Exercise

Exercise uses marbles to tell the story of a normal person, how he grows up, laughs, cries, falls in love, and grows old. How and who he shares his days: who he shares his marbles with. (Best Experimental Film at Magma 2011)

Contact raulperezf@yahoo.com

Original Title Ejercicio
Form Experimental
Country Spain
Year 2010
Running Time 8 mins
Format HD File
Language Castellano with English subtitles
Director Raül Pérez
Screenwriter Raül Pérez
Producer María José García
Cinematographer Victor Casasola
Film Editor Josep Maria Gifreu, Xavi Saucedo
Music Xavi Saucedo

Last Train

Anthony has got a difficult marriage wife and a depressing job, and he feels bitterly disappointed with his lot. The only comfort he can get comes from memories about his first love... (Lorenzo Vecchio Prize Winner at Magma 2011)

Contact weronikatofilska@gmail.com

Original Title Ostatni pociąg
Form Narrative
Country Poland
Year 2010
Running Time 14 mins
Format HD File
Language Polish with English subtitles
Director Weronika Tofilska
Screenwriter Weronika Tofilska
Producer Sandra Stalewicz
Cinematographer Paweł Chorzępa
Film Editor Wojciech Janas
Music Bartosz Idzi



The Memories of Dogs

The narrator remembers his pet dog. He is running, forever moving, searching for the animal in a landscape and home peopled by adults who either stare at him or avoid his eyes. The boy runs past the animal, yet is clearly searching for it. (Best Animation at Magma 2008)

Contact nuvole@simonemassi.it

Original Title La memoria dei cani
Form Narrative
Country Italy
Year 2006
Running Time 8 mins
Format HD File
Language Italian with English subtitles
Director Simone Massi
Screenwriter Simone Massi
Producer Simone Massi
Cinematographer Simone Massi
Animator Simone Massi
Film Editor Simone Massi
Music Stefano Sasso, Musicfeel



Nobody is to Blame

Antonio gets home with the intention of leaving his wife and three children. He wants to give a second chance to his dreams of youth but the conversation with his wife comes first. (Best Narrative at Magma 2011)

Contact mail@madridencorto.es

Original Title Nadie tiene la culpa
Form Narrative
Country Spain
Year 2011
Running Time 14 mins
Format HD File
Language Spanish with English subtitles
Director Esteban Crespo
Screenwriter Esteban Crespo
Producer Esteban Crespo
Cinematographer Ángel Amorós
Film Editor Vanessa Marimbert
Music Juan de Dios Marfil



Paseo

Gabino has never declared his love for any woman and he is guided to this last goal before he dies by a mentor in this wartime drama. (Lorenzo Vecchio Prize Winner at Magma 2009)

Contact mail@madridencorto.es

Form Narrative
Country Spain
Year 2008
Running Time 12 mins
Format HD File
Language Spanish with English subtitles
Director Arturo Ruiz Serrano
Screenwriter Arturo Ruiz Serrano
Producer Arturo Ruiz Serrano
Cinematographer Nicolás Pinzón
Film Editor Ángel Hernández Zoido
Music Iván Ruiz Serrano



Rite

Mike takes his estranged son out for his birthday, desperate to prove he is a reformed man. But drink and the simmering violence of match day threaten to bring out the worst in him. (Selected for Magma 2011)

Contact michaeltompearce@gmail.com

Form Narrative
Country UK
Year 2010
Running Time 16 mins
Format HD File
Language English
Director Michael Pearce
Screenwriter Michael Pearce
Producer Ross McKenzie, Paul Welsh
Cinematographer Benjamin Kracun
Film Editor Maya Maffioli
Music Kylie Earl, Daniel Padden





As the Flame Rose

At dawn on August 25th, 1988, Portugal wakes up with its largest fire since the Great Earthquake of 1755. In Lisbon, Chiado district burns. Across the city, away from the smoke and fire, Francisco receives an unexpected phone call and flames from the past burst through his bedroom, suffocating his life.

Contact agencia@curtas.pt

Original Title O Que arde cura
Form Narrative
Country Portugal
Year 2012
Running Time 26 mins
Format HD File
Language Portuguese
Director João Rui Guerra da Mata
Screenwriter João Rui Guerra da Mata
Producer João Figueiras
Cinematographer Rui Poças
Film Editor Mariana Gaivão



Canticle of All Creatures

Assis 2005: a troubadour walks the streets of St. Francis of Assisi's hometown, singing and playing the Song of Brother Sun or Song of the Creatures, written by St. Francis back in the winter of 1224. Woods of Umbria, 1212: during one preaching to the birds, St. Francis suddenly faints.

Contact agencia@curtas.pt

Original Title Cântico das criaturas
Form Narrative
Country Portugal
Year 2006
Running Time 24 mins
Format 35mm
Language Portuguese
Director Miguel Gomes
Screenwriter Miguel Gomes
Producer Luis Urbano, Sandro Aguilar
Cinematographer Rui Poças
Film Editor João Nicolau, Miguel Gomes
Music Mariana Ricardo



Morning of St. Anthony's Day

Tradition says that on June 13th, the Day of St. Anthony, the patron saint of Lisbon, lovers must offer small vases of basil with paper carnations and flags with popular quatrains as a token of their love.

Contact agencia@curtas.pt

Original Title Manhã de Santo António
Form Narrative
Country Portugal, France
Year 2012
Running Time 25 mins
Format HD File
Language Portuguese
Director João Pedro Rodrigues
Screenwriter João Pedro Rodrigues
Producer João Figueiras
Cinematographer Rui Poças
Film Editor Mariana Gaivão



Song of Love and Health

João is the only employee that we can see in Morais Key Cutting shop. He is also the son of the owner and he doesn't hesitate about leaving the shop and following his heart's whispers to spend coin after coin in the slot of a Love Machine.

Contact agencia@curtas.pt

Original Title Canção de amor e saúde
Form Narrative
Country Portugal, France
Year 2009
Running Time 30 mins
Format 35mm
Language French, Portuguese
Director João Nicolau
Screenwriter João Nicolau
Producer Luis Urbano, Sandro Aguilar, Justin Taurand
Cinematographer Mário Castanheira
Film Editor João Nicolau, Francisco Moreira



Cherry Kino is an independent film organisation that celebrates analogue film as an artistic medium. Founded in 2009 and based at Patrick Studios, East Street Arts, Cherry Kino's activity encompasses screenings of artist's film, hosting visiting film artists, small residencies and collaborations, running Super 8 and 16mm filmmaking courses and workshops, and publishing information about DIY filmmaking techniques.

As well as working annually with the Leeds International Film Festival, Cherry Kino works with a number of other organisations including Tate Modern, National Media Museum, Northern Film School, Star and Shadow, The Cube, no.w.here lab, Leeds College of Art, and the University of Leeds, and has taken part in a number of international film festivals including 25 FPS in Zagreb, Vienna Festwochen, and VideoEx in Zurich, as well as the festivals closer to home in Leeds and Bradford.

The consistent popularity of Cherry Kino's public workshops demonstrates the continuing need to offer opportunities for hands-on analogue filmmaking that deal with film as a tactile material for the artist filmmaker to work with in so many different creative ways. From alternative filming methods, through camera-less exposures, chemical processing, solarisation, tinting and toning, and scratching, bleaching or inking onto the filmstrip itself, Cherry Kino celebrates the material nature of the cine film image and invites you to explore it too.

www.cherrykino.blogspot.co.uk
cherrykinocinema@yahoo.com

Cherry Kino Presents: Super 8 Colour Filmmaking Workshop

A very popular hands-on Super 8 workshop where you'll learn how to shoot and hand-process your very own colour Super 8 film! As well as adding colour to the films with inks and pens we will consider alternative image-making techniques such as burying and bleaching film, which film stocks are available, and how to cross-process colour film to get different effects. You can easily recreate these economical DIY techniques at home too, so you'll be able to make Super 8 films until they're coming out of your pretty little ears!

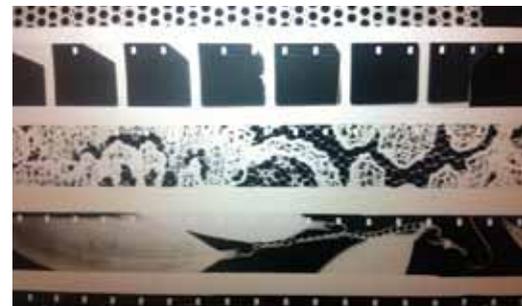
Contact cherrykinocinema@yahoo.com



Cherry Kino Presents: 16mm b/w Rayogram Workshop

A dynamic introduction to black and white 16mm filmmaking at its most accessible! We will lay small objects on the raw 16mm film stock and expose it to light, creating 'rayograms' on the filmstrip and then processing it in a bucket using highcontrast developer. We will then examine the film to see what we have created, and learn how to use a splicer. This workshop is a great starting point for creating abstract cine films, and proves that filmmaking can be done economically and without the need for expensive cameras.

Contact cherrykinocinema@yahoo.com



Cherry Kino Presents: 16mm Colour Printing Workshop

A 16mm filmmaking session on how to create a colour film without a camera, using the DIY 'flat printing' method - colour filmmaking in a nutshell! By laying filmstrips, objects, and colour gels over the raw 16mm stock, using glass to press them down and then flashing it with light, we will create a collaborative colour film made entirely without a camera. We'll also try our hand at fun techniques such as making double exposures and solarizing the film during processing.

Contact cherrykinocinema@yahoo.com



Cherry Kino Presents: Super 8 Film Processing in Coffee

Millions enjoy coffee every morning, but did you know that you can actually develop cine film in it? Coffee, washing soda and vitamin C are the ingredients of 'Caffenol' - it works an absolute treat and is about as eco as film processing gets! After shooting one film between two with a Super 8 camera, you'll hand process it as a nice contrasty negative in Caffenol.

Contact cherrykinocinema@yahoo.com



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CREDITS

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Alexia Cartron	Film Festival Assistant
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Darren Potter	Business Manager
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Programming Team

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Fanomenon	Chris Fell Martin Grund Alex King Lisa Wood and Clark Burscough (Thought Bubble)
Cinema Versa Short Film City	Alex King Laura Ager Laurence Boyce (Short Film Consultant) Wendy Cook Chris Fell Martha Jurksaitis (Cherry Kino)

Leeds International Film Festival is organised by the Leeds Film section of Leeds City Council, which also runs Leeds Young Film Festival (leedsyoungfilm.com).

The Leeds Film office is located at Leeds Town Hall, The Headrow, Leeds LS1 3AD, UK
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Venues and Volunteers

City Centre Box Office

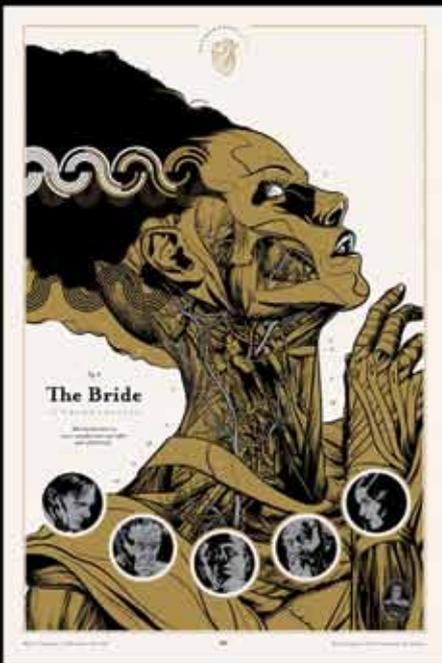
Shirley Shortall, Helen Richmond, Margaret Rooke, Richard McNulty, Emma Shortall

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