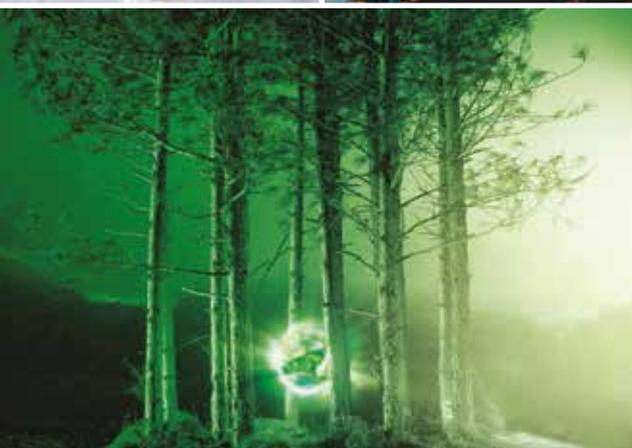




Official Selection



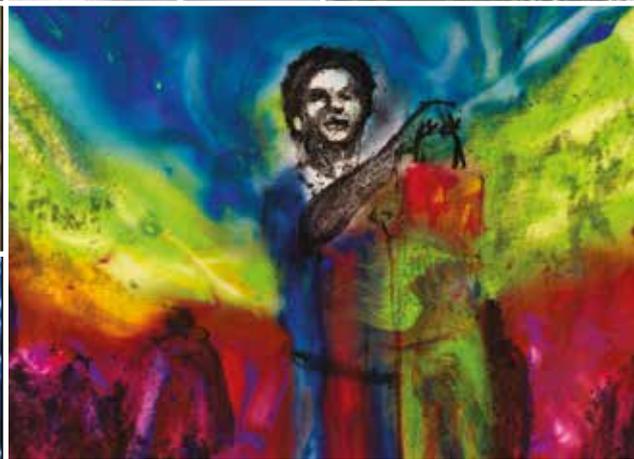
Retrospectives



Fanomenon



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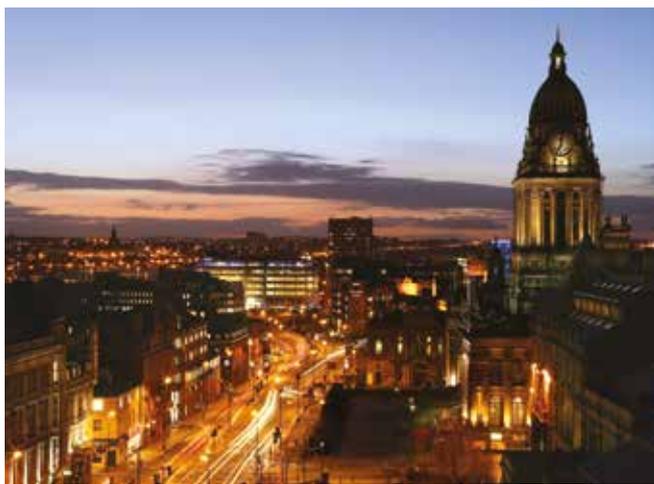
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We are thrilled to present the complete programme for the 27th Leeds International Film Festival. Inside this year's catalogue, all 318 selected films are featured, spanning five major programme sections that together celebrate the incredible diversity and unstoppable creativity of worldwide filmmaking culture. The Film Festival's mission to make this culture easily accessible to a growing audience is led by the global reach of the Official Selection, which this year brings previews and premieres of 30 acclaimed new feature films to Leeds. In Retrospectives, classic films are revived in new settings and master filmmakers whose work is rarely screened are honoured in special seasons, with the focus this year on Masaki Kobayashi and Walerian Borowczyk. The home of world genre cinema at the Film Festival is Fanomenon and for 2013 there is an enormous feast of fantasy, horror, action, animation, sci-fi, family treats, cult classics, and the unclassifiable. The documentary section Cinema Versa gives voice to vital issues and marginalised figures, presents fascinating profiles of musicians, and supports unique collaborative events. The final and also the largest section, Short Film City is an epic selection of outstanding short films, with this year 38 countries represented across competitions and panoramas. We hope you enjoy the programme.

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Leeds International Film Festival is organised by the Leeds Film section of Leeds City Council, which also presents Leeds Young Film Festival (leedsyoungfilm.com). The Leeds Film office is located at Leeds Town Hall, The Headrow, Leeds LS1 3AD (tel 0113 247 8398).

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MEDIA is pleased to support the 27th edition of Leeds International Film Festival and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

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OFFICIAL SELECTION



The Official Selection hosts special screenings of some of the most acclaimed films of the year. Opening LIFF27 is Alfonso Cuarón's *Gravity* in 3D, hailed as the greatest space film since 2001: *A Space Odyssey*. Major awarded films in the Official Selection include outstanding Romanian drama *Child's Pose*, which won the Golden Bear at the Berlin Film Festival, and remarkable love story *Blue is the Warmest Colour*, winner of the Cannes Palme d'Or. Other Cannes successes in the Official Selection include Alexander Payne's oddball comedy road movie *Nebraska* and Alain Guiraudie's striking and offbeat *Stranger by the Lake*. For many critics, the best film of the year is *Norte, the End of History*, an unforgettable four-hour narrative dissection of crime and punishment from maverick Filipino filmmaker Lav Diaz.

The Official Selection is also home to fascinating new discoveries, including Kazakh director Emir Baigazin's multi-award winning debut *Harmony Lessons*, an intense drama of corruption and violence. Another bold debut in a very different style is *The Strange Little Cat* from German film student Ramon Zürcher, a minimalist depiction of domestic mayhem over one day in a Berlin flat. Receiving rave reviews at the Toronto Film Festival, *Concrete Night* is the latest feature from veteran Finnish filmmaker Pirjo Honkasalo, a visually stunning drama about a teenage boy's downfall. Closing LIFF27 is a rare screening of Hungarian director György Pálfi's unique *Final Cut: Ladies and Gentlemen*, an irresistible celebration of cinema, telling the ultimate love story using tiny excerpts from hundreds of movies ranging across film history.

After Lucia
All is Lost
Blue is the Warmest Colour
The Celestial Wives of the Meadow Mari
Child's Pose
Circles
Computer Chess
Concrete Night
Final Cut, Ladies and Gentlemen
The Future
Gloria
Gravity
Harmony Lessons
Heli
Jeune & Jolie
Lasting
My Sweet Pepper Land
Nebraska
Norte, the End of History
Only the Young
The Retrieval
The Rocket
Silence
The Strange Little Cat
Stranger by the Lake
Summer House
A Touch of Sin
Vic + Flo Saw a Bear
Wakolda
We are the Best!

AFTER LUCIA



Original Title Después de Lucía
Country Mexico, France
Year 2013
Running Time 103 min
Format DCP
Language Spanish with English subtitles
Director Michel Franco
Screenwriter Michel Franco
Producer Marco Polo Constandse, Michel Franco, Alexis Fridman, Elias Menasse
Leading Cast Tessa Ia, Gonzalo Vega Jr., Tamara Yazbe
Cinematographer Chuy Chávez
Film Editor Antonio Bribiesca
Original Music Daniel Paredes Guerrero

UK Distributor Studio Canal

Revealing an uncompromising precision of filmmaking style comparable with Michael Haneke and a similar predilection for dark subject matter, Mexican writer-director Michel Franco has come into his own with *After Lucia*. Six months after the death of his wife in a car accident, Roberto and his teenage daughter Alejandra set off from Vallarta for a fresh start in Mexico City. Alejandra finds her feet more easily than Roberto but very soon, she has aroused the baser instincts in her classmates. Ashamed and unable to tell her father about the escalating bullying at school, Alejandra's silence ultimately takes a dreadful toll.

'Before making the film, I might have hesitated to say I was working on 'a study of violence' for fear of sounding too ambitious. But now that it's finished, I believe that's what it is: a study of violence in all its

forms. It's there, not only in the bullying. There's violence on the street, there's violence in the father's workplace. Even the way that the father and daughter communicate - or fail to communicate - turns out to be a sort of violence. It was important to me to keep most of the really brutal elements off screen, not to sensationalise them because that only serves to distance us from what we're seeing. What matters is the characters' emotional responses to violence and the effect it has on their relationships. In Mexico, we are going into some sort of civil war now so it's not surprising that I ended up writing something like this - it happened in a very natural way because I live in a very violent country. But I guess this is pretty much happening everywhere. You can see something like this happening in Norway...it happens in the States... everywhere.'

Michel Franco, Director

ALL IS LOST



Country USA
Year 2013
Running Time 106 min
Format DCP
Language English
Director J.C. Chandor
Screenwriter J.C. Chandor
Producer Neal Dodson, Anna Gerb, Justin Nappi, Teddy Schwarzman, Robert Redford
Leading Cast Robert Redford
Cinematographer Frank G. DeMarco, Peter Zuccarini
Film Editor Pete Beaudreau
Original Music Alex Ebert

UK Distributor Universal

Robert Redford stars in *All Is Lost*, an open-water thriller about one man's battle for survival against the elements after his sailboat is destroyed at sea. Written and directed by Academy Award nominee J.C. Chandor (*Margin Call*) with a musical score by Alex Ebert (*Edward Sharpe and the Magnetic Zeros*), the film is a gripping, visceral and powerfully moving tribute to ingenuity and resilience. Deep into a solo voyage in the Indian Ocean, an unnamed man wakes to find his 39-foot yacht taking on water after a collision with a shipping container left floating on the high seas. With his navigation equipment and radio disabled, the man sails unknowingly into the path of a violent storm.

Director J.C. Chandor talks about the development of the almost dialogue-free script for *All is Lost*: 'The script was 31 pages long. It's very specific. It's a treatment length but it's unlike a treatment in that

it's pretty specific, beat by beat by beat. The movie is fleshed out in a very detailed way, which is, I think, how we were able to get Robert Redford, to get financiers, to get producers. The phrase I use is that it "felt like a movie."

'If you go back to the original "Old Man and the Sea," the Spencer Tracy version, that was way too reliant on voiceover for my style of filmmaking. I was absolutely trying to tell the story without having to rely on him communicating with an object. To me, a survival story has, by its very nature, the need to come up with some sort of a crutch or alternative narrative technique to pass on basic information. What I thought was fascinating and potentially more effective was to embrace the inherent weaknesses in the genre, and then what can you do to make that story significant because of it.'

BLUE IS THE WARMEST COLOUR

Original Title	La Vie d'Adèle
Country	France
Year	2013
Running Time	179 min
Format	DCP
Language	French with English subtitles
Director	Abdellatif Kechiche
Screenwriter	Julie Maroh (comic), Abdellatif Kechiche
Producer	Brahim Chioua, Abdellatif Kechiche, Vincent Maraval
Leading Cast	Léa Seydoux, Adèle Exarchopoulos, Salim Kechiouche
Cinematographer	Sofian El Fani
Original Music	Denis Martin

UK Distributor Artificial Eye



Featuring extraordinary performances from Léa Seydoux as Emma and Adèle Exarchopoulos as Adèle (both actresses shared the Cannes Palme d'Or with director Abdellatif Kechiche), Blue is the Warmest Colour is simply a very powerful and beautifully-crafted love story about a deeply passionate relationship between two young women.

'The film is very loosely adapted from the graphic novel [Julie Maroh's Le Bleu Est une Couleur Chaude]. It was the combination of reading the graphic novel and a film project I've had in mind for a long time that triggered my desire to make Blue Is the Warmest Colour. Since Games of Love and Chance [2003] I have had a project for a screenplay about the career of female French teacher passionate about theatre. I was interested in developing a female character who was passionate about her professional life and

wanted to pass on her enthusiasm. At the same time this teacher had to take on the repercussions of her private life on her work - her loves, her bereavements and her break-ups. I met many such teachers, men and women, while making Games of Love and Chance. I was moved by the way they lived their vocation. They were true artists, who felt very strongly about reading, painting, writing... Each of us remembers that turning point in our school life when a passionate teacher took us to see this film, or encouraged us to read that book, and perhaps instilled the seeds of a vocation in us. But in the end my screenplay never reached fruition. So when I came across Julie Maroh's graphic novel, the story of absolute love between two women and, at the same time, of a young woman becoming a schoolteacher, I saw how I could link these two projects.'

Abdellatif Kechiche, Director

THE CELESTIAL WIVES OF THE MEADOW MARI

Premiere Status	UK Premiere
Original Title	Nebesnye zheny lugovykh mari
Country	Russia
Year	2012
Running Time	106 min
Format	DCP
Language	Russian with English subtitles
Director	Aleksey Fedorchenko
Screenwriter	Denis Osokin
Producer	Aleksey Fedorchenko, Dmitry Vorobyev
Leading Cast	Yuliya Aug, Yana Esipovich, Vasilii Domrachyov
Cinematographer	Shandor Berkeshy
Film Editor	Roman Vazhenin
Original Music	Andrey Karasev

Sales Company Antipode Sales & Distribution
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As in his previous film Silent Souls, Aleksey Fedorchenko, one of Russia's most distinctive contemporary directors, sets out for the Volga region to reveal the way of life of the women of the Autonomous Republic of the Mari El, a Finno-Ugric nation that still maintains a number of traditional rituals originating from paganism. Celestial Wives of the Meadow Mari is an energetic celebration of love, of womanhood and of the joy of life. The film's delightful mosaic of 22 short tales about Mari women sees Fedorchenko blending reality with folklore and fairytale motifs with erotica in a playful style all his own.

Scottish writer Daniel Kalder on the Republic Of Mari El in his book Lost Cosmonaut: 'After much reading and analysis, I decided to travel to the Republic of Mari El which borders Tatarstan in the south. My decision was influenced by the fact that the Mari, the local inhabitants, are the last authentic pagans in Europe. I felt that it

must be a unique place: victims sacrificed in the shadow of nuclear reactors, the naked bodies of women swollen with fertility, ritual acts of deflowering.'

'Russia is a very complex country. Because this land is considered to be their own by 180 peoples, not one, as in Latvia or Poland. Finno-Ugric peoples - natives of central Russia. There are now the most churches and monasteries. Meadow Mari - one of the largest Finno-Ugric peoples, and the only ones who keep the communal prayer in the groves. Their sacred mountain blew, groves were cut down - but very quickly the authorities realized that it is dangerous to life... Celestial brides and wives of the Meadow Mari are indistinguishable from earthly wives.'

Aleksey Fedorchenko, Director

CHILD'S POSE



Original Title Pozitia copilului
Country Romania
Year 2013
Running Time 112 min
Format DCP
Language Romanian with English subtitles
Director Calin Peter Netzer
Screenwriter Razvan Radulescu, Calin Peter Netzer
Producer Ada Solomon, Calin Peter Netzer
Leading Cast Luminita Gheorghiu, Bogdan Dumitrache, Natasa Raab
Cinematographer Andrei Butica
Film Editor Dana Bunescu

UK Distributor Studio Canal

In Calin Peter Netzer's *Child's Pose*, winner of the Golden Bear at the Berlin Film Festival, Bucharest society lady Cornelia Keneres (Luminita Gheorghiu) tries to shelter her 34-year-old son Barbu from the harsh realities of life after he accidentally kills a child in a car accident and faces a long jail sentence.

'Screenwriter Razvan Radulescu and I first worked on a completely different project [about a British family living in Spain]. But we abandoned it, and started talking about our own lives and the relationships we had with each member of our family. We thought it was an interesting topic. So it all started with my own relationship with my mother, which we then developed into a fictional story. In the story, there is a quasi-pathological relationship between the mother and son and we chose the upper middle class

because we thought it would be much less likely to find this kind of behaviour in the lower social classes.

'When I read the screenplay, which can be seen as minimalist, I wanted to try a new approach, by not using only long fixed shots, for example. I tried to be very close to the characters, I wanted the camera to follow them as if it were almost stuck to them. And since this story is very close to me, I wanted to treat it as objectively as I could. During the shooting, I actually tried to visualize what the editing work would be like. We had two cameras, 126 pages of screenplay and we filmed 13 to 14 hours a day. We then spent two months in the cutting room. It was a very good exercise for me to learn how to slightly lose control.'

Calin Peter Netzer, Director

CIRCLES



Premiere Status UK Premiere
Original Title Krugovi
Country France, Germany, Serbia, Slovenia, Croatia
Year 2013
Running Time 112 min
Format DCP
Language Romanian, German, Croatian with English subtitles
Director Srdan Golubovic
Screenwriter Melina Pota Koljevic, Srdjan Koljevic
Producer Emilie Georges, Danijel Hocevar, Boris T. Matic
Leading Cast Aleksandar Bercek, Leon Lucev, Nebojsa Glogovac
Cinematographer Aleksandar Ilic
Film Editor Marko Glusac
Original Music Mario Schneider

Sales Company Memento Films
Contact sales@memento-films.com

Circles lays bear the traumatic emotional aftershocks of the Bosnian wars in an intense and complex character drama, intersecting damaged lives and the spiralling effects of one great act of betrayal and heroism. In the midst of the Bosnian war, Marko a Serbian soldier witnesses a brutal attack against Haris, a Muslim civilian, by three fellow soldiers. Marko interferes and saves Haris, but is beaten to death by the infuriated soldiers. Fifteen years later when the war is over, Marko's father and best friend both encounter ethical dilemmas when one of Marko's killers reappears in their lives.

'*Circles* is about consequences of an heroic act. Is an heroic act meaningless, or does it provoke certain moral acts in the future? Five people are affected by a tragic event. 12 years later, each of them will have to confront the past, through their own crisis. Will they overcome the guilt, frustration, urge for revenge? Will they do the right thing, at all costs? *Circles* is a film about people whose lives

are changed by a single event. About the shadows of the past and the need to step out of these shadows. This film is inspired by true events. When I heard this story about a Serbian soldier who saved the life of his Muslim neighbour and because of that was beaten to death by his fellow Serbian soldiers, I realized that had to present this story, a unique one amongst the rare positive stories of the war in ex-Yugoslavia. I asked myself if one human life, sacrificed in this way, can trigger positive effects on other people. Can this transform us to become better? During the Ex-Yugoslavian wars, I lived in Belgrade and studied film school, the battlefield was less than 100km away from me and I was appalled at the horrors that happened on an everyday basis, but I didn't have the courage nor could I rebel against it. Making this film is my personal reconciliation with those times.'

Srdan Golubovic, Director

COMPUTER CHESS

Country	USA
Year	2013
Running Time	92 min
Format	DCP
Language	English
Director	Andrew Bujalski
Screenwriter	Andrew Bujalski
Producer	Houston King, Alex Lipschultz
Leading Cast	Kriss Schludermann, Tom Fletcher, Wiley Wiggins
Cinematographer	Matthias Grunsky
Film Editor	Andrew Bujalski

UK Distributor Eureka Entertainment



Andrew Bujalski, the king of mumblecore, has just raised the bar considerably with the funny, inventive and stylish *Computer Chess*. Set over the course of a weekend tournament for chess software programmers in the earliest days of the PC boom around 1980, *Computer Chess* transports viewers to a nostalgic moment when the contest between technology and the human spirit seemed a little more up for grabs. We get to know the eccentric geniuses and the nerdy infighting involved in teaching a metal box to defeat man, literally, at his own game laying the groundwork for artificial intelligence to come.

'I watched amateur baseball league coverage on public access and it was just so fascinating, the editing was so weird. I couldn't put my finger on what was strange about it. Normally when you watch professional sports on TV you really get it all; it's pretty masterful in terms of storytelling—you absolutely understand what's happening

and who it's happening to and why you're paying attention to it. And there was something about the way it was done on public access that felt a little arbitrary, I felt lost in terms of where the camera was and why they were cutting at a certain moment, and I found it thrilling because at every moment I was being forced to reconsider what this baseball game was... I think this has been true in all of my movies, but it really comes to the fore in *Computer Chess*: I think disorientation is a great tool that every filmmaker has access to, and you can get some magic out of it if you use it right. Most of my favourite movies are ones where I feel like I'm a half step behind, or a full step behind, and I feel like I'm trying to catch up with what's going on. Obviously if you get too many steps behind you give up, and you say this is stupid, but there's some sweet spot of disorientation where you want to know what's happening, and it's a pleasure to try to keep up with it.'

Andrew Bujalski, Director

CONCRETE NIGHT

Premiere Status	UK Premiere
Original Title	Betoniyö
Country	Finland
Year	2013
Running Time	96 min
Format	DCP
Language	Finnish with English subtitles
Director	Pirjo Honkasalo
Screenwriter	Pirjo Honkasalo, Pirkko Saisio
Producer	Misha Jaari, Mark Lwoff
Leading Cast	Alex Anton, Johannes Brotherus, Teijo Eloranta
Cinematographer	Peter Flinckenberg
Film Editor	Niils Pagh Andersen
Original Music	Karl Frid, Pär Frid

Sales Company Bufo Films
Contact helena@bufo.fi



Finnish master Pirjo Honkasalo's feverish, visually amazing *Concrete Night*, a glimpse at the imaginative life of a 14-year-old boy, is an aesthetic tour de force. Set during summer in a stifling Helsinki slum, *Concrete Night* features creepily precise black-and-white cinematography and a muted soundscape to create a claustrophobic sense of dread. The unmoored setting perfectly reflects Simo's anxiety and confusion about the world around him.

Pirjo Honkasalo talks about her first adaptation of a novel and casting Johannes Brotherus as 14-year-old Simo: 'This was my first film based on a novel, *Concrete Night* by Pirkko Saisio. It started off like a film essay. It starts off really simple. As a director working with a book, you need the story as the skeleton, but it isn't the main interest. The story brings the characters together though. I think the role of the filmmaker is to take the book and explore the topics deeper and not

become a victim of the plot. The book offers me a possibility for a film, but I don't need to adapt the book. That's what interests me in working with *Concrete Night*.

'In casting this film I played twenty minutes of the Leningrad Symphony at the casting. I asked the boys to sit there and listen. I just watched their reactions. I had a camera, but I didn't look at it. This boy, Johannes Brotherus, was the only one to have the courage to go into himself while listening to the symphony, especially since he was in a strange situation. I wanted to portray the silence of men and he had it. It's a secret to me, this silence. It's a secret to the audience: the silence of the viewer reaches the silence of the characters on the screen. Johannes had the ability to make that connection.'

FINAL CUT, LADIES AND GENTLEMEN - CLOSING GALA



Premiere Status	UK Premiere
Original Title	Final Cut: Hölgyeim és uralim
Country	Hungary
Year	2013
Running Time	84 min
Format	DCP
Language	German, Hungarian, French, Cantonese, English with English subtitles
Director	György Pálfi
Screenwriter	György Pálfi, Zsófia Ruttkay
Producer	Viktor Dénes Huszár, Péter Miskolczi, György Pálfi, Béla Tarr
Leading Cast	Brigitte Bardot, Alain Delon, Bruno Ganz
Film Editor	Judit Czakó, Réka Lemhényi, Nóra Richter, Károly Szalai
Original Music	
Sales Company	Wild Bunch
Contact	edevos@wildbunch.eu

An irresistible piece of pop experimentalism from Hungarian director György Pálfi made between his boundary-pushing dramatic works, *Final Cut* is the ultimate love story between the ultimate man and the ultimate woman. In a seamless editing job, splicing together tiny snippets from hundreds of movies ranging across film history, from Charlie Chaplin and Greta Garbo through Marcello Mastroianni and Audrey Hepburn to Juliette Binoche and Brad Pitt, *Final Cut* vividly re-imagines the oft-told tale of boy meets girl. The result is funny and disorientating, highly original and hugely entertaining throughout.

'I think *Ladies & Gentlemen* is quite similar to my other films, just that the subject is different – this one is about love. But it's an experimental movie, too. It is different from *Taxidermia*, *Huckle* and *I Am Not Your Friend* in the sense that it's more dreamy. It's a chance

for the audience to live out its fantasies.

'I had some extra money which I did not need for *I Am Not Your Friend*, so I decided to make another film. This way I ended up with two low-budget movies. The idea for *Ladies & Gentlemen* is simple, but we quickly realised that it's a huge project. Actually, I was going to make another film, but when the government withdrew their funding, I took the budget I had and made *Ladies & Gentlemen*... I don't want to dedicate my life to political filmmaking. I think my responsibility is to make more universal, more human stories. Politicians are afraid of auteurs, even if many auteurs only talk about love, humanity etc. Many conservative politicians have a very clear idea of how we should live our lives. When I make an auteur film, it disturbs them.'

György Pálfi, Director

THE FUTURE



Premiere Status	English Premiere
Original Title	Il futuro
Country	Italy, Chile, Germany, Spain
Year	2013
Running Time	94 min
Format	DCP
Language	Italian, Spanish, English with English subtitles
Director	Alicia Scherson
Screenwriter	Roberto Bolaño (novel), Alicia Scherson
Producer	Christoph Friedel, Mario Mazzarotto, Emanuele Nespeca
Leading Cast	Luigi Ciardo, Manuela Martelli, Rutger Hauer
Cinematographer	Ricardo DeAngelis
Original Music	Caroline Chaspoul, Eduardo Henríquez
Sales Company	Visit Films
Contact	info@visitfilms.com

Chilean director Alicia Scherson's thoughtful and accomplished feature is the first filmic adaptation of a novel by the great Roberto Bolaño. It's a Rome-set literary crime drama and an offbeat love story pitching young actress Manuela Martelli against a playfully cast Rutger Hauer as a reclusive ex-wrestler and B movie film star. After their parents die in a car accident, teenagers Bianca and Tomas are left to survive on their own. Soon after, Tomas's friends persuade Bianca to seduce Maciste, a reclusive former Mr. Universe, in order to rob him.

'Since I first read *Una Novelita Lumpen*, I was trapped by two things. First, the stark and haunting voice of Bianca, as a grown woman that tells us the story from an uncertain future. Her voice contains such an absolute lucidity that it is able to reveal the funniest part of tragedy. Second, I was fascinated by the plot. Improbable, twisted,

contemporary. A story built up from leftovers of cheap movies and novels; an orphan turned prostitute at the mercy of two charming muscle men, a blind actor who keeps his treasure in a safe box, and two poor kids who dream of the future.

The movie, like the novel, happens in today's Rome. The Chilean orphans are abandoned to their luck in the periphery of that impossible city, in the margins of European decadence. From that, they begin a bizarre mourning trip, a clumsy, dangerous and somehow ridiculous adventure.

The movie could also be a weird, new installment of the Maciste saga. One where the hero is a bit worn-out and the helpless girl will have to find the way out by herself. A not very triumphant exit, perhaps, but one that will allow her to survive and start a new adventure.'

Alicia Scherson, Director

GLORIA

Country	Chile, Spain
Year	2013
Running Time	110 min
Format	DCP
Language	Spanish, English with English subtitles
Director	Sebastián Lelio
Screenwriter	Sebastián Lelio, Gonzalo Maza
Producer	Luis Collar, Juan de Dios Larraín, Pablo Larraín
Leading Cast	Paulina García, Sergio Hernández, Diego Fontecilla
Cinematographer	Benjamín Echazarreta
Film Editor	Sebastián Lelio, Soledad Saifate
Original Music	Isaac Moreno, Ismael Calvo



UK Distributor Network

Paulina García won the Silver Bear at the Berlin Film Festival for her breathtaking performance as Gloria, a vivacious and uncompromising middle-aged divorcée who, while grooving on the dance floor of the local singles club, finds in the recently separated Rodolfo what may be her last chance for love. Brilliantly scripted and energized by a keen sense for music, Sebastián Lelio’s captivating film sensitively portrays a woman facing the reality of aging through the character’s unique, often hilarious perspective.

‘The film is exclusively and radically told from a single point of view: Gloria’s. There isn’t a single frame in which her body isn’t present. This insistence of following her all the time allows for the spectator to infiltrate beneath Gloria’s skin, to never stop watching her, and to connect directly with her emotions. Gloria is an individual story that

takes place over the backdrop of a city thrown into upheaval. The leading character’s quest to be loved and valued is set over the clamours of a Chilean society that wants its rights to be recognized. Chile is a modern and thriving country, but its social contract is very unjust. Gloria’s personal vindications subtly communicate the community’s latent discontent. In the film, the collective’s transforming power is reinforced by Gloria’s own desire for change. I think that the energy in Gloria’s character is what makes this film vibrant and human. In a certain sense, Gloria is like Rocky: the world strikes at her and beats her down, but she manages to get up once more and carry on forward, holding her head up high. This, to me, was always a great reason for which to film this woman’s story, to film what we can see of her on the surface and to try film her mystery as well.’
Sebastián Lelio, Director

GRAVITY IN 3D - OPENING GALA

Country	USA, UK
Year	2013
Running Time	90 min
Format	DCP
Language	English
Director	Alfonso Cuarón
Screenwriter	Alfonso Cuarón, Jonás Cuarón
Producer	Alfonso Cuarón, David Heyman
Leading Cast	Sandra Bullock, George Clooney, Ed Harris
Cinematographer	Emmanuel Lubezki
Film Editor	Mark Sanger, Alfonso Cuarón
Original Music	Steven Price



UK Distributor Warner Bros.

Dr. Ryan Stone (Sandra Bullock) is a brilliant medical engineer on her first shuttle mission, with veteran astronaut Matt Kowalsky (George Clooney). On a seemingly routine spacewalk, disaster strikes as the shuttle is destroyed, leaving Stone and Kowalsky completely alone - tethered to nothing but each other and spiralling out into the blackness. The deafening silence tells them they have lost any link to Earth.

Alfonso Cuarón on the relationship between sound, visual design and storytelling in Gravity: ‘All of those things are the tools to convey the emotional journey. Each one of those things, on their own, are meaningless. The script, in many ways, was very solid, in terms of a structure. From the moment we finished the first draft, nothing changed, in terms of each one of the moments and each one of the set pieces. What changed quite a lot was the

involvement of Sandra and George. Suddenly, there was this clarity about this emotional journey and how we were going to convey those emotions. In many ways, that was the big hanger in which all of these other elements started to hang from. It was very strange because, as technological as this film sounds, it was a big collaboration between artists. Everybody was trying to make life easier for the other person, knowing that the essence of this was that emotional core that happened with the collaboration with the actors. So, all of those other elements fell into that. Historically, there is a fight between the sound designer and the composer. You see them in the mixing room and they’re always fighting because the composer wants the music to be heard and the sound designer wants the sound to be heard. But here, they were working together. It was a very holistic process, in many ways.’

FROM BAFTA AWARD-WINNING DIRECTOR **JOHN ROBERTS**

EVA
BIRTHISTLE

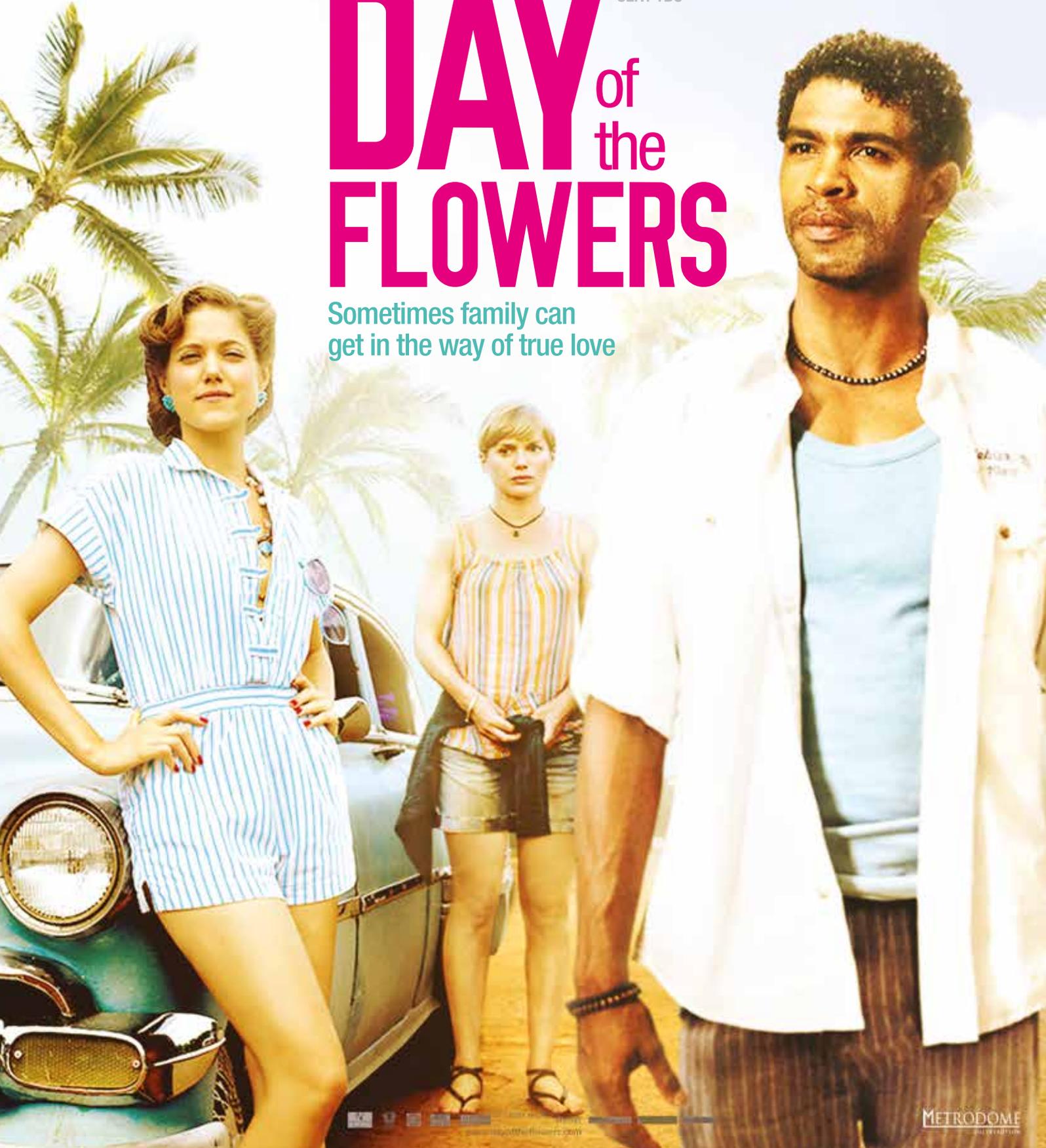
CHARITY
WAKEFIELD

CARLOS
ACOSTA

CERT TBC

DAY of the FLOWERS

Sometimes family can
get in the way of true love



IN CINEMAS 29TH NOVEMBER

METRODOME
DISTRIBUTION

HARMONY LESSONS

Original Title Uroki armonii
Country Kazakhstan, Germany, France
Year 2013
Running Time 120 min
Format DCP
Language Kazakh, Russian with English subtitles
Director Emir Baigazin
Screenwriter Emir Baigazin
Producer Anna Katchko
Leading Cast Timur Aidarbekov, Aslan Anarbayev, Mukhtar Andassov
Cinematographer Aziz Zhambakiyev
Film Editor Emir Baigazin
Original Music Erlan Utepbergenov

Sales Company Films Distribution
Contact info@filmsdistribution.com



A distinctive new cinematic voice from Kazakhstan, Emir Baigazin has made an extraordinary debut feature that's swept the festival circuit with awards at Berlin and Tribeca. Harmony Lessons is an intense drama of corruption and violence set in a Kazakh village schoolyard with committed performances from an ensemble cast of teenaged newcomers and elegant cinematography. Aslan, a 13-year-old boy living with his grandma, fixates on the school gang leader Bolat, who humiliates him in front of all his classmates. Setting out with good motives, he decides to rid his school of crime.

'Through this film, I tried to look straight into the eyes of my character and his humanhouse, rather those that live in his head. Like any human being, Aslan is a hero and a victim at the same time in different scales and in different times. In the film, I did not show the

act of the murder, but I showed the life-like killing of a sheep in the opening of the film. The essential idea is that all the murders are committed for the same purpose, the incentive to survive. This story could take place in a Russian village as well as in Brazilian slums. The common denominator is the low economic development of a region. All the leading actors in the film are not professional actors but school kids. They were found through a massive casting all over Kazakhstan and each one of them has done, I believe, a great job. The leading character Aslan, who is played by the orphan Timur Aidarbekov, lived in a children's house in Almaty. Through the film, the boy has lived a true transformation. We have managed to take him out of the orphanage after the end of the shooting.'

Emir Baigazin, Director

Country Mexico, France, Germany, Netherlands
Year 2013
Running Time 105 min
Format DCP
Language Spanish with English subtitles
Director Amat Escalante
Screenwriter Amat Escalante, Gabriel Reyes
Producer Jaime Romandia
Leading Cast Armando Espitia, Andrea Vergara, Linda González
Cinematographer Lorenzo Hagerman
Film Editor Natalia López

UK Distributor Network



The jury at this year's Cannes led by Stephen Spielberg courted controversy by awarding Best Director to Amat Escalante for this unflinching tale ripped from Mexico's blood-soaked headlines. When teenagers Beto and Estela scheme to fund their elopement by peddling some stolen cocaine, the would-be bride's well-intentioned brother Heli is left to endure the brutal blowback.

'Law, what is it good for? Not much in Mexican filmmaker Amat Escalante's third feature Heli, a portrait of a poor, hardworking family screwed once by crime and once again for luck by the authorities in smalltown Mexico. Escalante's last film, 'Los Bastardos', slapped no-frills nihilism on to its tale of Mexican robbers in California. 'Heli' is similarly confrontational. Scenes of hanging and decapitation are rivaled in shock value only by an episode involving flaming pesticides and one in which a small dog gets its neck wrung. But what threatens to descend into an arthouse horror show of physical

indignity piled on to psychological torture in the end becomes something more sad, sombre and even, in a crooked way, oddly reassuring.

'Escalante's control of his storytelling is exemplary; his gently inquisitive, sometimes teasing camerawork and his desire to linger on people and places and find some hope in the natural world are much-needed counterpoints to the harshness of the film's more in-your-face gory details. What makes 'Heli' more interesting than just a stark picture of a community in a mess are its nuanced suggestions of how evil at the top seeps down to corrupt at the lowest levels of society. Small mistakes can kickstart events which are horrific when there's no moral or institutional certainty to rely on. There's also a strong strain of empathy running through the film and even a last-minute reminder of how families can endure the most terrible events.'

Dave Calhoun, Time Out London

HELI

JEUNE & JOLIE



Country	France
Year	2013
Running Time	95 min
Format	DCP
Language	French, German with English subtitles
Director	François Ozon
Screenwriter	François Ozon
Producer	Eric Altmayer, Nicolas Altmayer
Leading Cast	Marine Vacth, Géraldine Pailhas, Frédéric Pierrot
Cinematographer	Pascal Marti
Film Editor	Laure Gardette
Original Music	Philippe Rombi

UK Distributor Lionsgate

François Ozon (In the House, 8 Women) directs this coming-of-age story about the secret life as a highly-paid escort of Isabelle (Marine Vacth), a beautiful 17-year-old from a comfortable Parisian home.

'The film is about what it feels like to be seventeen and experiencing the transformation of one's body. I didn't want to depict adolescence merely as an emotional time but also and above all as a hormonal one. Our bodies go through intense physiological changes, and yet we feel kind of numb. So we assault our bodies in order to feel, we test our limits physically. The theme of prostitution provides a way to highlight this, to illustrate the questions of identity and sexuality raised by adolescence. Sexuality not yet connected to emotion. During a conversation with filmmaker Marina deVan I got the idea of showing duality in the character at the critical moment of her deflowering. Boys and girls alike may experience an out-of-body sensation as they discover their sexuality. You're both there and

not there, actor and observer. That scene prepares the audience for Isabelle's double life.

'Isabelle isn't turning tricks to survive or to pay for school, she feels a visceral need to do it. She could have just as easily gotten into drugs or become anorexic, as long as it was something secret, clandestine, forbidden. Adolescence is a fertile period when anything is possible. That's what's so exhilarating about it, what comes across in Rimbaud's poem No One's Serious At Seventeen. You're open to the world, unconcerned with morals. Isabelle is experimenting, embarking on a journey, her foray into prostitution is not a perversion. Isabelle is not so much exploring pleasure as she is confronting her absence of emotion, notably when she loses her virginity.'

François Ozon, Director

LASTING



Premiere Status	UK Premiere
Original Title	Nieulotne
Country	Poland, Spain
Year	2013
Running Time	95 min
Format	DCP
Language	Polish, Spanish with English subtitles
Director	Jacek Borcuch
Screenwriter	Jacek Borcuch
Producer	Agnieszka Drewna, Piotr Kobus
Leading Cast	Jakub Gierszal, Magdalena Berus, Ángela Molina
Cinematographer	Michał Englert
Film Editor	Beata Liszewska
Original Music	Daniel Bloom

Sales Company Contact Manana
manana@manana.pl

The burning intensity of a first relationship is twisted into heartbreak by a random act of violence in this impassioned and stylish drama by Polish actor/director Jacek Borcuch. Polish students Michal and Karina are falling in love and enjoying a carefree summer in idyllic rural Spain until an unexpected nightmare throws their lives into chaos. Jacek returns to Poland with a dark secret and a guilty conscience, confiding only in Karina, who is struggling with troubles of her own. Committed performances and lively direction create an unusually effective dissection of a youthful relationship.

'Can a few seconds influence one's life? The answer is obvious: yes, one single, irreversible moment not only can influence, but entirely change it. The answer to the question that naturally follows is not so simple: How can it change one's life? The very moment when we start wondering about this dilemma, an amazing journey into the

unknown begins, a journey into human imagination, where one's intuition and instinct are the guides. A dialectical way to approach this dilemma may seem a little trivial, or even naive, but immersing it in real, physical life brings it into a truly significant space, which in case of this story is fundamental.

Lasting is a contemporary attempt to look closer at human condition in micro scale. Through the eyes of young people we observe the disintegration of their seemingly ordered world. The viewer finds himself emotionally attached to the destiny of the protagonists. Not in an imprudent way, simply by co-feeling and desiring to understand them. Together with the protagonists, or actually through them, we ourselves have the opportunity to face our own nature and ask more questions without answers.'

Jacek Borcuch, Director

MY SWEET PEPPER LAND

Country	France, Germany, Iraq
Year	2013
Running Time	100 min
Format	DCP
Language	Kurdish, Arabic, Turkish with English subtitles
Director	Hiner Saleem
Screenwriter	Hiner Saleem, Antoine Lacomblez
Producer	Marc Bordure, Benny Drechsel, Robert Guédiguian, Karsten Stöter
Leading Cast	Korkmaz Arslan, Golshifteh Farahani, Suat Usta
Cinematographer	Pascal Auffray
Film Editor	Juliette Haubois
Original Music	Pascal Mayer

Sales Company Films Distribution
Contact info@filmsdistribution.com



My Sweet Pepper Land is a swirling and romantic Kurdish western set in the border country between Iran and Turkey. Made with great verve and style by director Hiner Saleem, it's an ingenious appropriation of the frontier morality drama informed by a sensitive reading of the political tensions in the area. After the fall of Saddam Hussein, Baran, a Kurdish war hero, accepts a position in a godforsaken village and illegal trafficking Eldorado. There he meets the beautiful young teacher Govend, suspicious locals and a powerful criminal fraternity intent on getting rid of them both.

'I was interested in a love story, and the status of women in a society tinged with archaism and religiosity. In fact, I am deeply shocked by the lack of equality between the sexes: I am convinced that no country can be truly democratic if their men and women aren't considered equal. It seems to me that this combat is imperative.

There are societies in which a woman doesn't own her sexuality and that is what I condemn, because she is deprived of her personal liberty. For a woman should not be reduced to being the reflection of a man's honour: It is time to separate the issues of honour and sexuality. If somebody has to wear a veil, let it be the man! What is more beautiful than love that is chosen in complete freedom? And it's not often the case for women. Moreover this loss of liberty can also cause suffering and frustration in men, because they have no concept of the amount of happiness that is lost in a submissive climate.

For the last ten years or so, with Kurdistan opening up towards the world, with internet access and satellite channels, mentalities have evolved enormously. However, the question of honour still resounds greatly.'

Hiner Saleem, Director

NEBRASKA

Country	USA
Year	2013
Running Time	110 min
Format	DCP
Language	English
Director	Alexander Payne
Screenwriter	Bob Nelson
Producer	Albert Berger, Ron Yerxa
Leading Cast	Bruce Dern, Will Forte, June Squibb
Cinematographer	Phedon Papamichael
Film Editor	Kevin Tent
Original Musi'	Mark Orton

UK Distributor Paramount



Bruce Dern won Best Actor at Cannes for his brilliant performance as Woody, an alcoholic and increasingly senile old man who is convinced he has won a million dollars after receiving a letter from Mega Sweepstakes Marketing. Bent on collecting his winnings from the company in Nebraska, he keeps setting off on foot only to be returned each time by the authorities. Woody's estranged son David takes pity on him, and they set off on a rocky road trip together. Alexander Payne's Nebraska, shot in black and white, is a meditative and often hilarious delight.

Director Alexander Payne on influences for Nebraska and his decision to film in black and white: 'I thought a little bit about early Jarmusch. I thought about the Japanese director Shohei Imamura,

using widescreen scope and not cutting very much. Then the movie just comes. Then the movie just becomes its own animal. I felt, instinctively, that black and white was the right way to go - for the sense of that starkness and the austerity of the story and those lives in that part of the country in that part of the year. It does - when you do a contemporary story in black and white, it can move the story a bit more into the folds of history. Or out of history. I never want to talk too much about "why black and white" because I don't think it's my job to do that. I will say one thing, though, that happened, and not because I was intending it necessarily, but because of the time in which I was shooting, at the tail end we open this economic crisis, the movie acquires a certain depression-era feel because of the black and white.'

NORTE, THE END OF HISTORY



Original Title Norte, hangganan ng kasaysayan
Country Philippines
Year 2013
Running Time 250 min
Format Blu-ray
Language Filipino English with English subtitles
Director Lav Diaz
Screenwriter Lav Diaz, Rody Vera
Producer Raymond Lee
Leading Cast Archie Alemania, Angeli Bayani, Soliman Cruz
Cinematographer Lauro Rene Manda
Film Editor Lav Diaz
Original Music Corinne De San Jose

Sales Company Wacky O Productions
Contact info@wacky-o.com

Filipino auteur Lav Diaz is emerging as one of the leading directors of contemporary world cinema, developing a patient and unique style that reaches transcendent moments inaccessible to most filmmakers. Since its debut in Cannes earlier this year, Norte has been acclaimed by many of the world's leading critics as the film of the year. A complex and vividly cinematic Dostoyevskian drama, the story follows a working man who is wrongly imprisoned for murder. The real killer roams free, an intellectual frustrated with his country's never-ending cycle of betrayal and apathy. Both men gradually succumb to a strange and mystical transformation.

'One of the greatest struggles in a human life is against time. We confine ourselves to some routines, we think it's time—and it's not, it's

just action. But if you think of time, it's just about death and mortality and so are my films. I struggle with time but also respect space; they go together. For them to harmonize in my praxis I need to do long takes or one take. I'm trying to be truthful. I don't want to manipulate time or space. I'm trying to subordinate the idea that [in cinema] we're just following the characters. Look at the world, take your time! It's all about seeing. Many young people don't necessarily respond to that. It doesn't fit into my schedule. That's a very important line nowadays. They think I don't know how to edit, I'm 'sloppy' to them. I understand their ignorance. They're too young to know how to create meaning, wherever you are.'

Lav Diaz, Director

ONLY THE YOUNG



Country USA
Year 2012
Running Time 72 min
Format DCP
Language English
Director Elizabeth Mims, Jason Tippet
Producer Derek Waters
Leading Cast Garrison Saenz, Kevin Conway, Skye Elmore
Cinematographer Elizabeth Mims, Jason Tippet
Film Editor Elizabeth Mims, Jason Tippet
Original Music Nick Thorburn

Sales Company Cargo Film Releasing
Contact anyah@cargo-film-releasing.com

Only the Young breathes new life into the suburban youth culture film with a warm and affecting documentary following three skateboarding teens who live in a recession-hit desert town in Southern California. These kids must find things to do in a place that offers nothing – foreclosed homes, underpasses and unfilled swimming pools. Yet in the course of observing their day-to-day lives, we see them discover friendship, first love, heartbreak, and what it means to be young. Tippet and Mims' delicate, ethereal filmmaking and Only the Young's innocent yet rebellious subjects collectively embody the very essence of adolescence.

'What kind of clicked and why I think this could be a longer story was, it felt like we were capturing a love story as it was happening and unfolding. Like watching Billy the Kid and seeing a similar situation with these young people. It felt like we were getting

something in the moment instead of retelling a love story that already happened; we were catching these fresh feelings that were much more intimate.

Kevin and Garrison are kind of like a sweeter version of Beavis and Butthead. They just had this great banter together; I really loved how natural they were around each other. Also, they didn't really change when the camera was on, and for us, that was something that was really attractive. They were telling us about this abandoned house in the desert, so the opening of the film is kind of what we thought the movie was going to be. We thought it would be about this abandoned house and this half-pipe they're trying to fix, Kevin would go to this big competition in the end, and if he won or lost that's how we were going to end it. But about two months into it, we ended up meeting Skye and of course that completely changed everything.'

Jason Tippet, Co-director

THE RETRIEVAL

Premiere Status	UK Premiere
Country	USA
Year	2013
Running Time	92 min
Format	DCP
Language	English
Director	Chris Eska
Screenwriter	Chris Eska
Producer	Jacob Esquivel, Jason Wehling
Leading Cast	Ashton Sanders, Tishuan Scott, Keston John
Cinematographer	Yasu Tanida
Film Editor	Chris Eska
Original Music	Matthew Wiedemann, Yellow 6
Sales Company	Chris Eska
Contact	info@chriseska.com



An unusually understated and powerful American indie, *The Retrieval* is a subtly nuanced character drama set on the outskirts of the U.S. Civil War. The story follows a fatherless thirteen year-old boy sent north by his bounty hunter gang on a dangerous mission to retrieve a wanted man. During their journey towards their reckoning, the initially distant pair develop unexpected emotional bonds. As his feelings grow, the boy is consumed by conflicting emotions and a gut-wrenching ultimate decision. *The Retrieval* overcomes a modest budget to explore a rich emotional drama that remains inaccessible to mainstream Hollywood.

'I wrote the film because I was simply interested in telling a period film. I usually come up with the themes and the emotions I want to write about and share with an audience. I start with the emotions first, then I tend to work backwards to find the setting of the characters that are going to most highlight those emotions and themes. So, you know,

we initially were going to make this film on the Texas-Mexico border in contemporary times; same general emotional relationships, choices, decisions. My last film was in Spanish and it was shot in Texas, so I thought I should push myself and try going in a different direction. Then we were also going to make a film in India in the 1970s again with some of the same themes and emotions. Then we started to think about how we wanted to make a western perhaps, and we sort of decided it would be great for the story if you wouldn't solve all your problems with a cell phone call. And I think about war, and you think about the aftermath of slavery and you think of all these desolate locations. They all sort of force to this with a crucible where you're going to have feelings of isolation; you're going to have families that are torn apart, you're going to have chaos and danger. People are trying to find connections and a way to sort of form these surrogate family relationships that I like to explore.'

Chris Eska, Director

THE ROCKET

Country	Australia
Year	2013
Running Time	96 min
Format	DCP
Language	Lao, English with English subtitles
Director	Kim Mordaunt
Screenwriter	Kim Mordaunt
Producer	Sylvia Wilczynski
Leading Cast	Sithiphon Disamoe, Loungnam Kaosainam, Thep Phongam
Cinematographer	Andrew Commis
Film Editor	Nick Meyers
Original Music	Caitlin Yeo
UK Distributor	Eureka Entertainment



Set against the lush backdrop of rural Laos, this spirited, fablelike family drama from Australia tells the story of scrappy 10-year-old Ahlo, who yearns to break free from his ill-fated destiny. After his village is displaced to make way for a massive dam, Ahlo escapes with his father and grandmother through the Laotian outback in search of a new home. Along the way, they come across a rocket festival with a competition that offers a lucrative, but dangerous, chance for a new beginning.

Director Kim Mordaunt on locating the story of *The Rocket* in Laos: 'The producer, Sylvia Wilczynski, and myself have a relationship with Laos that goes back 10 years, and we've lived and worked in the region. The first time we went to Laos we just fell in love with the people, with the spirit of the place and the humour. That was the

beginning, when we made a documentary called *Bomb Harvest*, which was about an Australian bomb disposal specialist and the Laos kids who collect the bomb scrap metal. We clamoured over bombs for months and it took years of research for the film, so we spent a lot of time on the ground in Laos. Just seeing how brave people are on the ground was a huge personal inspiration for us both. Once you've been in a post-war situation and you are near the poor who are just trying to survive, and they're so full of spirit that it never leaves you. We had a whole bunch of other screenplays at the time that we were developing that even had funding, but just pushed them all to the side and we thought that we can't let this relationship with this country go. That was the beginning of *The Rocket*.'

SILENCE



Country Ireland, Germany
Year 2012
Running Time 87 min
Format DCP
Language English
Director Pat Collins
Screenwriter Pat Collins, Eoghan Mac Giolla Bhríde, Sharon Whooley
Producer Tina Moran
Leading Cast Andrew Bennett, Marie Coyne, Tommy Fahy
Cinematographer Richard Kendrick
Film Editor Tadhg O'Sullivan

UK Distributor New Wave Films

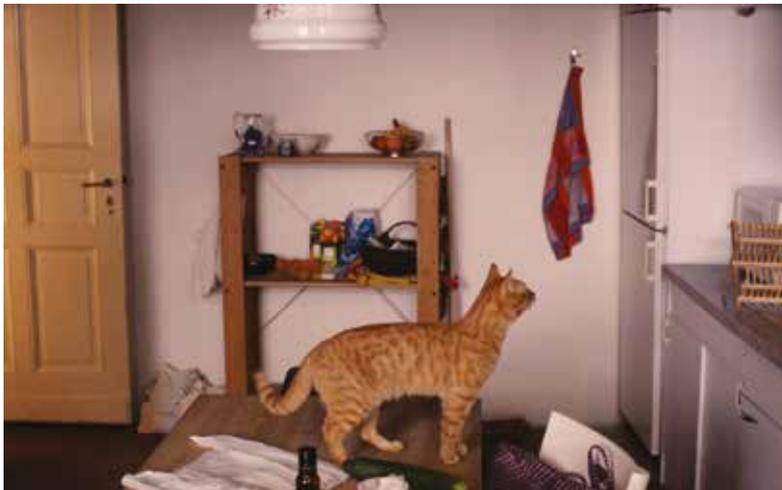
A beautifully crafted and understated drama by Irish documentarian Pat Collins, *Silence* is a poetic meditation on sound and silence, history, memory and exile influenced by elements of folklore and archive. Eoghan is a sound recordist who returns to Ireland after 15 years away, for a job recording nature in remote terrain, away from towns and villages. Throughout his journey, he is drawn into a series of encounters which gradually divert his attention towards a more intangible silence, bound up with the sounds of the life he had left behind. Screened in partnership with Architects of Harmonic Rooms.

'I was always fascinated by the people who went around in the 1930s and 1940s - people like Seamus Ennis and Seán ÓhEochaidh, who travelled from house to house and collected stories and songs and folklore. People like Alan Lomax and Studs Terkel too and even Robert Frank's book *The Americans*. It's a romantic notion I suppose. I wanted to make a film about someone travelling around the country

meeting people but I wanted it to be set in a contemporary context, so it evolved from being a folklore collector to being a sound recordist. Though our character Eoghan is trying to get away from man-made noise and away from people, he always seems to meet someone so he's still hearing stories. The people that Eoghan meets as he travels through Ireland are mostly real characters playing themselves. People we had read about, or people we had met previously or people we had heard about. Eoghan meets a human geographer, a farmer, a barman, a museum owner, a fisherman, a writer. It's one of the great things about making documentaries - the houses you get invited into, the people you meet out and about in odd places. These encounters give the film a documentary sensibility but it is clearly fiction in my mind. This mixture of fact and fiction is not in any way trying to mislead people or fool people.'

Pat Collins, Director

THE STRANGE LITTLE CAT



Original Title Das merkwürdige Kätzchen
Country Germany
Year 2013
Running Time 72 min
Format Blu-ray
Language German with English subtitles
Director Ramon Zürcher
Screenwriter Ramon Zürcher
Producer Johanna Bergel, Silvan Zuercher
Leading Cast Leon Alan Beiersdorf, Matthias Dittmer, Lea Draeger
Cinematographer Alexander Haßkerl
Film Editor Ramon Zürcher

Sales Company Silvan Zürcher
Contact silvan.zuercher@gmail.com

The Strange Little Cat is a fresh and distinctive debut feature by German filmmaker Ramon Zürcher, a small scale domestic drama carefully choreographed to reveal the poetry in everyday gestures. Set entirely in one Berlin apartment, the story follows siblings Karin and Simon as they visit their parents and their little sister Clara. That evening, other relatives join them for dinner. Along the way, the film shows the family members joke and fight, talk about everyday objects and play silly games, gently revealing a vivid set of characters with considerable charm and a quietly irreverent sense of humour.

'The project was initiated in the context of a seminar with director Béla Tarr. We had various Kafka texts to choose from, and I opted for *The Metamorphosis*. The idea was to adapt the literary source very freely, without constraints, to look at the text and see what kind of cinematic universe might emerge. With *The Metamorphosis*, I found myself interested in the juxtaposition of a non-social space (the

bedroom, where the insect is located), and a social space (the kitchen). This contrast between the vibrantly animated space of the kitchen and the static space in which characters sleep, where they escape from life (and are allowed to be asocial, so to speak), as well as the presence of animals and the work with a family ensemble were elements of the text that attracted me. I also knew I wanted to do a chamber drama. In other respects, the film ultimately has little to do with Kafka's novella. It would be absurd to speak of this as a film adaptation.

I've tried a number of things in my recent short films that I revisited here in *The Strange Little Cat*: a real-time choreography with hardly any temporal jumps, a static camera in contrast to a lively, dynamic staging. However, I had no desire to think in the mode of a short film. Rather, I wanted to make a feature film, particularly as I've often had the feeling of creating cinematic sketches with my previous short pieces.'

Ramon Zürcher, Director

STRANGER BY THE LAKE

Original Title L'inconnu du lac
Country France
Year 2013
Running Time 97 min
Format DCP
Language French with English subtitles
Director Alain Guiraudie
Screenwriter Alain Guiraudie
Producer Sylvie Pialat
Leading Cast Pierre Deladonchamps, Christophe Paou, Patrick d'Assumção
Cinematographer Claire Mathon
Film Editor Jean-Christophe Hym
Original Music Philippe Grivel, Nathalie Vidal

UK Distributor Peccadillo Pictures



One of the most striking and offbeat hits from this year's Cannes Film Festival, *Stranger by the Lake* won both the Queer Palm and Best Director for the Un Certain Regard section. It's an idiosyncratic hybrid thriller and love story set in the sweltering heights of the French summer at an unusual cruising spot for men, tucked away on the shores of a tranquil lake. Franck falls in love with Michel, an attractive, potent and lethally dangerous man. Franck knows this, but wants to live out his passion anyway.

'At nearly 50, I realize I've been in perpetual existential crisis and, thus, in perpetual aesthetic crisis. I made off-beat films from the start, films that reinvent the world, that resist naturalism. The King of escape followed this same principle: a middle-aged gay man falls in love with a teenage girl. It's entirely possible, but in this case it was

a figment of my imagination. So I decided it was time to look at the world as it really is. I no longer wanted to sidestep it by resorting to fantasy, or transform it to fit my desires. At the point I'm at, and the world is at, it seems to me that cinema's job is no longer to represent another world, but to make do with the world as it is, to approach it from another angle and to present it differently. It's this world and not another that is in need of new horizons. And I also wanted to stop keeping things at a distance and to get to the heart of the subject... To experience the pangs of desire, to make them palpable. A real shyness hampered me in this quest: distance can also feel safe. Here I feel like I've finally given myself free reign. Until now, because of this shyness, comedy often overshadowed the sense of worry that pervades my films. Here, I was adamant about reversing that.'

Alain Guiraudie, Director

SUMMER HOUSE

Original Title Sommarstället
Country Sweden, UK
Year 2013
Running Time 83 min
Format DCP
Language Swedish with English subtitles
Director Johan von Reybekiel, Marcus Werner Hed
Screenwriter Jeremy Valender, Marcus Werner Hed, Johan von Reybekiel
Producer Bibi Lacroix
Leading Cast Sara Blomqvist, Kalle Josephson, Ania Chorabik
Cinematographer Jeremy Valender
Film Editor Martin Hunter
Original Music Ylva Fred, Max Graef

Sales Company P.G. Film & Commercial
Contact marcus@pundersonsgardens.com



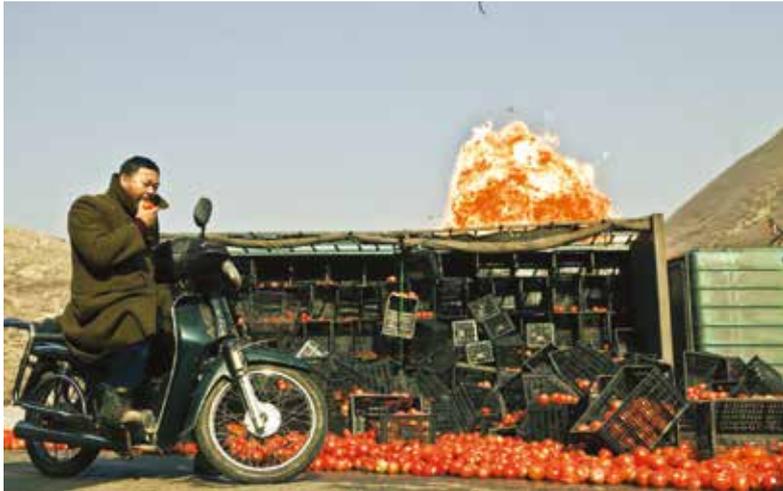
A fresh and dynamic ensemble drama, *Summer House* tracks the fallout of a fraying relationship during a late summer party weekend on the west coast of Sweden. A circle of old friends have gathered to celebrate Carl's birthday in his family's summer house. Carl's beautiful cousin Stina has just moved back from London to resettle in Sweden, and brings devoted British boyfriend Nick, who struggles to fit in. As the weekend becomes ever more bawdy, the boozy party escalates into a blur of taboo-laden conflict and an explosive investigation of love and commitment.

'Sommarstället is a film about love and relationships, friendship and emotions that should feel as messy as real life is. By setting our story over just two days of celebration and enjoyment we wanted to create a microcosm of stormy emotions and then depict them as real and as truthful as we could. Our aim in film making is to go for emotions and realism, we favour working with improvisation

based on the script with our actors. In writing the story we created characters that later got rewritten together with the actors to better fit their own life experiences, all couples got to create their background stories together with us in sessions that closer to filming got taken into workshops. Working with psychodrama exercises and infusing characters with their real life personas was very important to our process in trying to give the actors as much freedom to be natural as possible, and allow for those beautiful mistakes and accidents that happen naturally. We allowed the actors to talk over each other, dialogue develops on camera, in real life people don't wait to reply or comment, people talk over each other. We chose to work with a handheld camera and mostly existing light, this creates a great sense of 'being there' for the audience. *Sommarstället* is a small film about ordinary mishaps, and larger implications.'

Johan von Reybekiel and Marcus Werner Hed, Co-directors

A TOUCH OF SIN



Original Title Tian zhu ding
Country China
Year 2013
Running Time 133 min
Format DCP
Language Mandarin with English subtitles
Director Zhangke Jia
Screenwriter Zhangke Jia
Producer Shozo Ichiyama
Leading Cast Wu Jiang, Vivien Li, Lanshan Luo
Cinematographer Nelson Yu Lik-wai
Film Editor Matthieu Laclau, Xudong Lin
Original Music Giong Lim

UK Distributor Arrow Films

'Internationally acclaimed Chinese master Jia Zhangke (Still Life) won the Best Screenplay prize at Cannes for this startling - and startlingly violent - tale of four outcasts on the margins of a rapidly changing China who channel their underclass rage into a bloody and murderous rampage. Jia Zhangke confronts China's extreme social changes with a daring aesthetic, drawing inspiration from real-life events to compose a visually arresting, emotionally disturbing fresco of the underprivileged.'
 Toronto Film Festival

'A Touch of Sin alludes to wuxia films, and a defining characteristic of the genre is that the heroes are always on the move. Scenes take audiences from one location to another. The photography in this film, the landscapes you see, span from the northernmost to the southernmost parts of China. I wanted the photography to represent as much of China as possible, because along with the characters'

personal interactions and expressions, their stories are being told by their surroundings.

'The first three stories are about people acting violently against others; the fourth is about people who act violently against themselves. In the first three stories, you can identify an antagonist; in the fourth, it's difficult to know with whom the youth can be upset. There's no direct enemy. Perhaps there are elements that contribute to the formation of his anger - the noise of the factory, his general milieu - but it's a formless anger. There's no clear source to which he can direct it. Often in China I'm asked why I choose to depict such violence, and my response is that it would be naïve to think a film can positively affect the violence and darkness of Chinese society, but confronting these conditions is itself an act of courage. I believe it's important that we do so before the darkness and violence become worse.'
 Jia Zhangke, Director

VIC + FLO SAW A BEAR



Original Title Vic et Flo ont vu un ours
Country Canada
Year 2013
Running Time 95 min
Format DCP
Language French with English subtitles
Director Denis Côté
Screenwriter Denis Côté
Producer Sylvain Corbeil, Stéphanie Morissette
Leading Cast Pierrette Robitaille, Romane Bohringer, Marc-André Grondin
Cinematographer Ian Lagarde
Film Editor Nicolas Roy
Original Music Frederic Cloutier

Sales Company Films Boutique
Contact info@filmsboutique.com

Maverick Canadian director Denis Côté's Vic+Flo Saw a Bear provoked strong reactions and critical acclaim at Berlin, winning a Silver Bear and a deserved reputation as one of the most original films of the year. Racking up the narrative tension of a great thriller while exploring the ambiguous boundaries of narrative realism and dreamlike symbolism, the story follows prison parolee Victoria who returns to her summer house in the woods and reconnects with Florence, her lover from prison. Guillaume, Vic's parole officer, watches over the women's reintegration while their past catches up with them.

'The art of dialogue is something that inspires me more as time goes by. It's pretty hard to write meaningful dialogue, but the intention was there from the earliest drafts of Vic+Flo. The other challenge was to write strong female parts. I haven't done it really often and I was anxious about it. I don't know if I succeeded at that level. Recurring elements that were already in All That She Wants, Curling

or even Carcasses are also at the basis of Vic+Flo, such as the non-conformist characters trying to lead their lives outside society because of their lack of faith in others' ability to fulfil their intimate, professional or spiritual needs. They keep to themselves, or at least they're hesitant to live by society's codes.

'I've stopped trying to reinvent myself. We're always doing the same film, one way or the other. You need to learn to develop some kind of flair for getting new perspectives on storytelling, emotions and characterization. I'm just trying to learn something with each film, to get it better the next time. For Vic+Flo Saw a Bear, I was looking to set up a particular kind of story, where what appears to be a love affair involving colourful characters gets hit by a centrifugal force that leads to an unexpected denouement, between the tragic and the grotesque.'

Denis Côté, Director

WAKOLDA

Original Title	Wakolda
Country	Argentina, France, Spain, Norway
Year	2013
Running Time	93 min
Format	DCP
Language	Spanish, German, Hebrew with English subtitles
Director	Lucía Puenzo
Screenwriter	Lucía Puenzo
Producer	Lucía Puenzo, Fabienne Vonier, José María Morales, Axel Kuschevatzky
Leading Cast	Natalia Oreiro, Alex Brendemühl, Diego Peretti
Cinematographer	Nicolás Puenzo
Film Editor	Hugo Primero
Original Music	Andrés Goldstein, Daniel Tarrab

UK Distributor Peccadillo Pictures



Patagonia, 1960. An Argentinean family meets a mysterious German physician on their way to opening a lodging house by the Nahuel Huapi lake. The encounter with the family reawakens the man's obsession with purity and perfection, in particular Liliith, a 12 year-old with a body too small for her age. Everyone is gradually won over by this charismatic man, by his elegant manners, his scientific knowledge and his money, until they discover his real identity.

'I have always been very much intrigued by not only why our and other governments opened their doors to millions of Nazis, but also how many hundreds of Argentinian civilians lived with those men, having them as neighbors, teachers or doctors without knowing who they were. The script is composed of parts that are real and those that are fiction but could have been real. It's a fact that Mengele lived in Buenos Aires for more than four years, knew Spanish very

well, had a big pharmaceutical business and appeared with his own name in the telephone book. When the Mossad captured Eichmann, he flew to Buenos Aires, disappeared, and then one day re-appeared in Paraguay. So all that is true. Many history books confirm that he kept on doing experiments and conducted treatments on children and pregnant women using the growth hormone. He also worked as a veterinarian and even experimented with cattle—he had this obsession to make Argentinian cows breed twin calves. Also the character of Nora Edloc, the Mossad agent, is real. There were many Nazi hunters in Argentina at that time. There were also volunteers who weren't even trained spies, just ordinary people. What is fictional is the family and the main protagonist, the little girl called Liliith. My instinct was that such family could have existed and that he [Mengele] would've been fascinated by them.'
Lucía Puenzo, Director

WE ARE THE BEST!

Original Title	Vi är bäst!
Country	Sweden, Denmark
Year	2013
Running Time	102 min
Format	TBC
Language	Swedish with English subtitles
Director	Lukas Moodysson
Screenwriter	Coco Moodysson (comic book), Lukas Moodysson
Producer	Lars Jönsson
Leading Cast	David Dencik, Mira Barkhammar, Mira Grosin
Cinematographer	Cif Brantås
Film Editor	Michal Leszczyłowski
Original Music	Hans Møller, Lars Rasmussen

UK Distributor Metrodome



Stockholm 1982. A film about Bobo, Klara and Hedvig. Three 13-year old girls who roam the streets. Who are brave and tough and strong and weak and confused and weird. Who have to take care of themselves way too early. Who heat fish fingers in the toaster when mom is at the pub. Who start a punk band without any instruments, even though everybody says that punk is dead.

Director Lukas Moodysson on making We Are the Best!, based on a graphic novel by his wife, Coco: 'I felt that in all the darkness that surrounds us I wanted to make a happy little movie that winked and glistened and told us that life isn't entirely impossible, that there are ways and opportunities. I wanted to replicate the tone of the book. I may have changed quite a bit of the story itself, but it was

important not to mess with the tone. That's usually my way: I'm not really so thorough with the storyline, I'm more interested in the tone, the mood, the details. I don't really get the big picture. It may be a shortcoming on my behalf, as a human being and as a film director, but it's also an ideological stance. I think it was Herta Müller who said, or she may have borrowed it from Ionescu: "we have to live in the details". She also says that she doesn't believe in utopias or blanket solutions. Of course she states these things in a far more serious and grander context that I do, but the gist is the same: I also mistrust stories, explanations and ideologies which aim to explain everything. That's why I'm so pleased with the open and very undramaturgical ending of We Are the Best! The film doesn't say that the story about the three girls ends there. It carries on.'

from the director of *Funny Ha Ha*, *Mutual Appreciation*, and *Beeswax*.

a film by **ANDREW BUJALSKI**.



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LIFF27 includes a fantastic array of retrospective programmes ranging from rare opportunities to rediscover forgotten gems to celebrated classics given an appropriately grand backdrop in Leeds Town Hall. Director retrospectives include Walerian Borowczyk, the maverick Polish animator and avant-gardist, unjustly overlooked in recent years, his films are belatedly being released on DVD and blu ray and we anticipate the first phase of this release with screenings of many of his classic early animated shorts, historical romance and underrated cinematic masterpiece *Blanche* and a new documentary on the artist by filmmaker and consultant on the retrospective, Daniel Bird.

We also celebrate the work of Japanese master, Masaki Kobayashi with screenings of his breathtaking samurai classics *Hara-Kiri* and *Samurai Rebellion* alongside the rarely screened wartime epic *The Human Condition*. We are also introducing a series of European Catalyst Films, game changing features running through the history of world cinema that were the first in influential movements, from Luchino Visconti's *Ossessione* and Italian neorealism, through Claude Chabrol's *Le Beau Serge* and the Nouvelle Vague right up to Cristi Puiu's *Stuff and Dough* and the recent Romanian New Wave. Elsewhere we have a series of classic thrillers at the Town Hall including *The Third Man*, *Riffi* and *Peeping Tom* and special one off screenings including the late Aleksei German's Russian classic *Trial on the Road* and Chantal Akerman's feminist masterpiece *Jeanne Dielman, 23 Quai de Commerce 1080 Bruxelles*.

Masaki Kobayashi

Harakiri
The Human Condition III
Kwaidan
Samurai Rebellion

The Masaki Kobayashi retrospective is supported by



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Of Time and the City
Once Upon a Time in the West introduced by Sir Christopher Frayling
This Sporting Life
Trial on the Road

HARAKIRI



Original Title	Seppuku
Country	Japan
Year	1962
Running Time	133 min
Format	Blu-ray
Language	Japanese, Mandarin with English subtitles
Director	Masaki Kobayashi
Screenwriter	Shinobu Hashimoto (screenplay), Yasuhiko Takiguchi (novel)
Producer	Tatsuo Hosoya
Leading Cast	Tatsuya Nakadai, Akira Ishihama, Shima Iwashita
Cinematographer	Yoshio Miyajima
Film Editor	Hisashi Sagara
Original Music	Tōru Takemitsu

Sales Company Schochiku
Contact omori@shochiku.co.jp
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Of all Masaki Kobayashi's attacks on the cruelty and inhumanity perpetrated by authoritarian power, perhaps none are more brilliant than his visceral, mesmerising Harakiri. Starring in every Kobayashi film screening at LIFF27, Tatsuya Nakadai here plays Hanshiro Tsugumo, a masterless down-and-out samurai who enters the manor of Lord Iyi, requesting to commit ritual suicide on his property. Suspected of simply fishing for charity, Hanshiro is told the gruesome tale of the last samurai who made the same request, but he will not be moved.

'Harakiri (or, to give its Japanese title, Seppuku) was Masaki Kobayashi's first jidai-geki (period film). Hard to credit, since he takes to the genre with such instinctive mastery that one might think he'd been turning out samurai movies for decades. On its release in 1962, the critic Hideo Tsumara hailed the emergence of "a fourth samurai director" – the other three being Kurosawa, Mizoguchi, and

Imai Tadashi. Having just finished his epic nine-hour wartime trilogy, The Human Condition, with whose dissident hero Kaji he closely identified, Kobayashi decided it was time to make a jidai-geki. As he told an interviewer: "I was deeply attracted to the stylised beauty of our traditional forms. At the same time, since I had come to the end of pursuing realism in film, this new mode of expression [the use of handheld aesthetics] delighted me."

'Some Japanese reviewers took exception to what they saw as Kobayashi's criticism not only of the hallowed samurai tradition but of the country's more recent history. This was no misreading: Kobayashi specifically intended his condemnation of Japan's feudal past to stand as an allegorical attack on the militarism of the war period and on the hierarchical power of the zaibatsu, the giant corporations that came to dominate post-war Japan.' Philip Kemp, Masters of Cinema

THE HUMAN CONDITION I: NO GREATER LOVE



Original Title	Ningen no jōken
Country	Japan
Year	1959
Running Time	208 min
Format	35mm
Language	Japanese, Mandarin with English subtitles
Director	Masaki Kobayashi
Screenwriter	Zenzō Matsuyama, Masaki Kobayashi, Jumpei Gomikawa (novel)
Producer	Shigeru Wakatsuki
Leading Cast	Tatsuya Nakadai, Michiyo Aratama, Chikage Awashima
Cinematographer	Yoshio Miyajima
Film Editor	Keiichi Uraoka
Original Music	Shigeru Wakatsuki

Sales Company Schochiku
Contact omori@shochiku.co.jp
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Four years in the making and running for nine and a half hours, Masaki Kobayashi's The Human Condition is a monumental achievement in Japanese cinema and is presented at LIFF27 on 35mm prints in three epic parts. The Human Condition is the story of the tragic journey of well-intentioned but naive idealist Kaji (Tatsuya Nakadai) from Japanese labour camp to Imperial Army soldier to Soviet POW during World War II. In part one, Kaji enters the war as a supervisor of forced Chinese labour, with traumatic consequences.

"It's not my fault that I'm Japanese ... yet it's my worst crime that I am!" The words are those of Kaji, hero of The Human Condition, but in their anguish and existential despair, they also speak for the film's director, Masaki Kobayashi, whose own experience closely paralleled that of his protagonist. Like Kaji, Kobayashi found himself caught up, and unwillingly implicated, in his country's wartime aggression.

By Japanese standards, Kobayashi was unprolific, with less than twenty features to his name. (Compare that with his contemporary Kon Ichikawa, who had clocked up eighty-four films by the time of his death.) But Kobayashi made up for his relative lack of quantity with a rare integrity and seriousness of moral purpose—allied to a visual and dramatic acuity - that earn him a place among the great humanist filmmakers. The dilemma of the principled dissident - how can someone who rejects the basic tenets of an unjust society remain within it and avoid being tainted, and ultimately even corrupted, by it? - informs almost all Kobayashi's mature work from the late 1950s onward, including his two most widely acclaimed movies, the samurai films Harakiri (1962) and Samurai Rebellion (1967), whose protagonists revolt against the cruel rigidities of the feudal system.'

Philip Kemp, The Criterion Collection

THE HUMAN CONDITION II: ROAD TO ETERNITY

Original Title	Ningen no jōken
Country	Japan
Year	1959
Running Time	181 min
Format	35mm
Language	Japanese, Mandarin, Russian with English subtitles
Director	Masaki Kobayashi
Screenwriter	Zenzō Matsuyama, Masaki Kobayashi, Jumpei Gomikawa (novel)
Producer	Masaki Kobayashi, Shigeru Wakatsuki
Leading Cast	Tatsuya Nakadai, Michiyo Aratama, Kokinji Katsura
Cinematographer	Yoshio Miyajima
Film Editor	Keiichi Uraoka
Original Music	Chūji Kinoshita
Sales Company	Shochiku
Contact	omori@shochiku.co.jp
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In part two, Kaji is newly drafted and ordered to Manchuria, the site of Japan's longest and most savage wartime atrocities. When he discovers the mistreatment of soldiers by their superiors, Kaji's attempts to stop it are met with accusations that he is a Communist sympathiser and the threat of execution looms.

'The film was closely based on Junpei Gomikawa's six-volume novel of the same name, published in the mid-1950s. Kobayashi, recognizing it as ideal material for him, immediately snapped up the rights, though it took some years to persuade Shochiku to approve the project. Only when he threatened to quit the studio did they relent. Even a decade after the war, there was still widespread opposition to any criticism of Japan's wartime regime - as indeed, in some quarters, there still is today - and once the film was made, Kobayashi was attacked as anti-Japanese by some of his compatriots.

'Gomikawa's novel is strongly autobiographical, but to Kobayashi it brought back vivid memories of his own wartime experiences. In 1942, shortly after starting his apprenticeship at Shochiku, he was drafted into the army and sent to Japanese-occupied Manchuria. Like Kaji, Gomikawa's protagonist, he found himself in constant conflict with the brutal ethos of the Imperial Army, refusing to rise above the rank of private. "I withheld myself from becoming an officer," he later recalled. "I had a strong conviction that I must resist authoritarian pressure. I was wholly against the power that bore down on us, and I was against the war itself." At the end of the war, again like Kaji, he was captured and interned in a POW camp—though in Kobayashi's case, he was held in Okinawa by the Americans, rather than the Russians, a mercifully less traumatic experience.'

Philip Kemp, The Criterion Collection

THE HUMAN CONDITION III: A SOLDIER'S PRAYER

Original Title	Ningen no jōken
Country	Japan
Year	1961
Running Time	190 min
Format	35mm
Language	Japanese, Mandarin with English subtitles
Director	Masaki Kobayashi
Screenwriter	Kōichi Inagaki, Zenzō Matsuyama, Masaki Kobayashi, Jumpei Gomikawa (novel)
Producer	Masaki Kobayashi, Shigeru Wakatsuki
Leading Cast	Tatsuya Nakadai, Michiyo Aratama, Tamao Nakamura
Cinematographer	Yoshio Miyajima
Film Editor	Keiichi Uraoka
Original Music	Chūji Kinoshita
Sales Company	Shochiku
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In part three, Kaji is the sole surviving member of his unit and surrenders to the advancing Soviets. He is hoping for better treatment than he received from his own compatriots, but instead he is accused of murder and must escape his captors.

'As Kaji, Tatsuya Nakadai - Kobayashi's favourite actor, whom he discovered and gave his screen debut in *The Thick-Walled Room* - dominates the action with a performance of burning conviction, rarely off-screen throughout the film's epic length. Repeatedly, Kobayashi emphasizes his psychological isolation and the hopelessness of his moral stance by situating him in expanses of bleak, sterile terrain - the ravaged mining landscape, the battlefield, the final pitiless snowstorm - which exploit Yoshio Miyajima's monochrome widescreen photography to powerful effect. But he also finds room for moments of lyrical beauty - a young woman washing her face in running water—and for a scene of touching erotic tenderness, when Kaji, allowed a

brief visit from Michiko, asks her to stand naked by the dawn-lit window to leave him with a memory of her beauty. On the film's initial release, this scene was cut by the Japanese censor.

'Ultimately, perhaps, the film suffers from its sheer magnitude, from the almost unrelieved somberness of its prevailing mood. Content, driven by the director's uncompromising seriousness, bursts the bounds of form; eased of the burden of his personal memories, Kobayashi would attain a finer balance of the two in *Harakiri* and *Samurai Rebellion*. But *The Human Condition* stands as an achievement of extraordinary power and emotional resonance: at once a celebration of the resilience of the individual conscience and a purging of forced complicity in guilt (of a nation and, as the title implies, of the whole human race), which Kaji attains through his death, and Kobayashi through the making of this film.'

Philip Kemp, The Criterion Collection

KWAIDAN



Original Title Kaidan
Country Japan
Year 1964
Running Time 161 min
Format 35mm
Language Japanese with English subtitles
Director Masaki Kobayashi
Screenwriter Yôko Mizuki, Lafcadio Hearn (novel)
Producer Shigeru Wakatsuki
Leading Cast Rentarô Mikuni, Michiyo Aratama, Misako Watanabe
Cinematographer Yoshio Miyajima
Film Editor Hisashi Sagara
Original Music Tôru Takemitsu

Sales Company Toho
Contact t_arita@toho.co.jp
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Breathtakingly photographed entirely on handpainted sets, Masaki Kobayashi's spellbinding *Kwaidan* is an abstract wash of luminescent colours from another world and one of the most meticulously crafted supernatural fantasy films ever made.

'Masaki Kobayashi's episodic compilation of ghost stories, recorded from Japanese oral folk tales at the turn of the century by multicultural expat Lafcadio Hearn, has interestingly undergone many levels of translation: from oral tradition, to text, and then to cinema; but also from Japanese, to English, and then back to Japanese. It could stand as something of an inverted embodiment of Japanese film practice in that period, in which directors were influenced by western cinema, either consciously or as a result of political machinations such as the American occupation, but also often turned that influence back upon its source. *Kwaidan* harks back to a time when the ghost story was not a

vehicle for delivering as many gore-ridden shocks to the audience as possible, but was concerned with creating a dense emotional atmosphere, rich in poignant moments of sadness and a pervasive sense of loss. Like his contemporary Kaneto Shindo, whose films *Onibaba* and *Kuroneko* are amongst the most famous of that period's 'kaidan' (the Japanese term for ghost story, the genre from which Kobayashi's film derives its name), Kobayashi uses the supernatural world as a pretext to make a highly poetic foray into the human consciousness. A far cry from the kind of J-horror used as a blueprint to revive the horror genre in Hollywood, *Kwaidan* is set in an ancient world, not so very different from our own in this sense, in which the most horrific thing is often not the ghost, but the human spirit. This is something that Kobayashi has had ample experience in laying bare, his previous films including *The Human Condition* trilogy (1958-61), which explored Japan's descent into cruelty in World War II: *Midnight Eye*

SAMURAI REBELLION



Original Title Jô-uchi: Hairyô tsuma shimatsu
Country Japan
Year 1967
Running Time 128 min
Format 35mm
Language Japanese with English subtitles
Director Masaki Kobayashi
Screenwriter Shinobu Hashimoto, Yasuhiko Takiguchi
Producer Tomoyuki Tanaka, Toshirô Mifune
Leading Cast Toshirô Mifune, Yôko Tsukasa, Gô Katô
Cinematographer Kazuo Yamada
Film Editor Hisashi Sagara
Original Music Tôru Takemitsu

Sales Company Toho
Contact t_arita@toho.co.jp
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In another masterpiece from Masaki Kobayashi and his last major film, legendary actor Toshiro Mifune stars as Isaburo Sasahara, a retired swordsman and one of the most faithful servants of the local daimyo (feudal lord). One day, clan officials order Isaburo's eldest son Yogoro to enter into an arranged marriage with the daimyo's former mistress, Ichi. Although father and son are initially reluctant to agree, they accept Ichi into the family, and to Isaburo's surprise the young couple fall in love. The peace is shattered when the daimyo suddenly demands Ichi to be returned, and Isaburo and Yogoro are forced to take a stand. Like his earlier masterpiece *Harakiri*, Kobayashi's *Samurai Rebellion* is a savage attack on the inhumanity of the absolute obedience required of samurai in the feudal society of Japan, and is executed with the same severity and rigour.

'When *Samurai Rebellion* first opened, nearly forty years ago, I wrote in my *Japan Times* review: "It is the feudal concept that is at fault, and not the men who seemingly control it but are actually controlled by it . . . Such human qualities as love, dignity, self-realization are - as a matter of course - crushed beneath the weight of this terrifying, if man-made, machine. This feudal philosophy (as lively as ever in Japan) is here attacked head-on, and if the hero cannot win (for Kobayashi is much too honest a director to let him), then he makes a grand display of his own immolation." In *Samurai Rebellion*, Kobayashi took his study of the individual against society as far as he could, and enriched it by refusing to restrict himself to the manly world of sword fights. By focusing on family, and particularly on women in family roles, he widened his subject and heightened its emotional potential.'
 Donald Ritchie, *The Criterion Collection*

BLANCHE

Country	France
Year	1972
Running Time	92 min
Format	DCP
Language	French with English subtitles
Director	Walerian Borowczyk
Screenwriter	Walerian Borowczyk, Juliusz Slowacki
Producer	Philippe d'Argila, Dominique Duvergé
Leading Cast	Michel Simon, Georges Wilson, Jacques Perrin
Cinematographer	Guy Durban, André Dubreuil
Film Editor	Charles Brefoneiche, Walerian Borowczyk
Original Music	Christian Boissonnade, Annie Challan

UK Distributor Arrow Films



Blanche is one of the underrated masterpieces of world cinema and probably Polish master Walerian Borowczyk's greatest film. A spare and understated filmic style, immaculate design and cinematography elevate a medieval melodrama to an eerie and resonant cinematic experience highly influential on later generations of directors from Terry Gilliam to Neil Jordan. Borowczyk's wife, Ligia, gives a heartrending performance as Blanche, the young, beautiful wife to a senile baron, played by the legendary Michel Simon. When an amorous king pays a visit, he and his philandering page fall under her spell.

'Some archers have only one arrow, others several. I have a number in my quiver. From time to time I feel like changing arrows... If I return from time to time to animation films it's because of the total freedom they give me. I tell you quite sincerely: one does everything to obtain

total freedom when making live-action films, but it's impossible. You need great strength to avoid being crushed by all the extra-artistic things, from the financing to organising the set building. One can't do without a big team of people. But animation, like painting, is my safety valve. Where I can really be alone and do something totally on my own. My ideal is to be alone with my problems. I don't like advisors or collaborators. I admire seeing something that's well done, I'm not jealous or anything... and if a collaborator offers a marvelous idea, I appreciate it immediately. But in principle, collaborators in the cinema are people who work with you on a film, and the very next day they're busy on another one. As technicians they do five or ten a year. But I stay alone with my one film. So, I don't really have much faith in the commitment of these collaborators.'

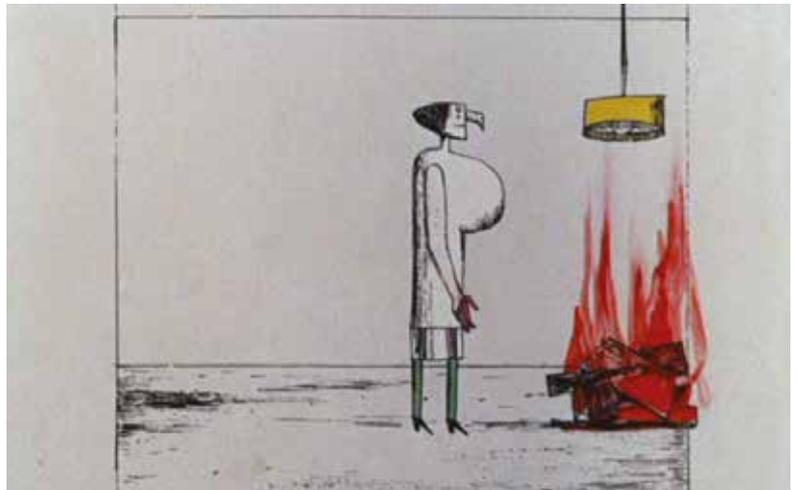
Walerian Borowczyk, Director

MR & MRS KABAL'S THEATRE + CONCERT SHORT

Mr & Mrs Kabal's Theatre	
Original Title	Théâtre de M. et Mme. Kabal
Country	France
Year	1967
Running Time	80 min
Format	DCP
Language	French with English subtitles
Director	Walerian Borowczyk
Screenwriter	Walerian Borowczyk

The Concert of Mr & Mrs Kabal	
Original Title	Le Concert de M. et Mme Kabal
Country	France
Year	1962
Running Time	7 min
Language	No dialogue
Director	Walerian Borowczyk
Screenwriter	Walerian Borowczyk
Producer	Jacques Forgeot

UK Distributor Arrow Films



Originally conceived as a television series, Borowczyk's two Kabal films are absurdist animated cut-up fantasies featuring a domestic couple who are both constantly at war and very much in love. First seen in the 1962 short, The Concert of Mr and Mrs Kabal, Borowczyk followed up with the expanded feature version Mr and Mrs Kabal's Theatre, a grotesque yet strangely touching black comedy, eschewing straightforward narrative and dialogue in favour of sparse, coarse graphics spliced with gloriously kitsch live action colour inserts of Mr Kabal's fantasies of extramarital affairs.

'Cinema is animation. Live-action cinema is animated photographs. Because, ultimately, a strip of film is just a row of images. So if you replace photographed images with drawn ones, it comes to the same thing. You can say cinema is the animation of photographs

which are fixed - dead let's say. A series of them becomes animation. In the early days cinema was even called 'animated photography'... Animation films are drawings or objects filmed image by image. It's breathing life into objects or drawings which are usually inert or dead... I've never considered whether I make animation film or a film of animated drawings or anything else... I just make film. My principal guide in everything I do in cinema is what I learnt when very young: film is the unfolding of 24 images per second... This analysis... or extract... of what the eye perceives, creates cinema. My guide is thinking of how to express myself in 24 images going past and creating a movement, or an illusion of one. When I learnt that, I immediately came up with many ideas. But I didn't invent the thing. Melies did it all first.'

Walerian Borowczyk, Director

OBSCURE PLEASURES: WALERIAN BOROWCZYK



Country Poland/UK
Year 2013
Running Time 75 min
Format Blu-ray
Language English
Director Daniel Bird
Producer Daniel Bird

Sales Company Daniel Bird
Contact dtbird1@gmail.com

A brand new documentary on the Polish painter, sculptor and filmmaker Walerian Borowczyk. In hospital in 2001, Borowczyk made a list of the objects from all his films which he used to bring order to the chaos, symbolically putting his own life in order. Using the list as a starting point, *Obscure Pleasures* offers a portrait of Borowczyk that encompasses all facets of his artistic personality, including his post-impressionist paintings, socialist realist drawings, film posters, groundbreaking animations, revolutionary short films not to mention the taboo busting films from the 1970s onwards.

'It's true, all animation directors are alchemists. Every artist is an artisan, and every artist is an alchemist. But alchemist in the sense that we mix different things together, and something totally unforeseen happens. The alchemist uses non-scientific methods.

Whereas a chemist knows what he will get. He knows he'll affect a reaction by mixing one element with another... What animation are we talking about? Because Disney, for example, is clearly no alchemist. He was very sure of himself. They continue to make films even after he has died. He had a formula which was quite scientific - though it was an amateur science. But as a formula it produced tried and tested results. It's another story for artists however, true artists, creators, with each painting or animation film on your own, without a camera even, just by drawing straight onto the celluloid - that's real craftsmanship. In this case each film is an excursion, an adventure. It's even more like that with us. We make a storyboard. We know where we are heading, more or less. That's to say, the end result is always unforeseen.'

Walerian Borowczyk

WALERIAN BOROWCZYK: ANIMATED SHORTS

Polish filmmaker Walerian Borowczyk is one of the most influential animators of the twentieth century inspiring filmmakers like Jan Svankmajer, David Lynch and Terry Gilliam. Here we present a selection of nine of his greatest short films including *Grandma's Encyclopaedia*, which animates cut outs from Victorian

encyclopedias. *Renaissance* features a scene of wrecked, handmade objects gradually reconstructing themselves into a still life composition before exploding once more. *The Game of the Angels* evokes de Chirico and Magritte to describe the concentration universe of death camps and the Gulag.



THE ASTRONAUTS

The Astronauts takes the manipulated photograph technique of *The School* to dizzying new heights. Credited as being co-directed by the late, legendary cine-essayist Chris Marker, he claimed his main contribution was the loan of his owl, Anabase.

Original Title Les astronautes
Country France
Year 1959
Running Time 12 min
Language No dialogue
Director / Screenwriter Walerian Borowczyk, Chris Marker
Producer Anatole Dauman
Cinematographer Daniel Harispe
Film Editor Jasmine Chasney
Music Andrzej Markowski
UK Distributor Arrow Films



DIPTYCH

Borowczyk presents two, seemingly distinct 'volets'. In the first, we see an old farmer and his dog shot in stark black and white. The second features a succession of tableaux vivant in startling colour featuring houseplants and kittens.

Original Title Diptyque
Country France
Year 1967
Running Time 8 min
Language French with English subtitles
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Dominique Duvergé
Cinematographer Guy Durban
Film Editor Marie-Louise Barberot
Music Georges Bizet
UK Distributor Arrow Films

Original Title Les jeux des anges
Country France
Year 1964
Running Time 11 min
Language No dialogue
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Jacques Forgeot
Cinematographer Francis Pronier, Gerard Cox
Film Editor Claude Blondel
Music Bernard Parmegiani
UK Distributor Arrow Films

THE GAME OF THE ANGELS

Arguably Borowczyk's masterpiece, The Game of the Angels is based on a series of abstract, metaphysical gouaches that evoke Giorgio de Chirico and René Magritte evoking the horror of the concentration universe of both death camps and the Gutag.



Country France
Year 1967
Running Time 12 min
Language No dialogue
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Dominique Duvergé
Cinematographer Guy Durban
Film Editor Marie-Louise Barberot
Music Jean-Philippe Rameau
UK Distributor Arrow Films

GAVOTTE

Two bored dwarves fight over a cushion. Like Diptych, Gavotte constitutes a further step in the direction of live action filmmaking. Completely wordless, Borowczyk takes his dramatic cue from a gavotte by Jean-Philippe Rameau, played on a harpsichord off camera.



Original Title L'encyclopédie de grand-maman en 13 volumes
Country France
Year 1963
Running Time 6 min
Language No dialogue
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Jacques Forgeot
Cinematographer Francis Pronier
Film Editor Walerian Borowczyk
Music Avenir de Monfred
UK Distributor Arrow Films

GRANDMA'S ENCYCLOPÆDIA

Borowczyk saw the potential of animating cut outs from Victorian encyclopedias and novels and took the idea at the heart of Max Ernst's graphic novel A Week of Kindness to make it move for both comic and surrealistic effect.



Original Title Le dictionnaire de Joachim
Country France
Year 1965
Running Time 9 min
Language No dialogue
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Dominique Duvergé
Cinematographer Constantin Tchikine
Film Editor Catherine Kelber
Music Bernard Parmegiani
UK Distributor Arrow Films

JOACHIM'S DIARY

Joachim defines twenty six words each beginning with a different letter from the alphabet. As with Grandma's Encyclopaedia, Borowczyk offers a succession of visual definitions which suggest a doomed attempt at mastering the absurdities of the world.



Original Title Le phonographe
Country France
Year 1969
Running Time 6 min
Language No dialogue
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Dominique Duvergé
Cinematographer Guy Durban
Film Editor Claude Blondel
UK Distributor Arrow Films

THE PHONOGRAPH

An old phonograph assembles itself, plays songs on wax drums before self destructing. In many ways The Phonograph is a companion piece to Renaissance, there is nevertheless something quietly affecting about Borowczyk's final 'object' animation.



Country France
Year 1963
Running Time 9 min
Language No dialogue
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Jacques Forgeot
Cinematographer Guy Durban
Film Editor Claude Blondel
Music Avenir de Monfred
UK Distributor Arrow Films

RENAISSANCE

Borowczyk's signature work, Renaissance features wrecked, handmade objects gradually reconstructing themselves into a still life composition before exploding once more. A frequently humorous and sometimes ominous soundtrack make Renaissance one of Borowczyk's most perfect films.



Country France
Year 1966
Running Time 15 min
Language French with English subtitles
Director Walerian Borowczyk
Screenwriter Walerian Borowczyk
Producer Dominique Duvergé
Cinematographer Yann le Masson
Film Editor Catherine Kelber
Sound Jacques Boujon
UK Distributor Arrow Films

ROSALIE

Of all his films, Borowczyk's favourite was Rosalie. Based on a short story by Guy de Maupassant, Borowczyk relates the plight of a servant girl who killed and buried her child in the garden. Featuring a profoundly touching performance by Ligia Borowczyk.



EUROPEAN CATALYST FILMS SEMINAR



The Centre for World Cinemas at the University of Leeds presents a round table discussion to complement our European Catalyst films season. Bringing together leading film scholars, media practitioners and industry specialists, the discussion will query the major changes in the history of European film and the effects they had on cinemas world-wide.

The seminar will be chaired by Stephanie Dennison, Reader in Brazilian Studies at the University of Leeds, co-editor of *Remapping World Cinema (Wallflower 2006)* and author of a number of texts on Latin American film. She will be joined by Paul Cooke, who is the new Chair of World Cinemas at the University of Leeds. He'll be discussing the ways in which the Centre's work looks to rethink the notion of a catalyst film by adopting a 'polycentric' approach to film history. Also on the panel will be Mariana Liz, who completed a PhD

in European cinema at King's College London in 2012 and she has recently joined the Centre for World Cinemas at Leeds as a Lecturer in Film Studies. She is interested, in particular, in what the catalyst films tell us about European cinema as such. Alan O'Leary is Senior Lecturer in Italian and author of a number of books and articles on popular Italian film. Alan will throw our discussions open to establish the place of popular film in our understanding of catalyst films. And finally we have Bill Lawrence, who runs Reel Solutions, a consultancy company working in all areas of film. Previously, he was Creative Director at the Showroom, Sheffield and Head of Film at the National Media Museum, building the Bradford Film Festival and Bradford Animation Festival as well as a diverse programme of world cinema. He is currently bringing back to audiences the *Beyond the Mango* Film Festival and remains passionate about providing opportunities for audiences to see non-mainstream cinema.

FESTEN



Country	Denmark/Sweden
Year	1998
Running Time	105 min
Format	35mm
Language	Danish, German, English with English subtitles
Director	Thomas Vinterberg
Screenwriter	Thomas Vinterberg, Mogens Rukov
Producer	Birgitte Hald
Leading Cast	Ulrich Thomsen, Henning Moritzen, Thomas Bo Larsen
Cinematographer	Anthony Dod Mantle
Film Editor	Valdís Óskarsdóttir
Original Music	Lars Bo Jensen

UK Distributor

Metrodome

Dogme Film 1: the first, highly acclaimed feature made according to Lars von Trier's Dogme 'Vow of Chastity' by Thomas Vinterberg, director of last year's LIFF audience winner, *The Hunt*. Making an asset of his self censored resources, Vinterberg's freewheeling handheld video camera follows a nightmarish family fallout during a birthday party held for a 60 year-old man. One of his sons turns up without being invited and makes a public accusation that causes havoc around him and shakes the bourgeois family to its core.

'You know, fascism is very much about the anxiety of the 'foreign.' And I guess this whole story is about that. The anxiety of something else other than what you're used to. Something breaking the rituals, something disturbing the system that you live in. And that's why I think Gbatokai [the African-American boyfriend of Christian's sister

Helene] in the story has a parallel to Christian's story. But, as Mogens said [Mogens Rukov, Vinterberg's professor at the National Film School of Denmark], a story like this can be seen in many ways. You can find many metaphors. He met a guy who thought it was a great comment on the things going on in Kosovo. And I'm very glad he thinks so. But he creates that himself. And if this film encourages people to re-think about what they had in mind, I'm very glad then. But it's not because I know much about Kosovo, or growing fascism actually, it's just that it's communicating with some people and some emotions in the audience. And then all the things that they have somewhere in their mind comes up to the surface. I think that's part of the mechanism.'

Thomas Vinterberg, Director

LE BEAU SERGE

Country	France
Year	1958
Running Time	98 min
Format	Blu-ray
Language	French with English subtitles
Director	Claude Chabrol
Screenwriter	Claude Chabrol
Producer	Claude Chabrol
Leading Cast	G�rard Blain, Jean-Claude Brialy, Mich�le M�ritz
Cinematographer	Henri Deca�
Film Editor	Jacques Gaillard
Original Music	�mile Delpierre

Sales Company Gaumont Film Company
Contact abuhl@gaumont.fr



After several years of incendiary reviews in the Cahiers du Cinema, Claude Chabrol was the first critic to turn filmmaker and kickstart the Nouvelle Vague with the masterful *Le Beau Serge*. G rard Blain, Jean-Claude Brialy and Bernadette Lafont star in a simmering tale of love and loyalty, friendship and betrayal. The dandyish Fran ois takes a holiday from the city to his home village of Sardent, where he reconnects with his old chum Serge, now a besotted and hopeless alcoholic, and sly duplicitous carnal Marie. A grave triangle forms, and a tragic slide ensues.

'For the record, I have to admit that during the first few days of *Le Beau Serge*, my first film, I was a real pain in the ass... I made everything very, very complicated because I still didn't know cinematographic grammar... And I had a hard time finding the viewfinder on the camera! To the degree that in five days' time very

little was filmed save for a tracking shot of Brialy crossing the street, all happy at having returned to the village he grew up in. This shot was successful and naturally elegant. Charles Bitsch, one of my three assistants on the film, with Philippe de Broca and Claude de Givray, took me aside to tell me that we were heading for disaster. And that, even if I was the producer, we'd have to stop because we'd end up running out of money. Relative to other directors of this era, like Allegret or Ciampi, who made movies for 120 or 130 million francs, I had somewhere around a quarter of that amount. We also had to reckon with the weather, the winter, the snowfall - which we needed for the end of the story when Paul and Serge cross Sardent at night for the childbirth... I think that even Terrence Malick is an amateur next to Chabrol the beginner.'

Claude Chabrol, Director

OSSESSIONE

Country	Italy
Year	1943
Running Time	140 min
Format	DVD
Language	Italian with English subtitles
Director	Luchino Visconti
Screenwriter	Luchino Visconti, Mario Alicata, Giuseppe De Santis, Gianni Puccini
Producer	Libero Solaroli
Leading Cast	Clara Calamai, Massimo Girotti, Dhia Cristiani
Cinematographer	Aldo Toni, Domenico Scala
Film Editor	Mario Serandrei
Original Music	Giuseppe Rosati

UK Distributor BFI Distribution



OsSESSIONE is the second of several striking adaptations of James M. Cain's noir fiction classic, *The Postman Always Rings Twice* and also the first film that was described as neo-realist. The great Luchino Visconti's debut feature transposes the dark story of sexual tension and betrayal to rural Italy and contrasts with the more theatrical, melodramatic American adaptations in its patiently observed and naturalistic style, which was very unusual at the time. The film was banned and destroyed by the fascist Italian government and survives only because Visconti himself hid a negative.

OsSESSIONE caused a furore on its release, an archbishop was summoned to sprinkle holy water in the auditorium of a Salso cinema where the movie was first shown. Visconti originally intended to adapt a story by Giovanni Verga, a leading exponent of the

verismo (or naturalistic) literary trend, but approval for the Verga project was refused by the censors. Visconti turned to Cain's novel at Jean Renoir's suggestion. To satisfy the authorities the new project was disguised as a condemnation of sexual infidelity. The finished film enraged them.

Removing the elements of poetic justice present in Cain's source novel, Visconti's movie paints a harsh picture of human nature and obsession, introducing the ambiguously sexual character of 'The Spaniard' whose involvement with the police precipitates Gino's arrest. Responsible in part for the change in tone from novel to film is co-screenwriter Giuseppe de Santis, who described *OsSESSIONE* as steeped 'in the air of death and sperm', the product of a time when 'neo-realism could not be born, but merely imagined'.

STUFF AND DOUGH



Original Title Marfa si banii
Country Romania
Year 2001
Running Time 90 min
Format 35mm
Language Romanian with English subtitles
Director Cristi Puiu
Screenwriter Cristi Puiu, Razvan Radulescu
Leading Cast Alexandru Papadopol, Dragos Bucur, Ioana Flora
Cinematographer Silviu Stavila

Sales Company Contact Romanian Cultural Institute
 asalcudeanu@yahoo.com

The Romanian New Wave is still in full swing, though contested by some of its most celebrated participants. Nevertheless, it's a great opportunity to show the brilliant and rarely screened debut feature by acclaimed director, Cristi Puiu. The stuff of the title is a bag of prescription drugs, which is en route to Bucharest in the care of three naïve young friends. Puiu spikes a witty hybrid of road movie and social realist drama with incisive reflections on the contradictions of his home country, which opened the floodgates for a flush of new filmmaking talent.

'I once thought that Romania doesn't have a vocation for film. Romania wasn't present during the invention of film. Romanians are perpetual beginners. There were lucky accidents like Pintilie, Ciulei or Daneliuc. Other countries like Hungary are film countries. Even if they couldn't make films during communism, the spirit of film did not abandon them. Russia, Japan, USA, France, Italy, Germany, Poland,

Czech Republic, all these enormous cultures make films. And only once in a while little countries make films that seem to come out of nowhere. Romania is a rural culture. It's not an accident that the most famous Romanian artist is Constantin Brâncuși who worked with his hands. We are down to earth. Cinema is too abstract. Even now, I think we don't have theoretical tendencies for the films we make. That doesn't mean that we have to establish manifestos to articulate aesthetic ideals. But it means to think and do research on the objects we make. It is important to think film. People that are interested in analysis are very important because they see things a filmmaker will not see. Even the method a director uses to make a film is not the same he would use to analyze a film. Maybe the roads can cross, but it's vital to have people that are able to give a different point of view on the same subjects.'

Cristi Puiu, Director

THE SUN IN A NET



Original Title Slnko v sieti
Country Czechoslovakia
Year 1962
Running Time 90 min
Format DVD
Language Slovak, Czech with English subtitles
Director Štefan Uher
Screenwriter Alfonz Bednár
Leading Cast Marián Bielik, Jana Beláková, Olga Salagová
Cinematographer Stanislav Szomolányi
Film Editor Bedrich Voderka
Original Music Ilya Zeljenka

UK Distributor Second Run DVDs

Štefan Uher's exquisite, groundbreaking film is consistently ranked amongst the greatest films in the history of Czechoslovak cinema. It is also recognised as the film that kick-started the Czechoslovak New Wave. Bringing to the screen a number of then unacceptable social and political themes, combined with surprising sexual frankness and an exhilaratingly freewheeling approach, The Sun in a Net presented an authenticity in its depiction of ordinary lives that immediately struck a strong chord with audiences, consequently leading to the film being judged unsuitable by the authorities.

'The Sun in a Net aka Sunshine in a Net (Slnko v sieti, 1962) was Stefan Uher's second feature film and the first of his collaborations with the novelist, Alfonz Bednar, which were to extend across a further nine features, and formed part of a deliberate policy of involving key literary figures in the process of filmmaking. Bednar and Uher, remarked producer Albert Marencin, were to become soul mates.

The film not only marked a key date in the history of Slovak cinema, but also of 'Czechoslovak' Cinema since it preceded the first of the 'New Wave' films by the Czech Directors, Vera Chytilova, Milos Forman and Jaromil Jires by a year. In a number of ways, it prefigured the themes and concerns that their films came to address throughout the 1960s...

Martin Votruba points out that much of the film's subject matter would previously have been unacceptable. The teenagers' casual relationships, a philandering husband, remote parents and attempted suicide were very far from the 'ideal' world presented through Socialist Realist ideology. In this sense, the film's hard look at the realities of everyday socialism was a clear forerunner of the 'social realism' of Forman's 1960s films and the complex analyses presented in Ewald Schorm's Everyday Courage (1964) and Return of the Prodigal Son (1966).'
 Peter Hames

YESTERDAY GIRL + BRUTALITY IN STONE

Yesterday Girl
Original Title Abschied von gestern
Country West Germany
Year 1966
Running Time 88 min
Format Digibeta
Language German with English subtitles
Director / Screenwriter Alexander Kluge
Producer Alexander Kluge

Brutality in Stone
Original Title Brutalität in Stein
Country West Germany
Year 1961
Running Time 12 min
Language German with English subtitles
Director / Screenwriter Alexander Kluge, Peter Schamoni
Producer Alexander Kluge, Peter Schamoni, Dieter Lemmei

Sales Company DCTP
Contact wiggen@dctp.de



Alexander Kluge's groundbreaking 1966 feature *Yesterday Girl* broke the German film industry wide open for a new generation of innovative filmmakers from Rainer Werner Fassbinder to Werner Herzog. With the dizzying energy and revolutionary spirit of a teutonic Jean-Luc Godard, Kluge tells the story of Anita G, brilliantly played by his sister Alexandra, whose parents were picked up one morning during the time of the Third Reich. She comes from the East and now freezes her way through the West. Screening alongside his classic short film interrogating nazi architecture, *Brutality in Stone*.

'On the third day of the shoot it was already apparent that the script was missing some texts. In the scene 'quarrel with the landlady' there were no dialogues at all. 'Anita is put out on the street by the landlady because she isn't paying up.' The camera team and the

location managers were awaiting clear instructions. There was no time to develop anything like that. The 'landlady' was quickly taken care of. This woman had put her name down on the list of extras for the Frankfurt Opera House and it was possible to use her room for this scene. For Anita's departure, the front door of the same building, leading on to the street, could be taken. For the text, I had to rely on my sister. She had to try to provoke the 'landlady', an elderly woman. It was assumed that the landlady had taken as security Anita G's suitcase, which the audience knew from previous scenes, and had it standing next to her. People have decades of experience of self-righteous arguments with neighbours... In the daily routines of a city, valuable dramatic treasures lie scattered beneath the surface. A film that moves through the city can cream them off.'
 Alexander Kluge, Director

CLASSE TOUS RISQUES

Country France, Italy
Year 1960
Running Time 103 min
Format DCP
Language French, Italian with English subtitles
Director Claude Sautet
Screenwriter José Giovanni, Claude Sautet, Pascal Jardin
Producer Jean Darvey
Leading Cast Lino Ventura, Sandra Milo, Jean-Paul Belmondo
Cinematographer Ghislain Cloquet
Film Editor Albert Jurgenson
Original Music Georges Delerue



UK Distributor BFI Distribution

Claude Sautet's great crime movie has been unjustly forgotten for decades, overshadowed on its first release in the early 60s by the revolutionary films of the Nouvelle Vague. *Classe Tous Risques* is a wonderful rediscovery that looks better today than most of its contemporaries. Based on a novel by death-row-inmate-turned-writer José Giovanni, it's the tale of Abel Davos (Lino Ventura) – a Parisian gangster exiled in Italy who commits a daring robbery before leaving Milan for France. Unsure if he can trust his former partners in crime, they send a total stranger – Eric Stark (Jean Paul Belmondo) – to ferry him back to Paris.

'What encouraged me was when I was with Georges Franju, when we did *Eyes Without A Face*. I saw how he managed, with a deep-rooted tenacity, to make the film he wanted. It encouraged me and I thought, 'I may manage to make a film even with someone

else's script.' That's how I decided I could make *Classe Tous Risques*. What I liked about the film was its physical side. Physical presence produces an intensity that I hardly see in French cinema, which often negotiates a lot through dialogue... We reduced commentary to just a few sentences, to capture the characters' physical anguish. The beginning of the film was shot in this exciting climate. It's the emotion I personally feel when I refer to 'pure cinema,' in which music, sculpture, choreography, the body, the mystery of faces possess their own eloquence and lyricism. The most personal aspect comes from the fate of the main character. The fact that he hits rock bottom. He was a big gang leader reduced to petty crime. The notion of surrender... I realized that this was more than just another cop movie.'
 Claude Sautet, Director

LE CERCLE ROUGE



Country	France, Italy
Year	1970
Running Time	140 min
Format	Blu-ray
Language	French with English subtitles
Director	Jean-Pierre Melville
Screenwriter	Jean-Pierre Melville
Producer	Robert Dorfmann
Leading Cast	Alain Delon, Bourvil, Gian Maria Volonté
Cinematographer	Henri Decaë
Film Editor	Marie-Sophie Dubus
Original Music	Éric Demarsan

UK Distributor Studio Canal

Jean-Pierre Melville was the great master of the French crime genre, reinventing hardboiled American noir films and setting them in the backstreets of Paris. His 1970 film *Le Cercle Rouge* boasts an enviable triumvirate of great lead actors, Alain Delon, Yves Montand and Gian Maria Volonté as three jewel thieves who target an elegant, supposedly impregnable jewelry store. In his pared down and understated style, Melville builds the tension towards a virtuoso heist sequence towards the end of the film that mirrors the classic *Rififi* made fifteen years earlier, a film Melville was originally slated to direct.

'*Le Cercle Rouge* in its structure, iconography and characters is an extended reworking of the American genre. The mechanics of the heist movie (getting the team together, successfully executing the

burglary, the catastrophic aftermath, the bent prison guard, the security system to be broken, the betrayal of a rival gangster, the police informers), all are basic plot elements. As Melville admitted: 'I forced myself to make a film with situations that were absolutely and totally conventional, from beginning to end, and everybody loved the film.' He also stated that he had no illusions about the criminal world and no desire to represent it realistically, 'the real inhabitants of the criminal milieu don't interest me. In fact, the milieu is as rotten as the bourgeoisie.' Instead, his protagonists are mythical figures, heroes from other gangster films as well as the western. He said of *Le Cercle Rouge*, "it is an original script in the sense that it was written by me and me alone, but it won't take you long to realise it's a transposed western, with cars replacing the horse".
Francois Guerif

PEEPING TOM



Country	UK
Year	1960
Running Time	101 min
Format	Blu-ray
Language	English
Director	Michael Powell
Screenwriter	Leo Marks
Producer	Michael Powell
Leading Cast	Karlheinz Böhm, Anna Massey, Moira Shearer
Cinematographer	Otto Heller
Film Editor	Noreen Ackland
Original Music	Brian Easdale

UK Distributor Studio Canal

Recently rehabilitated as a British classic, the daring thriller *Peeping Tom* was so controversial in its day that it derailed director Michael Powell's career, despite his status as one of our industry's all time greats. The film follows a serial killer who attacks people using a modified movie camera, filming them in the process. The sequences using the camera's viewfinder to show a killer's eye view of his victims remain some of the most terrifying in film history. As a psychologically sophisticated deconstruction of the aggressive, voyeuristic power of cinema, *Peeping Tom* is unparalleled.

'Micky [Powell] was an extraordinary man to work with. It was possible to ring him at three o'clock in the morning, and if it was important or difficult enough, he didn't mind a bit. There was one

scene he liked very much. I did too: it was a dialogue scene. I phoned him at three o'clock one morning and said, 'Micky, could we cut that whole scene and just have a shot of *Peeping Tom* kissing the camera?' 'It's in' he said. And although I submitted every single shot in the film to him in script form, he didn't mind. And when I asked the impossible of him, he made it happen. Like one particular scene, where *Peeping Tom* is up a gantry in the film studio and I describe pencils falling from his pocket and landing like torpedoes at the foot of the police inspector. To me, those falling pencils were agents dropping into the field, and codes being dropped with them. Powell made that happen.'
Leo Marks, Writer of *Peeping Tom* and *Cryptographer* during the Second World War

RIFI

Original Title	Du riffi chez les hommes
Country	France
Year	1955
Running Time	122 min
Format	Blu-ray
Language	French, English, Italian with English subtitles
Director	Jules Dassin
Screenwriter	Auguste Le Breton (novel), Jules Dassin
Producer	Pierre Cabaud, Henri Bérard, René Bezard
Leading Cast	Jean Servais, Carl Möhner, Robert Manuel
Cinematographer	Philippe Agostini
Film Editor	Roger Dwyre
Original Music	Georges Auric

UK Distributor Park Circus



Blacklisted Hollywood director Jules Dassin went to Paris in 1955 and made one of the most acclaimed French film noirs of the era, winning the director's prize at the Cannes Film Festival that year. Dassin adapted Auguste Le Breton's novel prompting then Cahiers film critic Francois Truffaut to observe, 'out of the worst crime novel I ever read, Jules Dassin has made the best crime film I've ever seen.' Many of the plaudits came for the bravura set piece early in the film, a half hour, dialogue free heist scene, which is still unbearably tense in today's era of rapid-cutting, Bourne-style action films.

'The direction is a marvel of skill and inventiveness. Rififi is composed of three bits of rigorously developed bravura. Every shot answers the viewer's question, 'how?' Dassin remains faithful to his style of combining the documentary approach with lyricism. For the past

week, the only thing being talked about in Paris is the silent hold-up, splendidly soundtracked, in which objects, movements and glances create an extraordinary ballet around an umbrella placed over a hole pierced through the ceiling of a jewellery store alive with security systems.

Beyond that the real value of the film lies in its tone. The characters in Rififi are not despicable. The relative permissiveness of the French censors allowed Dassin to make a film without compromises, immoral perhaps, but profoundly noble, tragic, warm, human. Behind the smiles of the three actors - Jean Servais' bitter, Robert Manuel's sunny, and Jules Dassin's sad though with bursts of gaiety - we divine the filmmaker, a tender, indulgent man, tender and trusting, capable of telling us one of these days a more ennobling story.' Francois Truffaut, Cahiers du Cinema

Country	UK, USA
Year	1949
Running Time	93 min
Format	Blu-ray
Language	English, German, Russian with English subtitles
Director	Carol Reed
Screenwriter	Graham Greene
Producer	Carol Reed
Leading Cast	Orson Welles, Joseph Cotten, Alida Valli
Cinematographer	Robert Krasker
Film Editor	Oswald Hafenrichter
Original Music	Anton Karas

UK Distributor Studio Canal



Regularly voted the greatest British film ever made, The Third Man is essential big screen viewing, showing for the first time in the grand surroundings of the Town Hall. Famous for many reasons: the great novelist Graham Greene's best original screenplay, Robert Krasker's vivid expressionist camera work of post-war Vienna, Orson Welles' unforgettable scene-stealing cameo and Anton Karas's infectious zither score. Any one of these elements would elevate a film to greatness, but in The Third Man they all come together under the direction of Carol Reed to create a seamless and atmospheric masterpiece.

'The Third Man was never written to be read but only to be seen. Like many love affairs, it started at a dinner table and continued with many headaches in many places, Vienna, Venice, Ravello, London, Santa Monica. Most novelists, I suppose, carry round in their heads or in their

notebooks the first ideas for stories that have never come to be written. Sometimes one turns them over after many years and thinks regretfully that they would have been good once, in a time now dead. So twenty years back, on the flap of an envelope, I had written an opening paragraph:

'I had paid my last farewell to Harry a week ago, when his coffin was lowered into the frozen February ground, so that it was with incredulity that I saw him pass by, without a sign of recognition, among the host of strangers in the Strand.' I, no more than my hero, had pursued Harry, so when Sir Alexander Korda asked me to write a film for Carol Reed to follow our Fallen Idol, I had nothing more to offer than this paragraph. Though Korda wanted a film about the four-power occupation of Vienna, he was prepared to let me pursue the tracks of Harry there.' Graham Greene, Writer

THE THIRD MAN

“A PIERCING, TENDER POEM ABOUT
THE BITTERSWEET EBB AND FLOW
OF PATERNAL LOVE”



EASTERN KICKS



ROBBIE COLLIN - THE TELEGRAPH



RICH CLINE - SHADOWS ON THE WALL

“UTTERLY CAPTIVATING” ★★★★★

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TRULY BECOME A FATHER.



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IN SELECTED CINEMAS NOW

BATTLESHIP POTEMKIN with live organ accompaniment

Original Title	Bronenosets Potyomkin
Country	Soviet Union
Year	1926
Running Time	72 min
Format	DCP
Language	Russian with English subtitles
Director	Sergei Eisenstein
Screenwriter	Nina Agadzhanova
Producer	Sergei M. Eisenstein
Leading Cast	Aleksandr Antonov, Vladimir Barsky, Grigori Aleksandrov
Cinematographer	Eduard Tisse
Film Editor	Grigori Aleksandrov, Sergei M. Eisenstein

UK Distributor BFI Distribution



Never slipping in its legendary status in the 90 years since it was made, *Battleship Potemkin* still has an awesome power, shown to its full effect with a new digital print in the magnificent Town Hall and live accompaniment by city organist, Simon Lindley. Most famous for its iconic Odessa steps sequence, often imitated, but never matched, director Sergei Eisenstein invented and refined some of the most dynamic cinematic techniques and orchestrated them to perfection. The story follows a notorious Russian naval protest resulting in a police massacre of civilians, one of the seeds of the revolution.

'Anybody who thinks that Sergei Eisenstein's *Battleship Potemkin* is an 'art film' either hasn't seen the movie at all or had it ruined for them by some combination of a butchered print and a tedious film-history professor. As a remarkable new restoration of the 1925 Soviet silent classic makes clear, *Battleship Potemkin* is first and foremost an action drama, a work of straightforward emotion and pulse-

quickenning tension. This taut, 71-minute picture is stitched together from more than 1,300 shots, very few of them lasting more than three or four seconds. For better or worse, this film's true revolutionary legacy is not art cinema but Hollywood; it's got a lot more in common with Tony Scott's *Unstoppable* than it does with Andrei Tarkovsky. I'm not being willful or contrarian or anything - it's just true. Of course Eisenstein was a fervent supporter of the Bolshevik Revolution, who hoped his story about a fabled 1905 uprising by sailors in the Tsarist navy would inspire the oppressed of the earth to throw off their chains and hoist the red flag. But that context was a lot less important than he assumed at the time, and *Potemkin*'s immense cultural impact has almost nothing to do with its purported politics. (The young Joseph Goebbels, whose ideology ran in a different direction, praised the film extravagantly.)
Andrew O'Hehir, Salon.com

CARMEN

Country	Spain
Year	1983
Running Time	102 min
Format	DVD
Language	Spanish with English subtitles
Director	Carlos Saura
Screenwriter	Prosper Mérimée (novel), Carlos Saura, Antonio Gades
Producer	Emiliano Piedra
Leading Cast	Antonio Gades, Laura del Sol, Paco de Lucía
Cinematographer	Teo Escamilla
Film Editor	Pedro del Rey
Original Music	Paco de Lucía

UK Distributor Studio Canal



Based on the French novel and featuring music from Bizet's most popular opera, Carlos Saura's exhilarating flamenco *Carmen* became an instant classic on its release thirty years ago. Saura's bold version explores the legend by staging a modern ensemble of musicians and dancers busy rehearsing a flamenco interpretation of the *Carmen* story.

'Of the film Saura said, "I have tried, in a way, to exorcise the kinds of ideas that foreigners have of Spain." And, indeed, in creating so many layers of remove from the traditional characterization of *Carmen*, Saura reveals it to be an exoticized construct. For his new take on the story, he commissioned mostly new music, by Paco de Lucía, in hopes of creating something more authentically Spanish. His intent is made explicit in the opening scene: Gades, as a fictional version of himself in the process of creating his new ballet, plays a recording of Bizet's music, its blaring sounds clashing with the gentle

cante being performed on guitar a few feet away. Musical director Paco (played by de Lucía) then insists, "The rhythm should be more even, like in bulerías." This sets up perfectly the film's series of head-to-head battles: between classical and modern music traditions as well as men and women, the romanticized and the authentic, myth and reality.

'From the echo of pounding feet to the gracefully violent knife fight between del Sol and the exquisite Cristina Hoyos (Gades's longtime dance partner), dance in *Carmen* truly feels like an elemental force, as much as love or death. So popular was this Cannes-feted depiction of the physical and interior world of dancers that in 1985 Gades mounted a popular touring version, with Saura serving as staging director and lighting technician - another tribute to their medium-transcending collaboration.'
The Criterion Collection

FAUST with live organ accompaniment



Original Title Faust - Eine deutsche Volkssage
Country Germany
Year 1926
Running Time 85 min
Format DVD
Language German intertitles with English subtitles
Director F.W. Murnau
Screenwriter Johann Wolfgang Goethe (play), Gerhart Hauptmann, Hans Kyser
Producer Erich Pommer
Leading Cast Gösta Ekman, Emil Jannings, Camilla Horn
Cinematographer Carl Hoffmann
Film Editor Efi Bötttrich

UK Distributor Eureka Entertainment

A free screening of F.W. Murnau's dizzying and visceral masterpiece Faust with live accompaniment by city organist Simon Lindley in the suitably grand surroundings of Leeds Town Hall. Murnau fused Faust's script from German folk legend and the works of Goethe, Gounod, and Marlowe to tell the vivid and macabre tale of a man who sells his soul to the devil. Featuring a gleeful performance by the great Emil Jannings as Mephisto and a magnificent procession of apocalyptic imagery, Faust carries forward the wonders of cinema's silent era.

'Murnau was the greatest film director we have ever known. For him, work was a kind of intoxication. He was fascinated and gripped by the actual processes, like a scientist performing an experiment in a

laboratory or a surgeon during a complicated operation.'
 Lotte Eisner, Biographer

'Murnau was everywhere and did everything when he was making a film... He used to live each part, experiment with every possibility of the plot, draw up a mental picture of the sets, and perfect every detail of the whole with the greatest care. He was his own designer, his own artistic director, even his own studio manager.'
 Frank Hansen, Assistant to F.W. Murnau

'Murnau had a camera instead of a head.'
 Edgar G. Ulmer, Assistant Cameraman

JEANNE DIELMAN, 23 QUAI DU COMMERCE 1080 BRUXELLES



Country Belgium, France
Year 1975
Running Time 201 min
Format 35mm
Language French with English subtitles
Director Chantal Akerman
Screenwriter Chantal Akerman
Producer Guy Cavnac, Alain Dahan, Liliane de Kermadec
Leading Cast Delphine Seyrig, Jan Decorte, Henri Storck
Cinematographer Babette Mangolte
Film Editor Patricia Canino

Sales Company Cinémathèque Royale de Bruxelles
Contact distribution@cinematek.be

Stunningly powerful, Chantal Akerman's masterpiece is one of cinema's most striking innovations. Jeanne Dielman is a single mother performing her routine daily tasks of cleaning, cooking, and... prostitution. Her seemingly mechanical control begins to slip, revealing her personal tragedy to incredible effect. The film's style, detail and use of repetition and restraint is sheer brilliance, matched by an iconic performance by French actress Delphine Seyrig (Last Year at Marienbad).

'As esteemed critic Manny Farber noted, Akerman's portrait of the daily household routines and self-imposed patterns of a Belgian single mother successfully merged such diverse generic movements as the matriarchal passion play, the architectural ethnography, and the non-narrative examinations of filmed space pioneered by Michael Snow and Andy Warhol into one cohesive precis. Because Akerman's scenario and her realization of it are so provocatively heterogeneous,

and because the interpretations of the film's place in the canon of great cinema are so varied (and also because Akerman's editing rhythms and pacing are as methodical and unhurried as Stanley Kubrick's), some have called it the "domestic 2001."

'The greatness of Jeanne Dielman is its ability to reveal the radical pre-suppositional leaps of faith an audience will make when deprived of concrete characters and motivations in a film (Abbas Kiarostami's films expose this phenomenon as well). The space that Akerman allows her audience to ruminate over their own interpretations and postulations is as generous and unlimited as the space she gives Jeanne (or rather, the space she allows Jeanne to give herself) is constricted. If Jeanne Dielman has come to be considered a crown jewel of myriad film movements (feminist, avant-garde, experimental), it's because the egalitarian allowances Akerman makes are profuse enough to adapt to any intellectual framework.' Eric Henderson, Slant

LITTLE FUGITIVE

Country	USA
Year	1953
Running Time	80 min
Format	DCP
Language	English
Director	Ray Ashley, Morris Engel, Ruth Orkin
Screenwriter	Ray Ashley, Morris Engel, Ruth Orkin
Producer	Ray Ashley, Morris Engel
Leading Cast	Richard Brewster, Winifred Cushing, Jay Williams
Cinematographer	Morris Engel
Film Editor	Ruth Orkin, Lester Troob
Original Music	Eddy Lawrence Manson

Sales Company Carlotta Films
Contact stephanie@carlottafilms.com



Arguably the very first 'indie' movie, made outside the American studio system, *Little Fugitive* is a groundbreaking low budget gem, rarely seen since the 50s. The film follows two young brothers, left alone while their mother visits a sick relative. Lennie is annoyed at having to look after Joey and plays a trick on him, pretending to have been shot by a rifle they've given him. Seven year old Joey runs off, afraid he's really killed his brother, spending the day in the beaches and amusement park at Coney Island. Touching, authentic and beautifully made, *Little Fugitive* was way ahead of its time.

'My wife grew up in Hollywood and worked as a messenger at MGM, so she knew all about how films were made. When I told her that I was going to make a film, she told me that it couldn't be done. We

started work on the film and our film editor quit, so I asked Ruth if she would edit our dailies. She resisted, but pretty soon she fell in love with the material and edited it for us and did a fantastic job. In no time at all she became the ideal editor. Because she had worked in Hollywood, where her mother was a silent-screen star, she knew all about continuity and film editing, which was lucky for us because we didn't have a clue!' Morris Engel, Co-director

'Our New Wave would never have come into being if it hadn't been for the young American Morris Engel, who showed us the way to independent production with his fine movie *The Little Fugitive*.' Francois Truffaut

OF TIME AND THE CITY

Country	UK
Year	2008
Running Time	74 min
Format	DCP
Language	English
Director	Terence Davies
Screenwriter	Terence Davies
Producer	Roy Boulter, Sol Papadopoulos
Leading Cast	Terence Davies
Cinematographer	Tim Pollard
Film Editor	Liza Ryan-Carter

UK Distributor BFI Distribution



A special presentation of Terence Davies' personal film elegy for of his birthplace of Liverpool, part of the Northern Film School's Creative Producing Elevator series, with producer Sol Papadopoulos in attendance.

Terence Davies talks about he came to be reunited with Liverpool: 'The producer Sol Papadopoulos had been a photographer - about 20 years ago, he took some photographs of my mother that I treasure because they're really beautiful. He rang me and said, "Digital Departures are going to make three films in Liverpool for £250,000 each - would you be interested in doing a fiction?" I said, "No, I've done them and I don't want to do that anymore." So he said, "What would you like to do?" I said, "I'd like to do a documentary but in the style of Humphrey Jennings' *Listen to Britain* (1942)." It's one

of the great documentaries. It's only 19 minutes long but it captures what Britain was like when we were about to be invaded. It's so lyrical and it captures the very nature, the very essence of being British. I thought I'd like to do that for Liverpool. Then I thought, "Oh God, what have I agreed to? Perhaps I can't do it. I'm not a documentary filmmaker." I was going to pull out. Then I was being driven home one day and I was thinking how the thing in Liverpool at the end of the '50s was these big slum clearances, with new estates being built for everyone. It was to be the New Jerusalem. It was awful. I remember that happening because we were re-housed. I don't know where this came from, but I thought if I ran Peggy Lee singing "The Folks Who Live on the Hill" underneath these images, it would work. So when Sol rang again, I said, "This is the sequence." That's when I knew I had it.'

ONCE UPON A TIME IN THE WEST

introduced by Sir Christopher Frayling



Country	Italy, USA
Year	1968
Running Time	175 min
Format	Blu-ray
Language	English
Director	Sergio Leone
Screenwriter	Dario Argento, Bernardo Bertolucci, Sergio Leone, Sergio Donati
Producer	Fulvio Morsella
Leading Cast	Henry Fonda, Charles Bronson, Claudia Cardinale
Cinematographer	Tonino Delli Colli
Film Editor	Nino Baragli
Original Music	Ennio Morricone

UK Distributor BFI Distribution

We are delighted to welcome the distinguished critic, writer and educator, Sir Christopher Frayling to present an illuminating and entertaining talk on Sergio Leone's virtuoso über-western *Once Upon a Time in the West*, alongside a screening of the film in the suitably operatic setting of the Town Hall. In collaboration with the Centre for World Cinemas, University of Leeds and the Leverhulme Trust.

'A lot of American filmmakers who went to Film School in the 60s of the so-called Movie Brat generation, that is Scorsese, Coppola, John Milius, John Carpenter etc, cut their teeth on watching *Once Upon a Time in the West* in Film School. And if you watch John Carpenter's films of the 70s, *Assault on Precinct 13* for example, which was his second film, it has whole chunks of dialogue from *Once Upon a Time in the West*... And Stanley Kubrick, according to Leone, phoned up just after he'd seen *Once Upon a Time in the West* and said, 'how did

you get that interplay between music and image, which is so brilliant in the film?' It's complete integration of the visual track and the music track and Leone said, 'well it's quite simple, you get the music written in advance before you make the movie'. Morricone wrote the score of *Once Upon a Time in the West* and it was recorded with a small orchestra and a piano and played on an open reel tape recorder on the set of the movie so everyone's acting to the music and even the horses are trotting in time with the music at one point in the film. And Kubrick said, 'I'd really love to do that' and then he went off and made *Barry Lyndon* in which he does exactly the same thing. He shot the movie around these tracks of classical music by Handel and others, cut the film to the pre-existing music track and made it in exactly the same way. You could say that *Barry Lyndon* is *Once Upon a Time in Georgian England*.'

Sir Christopher Frayling

THIS SPORTING LIFE



Country	UK
Year	1963
Running Time	134 min
Format	DCP
Language	English
Director	Lindsay Anderson
Screenwriter	David Storey
Producer	Karel Reisz
Leading Cast	Richard Harris, Rachel Roberts, Alan Badel
Cinematographer	Denys N. Coop
Film Editor	Peter Taylor
Original Music	Roberto Gerhard

UK Distributor Park Circus

Screening in celebration of the participation of Leeds as a host city in the Rugby World Cup 2013, *This Sporting Life* is a Northern classic and one of the cornerstones of the British 'Kitchen Sink' revolution. It represents the transition of the great director Lindsay Anderson from documentary to fiction and boasts an iconic performance of bone-crunching intensity by a young Richard Harris. Frank is a miner with a competitive nature and a powerful physique who reads of the success and respect gained by the local rugby team and decides to share in the glory. As his career progresses, his brutal nature distances him from those around him.

'The production of this film was really a miracle. Although I had suggested it originally as a subject to Tony Richardson, who wanted me to direct a film for Woodfall, it was eventually bought by the Rank Organisation to be made by Julian Wintle's Independent Artists. I

think their idea was that the novel could make another *Saturday Night and Sunday Morning*; and this is why it was offered to Karel Reisz. But Karel did not want to make another *Saturday Night and Sunday Morning*, and he was anxious to get experience on the production side. So he offered to produce the film if I were given it to direct. Much to my surprise, Julian Wintle agreed, and so we made the picture under extremely good conditions, and without having to go through the tortuous ordeal of setting it up...

In general, the critical response was extremely good; though I was interested, if not terribly surprised, to find that 'highbrows' tended to be noticeably less enthusiastic than ordinary, sensitive people... Our bad reviews came from those critics who are always moaning that the British Cinema cannot achieve the same artistry as the New Waves of France and Italy.'

Lindsay Anderson, Director

TRIAL ON THE ROAD

Original Title	Proverka na dorogakh
Country	Soviet Union
Year	1971
Running Time	96 min
Format	DVD
Language	Russian, German with English subtitles
Director	Aleksei German
Screenwriter	Yuri German stories, Eduard Volodarskiy
Leading Cast	Rolan Bykov, Anatoliy Solonitsyn, Vladimir Zamanskiy
Cinematographer	B. Aleksandrovsky, Lev Kolganov, Yakov Sklyansky
Film Editor	Anna Babushkina
Original Music	Isaak Shvarts

Sales Company Seagull Films
Contact alla.verlotsky@gmail.com



In a tribute to the Russian director Aleksei German, who died earlier this year, we present a rare opportunity to see his early masterpiece *Trial on the Road*. Under-appreciated outside his native Russia, German was one of the leading filmmakers of the post-war generation. *Trial on the Road* is an uncompromising war movie with stunning black and white cinematography. Finding himself a POW during WWII, an apparently German soldier tries to convince his Russian captors that he is actually one of them, a sergeant in the Russian army forced by the Nazis to serve in the enemy ranks.

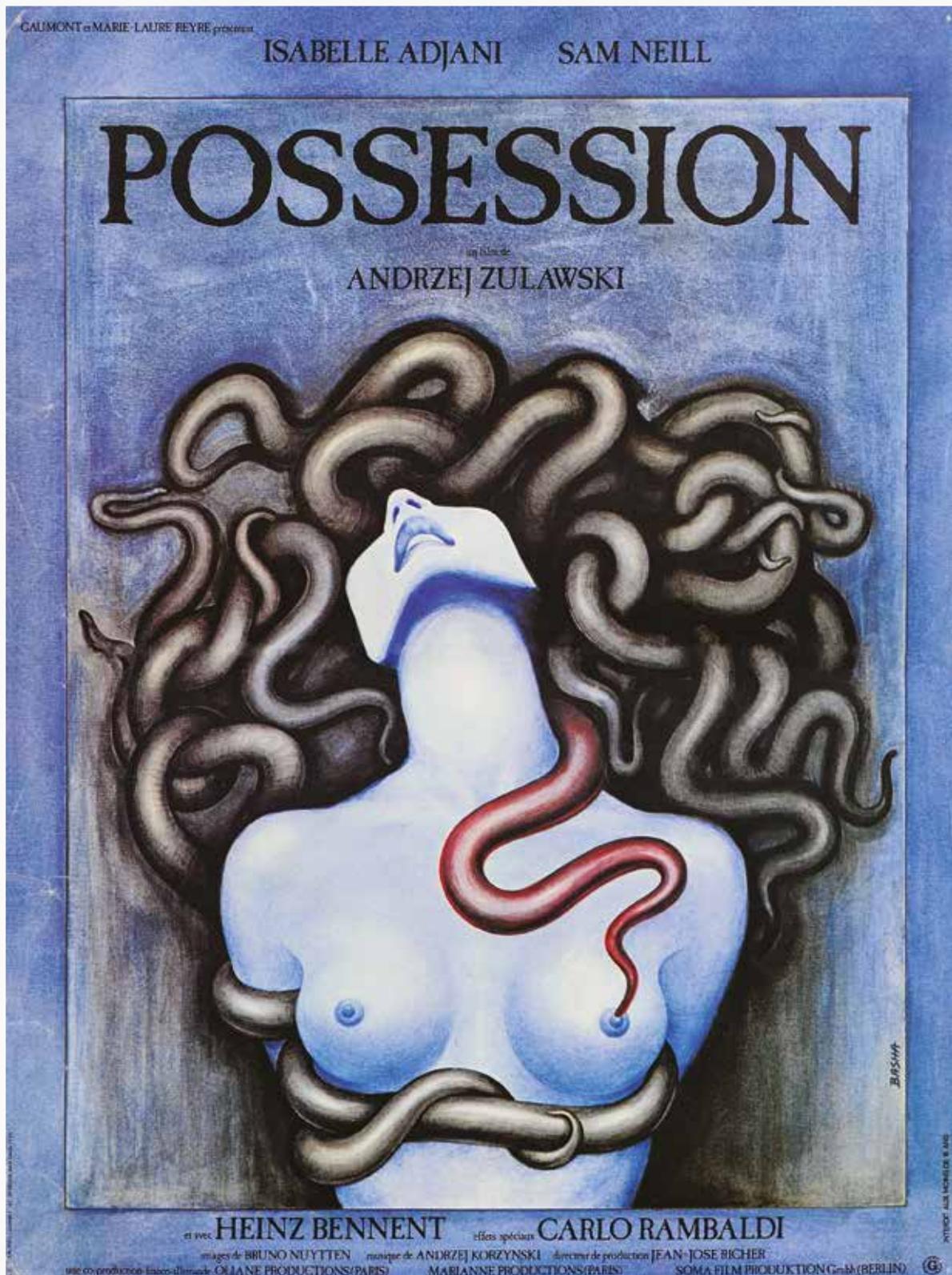
'*Trial on the Road* was denied release. Why was it banned? Because the film was about Stalin's methods of managing the people, of Stalin's methods of treating the people. The film was about morals.

And about immorality. And about captured prisoners-of-war, who had spent 10 or 25 years in prison only because they had put on a German uniform. They did that because they probably wanted a chance to live. They wanted later to come back. You see, every person has a chance to live. You see, those people didn't even do any bad things. But automatically they received 25 years imprisonment. So we want to tell the public something about that. We thought that the arts couldn't be silent about this, so we offered this film. The film was shot in 1971, and the film was released 15 years later. Of course, many things that we did in the film had aged [in the mean time].'

Aleksei German, Director

Leeds International Film Festival presents

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Second Run DVD

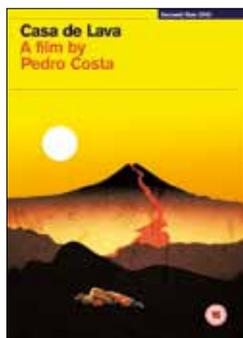
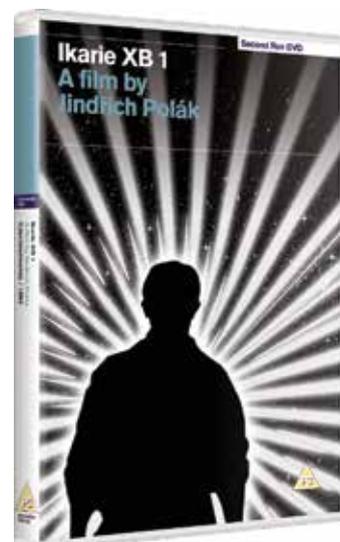
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Ikarie XB 1

A film by Jindřich Polák

This pioneering film is one of the cornerstones of contemporary sci-fi cinema. Adapted from a novel by Stanisław Lem, it predates Star Trek and Kubrick's 2001: A Space Odyssey and was clearly an influence on both, as well as on almost every other science-fiction work that followed.

“Remains one of the most original and exciting science fiction films ever made... packed with sublime moments unlike those of any film preceding it” Alex Cox, The Guardian



Casa de Lava

A film by Pedro Costa

“Beautifully crafted and intensely played out against a brooding volcanic landscape” Variety

Few filmmakers can boast a body of work as outstanding, as beautiful or as challenging as that of Pedro Costa. This, his second feature, is an intriguing and voluptuous rethink of Tourneur's I Walked with a Zombie. A remarkable, award-winning work of luminous beauty and power.



A Blonde in Love (Lásky jedné plavovlásky)

A film by Miloš Forman

“If I had to pick just one film, it would be A Blonde in Love. It's funny and humane, warm and wise and quite delightful” Ken Loach

This bittersweet romance from the Oscar® winning director of One Flew Over the Cuckoo's Nest and Amadeus, is a subtle and beautifully observed social satire which is regarded as one of the great films of the 60s.

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Fanomenon is the home of cult and fantasy cinema at Leeds International Film Festival and the line-up for this year is a heady mix of exciting new genre experiences, marathon horror events, amazing animated features, rarely-screened classics, and all-time favourites. Thrilling exclusives include the superb South Korean action blockbuster *Cold Eyes*, receiving its UK Premiere in Leeds, and a unique cinema presentation for the complete animated *Batman: The Dark Knight Returns*, screening with a brand new documentary about Frank Miller.

The ever popular annual marathons of *Night of the Dead* at the Hyde Park Picture House and *Day of the Dead* at Leeds Town Hall will together feature more than twenty hours of international horror with highlights including Australian black comedy *100 Bloody Acres*, brilliant Israeli thriller *Big Bad Wolves* and the new films from the makers of *Amer*, *The Strange Colour of Your Body's Tears*. Animation in Fanomenon 2013 is headlined by the Anime Day, with three brand new features including the third in the Rebuild of *Evangelion* series, a double bill of shorter films including the latest from Makoto Shinkai, and a special 25th anniversary screening of *Akira*.

Every year Fanomenon presents rarely-seen cult classics and this year's selection includes German western *Deadlock*, Australian outback shocker *Wake in Fright*, and Czech sci-fi *Ikari XB-1*. Giants of genre cinema are also featured in Fanomenon in the unique setting of Leeds Town Hall - see *2001: A Space Odyssey*, *The Exorcist*, and *Jaws* like you've never seen them before.

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 Possession
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 The Tenant

Fanomenon Greats at Leeds Town Hall

2001: A Space Odyssey
 The Exorcist
 Jaws

Fanomenon Shorts

AFTER SCHOOL MIDNIGHTERS



Premiere Status	English Premiere
Country	Japan
Year	2012
Running Time	95 min
Format	Blu-ray
Language	Japanese with English subtitles
Director	Hitoshi Takekiyo
Screenwriter	Yoichi Komori, Hitoshi Takekiyo
Producer	Takeshi Hirata, Kōichirō Itō
Leading Cast	Fūrin Cha, Hozumi Gōda, Shōzō Iizuka
Original Music	Reiji Kitazato, Negoto

Sales Company	Freestone
Contact	fumiko.nagata@freestone.jp

Packing more fun into 95 minutes than a year's worth of average Hollywood family film releases, this brilliantly inventive and hilarious Japanese animated joy is bursting with enough pleasures to delight all ages – the gangster rabbits alone deserve their own movie. Mako, Miiko, and Mutsuko are three mischievous girls exploring the mysterious St. Claire Elementary at night. They stumble upon a disused lab tamely haunted by the hapless duo of science models Kunstrijk and Goth. Their zany encounter unleashes the school's bizarre secrets at the indescribable midnight party.

Director Hitoshi Takekiyo on taking the After School Midnighters idea from a low-budget short film to a full animated feature: 'I originally made four shorts for a music channel, kind of like MTV, using motion capture, with different lead characters in each one: Dracula, a ninja, Christ and an anatomical model of the human body. The

anatomical model was the funniest one and I made a six-minute version of that.

'[Making the feature film] was completely different, it was much harder work. The number of characters increased of course, and there was no dialogue in the six-minute short. This time, there was a script to write, scenarios to create and the quality of the animation was higher. Even though it's a low-budget animation compared to, say, a Pixar film, the money that cinema audiences pay is the same, so we still have to satisfy them in the same way. That was really hard to do and we've spent a lot of time getting the look of the animation right. The aim was to create something in between traditional Japanese anime and Pixar 3D films. Getting the characters to really perform like actors was both the hardest part and the most important.'

ANTBOY



Country	Denmark
Year	2013
Running Time	77 min
Format	DCP
Language	Danish with English subtitles
Director	Ask Hasselbalch
Screenwriter	Anders Ølholm, Torbjørn Rafn, Kenneth Bøgh Andersen (book)
Producer	Birgitte Hald, Eva Jakobsen, Lea Løbger
Leading Cast	Oscar Dietz, Nicolas Bro, Samuel Ting Graf
Cinematographer	Niels Reedtz Johansen
Film Editor	My Thordal
Original Music	Peter Peter

Sales Company	Danish Film Institute
Contact	lizetteg@dfi.dk

A delightful spoof-adventure based on the popular Danish children's books by Kenneth Bøgh Andersen, Antboy has enough action, comedy, and charm to entertain superhero fans of all ages. A shy twelve-year-old becomes a superhero after being bitten by a very special ant and develops unimaginable superpowers. With help from his friend, comic book nerd Wilhelm, Pelle creates a secret identity as the superhero Antboy, and becomes a local crimefighter. When a supervillain, The Flea, enters the scene, Antboy must step up to the challenge.

Antboy is Denmark's first ever superhero movie. Ask Hasselbalch talks about his feature debut and making a superhero movie on a low budget: 'Unless you have the money, don't try to do anything like The Avengers and Iron Man. Do your own concept. I actually don't think my approach to the story would have been all that different if I'd

had another 10 million euros or more. I am a great fan of films from the '80s, like Joe Dante's Gremlins, where the effects supplement the story and don't overpower it. I always figured I would resolve Antboy's superhero story by using the camera itself, through the editing and sound, not by using expensive CGI effects. Basically, it's about appealing to the audience's imagination, making them believe they see amazing things.'

'I love genres. Initially, the ambition was to make Antboy a genre film, but as the work progressed, what really stoked me was the friendship theme. As soon as the story of Pelle and Wilhelm and their Antboy project started taking shape, something clicked for me. It may sound a bit maudlin, but I wanted to say that the greatest superpower is the friendship the two boys build, their sticking together.'

BATMAN: THE DARK KNIGHT RETURNS

Country	USA
Year	2012, 2013
Running Time	156 min
Format	HDCamEnglish
Language	Jay Oliva
Director	Bob Goodman, Frank Miller, Klaus
Screenwriter	Janson, Bob Kane
Producer	Alan Burnett, Michael Macasero, Benjamin Melniker, Sam Register, Bruce W. Timm, Michael E. Uslan
Leading Cast	Peter Weller, Ariel Winter, David Selby
Film Editor	Christopher D. Lozinski
Original Music	Christopher Drake

UK Distributor Warner Bros.



Jay Oliva's widely acclaimed and faithful animated adaptation of Frank Miller's hugely influential graphic novel was released originally in two parts on video. Now both parts are presented as one full-length feature film in an exclusive cinema presentation for Fanomenon. Ten years after an aging Batman has retired, Gotham City has sunk deeper into decadence and lawlessness. Now, when his city needs him most, the Dark Knight returns in a blaze of glory.

Director Jay Oliva on his influences and the challenge of animating Frank Miller's masterpiece: 'I've had a lot of influences over the years. In terms of art, I would say that Otomo's Akira played a pivotal role in my artistic development. After Otomo, I was influenced by a lot of the big artists during the 90s, like Todd McFarlane and Jim Lee. Around the same time, I discovered Bruce Timm's Batman the Animated

Series and I was so hooked with the simplicity and elegance of the design and how well it moved on-screen.

'It was a dream come true to direct the animation of The Dark Knight Returns, but at the same time terrifying because so many people have those books in their head and that no matter how faithful I was, it would NEVER be exactly what they saw when they first read the graphic novels. So I decided early on to bring to screen what my own experience was when I read those books back in the 80s. I was eleven at the time and it really changed the way I saw Batman and even comics in general. So, translating Frank's work was a labour of love for me because I wanted to bring to the screen the wonder, amazement, and shock of the original source material the way I experienced it oh so long ago.'

BUSHIDO MAN

Premiere Status	UK Premiere
Country	Japan
Year	2013
Running Time	88 min
Format	HDCAM
Language	Japanese with English subtitles
Director	Takanori Tsujimoto
Screenwriter	Takanori Tsujimoto
Producer	Yohei Haraguchi, Miku Kikuchi
Leading Cast	Mitsuki Koga, Yoshiyuki Yamaguchi, Masanori Mimoto
Cinematographer	Tetsuya Kudô
Film Editor	Kensuke Sonomura, Takanori
Original Music	Tsujimoto Hikaru Yoshida

Sales Company Klockworx
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Martial arts and niche cuisine action comedy Bushido Man could only have been made in Japan. It is a happy, sunlit day at the dojo of the Cosmic Way, a school of the martial arts whose sensei, Gensai, preaches a path of hard-earned wisdom and honour, and of knowing your opponent through what he eats. His prized student Toramaru has returned from a pilgrimage across Japan with tales of seven battles with legendary fighters, each masterfully-choreographed encounter preceded by a helping of his prey's favourite dish. (Bushido is the traditional code of the Japanese samurai).

Director Takanori Tsujimoto on setting his samurai story in the present day and on the progression of action through the film: 'Even today there are people talking about the spirit of the samurai even though we don't use it in everyday life. That term still exists and people still

sense its beauty and its sensibility. We still use those references today. We thought it would be interesting because even today's Japanese audience can still be very touched by the premise. I used to make a lot of gory, bloody movies but of course children were not allowed to watch them. This was a good occasion to make something everyone could watch.

'From the beginning when it was decided to make an action film, it came out of a certain frustration with the action movies currently in the market because they don't have enough action scenes. The main point from the very start was to put a lot of action into the film. Just action, however, could be boring for an audience, so it was important to figure out what the audience would like to see. Parallel to that is the idea of the character (protagonist Toramaru) can become stronger and stronger and develop himself.'

COLD EYES



A blockbuster success in South Korea, *Cold Eyes* is a dizzyingly-intense and masterfully-crafted thriller, inspired by Hong Kong action hit *Eye in the Sky* (2007) and filmed across Seoul's city sprawl. Gifted with remarkable observation skills, Ha Yoon-ju is the newest recruit to a high-tech police surveillance team that is attempting to take down a gang of ruthless bank robbers led by the seemingly undetectable James.

The co-directors of *Cold Eyes* on the importance of human traffic and perspectives in the film: [Cho Ui-seok] 'We focused on the concept of creating certain layers between groups of people. What I am saying is, in the film, there are those who watch and those who are watched. I was thinking of presenting them as two different groups, in two different layers, so to speak. For James, bird's eye view was dominantly used, while for the people on the ground like Chief Hwang and Ha Yoon-ju, eye level shooting was consistently

Original Title	Gam-si-ja-deul
Country	South Korea
Year	2013
Running Time	119 min
Format	DCP
Language	Korean with English subtitles
Director	Cho Ui-seok, Kim Byung-seo
Screenwriter	Cho Ui-seok
Producer	Eugene Lee
Leading Cast	Seol Kyung-gu, Jung Woo-sung, Han Hyo-joo, Lee Jun-ho, Jin Gyeong
Cinematographer	Kim Byung-seo, Yeo Kyung-bo
Film Editor	Shin Min-kyung
Original Music	Dalparan, Jang Young-gyu

Sales Company	Opus Pictures
Contact	ginaxshin@opuspictures.com

maintained. What is interesting is that at the climax of the movie, their positions kind of switch, placing James, who has always been watching down from the rooftop, below the watchers on the ground. The overall tempo and psychological close-ups were also among the things I worked hard on.

[Kim Byung-seo] 'For me, lively human traffic was very important. A lot of the time, the camera was freely placed so that it was in fluid communication with the relationships of the characters, such as the chaser and the chased, and their tension. As a camera director, I believed the rhythm was most important in this film. As a result, I wanted to create many different points even in one single take, making them overlap with each other. I tried to create the rhythm through a collision of shots, their different sizes, different movements, and so on.

THE FOREST



Original Title	El Bosc
Country	Spain
Year	2012
Running Time	90 min
Format	DCP
Language	Spanish with English subtitles
Director	Oscar Aibar
Screenwriter	Albert Sánchez Piñol
Producer	Ramón Vidal
Leading Cast	Àlex Brendemühl, María Molins, Tom Sizemore
Cinematographer	Mario Montero
Film Editor	Bernat Vilaplana
Original Music	Javier Navarrete

Sales Company	DEAPlanet
Contact	international@deaplanet.com

1936. The Spanish Civil War breaks out. Anarchist militias take over Lower Aragón. There, Ramón and his wife Dora cover up an ancestral secret: mysterious lights that appear twice a year near the woods surrounding their country house. According to family tradition, they are a door to another world that no one ever returns from. When an anarchist who is in love with Dora tries to do away with Ramón, he is forced to enter the lights and disappear. *The Forest* follows the lines of Guillermo del Toro's *The Devil's Backbone* and Pan's *Labyrinth*, making the landscape of Spain in the midst of the Civil War coexist with the fantastic.

'Most Spanish Civil War pics, even very good ones like Pan's *Labyrinth*, divide their characters into bad (Fascists) and good (everyone else). *The Forest* is practically unique in its view that war and its effects are bad for all involved, not just one side, and its healthy insistence that there should really be no such thing as an

alien continues a tradition in Spanish cinema going back to Victor Erice's masterpiece *The Spirit of the Beehive*. Aibar has mixed sci-fi into his work as far back as his 1995 debut, *Atolladero*, but this time, there's a close fit between genre and message.

'Performances are fine, especially from Molins, a thesp relatively inexperienced in film who's the centre of attention here, suggesting great moral resilience beneath Dora's fragile surface. The dependable Brendemühl, who toplined another recent revisionist Civil War drama, Juan Carlos Medina's *Painless*, (see page 55) convincingly delivers lines that would have been risible coming from a lesser actor.'

Jonathan Holland, *Variety*

GHOST GRADUATION

Premiere Status	English Premiere
Original Title	Promoción fantasma
Country	Spain
Year	2012
Running Time	88 min
Format	DCP
Language	Spanish with English subtitles
Director	Javier Ruiz Caldera
Screenwriter	Cristóbal Garrido, Adolfo Valor
Producer	Fernando Bovaira, Simón de Santiago, Sandra Hermida
Leading Cast	Raúl Arévalo, Alexandra Jiménez, Javier Bódalo
Cinematographer	Arnau Valls Colomer
Film Editor	Alberto de Toro
Original Music	Javier Rodero

Sales Company Film Factory Entertainment
Contact info@filmfactory.es



Modesto is a teacher with a problem - he sees (and talks to) dead people which has cost him his job on many occasions. However his powers may actually be useful at his latest school, where five undead students are causing mayhem and putting the school's future at risk. Modesto realises that to move on and be at peace they must graduate, but how do you go about teaching five wayward teenage ghosts?

'Cristóbal Garrido and Adolfo Valor's script deftly moves between goofy comedy, off-color jokes, and quick-witted asides, all with a warm personality at the centre. The movie has a lot of fun using the cast's time-capsule knowledge and also has fun with its references like making a quasi-match up with the Breakfast Club gang (with Dani and Jorge as the parallels to Bender and Andrew, respectively), but only using the comparison casually rather than trying to constantly callback to John Hughes' 1985 picture.

'The majority of humour comes from playing with the touchstones of ghost characters. Ghost Graduation doesn't break any boundaries, but it does make lewd little touches to stuff like taking over a human body, throwing around objects, and communicating with the living. It's a bit of a stretch to call Ghost Graduation 'raunchy', but it's certainly not afraid to go with sex jokes, dark comedy, or irreverent humor. Caldera isn't trying to upend ghost comedies, but he does want to make sure the emotional stuff doesn't get too sappy.

'Ghost Graduation is the true joy of a film festival. It's great getting to see a big release early, but when there's time to find a movie you haven't heard anything about, and it turns out to be good, you can't wait to tell everyone about it.'

Matt Goldberg, Collider

HK: FORBIDDEN SUPER HERO

Premiere Status	English Premiere
Original Title	HK: Hentai Kamen
Country	Japan
Year	2013
Running Time	90 min
Format	Blu-ray
Language	Japanese with English subtitles
Director	Yūichi Fukuda
Screenwriter	Keishū Andō manga, Yūichi Fukuda, Shun Oguri
Producer	Koji Hyakutake, Takahisa Miyaji, Tomohiro Kobayashi
Leading Cast	Shunsuke Daitō, Narushi Ikeda, Nana Katase
Cinematographer	Tetsuya Kudo

UK Distributor Manga



A new hero has arisen in Japan, wearing fishnet stockings, a maskini, and a mask of knickers, who slays the bad guys with a mind-blowing variety of wild, deviant martial arts moves, and invincible crotch attack techniques. When conventional justice fails, make way for Hentai Kamen, the masked pervert. Based on a wildly popular Shonen Jump manga series and originally planned to be a direct-to-DVD release in Japan, this hilarious crowd pleaser became a surprise hit in cinemas in Japan and won the audience award at the New York Asian Film Festival.

'Never one to truly shy away from the ridiculously outrageous, director and screenwriter Yuichi Fukuda has slowly started to proceed to the forefront when it comes to delivering films that are as creatively absurd as they are enjoyable to watch. Whether this is seen in his wacky film adaptation of Kazune Kawahara's manga High School Debut (2011), to his silly parody Kids Police (2013),

Fukuda is starting to establish himself as a memorable director and screenwriter unafraid to venture into genre-bending films. Based on the hysterically bizarre manga of the same name, HK: Forbidden Super Hero is the latest film from Fukuda that once again places the seemingly inane with the norm, delivering a film that is surprisingly humorous throughout despite its awkwardness. The overall film is very aware of itself, with Fukuda never presenting the material as anything that should be taken seriously, easing us into a strange world where super heroes and villains are in equal measure in their perverseness. From the rather lacklustre - and intentionally so - character costumes, to the preposterous villains that Hentai Kamen must combat, the look and feel of HK: Forbidden Super Hero brings about the vibe of the manga exceptionally well.'

iSugoi.com

LOVE ETERNAL



Premiere Status	UK Premiere
Country	Ireland, Luxembourg, Netherlands, Japan
Year	2013
Running Time	94 min
Format	DCP
Language	English
Director	Brendan Muldowney
Screenwriter	Brendan Muldowney, Kei Oishi (novel)
Producer	Conor Barry, Manami Fukawa
Leading Cast	Pollyanna McIntosh, Amanda Ryan, Robert de Hoog
Cinematographer	Tom Comerford
Film Editor	Mairead McIvor
Original Music	Bart Westerlaken

Sales Company Reel Suspects
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Brendan Muldowney burst onto our screens in 2010 with his debut feature *Savage*, a brutal tour de force about a victimised man's descent into violence. He returns with a film about a much more sensitive issue, albeit one that is just as shocking. Based on the Japanese novel *In Love with the Dead*, the story is about Ian, an introverted loner who is obsessed with suicide. An encounter with a woman he meets in a suicide chatroom brings him closer to death and sparks a new obsession. He begins stalking another woman, Naomi (played with great pathos by Pollyanna McIntosh) whom he believes may be able to give him what he wants.

Brendan is a graduate of Dun Laoghaire Institute of Art and Design (The National Film School in Ireland). His debut feature film *Savage*, funded by the Irish Film Board and produced by SP Films, received 6 Irish Film & Television Award (IFTA) nominations in 2010, and Brendan also received a Rising Star nomination from the Irish Film Board/Irish

Film & Television Award (IFTA). He has written and directed nine award winning short films. *Innocence* won the Tiernan McBride - Best Irish Short Film Award at the Galway Film Fleadh 2002 among many others, while *The Ten Steps* has won twelve awards throughout the world including Best Short at the Sitges Film Festival 2004.

'When I first read Kei Oishi's book *In Love with the Dead* I was struck by the empathy he had for the lead character. Here was a story that dealt with the darkest of subjects - suicide, necrophilia and grief. Subjects that could be emotive or exploitative. And yet, by dealing with them in such a simple, almost childlike, way, the story felt honest and non judgemental. There was also lightness, a sense of the absurd, which gave the story a black sense of humour. My job was to try and preserve these elements which I hope I have achieved.'

Brendan Muldowney, Director

MASTERPIECE: FRANK MILLER'S THE DARK KNIGHT RETURNS



Country	USA
Year	2013
Running Time	79 min
Format	HDCam
Language	English
Director	Alexander Gray, Jeff Maynard
Screenwriter	Alexander Gray, Jeff Maynard
Producer	Alexander Gray, Jeff Maynard
Leading Cast	Malcolm McDowell (Narrator) and featuring Frank Miller, Grant Morrison, Michael Uslan
Cinematographer	Roger de Giacomo, Brigman Foster-Owens, Chris Piazza
Film Editor	John Fitzpatrick

UK Distributor Warner Bros.

Masterpiece is a detailed and fascinating account of the history and production of the hugely influential *Batman: The Dark Knight Returns*. Frank Miller himself appears in the documentary along with many of the team involved in the creation of the classic work that ushered in the modern take of the dark and brooding protector of Gotham.

Frank Miller on his masterpiece: 'What I was after was the feeling I had when I was 6 years old and I first saw a Batman comic... - the way the city was drawn, and the fact that this guy was dressed like a bat, just took my breath away. When I was doing *Dark Knight*, I was essentially trying to evoke that same feeling, but to an older and more sophisticated audience. I was turning 30 at the time and

realized I was going to be older than Batman, and I just couldn't live with that. I had been planning a Batman story for years but it was the age angle and idea of coming out of retirement that really got me thinking. I wanted a much rougher, meaner version of the character. It started with a bunch of vignettes in my head, and then a story and the world around it started to form. I wanted to answer a bunch of questions about Batman. Why would the world need a guy who dresses up like a bat and pulls criminals through windows? In the old comics, the world was very well ordered and the cops were very honest - who needs Batman in a world like that? So I built a world that was much more threatening, a place that needs this wild character to exist. And I thought, Where am I going to find this world? Then I just looked out my window.'

PAINLESS

Original Title	Insensibles
Country	Spain, France, Portugal
Year	2012
Running Time	100 min
Format	DCP
Language	Spanish with English subtitles
Director	Juan Carlos Medina
Screenwriter	Luiso Berdejo, Juan Carlos Medina
Producer	Adolfo Blanco, François Cognard, M.A. Faura, Antoine Simkine
Leading Cast	Àlex Brendemühl, Tómas Lemarquis, Ilias Stothart
Cinematographer	Alejandro Martínez
Film Editor	Pedro Ribeiro
Original Music	Johan Söderqvist

UK Distributor Metrodome



David, a brilliant neuro-surgeon, has his world turned upside down when he visits his parents to ask if they can donate bone marrow for the life-saving operation he requires. Digging into his past he unlocks a mystery that goes back to the Spanish Civil War when a group of children who can feel no pain were locked up in an asylum. As he closes in on the shocking truth the lives of everyone he holds dear is changed forever. Weaving two stories together across different timelines Juan Carlos Medina creates an exciting thriller that will keep you guessing right to the end.

'If the contemporary sequences move along in the swift manner of an icy Euro thriller, the flashbacks have the creepy, unsettling spirit of a gothic fable: Along with several other children from her Catalonian village, Ines is rounded up and sent to a secluded hilltop asylum, where a doctor keeps each child isolated in a separate cell. There Ines meets the troubled introvert, Benigno, who's first seen casually

chewing on his own flesh, but eventually transforms into a skilled and thoughtful student under the guise of Professor Holzman, a German-Jewish scientist seeking refuge from the Nazi regime.

'It's during these asylum scenes that Painless truly comes into its own, drawing numerous parallels between the self-anaesthetising capabilities of the children and the domination of the Fascists over a period that stretched from the Spanish Civil War to the 1960s, when Franco's dictatorship was comfortably installed in power. While certain grier moments - including a child's worst nightmare: the dissection of a puppy - have a stomach-turning quality to them, what's much more disturbing is the idea that 'insensitive' kids like Ines or Benigno could become the ideal puppets for a regime that was hell-bent on staying in power.'

Jordan Mintzer, The Hollywood Reporter

THE RESURRECTION OF A BASTARD

Premiere Status	UK Premiere
Original Title	De Wederopstanding van een Klootzak
Country	Netherlands
Year	2013
Running Time	85 min
Format	DCP
Language	Dutch with English subtitles
Director	Guido van Driel
Screenwriter	Bas Blokker, Guido van Driel
Producer	Arnold Heslenfeld, Laurette Schillings, Frans van Gestel
Leading Cast	Yorick van Wageningen, Gouda Robert Grovogui, Juda Goslinga
Cinematographer	Lennert Hillege
Film Editor	Alain Dessauvage
Original Music	Peter Van Laerhoven

Sales Company TopKapi Films
Contact lisette@topkapi.nl



Based on a graphic novel written by the director, The Resurrection of a Bastard tells the story of Ronnie, a Dutch gangster who has had a change of heart following an incident that he is recovering from. Once a vicious and heartless thug (whose violent actions are shown in flashbacks, including the most creative, nasty use of a vacuum cleaner ever seen on screen) the new Ronnie is thoughtful, considerate and, apparently, slightly psychic. He is destined to cross paths with Eduardo, an asylum seeker who is struggling to fit in with the Dutch way of life and whose fate is mysteriously intertwined with his own.

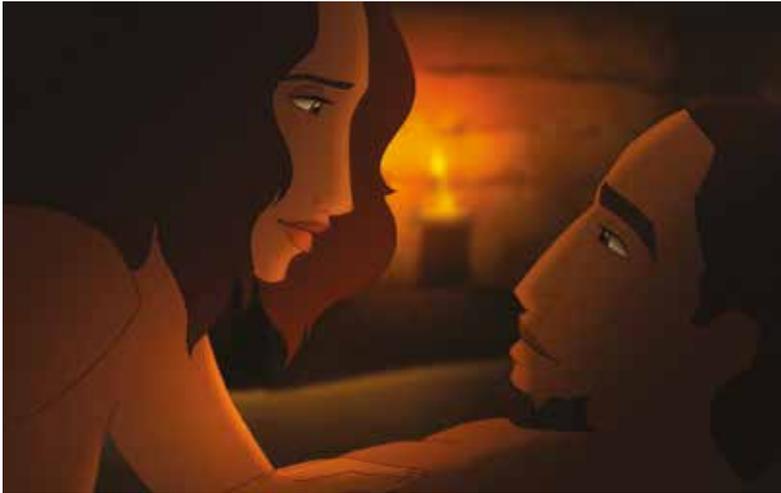
'A Dutch crime film that traffics in issues of vengeance, redemption and the psychological impact of violence without growing pretentious or preachy, Guido van Driel's The Resurrection of a Bastard studies an out-of-control man but is, itself, always in check. Reminiscent in theme of such Euro-sourced art house hits as Sexy

Beast and In Bruges, this debut trades their showy virtuosity for introspection.

'Van Wageningen is captivating in both incarnations of the eponymous bastard, a character more complicated than his limited dialogue would seem to allow. Bearish and stubbly, he's an unsexy beast who provokes nervous devotion in Janus (named for the god of transitions), who talks too much in his quest for approval. Ronnie unwittingly goes to confront his fate on the long dyke protecting villagers from the sea, in an eerie post-dusk sequence where Lennert Hillege's photography (striking throughout the film) mixes light and dark in the same unsettling way the story does.'

John DeFore, The Hollywood Reporter

RIO 2096: A STORY OF LOVE AND FURY



Premiere Status	UK Premiere
Original Title	Uma História de Amor e Fúria
Country	Brazil
Year	2013
Running Time	98 min
Format	DCP
Language	Portuguese with English subtitles
Director	Luiz Bolognesi
Screenwriter	Luiz Bolognesi
Producer	Laís Bodanzky, Luiz Bolognesi, Débora Ivanov, Gabriel Lacerda
Leading Cast	Selton Mello, Camila Pitanga, Rodrigo Santoro
Film Editor	Helena Maura
Original Music	Rica Amabis, Tejo Damasceno, Pupillo

Sales Company Europa Filmes
Contact beatriz@europafilmes.com.br

Rio 2096: A Story of Love and Fury is a breathtaking adult animated epic from Brazil that won the top award at the world's leading animation festival in Annecy. Set during radical episodes of Brazil's history, from the Portuguese colonisation in 1500 through to slavery and dictatorship, and in a sci-fi imagining of a future Rio in 2096 where water is scarce, the film is about the love between an immortal warrior and Janaina, the woman he has been in love with for 600 years.

Director Luiz Bolognesi on choosing to make an animated feature as his debut: 'I really like the idea of being able to write a story that travels through time and in which everything is feasible to be produced. In animation, it doesn't matter if you write a story that takes place in an apartment or one that travels through six

centuries. In live action, shooting inside an apartment is super cheap, not so if you have a spaceship flying around Rio, which is economically unfeasible. Animation allows me to transform this barrier of the impossible into something entirely plausible. Making this animated film was an extremely pleasurable experience for two reasons: in live action, the director has to solve the problem that arises very quickly, something which is very anguishing for me. In animation, when a scene doesn't come out good, I have three weeks to solve any problems. On the other hand, I faced the challenge of maintaining my crew united all this time. The fact of being a Brazilian animation for adults was a very attractive proposition, and none of the professional involved quit during the project. I managed to put together a committed group and I had a very rich exchange with a group of people much younger than me.'

SOULMATE



Premiere Status	English Premiere
Country	UK
Year	2013
Running Time	104 min
Format	Blu-ray
Language	English
Director	Axelle Carolyn
Screenwriter	Axelle Carolyn
Producer	Claire Otway
Leading Cast	Anna Walton, Tom Wisdom, Nick Brimble
Cinematographer	Sara Deane
Film Editor	Simon J. Brooks, Eddie Oswald
Original Music	Christian Henson

Sales Company Axelle Carolyn
Contact axelle_carolyn00@yahoo.com

Axelle Carolyn (The Halloween Kid, LIFF 2012) makes her feature film debut with Soulmate, a beautifully shot and intimate ghost story about love and loss. When Audrey, a young widow recovering from a suicide attempt, discovers that the remote cottage she is convalescing in is haunted, she decides to stay and befriend the lonely spirit. As the feelings between them grow the ghostly Douglas becomes stronger and more corporeal but his plans for their future begin to concern Audrey who must decide between life and death.

'Opening with a graphic suicide attempt, Soulmate is unlike any modern horror film made, or being made today. Harkening back to the classic era of the traditional ghost story of yesteryear, the film is reminiscent of the like of M.R. James ghost stories' and the just-released on DVD, Dead of Night series. Although at the same time this is, at least as far as I'm aware, unlike anything that has come

before in the genre - more romance than terror, more love story than horror. The closest story I can think of, in filmic terms, is the Christopher Reeve starring Somewhere in Time - penned by a legend of fantasy fiction, Richard Matheson.'

Phil Wheat, Nerdy

'I love horror movies. LOVE them. I mean, I wrote an entire book about them (It Lives Again! Horror Movies in the New Millennium, from Telos Publishing)! I'd be happy to work in horror for the rest of my days. But I hate the expression 'scream queen'. It implies playing victims, and that's the type of role I'm generally not interested in. I'd love to play more villains... Parts like Angela Bettis's in May or Beatrice Dalle in Inside are the kinds of roles I'd love to be given.'

Axelle Carolyn, Director

THE BATTERY

Country	USA
Year	2012
Running Time	101 min
Format	Blu-ray
Language	English
Director	Jeremy Gardner
Screenwriter	Jeremy Gardner
Producer	Adam Cronheim, Jeremy Gardner, Douglas A. Plomitallo, Christian Stella
Leading Cast	Jeremy Gardner, Adam Cronheim, Niels Bolle
Cinematographer	Christian Stella
Film Editor	Michael Katzman, Alicia Stella
Original Music	Ryan Winford
Sales Company	Raven Banner
Contact	mpasz@ravenbanner.ca



Ben and Mickey are two former baseball players thrown together in the aftermath of the zombie apocalypse. They survive by wandering across the remains of New England, always on the move and never staying in the same place for long. As time goes by Ben becomes increasingly feral and embraces their new nomadic, lawless lifestyle while Mickey, who refuses to kill the undead, won't accept the harsh reality and longs for the world of old. When Mickey intercepts a radio signal from another survivor his determination to track her down threatens both their friendship and survival.

'The impetus for the story started as an audition video for a site massify.com. The After Dark horror series had an idea that they were going to pick a script, director and cast through that site. Perkins 14 ended up being the film they chose, and they were going to take the top ten vote getters to fly out to L.A. for auditions to see who

would be in the cast. I made a three minute short about a guy and his buddy documenting their exploits after a zombie breakout. It was short and pretty clever. I got it bumped from 357th place to 19, right outside the bubble. When it didn't pan out I couldn't get the idea out of my head about these guys trolling around the woods and staying away from cities. I knew it would be a way to make a good movie without a lot of money and it made sense from a storytelling point of view. If there was a breakout it would make total sense to stay away from the cities since a lot of people means a lot of zombies.

Unfortunately when you think about setting it in the woods and on the cheap you don't think about things like makeup or lights or cars. You don't think about shooting around the entire electrical grid for the east coast. That was rough.'

Jeremy Gardner, Director

BIG BAD WOLVES

Country	Israel
Year	2013
Running Time	109 min
Format	DCP
Language	Hebrew with English subtitles
Director	Aharon Keshales, Navot Papushado
Screenwriter	Aharon Keshales, Navot Papushado
Producer	Tami Leon, Chilik Michaeli, Avraham Pirchi
Leading Cast	Guy Adler, Lior Ashkenazi, Dvir Benedek
Cinematographer	Giora Bejach
Film Editor	Asaf Korman
Original Music	Haim Frank Ilfman



When a suspected child murderer is released from custody following a police blunder the disgraced detective in charge of the case decides to take matters into his own hands. Unfortunately the father of the latest victim has the same idea and soon the detective finds himself in the middle of an ever escalating spiral of torture and madness.

'Big Bad Wolves is a comic kidnapping thriller which draws inspiration from the society in which we live. Existential anxiety serves as Israel's foundation and attempts to define and reinforce the legitimacy of the state: a fear of terrorist activities, primarily kidnappings, unremitting feelings of being persecuted, inherent intolerance and macho behavior topped with a historical craving for vengeance create an ideal breeding ground for extreme actions and subsequent reactions.

'A series of brutal and shocking murders are taking place. The unidentified murderer is accustomed to molesting little girls and chopping off their heads when he finishes his monstrous acts. He discards the bodies where the police can find them but keeps the heads to himself, thus denying the grieving families the prerogative to bury their children whole.

'The plot will follow the violent and inevitable path to destruction of three characters, the prime suspect – a religious studies teacher, a grieving father seeking vengeance and the impetuous police detective assigned to the case. The film will raise questions dealing with the universal moral dilemma: does being the victim give you the legitimate right to turn into a bloodthirsty vigilante?'

Aharon Keshales & Navot Papushado, Directors

UK Distributor **Methodome**

CHIMÈRES



Country	Switzerland
Year	2013
Running Time	80 min
Format	Blu-ray
Language	French with English subtitles
Director	Oliver Beguin
Screenwriter	Olivier Beguin, Colin Vettier
Producer	Olivier Beguin, Gwenn Deschenaux, Lluís Fe Pérez
Leading Cast	Jasna Kohoutova, Yannick Rosset, Catriona MacColl
Cinematographer	Florian N. Gintenreiter
Film Editor	Olivier Beguin
Original Music	Gisana Lorris
Sales Company	Chaoticklock Films
Contact	info@chimeres.ch

While holidaying in Romania with his girlfriend, photographer Alex is hit by a car and is badly hurt. Following a lengthy operation requiring many transfusions he returns home to work on his new exhibition but his recovery is hampered by strange side effects - sensitivity to light, a taste for raw meat and disturbing hallucinations. When challenged by his concerned wife and mother about his erratic and increasingly violent behaviour he confesses that he believes he is turning into a vampire.

Romantic shocker *Chimères* is Olivier Beguin's first feature film. He wrote the screenplay with Colin Vettier with whom he scripted his last short film (*Employee of the Month*, LIFF 2011). The film was shot over 6 weeks in Switzerland, Romania and Belgium. For the lead roles of Livia and Alexandre, Beguin cast Jasna

Kohoutova and Yannick Rosset, both actors he worked with previously on his short film *Naufrage* (Shipwreck). He also collaborated once more with horror icon Catriona MacColl, star of Lucio Fulci's *The Beyond* and *House By the Cemetery*. Among the crew we find several frequent collaborators of the director such as director of photography Florian Gintenreiter and special makeup effects wizard David Scherer (*The Theatre Bizarre* and *The Strange Colour of Your Body's Tears*, LIFF 2013).

Director Beguin was born in Neuchâtel, Switzerland in 1975. He studied at the London Film School where he obtained a diploma in Art & Technique in Filmmaking. His graduation film *Time with Nyenne* was selected in the Pardo di Domani section of the Locarno International Film Festival in 2000.

THE STRANGE COLOUR OF YOUR BODY'S TEARS



Original Title	L'étrange couleur des larmes de ton corps
Country	Belgium
Year	2013
Running Time	102 min
Format	DCP
Language	French, Dutch with English subtitles
Director	Hélène Cattet, Bruno Forzani
Screenwriter	Hélène Cattet, Bruno Forzani
Producer	François Cognard, Eve Commenge
Leading Cast	Klaus Tange, Ursula Bedena, Joe Koener
Cinematographer	Manuel Dacosse
Film Editor	Bernard Beets
UK Distributor	Metrodome

Almost single-handedly resurrecting the Italian giallo film genre with *Amer* (LIFF 2010), Bruno Forzani and Hélène Cattet return with another astounding piece of filmmaking that uses beautiful imagery, moody, atmospheric sound and incredible performances to draw in the audience. When Dan returns home to discover his wife is missing, he starts to investigate the creepy people in his apartment block. Convinced she is dead, the police refuse to help or even believe him. Soon his obsession causes him to descend into a world of madness leaving the audience to wonder if there ever was a killer.

'When I was a teenager, I was a slasher fan before knowing what was giallo. There are excellent slashers...but I got bored of them because at the end it was always the same thing and the murder sequences (which are one of the main interest of slashers) got more and more aseptic. Once I asked an Italian guy who was working at the video club to give me something new...and he proposed Dario Argento's

Tenebrae: The level was so much higher, exploitation became Art! And there was no more of that damned morality you can find in slashers!

'Giallo is the genre which gave us more pleasure as an audience, it's a genre of 'mise en scène' and it gave us the desire to try to make movies. We have 'eaten' so many giallo movies that they are deep inside us, they became very intimate and we can't separate them anymore from our universe and filmmaking...

We love giallo from a subjective point of view: Maybe what we are interested in doesn't interest other giallo fans who have a different definition and interest of the genre. We love the poetic aspect of giallo and its codes. So we use them respectfully because we love them...and we love them so much that we push their oneiric aspect as far as possible!

Hélène Cattet & Bruno Forzani, directors, from an interview from *The Examiner*

100 BLOODY ACRES

Country	Australia
Year	2012
Running Time	91 min
Format	DCP
Language	English
Director	Cameron & Colin Cairns
Screenwriter	Cameron Cairnes, Colin Cairnes
Producer	Kate Croser, Julie Ryan
Leading Cast	Damon Herriman, Angus Sampson, Anna McGahan
Cinematographer	John Brawley
Film Editor	Joshua Waddell
Original Music	Kim Green
Sales Company	Works International
Contact	steve.bestwick@theworksfilmgroup.com



Reg and Lindsay are two brothers who run an organic fertiliser business in the outback of Australia. They're worried as they are running out of the 'secret ingredient' that makes their product so good. When dimwitted Reg finds a car crash victim at the side of the road he grabs the corpse while there's no-one about but then decides to pick up some hitchhikers on the way home. As they begin to realise what's going on things start to get very messy and the body count starts to rise. A cross between Tucker & Dale and Motel Hell, 100 Bloody Acres is a darkly funny, gloriously bloody romp through the Australian outback.

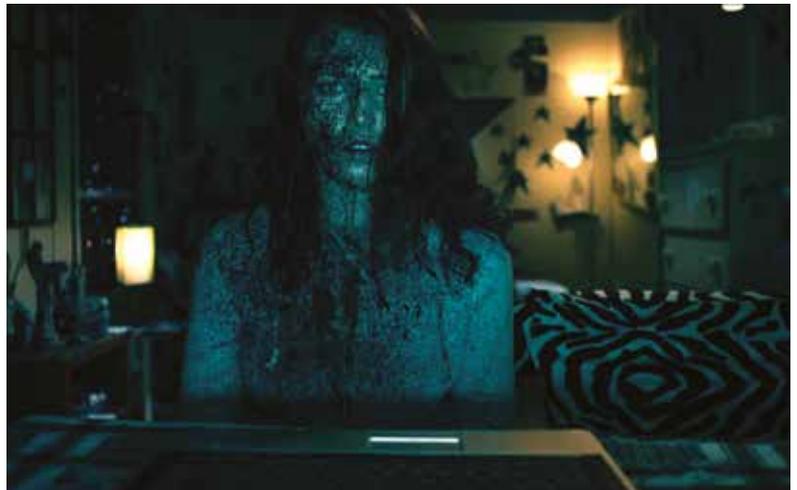
'There's a few reasons as to probably why it developed more into a comedy, I think we started writing it maybe 2004 - around that time - and the original idea was to make something brutal, violent, 70s-style horror film like Texas Chainsaw Massacre and The Hills Have Eyes. Around that time Wolf Creek was released and did really, really

well and there was probably part of us that felt, well, Greg's (McLean) already done that and he's done a great job, we've got to make it our own. We knew it would have been likened to that film especially if we pursued it as a straight horror film. How do you beat Wolf Creek at its own game?

'The character of Lindsay Morgan was always intended to be the darker figure of the film but we could never have imagined that he could be the character Angus portrayed, he just took it to another level in terms of malevolence and empathy as well. He's got such a presence and a real magnetism around him and I'm glad we got him to do that before he goes on to much bigger stuff because he has got such charisma. There are shots in there where he could be Jack Nicholson from The Shining or (Marlon) Brando. He gives cinematic performances.'

Cameron & Colin Cairns, Directors

Country	Canada
Year	2013
Running Time	90 min
Format	Blu-ray
Language	English
Director	Cody Calahan
Screenwriter	Chad Archibald, Cody Calahan
Producer	Chad Archibald, Cody Calahan
Leading Cast	Michelle Mylett, Cody Ray Thompson, Adam Christie
Cinematographer	Jeff Maher
Film Editor	Chad Archibald, Cody Calahan
Original Music	Steph Copeland
Sales Company	Cody Calahan
Contact	codycalahan@gmail.com



Five friends are planning a New Year's Eve party, but as the evening progresses it becomes clear that all is not well. Finding themselves in the middle of an epidemic that's affecting everyone they know, they barricade themselves in and turn to social media to try and make sense of the mayhem that's all around them. But conflicting reports and terrifying footage of the infection cause first fear and then paranoia among the survivors and it isn't long before they turn on each other.

'Shot on a restrained budget, newcomer Calahan is able to create a controlled, sleek and effective look for the film while also managing to regale the audience with well-shot and executed set pieces and gore laden moments and often horror fans will be able to point out certain homages to other beloved horror films in the genre.

'Writer Chad Archibald is once again able to take his passion for

writing the horrors of the modern human condition and create a unique contemporary psychological thriller that is fairly relevant in today's social media-obsessed society. The well-scribed twist regarding the notion of how the pandemic started is enough to make anybody want to delete their FaceBook, Twitter and Instagram accounts as the fictional and alarming theory is definitely applicable to how we interact online in the real world.

'Actress Michelle Mylett flawlessly embodies the tough as nails persona, virtue, and strength it takes to be a Final Girl. It will come as no surprise if she becomes a known Scream Queen in the Canadian horror scene in the near future. Overall, Antisocial is a solid Canadian horror film made for the Generation Y crowd and is surely able to crawl under the viewers' skin as it deals with a frightening concept far too relevant in our self-induced, isolated digital world.'
Serena Whitney, Dread Central

ON AIR



Premiere Status	UK Premiere
Country	Germany
Year	2013
Running Time	104 min
Format	DCP
Language	German with English subtitles
Director	Marco Riedl, Carsten Vauth
Screenwriter	Marco Riedl
Producer	Daniel Polster, Christian Pohl
Leading Cast	Markus Knüfken, Charles Rettinghaus, Ronald Niischke
Cinematographer	Marco Riedl
Film Editor	Marc Steinicke
Original Music	Andrew Reich

Sales Company	Carsten Vauth
Contact	carsten.vauth@web.de

Nighthawk is the pirate radio station run by family man 'Doc Rock' from his basement. His favourite topic of the moment is the vicious serial killer The Nightslasher whom he likes to badmouth live on air. Tonight though, the tables have been turned as The Nightslasher is on the line and has an ultimatum for the fast-talking DJ - keep him from killing his current victim before the end of the show and he'll let her live. Doc Rock has to lay bear his soul without any chance of escape as the killer seems to know his every move.

'Years ago, the American Sitcom Frasier and Frasier's famous line 'I'm listening' gave Marco J. Riedl, writer and co-director of On Air, the idea of writing a psychological short thriller about a radio dj and Sigmund Freud's thesis: 'The ego is not master in its own house'. Marco J. Riedl tried to picture himself in the DJ's position. What if a serial killer calls in on my show and challenges me to stop him from

killing his next victim: 'OFF AIR means to die, ON AIR to stay alive'. What a catch phrase?'
Carsten Vauth, Co-director

'The nightmarish scenario struck a primal fear deep within me. I'm fascinated by exploring and confronting my own fears. For that reason, I was enthralled by the story. Likewise, my friend and co-director Carsten Vauth who came immediately on board. For the both of us, the simplicity of the story and the universality of the primal fears that it raises, were the two elements which guided our creative approach to the film.

We knew we had a perfect Thriller on our hands. Grippled by excitement I started working on the screenplay that would later become On Air.'

Marco Riedl, Co-director

SAVAGED



Premiere Status	UK Premiere
Country	USA
Year	2013
Running Time	93 min
Format	Blu-ray
Language	English
Director	Michael S. Ojeda
Screenwriter	Michael S. Ojeda
Producer	Jason Gurvitz, Lezlie Wheeler
Leading Cast	Amanda Adrienne, Tom Ardavany, Ronnie Gene Blevins
Cinematographer	Michael S. Ojeda
Film Editor	Michael S. Ojeda
Original Music	César Benito

Sales Company	Raven Banner
Contact	mpasz@ravenbanner.ca

Zoe, a beautiful deaf girl, is driving across country on her way to meet her fiancé when she is captured by a gang of bloodthirsty racist rednecks. Battered, beaten and close to death she manages to escape and is rescued by a local Indian healer, who attempts to save her. The ritual goes wrong and the angry spirit of a dead apache warrior enters her body, fusing their souls together. Channeling his strength and rage Zoe returns to deliver furious vengeance upon the men who abused her before her decaying body gives out. I Spit on Your Grave meets The Crow in this vicious, violent and bloody revenge thriller.

'The action in Savaged is so ambitious despite its limited means, it feels like the way movies should be made. Ojeda figured out the most exciting sequences he could create when he must have only had the ability to shoot the minimum amount of shots that would portray these fights. We've all seen movies where we see everything

but aren't impressed. Each fight sequence in Savaged has a narrative drive where you see what Zoe has to do, and how she uses her powers to get there. It's not The Raid but it's the kind of action to which I'd love to see directors with all the Hollywood resources aspire.

'There's no getting around the brutality inherent in the very premise. Ojeda gives the film a gritty and rough aesthetic from the beginning, and it only gets uglier the more crusty blood he adds to Zoe's face and body. Yet it is also composed and edited intentionally. Ojeda isn't just slapping together some rough stuff. He's created an ugly world where horrible stuff really is horrible, not danced around for the audience's sake. It's not even that the revenge is satisfying. It's just the only thing that can still happen after what Zoe's been through. There's no justice. It's not like you get revenge and a happy ending.'

Fred Topel, Crave Online

THEY WILL OUTLIVE US ALL

Original Title European Premiere
Country USA
Year 2013
Running Time 73 min
Format Blu-ray
Language English
Director Patrick Shearer
Screenwriter Jessi Gotta
Producer Jessi Gotta
Leading Cast Jessi Gotta, Alyssa Simon, Gavin Starr Kendall
Cinematographer M. Phil Shearer
Film Editor Marc Landers
Original Music Daniel Rosen

Sales Company Gotta & Two Shearers
Contact theywilloutliveusall@gmail.com



New York 2016 - the city's public services are struggling to cope in the aftermath of freak hurricanes. Slacker twentysomething roommates Margot and Daniel survive in their rundown Brooklyn apartment by ignoring the world outside, getting drunk and watching horror films. But with three unexplained deaths in their building, some very dodgy looking green goo in the water and something unnatural running around their apartment, their safe little world is about to be violated in the worst possible way.

'If horror is predicated upon the idea of chaos intruding upon an orderly world, showing the cracks in the facade where evil hides (and multiplies, and maybe gets bigger over time), in *They Will Outlive Us All* we see a barely-ordered world already mostly cracked, barely hanging together.

It's a universe a heartbeat away from ours, separated only by a couple more years of ecological neglect. Our heroes live in a

storm-ravaged metropolis where emergency assistance is stretched too thin to help all that much. So, they make do the best they can - mostly by getting drunk and watching too many trashy horror movies. Margot and Daniel - roommates, friends and a solid community of two against the world - have adapted as best they can to their changing circumstances by checking out, holing up and retreating into their little pocket of safety. But the world and the horror catches up - first invading their building, then their apartment, and then the ultimate invasion. This is a story about what happens when the crazy world closes in on your safe space, until there's nowhere left to hide and nothing left to do but give up or fight back.

They Will Outlive Us All is also about when two ordinary people, bound and determined to stay out of the action, have no other choice. Whether they're prepared or not, they quickly come to realize that the only ones that can save them are themselves.'

Patrick Shearer, Director

AKIRA

Country Japan
Year 1988
Running Time 124 min
Format DCP
Language Japanese with English subtitles
Director Katsuhiro Otomo
Screenwriter Katsuhiro Ohtomo, Izô Hashimoto
Producer Haruyo Kanesaku, Shunzo Kato, Ryôhei Suzuki
Leading Cast Nozomu Sasaki, Mami Koyama, Mitsuo Iwata
Cinematographer Katsuji Misawa
Film Editor Takeshi Seyama
Original Music Shôji Yamashiro

UK Distributor Manga



A special 25th anniversary presentation in the unique setting of Leeds Town Hall for one of the greatest anime feature films ever made, screening in a new digital print. Neo-Tokyo, 2019, and the city is being rebuilt after World War III. Kaneda and Tetsuo, two high school drop-outs, are members of a joy-riding motorcycle gang. They stumble upon a secret government project to develop telekinetic humans, apparently for use as weapons. Tetsuo learns of the existence of his 'peer' Akira, the project's most powerful subject, and sets out to challenge him.

'For me, Akira is film about the postwar era. The edgy world it presents is borrowed from the latter part of the Showa era, where you just had the war and the Tokyo Olympics were happening and so on. As a result, I can never watch it objectively - I feel like I am just

like the characters in the story, rather than feeling like a detached creator. Plus, it's a world full of high-speed action and mecha and all the things I love. When I create something, I am not consciously structuring it to portray something. I feel like if I can't enjoy it, who will?

'And sure, that may lead to snags and problems in the structure of it at times, but I can still today watch the film and feel that energy, that heat. It still feels like I could be in there. I feel this twinge of pain, as if I never really extracted myself from the film. I'd encourage everybody watching it to see the story through the character's eyes and hear the score through their ears, really get into it. In no way do I think this is a movie to watch from a coldly objective standpoint.'

Katsuhiro Otomo, Director

EVANGELION 3.0: YOU CAN (NOT) REDO



Premiere Status	English Premiere
Original Title	Evangelion shin gekijōban: Kyū
Country	Japan
Year	2012
Running Time	96 min
Format	DCP
Language	Japanese with English subtitles
Director	Hideaki Anno, Mahiro Maeda, Masayuki, Kazuya Tsurumaki
Screenwriter	Hideaki Anno
Producer	Hideaki Anno
Leading Cast	Megumi Ogata, Megumi Hayashibara, Yūko Miyamura
Cinematographer	Toru Fukushi
Film Editor	Yeong-mi Lee
Original Music	Shirō Sagisu

UK Distributor Anime Ltd.

The latest eagerly-awaited feature film in Hideaki Anno's Rebuild of Evangelion tetralogy. Fourteen years after the third impact, Shinji awakens to a world he does not recognize and his body has not aged a single day. Earth lies in ruins and those he once fought valiantly to protect have cruelly turned against him. Nerv is nothing but a distant memory. Trapped in a harrowing cycle of death and rebirth, Shinji continues to courageously battle the angels - even as the world spirals down towards what could be a tragic end.

'Given the fraught production of its original TV series and subsequent movie, it's only fitting that the release of this third in a quartet of theatrical outings has suffered from delays - 2013 should have been the year which saw the fourth and final "Rebuild of Evangelion" movie hit Japanese theatres, yet instead we're only just getting our first glimpses at film number three here in the UK

following its Japanese theatrical release last year.

'As per its predecessors, You Can (Not) Redo starts in predictably action-packed fashion via a mission which pans out above the Earth's atmosphere - a spectacular blend of great imagery, character interaction and tension that pinpoints the kind of moments which have been standout throughout all of these Rebuild movies thus far. It has to be said however, that such moments are a little more sparse than in the two previous movies, and of course our real focus quickly returns to Shinji Ikari - having finally awakened from the events at the end of You Can (Not) Advance he finds that much has changed, not just within the world itself but also in terms of how he's viewed even by those he might have considered close to him.'

UK Anime Network

GARDEN OF WORDS + HAL



Garden of Words	
Original Title	Koto no ha no niwa
Country	Japan
Year	2013
Running Time	106
Format	DCP
Language	Japanese with English subtitles
Director	Makoto Shinkai
Screenwriter	Makoto Shinkai
Producer	Noritaka Kawaguchi

HAL	
Country	Japan
Year	2013
Running Time	60 min
Format	DCP
Language	Japanese with English subtitles
Director	Ryoutarou Makihara
Screenwriter	Izumi Kizara
Producer	Tetsuya Nakatake, Jouji Wada

UK Distributor Anime Ltd.

From Makoto Shinkai, the acclaimed director of Journey to Agartha, Garden of Words is a love story about a high school art student who skips school one day in favour of sketching in a rainy garden, only to meet a woman who will change his life forever. In HAL, the debut of exciting new anime talent Ryoutarou Makihara, android Q01 is dispatched to help a woman cope with the loss of her lover who the robot has been remodelled to resemble.

Makoto Shinkai on the use of camera angles in Garden of Words: 'As we were making this anime, in order to keep it close to reality, we actually filmed scenes on location similar to a live-action movie. Using that as a base, we constructed everyday scenes. After that, it's possible to get images from points of view that aren't attainable on location that are characteristic to the anime. When creating these

pictures, we were conscious of always having a camera set up in our minds, even down to imagining what lens we were using. This was done because it is according to this that a unity for the entire work comes forth. We devised mixing in drawings taken from unusual angles like above a line or below one's feet or above a tower in order to surprise everyone.'

HAL is a new film from animation studios Production IG (Ghost in the Shell, Letter to Momo) and the new Wit Studio, best known so far for Attack on Titan. It's directed by first-timer Ryoutaro Makihara, who previously worked as a key animator on films like Summer Wars and Tekkonkinkreet. The screenwriter is Izumi Kizara, the pen name for a writing duo who have written Japanese drama series but come to anime for the first time.

PATEMA INVERTED

Premiere Status	English Premiere
Original Title	Sakasama no Patema
Country	Japan
Year	2013
Running Time	99 min
Format	DCP
Language	Japanese with English subtitles
Director	Yasuhiro Yoshiura
Screenwriter	Yasuhiro Yoshiura
Producer	Michiru Ohshima, Mikio Ono
Leading Cast	Yukiyo Fujii, Shinya Fukumatsu, Masayuki Katō

UK Distributor Anime Ltd.



Winner of both the jury and audience award at the Scotland Loves Animation Festival, Patema Inverted is the new anime from Yasuhiro Yoshiura, director of Pale Cocoon and Time of Eve.

'Patema lives in a community of underground scavengers, surviving on what supplies can be uncovered from their network of caverns. To venture topside is forbidden, as a disaster far in the past left gravity inverted for many people and as such they forever run the risk of falling into the sky. Schoolchildren of the topside country are taught never to look up, lest they begin to wonder about leaving the ground. The dogmatic society teaches that only sinners fall into the sky and that to consider following them is tantamount to sedition. When Patema quite literally falls into Age's life, he soon discovers there may be more to what he has been previously taught about the Inverts.

'One thing that immediately sets Patema Inverted apart from a standard anime is its full use of three dimensions. That's not the usual put-on-uncomfortable-glasses-and-watch-the-screen-fling-stuff-at-you kind of 3D, but a far more sophisticated construct where spatial dimensions are altered by the angle of the image. Several vertigo-inducing shots come courtesy of a flipped perspective, given by rotating the image 180°. Where Age sees Patema simply floating in the air, while he grips her tightly to prevent her drifting away, she sees herself holding on for dear life as she dangles precariously over an endlessly wide and bottomless abyss threatening to swallow her without effort. It even adds that "crosswind in a void" sound effect to emphasise the vertical desolation. What could have been merely a stylistic gimmick is the pivotal detail in a world that plays consistently by its own rules and as a result provides a number of story twists.' Starburst

STEINS;GATE THE MOVIE: LOADING AREA OF DÉJÀ VU

Premiere Status	English Premiere
Original Title	Steins;Gate: Fuka Ryouiki no Déjà vu
Country	Japan
Year	2013
Running Time	90 min
Format	HDCam
Language	Japanese with English subtitles
Director	Kanji Wakabayashi
Screenwriter	Jukki Hanada
Leading Cast	Saori Gotō, Kana Hanazawa, Asami Imai

Sales Company Kadokawa
Contact irino-s@kadokawa.jp



'Set one year after the events which closed out the TV series, Loading Area of Déjà vu sees us return to see what the cast are up to in their idyllic timeline freed from any death or pending future apocalypse. With the return of Kurisu Makise to Japan from her usual American home for a conference, the gang is well and truly complete, and despite some awkwardness between Kurisu and Okabe given prior events there seems to be nothing but good times on the horizon.

'Fun though all of this is of course, good times don't make for a good movie, and it seems that Okabe's prior exertions are starting to have some decidedly negative effects on him, as his memories of alternate timelines threaten to overwhelm him. More worryingly, an escalation in these issues threatens to cause Okabe to vanish entirely, not only in a physical sense but also from the memories

of those around him. With even Kurisu struggling to remember the name of her former soul mate things aren't looking good, but it's up to our genius female scientist to strike out and do what it takes to save Okabe, even if it means breaking some tenets that she holds dear to her heart.

'Although it has a serious story to tell, the first thing we have to say about this Steins;Gate movie is that it provides fan service (in the purest sense) by the boatload - the first fifteen minutes alone are crammed to the rafters with jokes that reference the TV series or play with your prior knowledge of its cast of characters, and it becomes immediately obvious that this is not a movie that is willing to patiently explain anything to newcomers.' UK Anime Network

CANNIBAL HOLOCAUST + THE LONG ROAD BACK FROM HELL



Cannibal Holocaust
Country Italy
Year 1980
Running Time 95 min
Format Blu-ray
Language English
Director Ruggero Deodato
Screenwriter Gianfranco Clerici
Producer Franco Di Nunzio, Franco Palaggi
Leading Cast Robert Kerman, Francesca Ciardi, Perry Pirkanen, Luca Barbareschi
Cinematographer Sergio D'Offizi
Film Editor Vincenzo Tomassi
Original Music Riz Ortolani

The Long Road Back from Hell
Country UK
Year 2013
Running Time 40 mins
Director Xavier Mendik

UK Distributor Shameless Screen Entertainment

When a group of documentary filmmakers don't return from an Amazonian expedition to film a documentary about primitive cannibal tribes deep in the rain forest, an anthropologist is hired to go into the jungle to find out what happened to them and retrieve their footage. Finding them dead at the hands of the remote Yanomamo tribe he starts to piece together their story and with the aid of the film they shot uncovers the disturbing truth about their filming methods. When the TV execs back home still want to show the documentary, he is forced to show them how the crew staged all the footage for their documentary by terrorizing and torturing the natives.

The screening will be accompanied by the short documentary 'The Long Road Back From Hell' directed by Xavier Mendik, director of the Cine-Excess International Film Festival. This fascinating documentary

looks at the history of the film and its influence over the last 33 years, including interviews with the director, cast and various academics.

The seminal Cannibal Holocaust still has the power to shock 30 years after it was originally banned by the BBFC. This version, now classified 18 by the BBFC is the most complete version of the film ever released in the UK with only 15 seconds of real animal killings cut, replaced with reaction shots at the request of the director. For years the controversial press surrounding Cannibal Holocaust overshadowed the fact that it was an accomplished film and an important milestone in cinema. It has influenced many subsequent films including The Blair Witch Project, Welcome to the Jungle and most recently Eli Roth's homage, Green Inferno.

DEADLOCK



Country West Germany
Year 1970
Running Time 85 min
Format DCP
Language English
Director Roland Klick
Screenwriter Roland Klick
Producer Roland Klick
Leading Cast Mario Adorf, Marquard Bohm, Anthony Dawson
Cinematographer Robert van Ackeren
Film Editor Jane Seitz
Original Music Can

Sales Company Filmgalerie 451
Contact info@filmgalerie451.de

Deadlock is a gripping and atmospheric cult western from Germany rescued from obscurity with a newly restored digital print. A young man, Kid stumbles through the Mexican Sierra, shot and bleeding to death, carrying a suitcase containing the loot from a bank robbery. He is found by opportunist ex-gold miner Charles Dump and sadistic killer Sunshine, the standoff is perfectly poised for a dusty and violent finale. The film's outspoken admirers range from Alejandro Jodorowsky to Steven Spielberg and Quentin Tarantino. Boasting an incredible soundtrack by legendary Krautrock band Can.

'During Deadlock, which was an impossible adventure, there had just been a war, the Six-Day War down there and they were in a stand-off with their guns drawn. Over there was Jordan and here

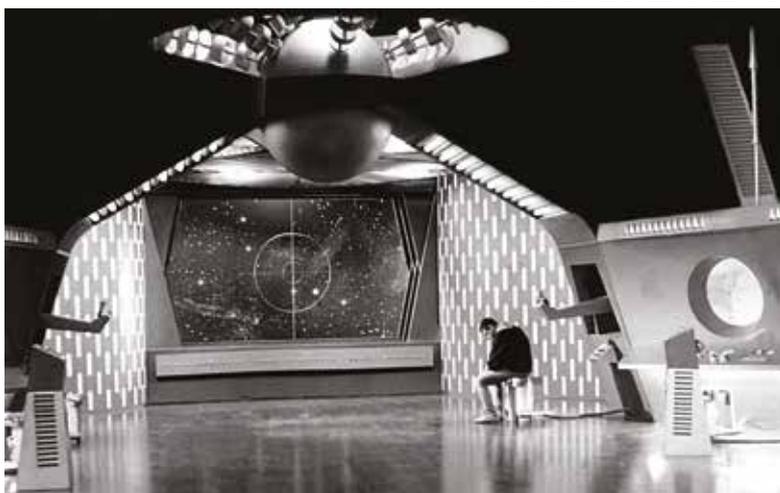
was Israel, really guns drawn, the cannons were pointing from the mountains and right in the middle of that, in no-man's land, was our location! We had a guy who originally wanted to finance it, but he said: 'Not one cent! They will shoot you to pieces!' But the Israelis said: 'Go ahead and do it, they won't shoot because we'll be looking after you.' And they really did. Sometimes while shooting we saw a Jeep drive up with a machine-gun because they thought this is it! Then the Jordanians turned their lights off and so did we. We were really shooting between the frontlines. But the whole project, despite the lack of money was an incredible adventure, the act of making it, and this energy went right into the adventure portrayed in the movie. Because it's that type of movie.'

Roland Klick, Director

IKARIE XB-1

Country	Czechoslovakia
Year	1963
Running Time	81 min
Format	DVD
Language	Czech with English subtitles
Director	Jindřich Polák
Screenwriter	Pavel Juráček, Stanislav Lem (novel), Jindřich Polák
Leading Cast	Zdeněk Štěpánek, František Smolík, Dana Medrická
Cinematographer	Jan Kalis, Sasa Rasilov
Film Editor	Josef Dobřichovský
Original Music	Zdeněk Liska

UK Distributor Second Run DVDs



A pioneering cult sci-fi classic, Jindřich Polák's *Ikarie XB-1* is a beautifully designed and realised adaptation of Stanislaw Lem's novel *The Magellanic Cloud*, about a mission to find life in the Alpha Centauri system in the year 2163.

'Although considerably less famous than *Metropolis*, *Forbidden Planet*, *2001: A Space Odyssey*, *Star Wars*, *Alien* or *Blade Runner*, there's a strong case for claiming that *Ikarie XB-1* has been at least as influential, thanks to the fact that both Gene Roddenberry and Stanley Kubrick seem to have borrowed from it when making their own groundbreaking outer-space opuses. When Roddenberry pitched a concept that he initially described as 'Wagon Train in space' to Paramount executives, he had two films in mind as models: *Forbidden Planet* and *Ikarie XB-1*, specifically the latter's notion of a crew made up of multiple ages, sexes and nationalities, all working together in perfect harmony.

'As for 2001, Stanley Kubrick's long-term assistant Anthony Frewin confirmed that Kubrick saw *Ikarie* when screening virtually every science-fiction film of any merit as part of his pre-production research for his own magnum opus. Kubrick had been fairly dismissive of much of what he saw (one of the reasons he decided to make 2001 in the first place was because of what he saw as a dearth of intelligent big-budget science-fiction), but he did reportedly think that *Ikarie* was 'a half step up from your average science fiction film in terms of its theme and presentation'. Accordingly, several design and conceptual ideas found their way into 2001 - the spacesuits are very similar, as are the interior lighting, hexagonal corridors, videophone calls to loved ones, the amount of attention paid to non-narrative detail such as relaxation on the long journey, and the overarching theme of searching for unspecified (and never directly depicted) alien intelligence beyond the further reaches of our solar system.' Michael Brooke

THE LIVING DEAD AT MANCHESTER MORGUE

Original Title	Non si deve profanare il sonno dei morti
Country	Spain, Italy
Year	1974
Running Time	95 min
Format	Blu-ray
Language	English
Director	Jorge Grau
Screenwriter	Sandro Continenza, Marcello Coscia, Marcello Coscia
Producer	Edmondo Amati
Leading Cast	Cristina Galbó, Ray Lovelock, Arthur Kennedy
Cinematographer	Francisco Sempere
Film Editor	Domingo García, Vincenzo Tomassi
Original Music	Giuliano Sorgini

UK Distributor Studio Canal



In 1983 the Department of Public Prosecution, led on by the fervour of certain newspapers, attempted to ban 72 films under the Obscene Publications Act, creating what became known as the Video Nasties. Of these films 39 were successfully prosecuted before the instigation of the 1984 Video Recordings Act (which made it a legal requirement for all home video releases to have a BBFC classification), including many infamous titles such as *Driller Killer*, *Zombie Flesh Eaters*, *Last House on the Left* and *Cannibal Holocaust* (also screening in LIFF 2013).

The remaining 39 films were unsuccessfully prosecuted, but like *The Living Dead at Manchester Morgue* and *Evil Dead* many retained their 'video nasty' label. Thirty years on and the majority of these films are now available to watch uncut in the UK including Jorge Grau's

zombie classic shot in Cheshire where experimental pesticides are bringing the dead back to life. While many of the films were of questionable quality, made popular only because of their notoriety, a few, like this and *Possession* (also showing in LIFF 2013) are great films in their own right.

'*The Living Dead at the Manchester Morgue* is a special film; one of a kind. It has clear intellect behind its concepts. Not only is it easily in the Top 10 zombie movies ever, it really has something else to offer in terms of locations, realistic storytelling techniques, innovative use of sound, and hateful coppers with nondescript Gaelic accents who get their comeuppance in the end. That really is the tip of the iceberg. To give too much away is oh, so tempting, but very wrong.' Eat My Brains

POSSESSION



Country	France, Germany
Year	1981
Running Time	118 min
Format	Blu-ray
Language	English
Director	Andrzej Żuławski
Screenwriter	Andrzej Żuławski, Frederic Tuten
Producer	Marie-Laure Reyre
Leading Cast	Isabelle Adjani, Sam Neill, Margit Carstensen
Cinematographer	Bruno Nuytten
Film Editor	Marie-Sophie Dubus, Suzanne Lang-Willar
Original Music	Andrzej Korzyński

UK Distributor Second Sight

Envisaged initially as a horror, this astonishing film is charged with an erotic energy and madness that is totally infectious, earning it cult status. Seriously, this film infects you, and you want it to. Anna (Isabelle Adjani), the gorgeous wife of Mark (Sam Neill), has fallen hard for another lover and is possessed by an insatiable frenzy of lust for him. Mark follows her into a stylized nightmare of paranoid encounters and horrific creatures, as if the deformity of their relationship has taken on a ghastly physical form that wants to possess Anna completely. Though originally branded as a video nasty, *Possession* was nominated for a BAFTA and the Palme d'Or and Adjani's astonishing performance earned her Best Actress awards at the Cannes Film Festival and the French Césars.

Director Andrzej Żuławski on *Possession* as a 'personal film':
'*Possession* was born of a totally private experience. After making

That Most Important Thing in France, I went back to Poland to get my family (which at the time was my wife and my kid) and bring them to France. I had two or three interesting proposals to make really big European films. But when I returned to Poland I saw exactly what the guy in *Possession* sees when he opens the door to his flat, which is an abandoned child in an empty flat and a woman who is doing something somewhere else. It's so basically private. Now I can go back to it many years later, but even the dialogue in certain kitchen scenes and certain private scenes is like I just wrote it down after some harrowing day. So it's amazing how such a private thing became a kind of icon... it's mentally very disturbing to see that your very private little film became something in which so many people recognize something of themselves. Thirty years later I'm still thinking about it.'

Film Comment

SANTA SANGRE



Country	Mexico, Italy
Year	1989
Running Time	123 min
Format	Blu-ray
Language	English
Director	Alejandro Jodorowsky
Screenwriter	Alejandro Jodorowsky, Roberto Leoni, Claudio Argento
Producer	Claudio Argento
Leading Cast	Axel Jodorowsky, Blanca Guerra, Guy Stockwell
Cinematographer	Daniele Nannuzzi
Film Editor	Mauro Bonanni
Original Music	Simon Boswell

UK Distributor Mr Bongo

Ageing enfant terrible and master cult filmmaker Alejandro Jodorowsky returned to the fray after a decade long hiatus to present his incendiary, hallucinatory parable *Santa Sangre*, every bit as madcap and compelling as his early hits *El Topo* and *Holy Mountain*. *Santa Sangre* is a temple torn down by bulldozers over the protestations of its leader Concha, the wife of an unfaithful circus performer and the mother of Fenix (Jodorowsky's son Axel). The Church is built on a gruesome crime scene, the first of many trials for the young Fenix which lead to his incarceration in a mental asylum.

'For a lot of years, I did pantomime with Marcel Marceau. I was a writer for him and got to know very well how to use the body for illustration. I wanted to do a mother without arms, but using the arms of her son, do you understand? I did not imagine a mother alone without arms; I imagined a mother using the arms of her son in

order to kill. I think always that tragedy starts with fantasy. And then, in some ways, it's very funny, this woman with the arms of a man. It's maybe, in some ways, comic. The tragedy should always have something funny. Something weird. I don't want to make a style. Not tragedy, not comedy. Life is a mixing of all kind of things: comedy and tragedy going together. *Santa Sangre* is the picture I love the best, myself, because *El Topo* and *The Holy Mountain* I made with my head, and *Santa Sangre* I made with my feelings, with my heart. It's an emotional picture. And it's more real for me, that picture.'

Alejandro Jodorowsky, Director

THE TENANT

Original Title	Le Locataire
Country	France
Year	1976
Running Time	126 min
Format	DVD
Language	English, French with English subtitles
Director	Roman Polanski
Screenwriter	Roland Topor (novel), Gérard Brach, Roman Polanski
Producer	Andrew Braunsberg
Leading Cast	Roman Polanski, Isabelle Adjani, Melvyn Douglas
Cinematographer	Sven Nykvist
Film Editor	Françoise Bonnot
Original Music	Philippe Sarde

UK Distributor Park Circus



One of Polanski's strangest and most underrated films, *The Tenant* has impeccable cult credentials. Adapted from the only novel by French oddball surrealist Roland Topor, it's a bizarre and paranoid psychological thriller, poorly received on its initial release after the huge successes of *Rosemary's Baby* and *Chinatown*, it has since gained an impassioned following. The only feature in which Polanski casts himself in the lead role, he plays Trekovsky, a lonely young man who rents a flat that was previously occupied by a girl who committed suicide. Gradually he becomes obsessed with her and begins to assume her identity. You make a film in a certain country, and if the subject is rooted in that place, then it is inevitable that it has some kind of political implication.

'*Chinatown* was about a big swindle and the hero was a detective. Naturally, there were parallels with what's been happening in America. *The Tenant* is a psychological drama of suspense about a

man who is disintegrating mentally, so it doesn't have much to do with what's happening in France now. But that doesn't mean that it's not going to be deeply French. This is the most important thing in filmmaking: when you set your story somewhere it has to happen there—very French if it happens in France, very Polish in Poland. If you set it in Transylvania you must be sure it's very Transylvanian. You must establish where it happened. If the setting is a land of fantasy, you have to know everything about that land. You have to know the life of the imaginary place and then conform to the rules. The more lies you tell, the more you have to pretend they are true. That's where a lot of movies fail: you feel all the details are wrong; you just aren't convinced.'

Roman Polanski, Director

WAKE IN FRIGHT

Country	Australia
Year	1971
Running Time	114 min
Format	DCP
Language	English
Director	Ted Kotcheff
Screenwriter	Kenneth Cook (novel), Evan Jones
Producer	George Willoughby
Leading Cast	Donald Pleasence, Gary Bond, Chips Rafferty
Cinematographer	Brian West
Film Editor	Anthony Buckley
Original Music	John Scott

UK Distributor Eureka Entertainment



Wake in Fright had long been thought of as lost, but this 1970s seminal Australian New Wave film has now been fully restored in a stunning new digital version. Described by musician Nick Cave as 'The best and most terrifying film about Australia in existence' the film follows John Grant, a middle-class school teacher returning to Sydney for the holidays from the tiny outback settlement where he teaches. Stopping over in 'Yabba', a local town, he is sucked into a night of drinking and gambling. Awakening the following morning penniless, his hopes of reaching Sydney are dashed and so begins his descent into debauchery and madness.

'Perhaps most eagerly discussed by critics is the film's take on mateship, the camaraderie that genuinely exists in the country, yet is often mythicized. In the film it appears as comically ambiguous, a life-giving spring of easy fellowship and hospitality, but also a crutch for men acting up, an excuse for whatever happens while legless.

Throughout the story, it requires all of Grant's strength to decline offers of booze from friendly acquaintances or downright strangers; I lost count the number of times he's told to drink up, or given a dirty look whenever he doesn't immediately slug down his glass.

'Further, and even though the film is a fever-dream, it's uniquely shrewd about real patterns of aggression. There's the obvious violence done to people and nature, yes, but this is connected to more everyday forms, the subtle, easily missable animosity that can lurk in talk and gesture. Kotcheff and his actors are masters at pregnant silences, Schadenfreude grins, and the grown-men play-fighting that can suddenly ignite. When Dick slowly addresses Grant by his first name, it's with a similar underlying sense of threat as when strangers call each other 'mate' just as a fight is about to boil over.'

James Guida, *The New Yorker*

2001: A SPACE ODYSSEY



Country	UK, USA
Year	1968
Running Time	160 min
Format	DCP
Language	English
Director	Stanley Kubrick
Screenwriter	Stanley Kubrick, Arthur C. Clarke
Producer	Stanley Kubrick
Leading Cast	Keir Dullea, Gary Lockwood, William Sylvester
Cinematographer	Geoffrey Unsworth
Film Editor	Ray Lovejoy

UK Distributor Warner Bros.

Stanley Kubrick's visionary sci-fi classic is a brilliantly imaginative adaptation of Arthur C Clarke's mind-bending novel.

Stanley Kubrick on the visual music of 2001: A Space Odyssey and the use of the black monolith, from an interview with Joseph Gelmis: 'Strangelove was a film where much of its impact hinged on the dialogue, the mode of expression, the euphemisms employed. As a result, it's a picture that is largely destroyed in translation or dubbing. 2001, on the other hand, is basically a visual, nonverbal experience. It avoids intellectual verbalization and reaches the viewer's subconscious in a way that is essentially poetic and philosophic. The film thus becomes a subjective experience which hits the viewer at an inner level of consciousness, just as music does, or painting. Actually, film operates on a level much closer to music and to painting than to the printed word, and, of course, movies present the opportunity to convey complex concepts and

abstractions without the traditional reliance on words. I think that 2001, like music, succeeds in short-circuiting the rigid surface cultural blocks that shackle our consciousness to narrowly limited areas of experience and is able to cut directly through to areas of emotional comprehension. In two hours and forty minutes of film there are only forty minutes of dialogue.

'From the very outset of work on the film we all discussed means of photographically depicting an extraterrestrial creature in a manner that would be as mind-boggling as the being itself. And it soon became apparent that you cannot imagine the unimaginable. All you can do is try to represent it in an artistic manner that will convey something of its quality. That's why we settled on the black monolith - which is, of course, in itself something of a Jungian archetype, and also a pretty fair example of "minimal art".'

THE EXORCIST - DIRECTOR'S CUT



Country	USA
Year	1973
Running Time	122 min
Format	DCP
Language	English
Director	William Friedkin
Screenwriter	William Peter Blatty
Producer	William Peter Blatty
Leading Cast	Ellen Burstyn, Max von Sydow, Linda Blair
Cinematographer	Owen Roizman
Film Editor	Norman Gay, Evan A. Lottman
Original Music	Steve Boeddeker

UK Distributor Warner Bros.

Middle-class actress Chris McNeil (Ellen Burstyn) begins to suspect that something is wrong with her teenage daughter, Regan (Linda Blair), who is displaying odd behavioural changes. When medicine fails to help, Chris turns to science for answers; but as all the tests Regan undergoes return negative, while her condition continues to deteriorate, the terrified mother starts to look elsewhere for help. As Regan's condition starts to be accompanied by strange noises and unexplained events, a local priest takes an interest in the case. Convinced that Regan is possessed by an ancient, evil demon, he appeals to his church to perform an exorcism. An experienced priest, Father Merrin (Max von Sydow) arrives at the house to perform the ritual and so begins the showdown between good and evil.

It's hard to imagine any of today's CGI-heavy horror films still having the ability to shock and unsettle audiences 40 years on and yet that is one of the triumphs of William Friedkin's masterpiece. Arguably the

greatest horror film ever made it's a harrowing account of a modern world ripped apart by an obscene, ancient evil made even more shocking by placing an innocent child at the heart of the story.

Based on a novel by William Peter Blatty, it was inspired by an exorcism performed on a young boy from Cottage City, Maryland, in 1949 by a Jesuit priest. The Catholic family was convinced the child's aggressive behavior was attributable to demonic possession, and called upon the services of a Father Walter Halloran to perform the rite of exorcism. It was one of three exorcisms to be sanctioned by the Catholic Church in the U.S. at that time. Although reluctant to speak about the factual aspects of the film, Friedkin admits he made the film with the intention of immortalizing the events that took place in Maryland, 1949 and despite the relatively minor changes that were made, the film depicts everything that could be verified by those involved.

JAWS

Country	USA
Year	1975
Running Time	124 min
Format	DCP
Language	English
Director	Steven Spielberg
Screenwriter	Peter Benchley, Carl Gottlieb
Producer	David Brown, Richard D. Zanuck
Leading Cast	Roy Scheider, Robert Shaw, Richard Dreyfuss
Cinematographer	Bill Butler
Film Editor	Verna Fields
Original Music	John Williams

UK Distributor Universal



We're gonna need a bigger screen! The setting of Leeds Town Hall is one of the few venues that can really do justice to one of the biggest Hollywood movies of all time. Jaws is arguably the most significant Hollywood movie ever made, helping to usher in a new breed of filmmakers and styles. Amazing performances from Scheider, Dreyfuss and Shaw, a truly iconic score, some of the best set piece direction you'll ever see and of course that shark all work together to create an unforgettable moment in movie history.

'Everything was shot first so that we could shoot without a shark. About two-thirds of the movie was shot before the shark worked. We shot scenes out of context because we always hoped next day the shark would work and of course it never happened. At the

time it seemed like a disaster, and the movie went over budget and all those problems. But I've always felt that because we didn't have a shark it allowed the three actors to become like a repertory unit, because we had a lot of time to improvise and add things and discuss, so that the scenes without the shark were as good as anything in the movie. So it was like a blessing in disguise, though I'm sure Steven never saw it that way. It allowed us to sharpen those characters and make them much more fully developed.'

Roy Scheider, Lead Actor

'Jaws was my Vietnam. It was basically naive people against nature, and nature beat us every day.'

Steven Spielberg, Director

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. Each participating festival organises an annual Méliès d'Argent (Silver Méliès) Competition during their event, with a winner selected from a minimum of six European genre films either by the festival team, a jury or by the audience. 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 2014 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

Previous Winners

- 2005** **Monsters** Dir. Robert Morgan, UK
- 2006** **Home Video** Dir. Ed Boase, UK
- 2007** **Machine** (Maquina) Dir. Gabe Ibanez, Spain
- 2008** **Short Cut** (Coupé Court) Dir. Pascal Chind, France
- 2009** **Pathos** Dirs. Dennis Cabella / Marcello Ercole / Fabio Prati, Italy
- 2010** **Yuri Lennon's Landing on Alpha 46** Dir. Anthony Vouardoux, Germany
- 2011** **Decapoda Shock** Dir. Javier Chillon, Spain
- 2012** **The Fright** (El Espanto) Dir. J.J. Marcos, Spain

For 2013 the Méliès d'Argent will be an audience award



22:22

Franck, an office worker experiences his own 'Groundhog Day' when he wakes up at his desk at 22:22 after working late. Trying to leave the building he repeatedly finds himself back at the same time and place and soon begins to become more desperate.

Contact julien@skillab.net

Premiere Status UK Premiere
Form Narrative
Country Luxembourg
Year 2012
Running Time 19 min
Format DCP
Language French with English subtitles
Director Julien Becker
Screenwriter Julien Becker
Producer Gwenael François
Cinematographer Helder Loureiro, Alves Da Silva
Film Editor Gwenael François
Music Franz Kirmann



BEST MAN

Desperately trying to get to the church on time the Best Man has a little car trouble. In the follow-up to the darkly funny Tune for Two (LIFF 2011), Best Man once again uses a very familiar tune as it's theme.

Contact sofie@primodrom.se

Premiere Status UK Premiere
Form Narrative
Country Sweden
Year 2013
Running Time 8 min
Format DCP
Language No dialogue
Director Gunnar Järnstad
Screenwriter Gunnar Järnstad
Producer Sofie Palage, Olof Spaak
Cinematographer Kristoffer Jönsson
Music Julius Fucik



THE BODY

A serial killer uses the cover of Halloween to drag the body of his latest victim through the centre of London but his 'costume' is so effective he attracts the unwanted attention of some party-goers who insist he tags along. Wickedly dark and funny The Body has already won a number of awards on the festival circuit.

Contact fischer@tencentadventures.com

Form Narrative
Country UK
Year 2013
Running Time 17 min
Format DCP
Language English
Director Paul Davis
Screenwriter Paul Davis, Paul Fischer
Producer Paul Fischer
Cinematographer Eben Bolter
Film Editor Gary Forrester
Music Osymyso



DEATH OF A SHADOW

A dead WW1 soldier is given a second chance at life and love by a mysterious benefactor. All he has to do is collect the shadows of 10,000 people as they die for a macabre collection. With two shadows left to collect, he discovers something that shakes his world completely. Tom van Avermaet's film is stunningly beautiful with a truly moving story.

Contact Tom_vanavermaet@telenet.be

Original Title Dood van een Schaduw
Form Narrative
Country Belgium/France
Year 2012
Running Time 20 min
Format DCP
Language French / Dutch with English subtitles
Director Tom van Avermaet
Screenwriter Tom van Avermaet
Producer Ellen De Waele
Cinematographer Stijn Van Der Veken
Film Editor Dieter Diependaele
Music Raf Keunen

Premiere Status UK Premiere
Form Narrative
Country Germany
Year 2013
Running Time 8 min
Format DCP
Language German with English subtitles
Director Holger Frick
Screenwriter Holger Frick
Producer Volker Haak, Holger Frick
Cinematographer Timothy Ruhstorfer
Film Editor Volker Haak

HAPPY B-DAY

When a young man starts his early morning run through the woods, he has no idea what this special day will have coming as a surprise for him - but how could he, it's his birthday.

Contact holger@reaktor23.de



Premiere Status UK Premiere
Form Narrative
Country Turkey
Year 2013
Running Time 2 min
Format DCP
Language No dialogue
Director Guclu Aydogdu
Screenwriter Guclu Aydogdu
Producer Erhan Avci, Guclu Aydogdu
Cinematographer Görkem Ta
Film Editor Guclu Aydogdu
Music Arda Tezok

HUNGER

In the remote desert a family of four prepare for dinner with a routine game of Russian Roulette. Short and shocking, the fina scene of Hunger will stay with you for a long time.

Contact guclu.aydogdu@gmail.com



Form Narrative
Country UK
Year 2013
Running Time 3 min
Format DCP
Language No dialogue
Director Robert Morgan

INVOCATION

When an animator accidentally cuts himself loading film into his camera, the blood mutates with the film to create a bizarre twisted version of his subject with murderous intentions. More disturbing stop motion animation from the director who created Bobby Yeah, which was BAFTA nominated in 2012.

Contact info@robertmorganfilms.com



Form Narrative
Country UK
Year 2012
Running Time 3 min
Format DCP
Language No dialogue
Director Toby Meakins
Screenwriter Toby Meakins
Producer Norma Gaunt
Cinematographer Steve Albins
Film Editor Paul Trewartha
Music Graham Pickford

LOT 254

A Collector discovers that a vintage cine camera bought at auction is broken. Repairing it unlocks the hidden terror of LOT254.

Contact tobymeakins@hotmail.com



Form Narrative
Country UK
Year 2013
Running Time 5
Format DCP
Language No dialogue
Director David Lilley
Screenwriter David Lilley, Kevin Pacey
Producer David Lilley, Alec Jordan
Cinematographer Karl Poyzer
Film Editor Silvia de Abreu

RELLIK

Alone in the woods two sadistic killers execute a defenseless woman, but who is the real victim? Director David Lilley, (who gave us the hugely entertaining short Saw Misgivings in LIFF 2012) uses the technique from Memento and Irreversible to tell a story in reverse. Even the title is in on the game.

Contact info@loonatikandrinks.com



Form Narrative
Country UK
Year 2013
Running Time 14
Format DCP
Language English / German
Director Dominic Brunt
Screenwriter Joanne Mitchell
Producer Mike Lacey, Joanne Mitchell, Dominic Brunt
Cinematographer Alex Nevill
Film Editor David Mercer
Music Ghosting Season

SHELL SHOCKED

Yorkshire's own Dominic Brunt (Before Dawn, LIFF 2012) brings us an atmospheric wartime drama about two enemy soldiers who discover that in the trenches there may be something worse to fear than each other.

Contact dominicbrunt@btinternet.com





ALASTOR

What is your favourite horror story? Which would you like to listen to? Rob tells one and expects another in return: a terrifying tale. What he doesn't know is that the story told by the person accompanying him is going to be all about him. A short film full of terror and revenge from beyond the grave.

Contact alexanderdreissel@gmail.com

Form Narrative
 Country Spain
 Year 2012
 Running Time 13 min
 Format Digital
 Language Spanish with English subtitles
 Director Rafa Dengrá
 Screenwriter Rafa Dengrá
 Producer Rafa Dengrá
 Cinematographer Rafa Dengrá
 Film Editor Rafa Dengrá
 Music Savvas Salpistis



THE BOX - POLTERGEIST

A cardboard dog channel hops while his box-like owner sleeps on the sofa but soon the images onscreen start to manifest themselves for real and all seem to have it in for our faithful pooch.

Contact carcarlo@dadomani.com

Form Narrative
 Country Italy
 Year 2013
 Running Time 3 min
 Format Digital
 Language No dialogue
 Director dadomani studio
 Screenwriter dadomani studio
 Producer dadomani studio
 Animator Dario Imbrogno
 Music Enrico Ascoli



THE BOX - XXX

More channel hopping mayhem from our cardboard hero. This time the danger comes from a combination of nature documentaries and adult films.

Contact carcarlo@dadomani.com

Premiere Status UK Premiere
 Form Narrative
 Country Italy
 Year 2013
 Running Time 3 min
 Format Digital
 Language No dialogue
 Director dadomani studio
 Screenwriter dadomani studio
 Producer dadomani studio
 Animator Dario Imbrogno
 Music Enrico Ascoli



CARGO

Stranded in the midst of a zombie apocalypse, a man sets in motion an unlikely plan to protect the precious cargo he carries: his infant daughter.

Contact dfoeldes@gmail.com

Premiere Status UK Premiere
 Form Narrative
 Country Australia
 Year 2013
 Running Time 7 min
 Format Digital
 Language English
 Director Ben Howling, Yolanda Ramke
 Screenwriter Yolanda Ramke
 Producer Daniel Foeldes, Ben Howling, Marcus Newman, Yolanda Ramke
 Cinematographer Daniel Foeldes
 Film Editor Shannon Longville
 Music Helen Grimley



FIST OF JESUS

Jesus is always willing to lend a hand to those in need, but there are others ... that will taste his fist. From the makers of Brutal Relax (NOTD 2011) comes this completely OTT version of the raising of Lazarus that you DEFINITELY won't find in your bible.

Contact ezequielzeizer@hotmail.com

Form Narrative
 Country Spain
 Year 2012
 Running Time 15 min
 Format Digital
 Language Spanish with English subtitles
 Director Adrián Cardona, David Muñoz
 Screenwriter David Muñoz
 Producer Adrián Cardona, David Muñoz, Paco Ferrari, Mónica Murguía, Marc Velasco
 Cinematographer Paco Ferrari
 Film Editor Adrián Cardona, David Muñoz
 Music J. Oskura Nájera



HAPPY BIRTHDAY MR ZOMBIE

Mr. Zombie comes back home after a hard day's work to a surprise.

Contact kokakolaiskool@gmail.com

Premiere Status UK Premiere
 Form Narrative
 Country Belgium
 Year 2012
 Running Time 8 min
 Format Digital
 Language No dialogue
 Director David Leclercq
 Screenwriter David Leclercq

Premiere Status UK Premiere
Original Title Horizonte
Form Narrative
Country Spain
Year 2012
Running Time 24 min
Format Digital
Language Spanish with English subtitles
Director Aitor Uribarri
Screenwriter Aitor Uribarri
Producer Gonzalo Visedo, Francis Días Fontán
Cinematographer Aitor Uribarri
Film Editor Christina Laguna
Music Aitor Uribarri

HORIZON

Ana and her mother are searching for her missing father in the aftermath of the zombie apocalypse. Survival is difficult with dangers on all sides, but Ana carries within herself a terrifying power.

Contact info@promofest.org



Premiere Status UK Premiere
Original Title Liebe
Form Narrative
Country Canada
Year 2013
Running Time 3 min
Format Digital
Language German with English subtitles
Director Cameron Macgowan
Screenwriter Cameron Macgowan
Producer Rhett Miller, Cameron Macgowan
Cinematographer Rhett Miller
Film Editor Rhett Miller
Music Kyle Thomas

LOVE

A love triangle between a man, a maiden and a monster.

Contact cameron.macgowan@gmail.com



Premiere Status UK Premiere
Original Title La Carne Cruda
Form Narrative
Country Spain
Year 2013
Running Time 18 min
Format Digital
Language Spanish with English subtitles
Director Samuel Lema
Screenwriter Samuel Lema
Producer Visual Think Films
Cinematographer Luis Solarat
Film Editor Luis Solarat, Samuel Lema
Music The Left Hand Path, Saül Chapela

RAW MEAT

Since childhood Hansel has always had a wish to devour a human. His old doll just fills his emotional vacuum, not his physical needs. After the death of his mother he decides to realise his dream. But the dream becomes a nightmare when there is no more meat to devour. Loosely based on the same true story as Janet and Bernard (page 72).

Contact info@promofest.org



LOVE & HATE: FANOMENON SHORTS SPECIAL

Form Narrative
Country UK
Year 2012
Running Time 15 min
Format DCP
Language English
Director Louis Paxton
Screenwriter Louis Paxton
Producer Joanne Dickinson
Cinematographer Jack Wilkinson
Film Editor Radek Sienski
Music Matthew Kelly

DOLLFACE

Lilly has been seeing Henry for a while now, things are going great and Lilly suspects that tonight Henry will declare his love for her. ...But Henry Hot-Stuff has a far more unsettling confession; he's going to introduce Lilly to his... 'Family'.

Contact louispaxton@hotmail.co.uk



Premiere Status UK Premiere
Original Title Elefant
Form Narrative
Country Spain
Year 2013
Running Time 9 min
Format DCP
Language Spanish with English subtitles
Director Pablo Larucen
Screenwriter Pablo Larucen
Producer Andrea Puig
Cinematographer Daniel Fernandez Abello
Film Editor Antonio Gomez-Pan
Music Pau Xandri

ELEPHANT

Believing himself to be a bad father and husband a man realises that he is turning into an elephant.

Contact gisela.casas@escandalofilms.com





EXQUISITE CORPSE

A beautiful and yet disturbing film about a young girl who discovers the corpse of a young woman in the woods behind her house. She decides that she will care for her and look after her - something that she believes her own mother doesn't do for her.

Contact diffusion@grec-info.com

Premiere Status UK Premiere
Original Title Cadavre Exquis
Form Narrative
Country France
Year 2012
Running Time 26 min
Format DCP
Language French with English subtitles
Director Lea Mysius
Screenwriter Lea Mysius
Producer Groupe de Recherches et d'Essais Cinématographiques
Cinematographer Augustin Barbaroux
Film Editor Pierre Deschamps
Music Victor Praud



HONEYMOON SUITE

Ally, the new guest service manager at an exclusive boutique hotel in Beijing takes charge of a very special guest who has some very peculiar demands. When the hotel staff forget to check off one vital item, Ally must risk her life to placate her mysterious guest and ensure the staff and guests are kept safe.

Contact zwfilm@gmail.com

Premiere Status UK Premiere
Form Narrative
Country China
Year 2013
Running Time 15 min
Format DCP
Language Chinese with English Subtitles
Director Zao Wang
Screenwriter Tom Tara, Zao Wang
Producer Alex Chen, Helen Chen
Cinematographer Jack Lam
Film Editor Zao Wang



JANET AND BERNARD

Janet and Bernard is a dark love story about two people drawn together for a dinner date by a twisted obsession... As with Raw Meat (screening in Night of the Dead, p71) the film is loosely inspired by the true story of Armin Meiwes, a German man who achieved notoriety for killing and eating a voluntary victim whom he had found via the Internet.

Contact archster@totalise.co.uk

Premiere Status UK Premiere
Form Narrative
Country UK
Year 2013
Running Time 10 min
Format DCP
Language English
Director Archie Powell
Screenwriter Archie Powell
Producer Rosalind Edwards
Cinematographer Steve Lawes
Film Editor Gordon Mason
Music Ruth Barrett



SEQUENCE

A man wakes up to discover first his girlfriend, then his neighbours and then the whole world hate him for no apparent reason. As his day goes from bad to worse he slowly starts to piece together the mystery that all started with an innocuous note that said "You're it".

Contact fest@marvinwayne.com

Premiere Status UK Premiere
Form Narrative
Country USA
Year 2013
Running Time 20 min
Format DCP
Language English
Director Carles Torrens
Screenwriter Carles Torrens
Producer Brett Forbes
Film Editor Andrew Coutts

SCI-FI: FANOMENON SHORTS SPECIAL



ALIEN REPAIR GUY

When underground workmen accidentally break the Earth, its owners have to call in the Alien Repair Guy to reboot it. As this planet is a model he doesn't recognise he has to resort to the instruction manual, with hilarious results.

Contact Toril.Simonsen@nfi.no

Premiere Status UK Premiere
Form Narrative
Country Norway
Year 2013
Running Time 15 min
Format DCP
Language No dialogue
Director Alexander Somma, Øystein Moe
Screenwriter Alexander Somma, Øystein Moe
Producer Normann Fiction AS
Cinematographer Øystein Moe
Music Ola Kvernberg

Premiere Status UK Premiere
Form Narrative
Country Australia
Year 2012
Running Time 14 min
Format DCP
Language English
Director Scott Mannion
Screenwriter Scott Mannion
Producer Scott Mannion, Luke McKay
Cinematographer Mike Molloy
Film Editor Gabriel Dowrick
Music Benjamin Speed

ANIMA

Reality blurs as a rogue scientist struggles to preserve his terminal wife inside a virtual world of his own making.

Contact smannion@singularityfilms.net



Form Narrative
Country Spain
Year 2012
Running Time 7 min
Format DCP
Language Spanish with English subtitles
Director Jose Manuel Meneses
Screenwriter Javier Casteneda, Jose Manuel Meneses
Producer Jose Manuel Meneses
Cinematographer Raul Busquets
Film Editor Jose Manuel Meneses
Music Carlos Rojo

DEFEATED

While preparing to go back on duty, the wife of a soldier is not happy to discover that he was recently injured in a skirmish with religious zealots and questions what it is they are really fighting for.

Contact jmmcoco@hotmail.com



Premiere Status UK Premiere
Form Narrative
Country Hungary
Year 2013
Running Time 17 min
Format DCP
Language Hungarian with English subtitles
Director Robert Odegnal
Screenwriter Aron Horvath
Producer Aron Horvath, Robert Odegnal
Cinematographer Gergely Palos
Film Editor Balazs Gotthardi
Music Tamas Nagy

THE DEVELOPER

In a dystopian steampunk-esque future a 'developer' is called in to discover who murdered the CEO of a large corporation. With the ability to mentally transfer an image onto photographic paper this psychic's life may be at risk from the killer.

Contact gef2aron@gmail.com



Form Narrative
Country Iran
Year 2013
Running Time 14 min
Format DCP
Language No dialogue
Director Tiyam Yabendeh
Screenwriter Tiyam Yabendeh
Producer Hossein Ershadi
Cinematographer Aean Irani
Film Editor Mohammad Mehdi, Zarrin Pour
Music Johan Soderqvist, Philip Glass

IMPRESSION XPS160

In a post-apocalyptic world a blind photographer strives to develop a final photograph to celebrate the memory of his dead wife.

Contact tiyam_justice@yahoo.com



Form Narrative
Country UK
Year 2012
Running Time 16 min
Format DCP
Language English
Director Gavin Williams
Screenwriter Gavin Williams
Producer Ed Barratt
Cinematographer Simon Bell
Film Editor Ben Wilson
Music Roma Yagnik

SLEEPWORKING

In the future menial labour will be undertaken by people while they are asleep. One woman new to the programme discovers that there may be side-effects to this way of working and soon the line between dreams and reality becomes blurred.

Contact gavstatic@sky.com



Premiere Status UK Premiere
Original Title Blikkboks
Form Narrative
Country Norway
Year 2012
Running Time 14 min
Format DCP
Language Norwegian with English Subtitles
Director Kalle Doniselli
Screenwriter Kalle Doniselli
Producer Espen Rosseland
Cinematographer Martin Larsen
Film Editor Patrick Larsgaard
Music Magnus Murel

SPACEWRECKED

After witnessing the total destruction of planet Earth 20 years earlier, two Norwegian astronauts must fight extreme boredom while living inside a cramped space station. With no sign of the shuttle that left to find a new planet returning, the survivors must face the hard truth - this might be the future of the human race.

Contact doniselli@gmail.com



EUROPEAN FANTASTIC FILM

AFFILIATED MEMBERS

MELIES D'ARGENT 2012-2013
SPAIN
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

LEOS CARAX (FRANCE / 2012) OCTOBER 2012

SITGES
FESTIVAL INTERNACIONAL DE CINEMA D'ESPAIN DE CATALUNYA

45th Sitges Festival Internacional de Cinema Fantàstic de Catalunya
www.sitgesfilmfestival.com

MELIES D'ARGENT 2012-2013
UNITED KINGDOM
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

BORIS RODRIGUEZ (Denmark / Canada / 2012) NOVEMBER 2012

Leeds International Film Festival
www.leedsfilm.com

26th Leeds International Film Festival
www.leedsfilm.com

MELIES D'ARGENT 2012-2013
ITALY
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MATTHIAS HOENE (UK / 2012) NOVEMBER 2012

TRIESTE SCIENCE + FICTION

13th Science + Fiction, Festival della Fantascienza
www.scienceplusfiction.org

MELIES D'ARGENT 2012-2013
BELGIUM
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

STUART URBAN (UK / 2012) APRIL 2013

BRUSSELS INTERNATIONAL BIFFF
FANTASTIC FILM FESTIVAL

31st Brussels International Fantastic Film Festival
www.biff.net

MELIES D'ARGENT 2012-2013
THE NETHERLANDS
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

JORGE TORREGROSSA (Spain / 2012) APRIL 2013

Imagine:
Imagine Film Festival

29th Imagine: Amsterdam Imagine Film Festival
www.imaginefilmfestival.nl

MELIES D'ARGENT 2012-2013
SWITZERLAND
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

VINCENT LANNOO (France / Belgium / 2012) JULY 2013

NEUCHÂTEL INTERNATIONAL FANTASTIC FILM FESTIVAL
THE SWISS EVENT FOR FANTASTIC FILMS, ASIAN CINEMA & FUTURE IMAGES

13th Neuchâtel International Fantastic Film Festival
www.niff.ch

MELIES D'ARGENT 2012-2013
FINLAND
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

ALEKSANDER NORAAS (Norway / 2012) AUGUST 2013

Espoo Ciné

24th Espoo Ciné International Film Festival
www.espoocine.fi

MELIES D'ARGENT 2012-2013
FRANCE
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

ALEX VAN WARMERDAM (THE NETHERLANDS / 2013) SEPTEMBER 2013

FEFFS
FESTIVAL EUROPEEN DE FANTASTIQUE
STRASBOURG

6th Strasbourg European Fantastic Film Festival
www.strasbourgfestival.com

MELIES D'ARGENT 2012-2013
SWEDEN
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION

CHRISTIAN JAMES (UK / 2013) SEPTEMBER 2013

fff

19th Lund International Fantastic Film Festival
www.fff.se

FESTIVALS FEDERATION

ADHERENT MEMBERS

Court Métrange
 Court Métrange
<http://www.courtmetrange.eu>
 OCTOBER

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 - Festival de Cine Fantástico de la Universidad de Málaga
www.fancine.org
 NOVEMBER

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

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

FRIGHTFEST
 Frightfest - London
 AUGUST

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

RAZOR REEL
 Razor Reel Fantastic Film Festival Brugge
www.rfff.be
 OCT / NOVEMBER



BEST EUROPEAN FANTASTIC FILM 2013

Vincent Lannoo
 received the Méliès d'Or for
IN THE NAME OF THE SON
 at the 46th Sitges International Fantastic Film Festival,
 held in Sitges Spain on October 11, 2013.

SUPPORTING MEMBERS

Screamfest LA, Horror Film
www.screamfestla.com
 OCTOBER

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

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

FANTASTIC FEST
 Fantastic Fest, Austin TX
www.fantasticfest.com
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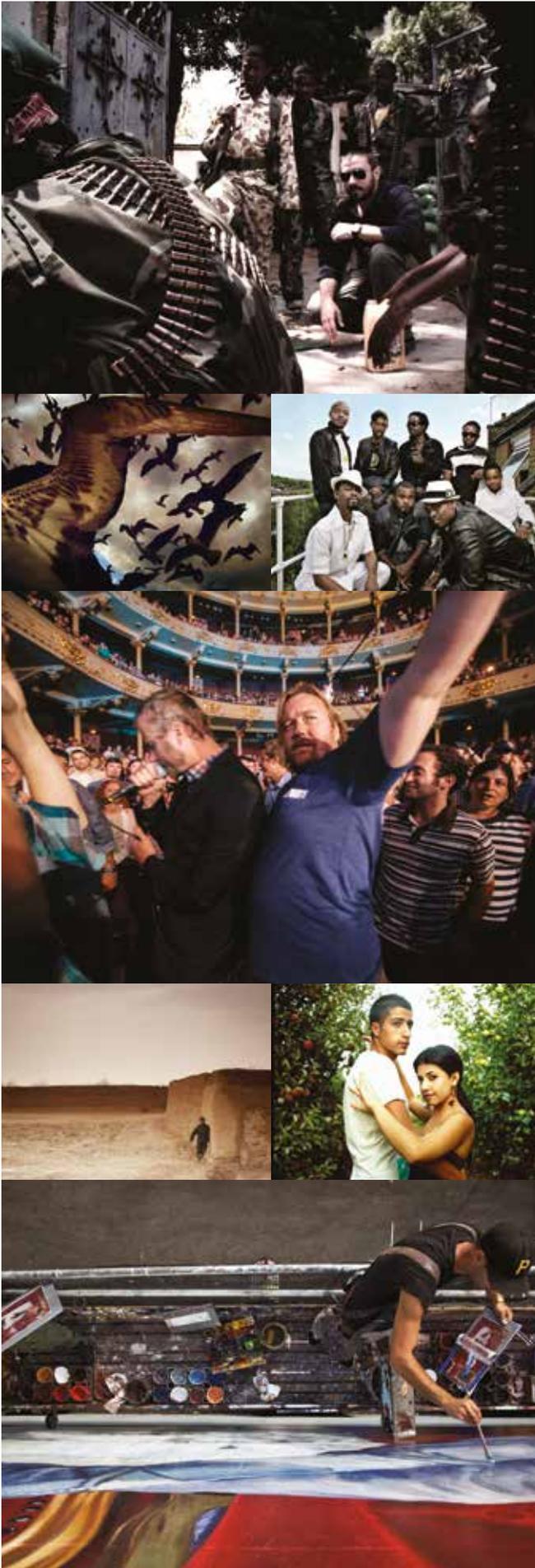
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T	H	O	U	G	H	T
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Cinema Versa is dedicated to the documentary form and inspired by the underground festival aesthetic, showcasing low budget, independent features: alternative music docs, grassroots political activist films and profiles of mavericks and outsiders. This year's Music on Film section celebrates a diverse range of musical and film styles from the unconventional new tour film about indie darlings The National made by the singer's brother to Harlem Street Singer about the legendary ragtime guitarist Reverend Gary Davis, whose history mirrors that of popular music in the twentieth century. We also show archive gems in collaboration with our music partners, MusicFilmWeb present The Agony and the Ecstasy of Phil Spector and Jumbo Records the classic Fela Kuti film, Music is the Weapon.

Underground Voices ranges in subject matter from everyday life in a war zone as filmed by a group of ordinary Afghans in My Afghanistan to the history of hand crafted sign painting in the USA in Sign Painters and a delegation of artists and scientists visiting the melting ice caps of Greenland in Expedition to the End of the World. We also present a series of special events with our creative partners and collaborators including live film collage performances from both legendary DJ Andy Votel and plunderphonic artist Vicki Bennett, collaborations with human rights groups the Dalit Freedom Network and Leeds Palestine Solidarity Campaign with the film screening Apples of the Golan and the Invisible Cities cinema walk.

Underground Voices

Breathing Earth
 The Bucuresti Experiment
 Dirty Wars
 Expedition to the End of the World
 Fifi Howls from Happiness
 Finding Hillywood + Godka Cirka
 Fortress
 Grasp the Nettle
 Grey City
 Harry Dean Stanton: Partly Fiction
 Here Was Cuba
 The Human Scale
 Leviathan
 My Afghanistan - Life in the Forbidden Zone
 Secret City
 Sleepless Nights
 The Tax Free Tour + How We Live
 William and the Windmill
 A World Not Ours

Music on Film

The Agony and the Ecstasy of Phil Spector
 Brothers Hypnotic
 Harlem Street Singer
 How We Played the Revolution
 Mistaken for Strangers
 Music is the Weapon + Miniyamba
 Our Vinyl Weighs a Ton (This is Stones Throw Records)
 Revenge of the Mekons
 Unplugged + Doctor Bucketman
 Wavemakers

Special Events

Andy Votel: Kleksploitation
 Apples of the Golan
 Dalit Freedom Network Presents 'Kavi - Not All Prisons Have Bars'
 Film to Change 4
 Filmage: The Story of Descendents / All
 Irish Arts Presents: The Films of Thaddeus O'Sullivan
 Leeds Film City: Invisible Cinema Walk
 Notations - a film by Vicki Bennett
 Sean Noonan: A Gambler's Hand
 Sign Painters
 The Stuart Hall Project + Panel Discussion
 Yedig? Night featuring So You Wanna Be a Rock 'n' Roll Star?

BREATHING EARTH



Premiere Status English Premiere
Original Title Breathing Earth: Susumu Shingu Traum
Country Germany, UK, Turkey, Italy, Mexico, Japan, France
Year 2012
Running Time 97 min
Format DCP
Language German with English subtitles
Director Thomas Riedelsheimer
Screenwriter Thomas Riedelsheimer
Producer Leslie Hills, Stefan Tolz
Leading Cast Susumu Shingu, Yosuke Shingu
Cinematographer Thomas Riedelsheimer
Film Editor Thomas Riedelsheimer
Original Music Stephan Micus

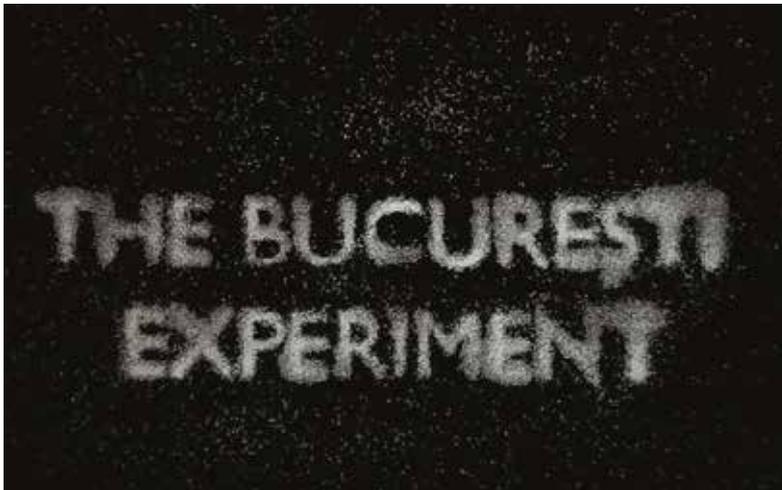
Sales Company Celluloid Dreams
Contact info@celluloid-dreams.com

A beautiful and contemplative documentary that mirrors its 75-year-old subject, the extraordinary Japanese artist Susumu Shingu. He creates mesmerising art installations and sculptures using wind and water, windmills and turbines with complex and self-generating movements. Thomas Riedelsheimer's film accompanies this quiet and unassuming man all around the world from the windstrewn highlands of Scotland to the Monarch butterfly breeding grounds of Mexico, in pursuit of a dream to create a large scale eco-village.

'In nature is to be found no absolute resistance.' Susumu Shingu works with wind and water. For many years he has been creating sculptures that reveal the hidden energies of these elements. His works of art affect the observer deeply, perhaps because they embody, in their idiosyncratic consummate beauty, a principle of life. Their surfaces move to the same wind that we feel. They allow

themselves to be carried by it, to absorb it, to change and morph and change again. And then let it free to journey on. Susumu lives according to this principle of acceptance and absorption, with great joy. He looks on in wonder and enjoys. At 75, he has retained the imagination and curiosity of the child who built flying machines and racing cars seventy years ago. Renowned architects, such as his friend Renzo Piano, come to Susumu to have their monumental constructions brought to life with his sculptures. Choreographers appreciate his stage designs and children love his imaginative writings illustrated in his own individual hand. He is a Renaissance man, fully committed to variety, the wonder of life and concern for people and his environment. This concern, along with his desire for people to re-discover fundamental life principles, has taken him on a journey to a new destination: Breathing Earth.

THE BUCURESTI EXPERIMENT



Premiere Status UK Premiere
Country Romania
Year 2013
Running Time 68 min
Format Blu-ray
Language Romanian with English subtitles
Director Tom Wilson
Screenwriter Tom Wilson
Producer Tom Wilson
Leading Cast Carmen Anton, Andrei Juvina
Cinematographer Tom Wilson
Film Editor Tom Wilson

Sales Company Tom Wilson
Contact wilsontom@gmail.com

This clever and playful documentary interrogates the objectivity of history and the transition from Communism to Capitalism. Filmmaker Tom Wilson describes the 1989 revolution in Romania as a coup d'état. The Romanian secret police knew that it was coming and had time to prepare for it. And so, in order to take advantage of the opportunities that would be presented by the free market, they started an experiment.

By using boot-camp techniques together with special frequencies to manipulate brain patterns, they managed to turn 'socialist man' into 'capitalist man'. After the revolution, a new generation of ruthless entrepreneurs made vast wealth in Romania by using these experimental techniques that alter man's fundamental motivations. The success of such business-people is testimony to the effectiveness

of what became known as 'The Bucuresti Experiment'. The film follows the first man to take part in the experiment, Andrei Juvina. It looks at how the experiment destroyed his relationship with his former partner, Carmen Anton.

The experiment, however, never took place. 'The Bucuresti Experiment' is a fiction. The film itself is a fictionalized look at the history of post-revolutionary Romania seen through the eyes of one couple. It is an intentionally disingenuous documentary made for a country in which the true history of the revolutionary years has yet to be written. It places fictional accounts alongside real interviews with important political figures – such as the former head of the Romanian Secret Police, leading journalists, and figures from Romanian public life.

DIRTY WARS

Country USA, Afghanistan, Iraq, Kenya, Somalia, Yemen
Year 2013
Running Time 87 min
Format DCP
Language English, Pushto, Somali, Dari with English subtitles
Director Rick Rowley
Screenwriter David Riker, Jeremy Scahill
Producer Anthony Arnove, Brenda Coughlin, Jeremy Scahill
Leading Cast Jeremy Scahill, Nasser Al Aulaqi, Saleha Al Aulaqi
Cinematographer Rick Rowley
Film Editor David Riker, Rick Rowley
Original Music David Harrington

UK Distributor The Britdoc Foundation



Dirty Wars is an urgent and powerful new documentary following investigative reporter Jeremy Scahill, author of the international bestseller Blackwater, into the heart of America's covert wars, from Afghanistan to Yemen, Somalia and beyond. CIA agents, military generals and Special Forces operators go on camera and on the record—many for the first time. The human victims of this unaccountable violence are also heard with direct testimony from survivors of night raids and drone strikes and victims of torture in 'black' detention sites.

'I've known Jeremy for a long time, and this film grew out of our shared experience covering these wars. It really was a collaboration on every kind of level. Jeremy's an amazing reporter and has this disciplined, almost insane devotion to facts, details, and specifics. But the thing that film does better than, say, print, and better than

anything, is allow people to feel vicarious connections to other human beings who are separate from them by huge geographical, cultural distances. Even in the most mainstream, escapist, Hollywood sense, you watch a James Bond film and you vicariously feel a rush when he gets the bad guy or gets the girl. The same medium can create the possibility of you feeling a moment of human connection to villagers in rural Afghanistan, whom you never get to see as human beings. Or to people in the deserts of Yemen, whom you only ever see on those little spots from a drone camera, or something. From the very beginning we wanted to make a film that didn't feel like a documentary—that wasn't all talking-head experts sitting somewhere, but that had the depth, the power, and the immersive, propulsive energy that you associate with fiction films, with narrative films.'

Rick Rowley, Director

EXPEDITION TO THE END OF THE WORLD

Premiere Status UK Premiere
Original Title Ekspeditionen til verdens ende
Country Denmark, Sweden
Year 2013
Running Time 90 min
Format HDCam
Language English, Danish with English subtitles
Director Daniel Dencik
Screenwriter Daniel Dencik, Michael Haslund-Christensen, Janus Metz Pedersen
Producer Micheal Haslund
Leading Cast Per Bak Jensen, Jonas Bergsøe, Bo Elberling
Cinematographer Torben Forsberg, Valdemar Winge Leisner, Martin Munch, Adam Philip
Film Editor Rebekka Lønqvist, Per Sandholt
Original Music Mads Heldtberg

Sales Company Danish Film Institute
Contact dfi@dfi.dk



An exotic travelogue and an adventure film with a difference, Expedition to the End of the World follows a three-mast schooner with a diverse crew of artists and scientists of various disciplines, who travel to the rapidly melting ice massifs in North-East Greenland. Stunningly shot with breathtaking vistas of glaciers and ice floes and a playful soundtrack that ranges from Mozart to Metallica. The epic journey throws up a whole range of new experiences for its crew, all of whom have a fascinating perspective on their experiences, which they share with curiosity, pathos and a liberating splash of humour.

'I have just written my own obituary. It is a literary and fictional work, but it jumps out of a sense which I imagine is not only personal and morbid - but I think that goes into what you might call zeitgeist. In recent years I have been drawn into projects that are in some way concerned with the awareness that we as a civilization are

coming to an end of the road. It's about a total clearer sense of our civilization as only one in a series of lost civilizations. A weak but persistent feeling that we will suffer from our downfall. The western civilization emerged and - after what we eventually have to face - will be lost in the cracks between two major ice ages. It is and has always been a technology based culture, progress and growth have been the overall goals. We have been driven by curiosity and wanderlust and dreams to subjugate distant continents. Our rise and fall will be similar to the Aztecs, Romans, or any other prior civilization. Characteristic of all has been that they have not been able to do it differently, or in any way change course along the way. What is edifying and healthy in our civilization will also govern us in death. For in the same breath as we can formulate our dreams of wealth and glory, we can predict our own death warrant.'

Daniel Dencik, Director

FIFI HOWLS FROM HAPPINESS



Premiere Status UK Premiere
Original Title Fifi az khoshhali zooze mikeshad
Country USA, Iran, France
Year 2013
Running Time 96 min
Format DCP
Language Persian with English subtitles
Director Mitra Farahani
Screenwriter Mitra Farahani
Leading Cast Bahman Mohassess
Cinematographer Mitra Farahani
Film Editor Yannick Kergoat, Suzana Pedro
Original Music Tara Kamangar

Sales Company Urban Distribution
Contact arnaud@urbandistrib.com

One of the most fascinating and moving documentaries of the year, *Fifi Howls from Happiness* introduces the vivid, charismatic and combative Iranian artist Bahman Mohassess. Celebrated in pre-revolutionary Iran, Mohassess was written out of its history since 1979. No one had heard of him since, until filmmaker Mitra Farahani tracked the ageing artist down to a hotel room in Rome. Equally prone to egotism and self destruction, he had a disturbing tendency of destroying his own paintings. The film witnesses the attempts to reclaim and value what is left and follows the creative process of his last work.

Bahman Mohassess thought himself to be a significant part of history, but history swallowed him whole, and no one has heard of him since. Some people thought that he returned to his hometown of Rasht in the south of the Caspian Sea. Others thought he had

left Iran for good and was residing in Italy. He was indeed found in a hotel room in Rome. *Fifi Howls From Happiness* captures the last two months of this legendary artist's life. During his last trip to Iran, he destroyed almost all of his works, taking with him only a few small sculptures. Destruction is almost instinctive in a man who saw his works as living creatures. In Rome, however, he continued to produce small collages, although he did not show them. We see this mysterious contemporary Diogenes preparing to paint his last work after a self-imposed exile of nearly thirty years. Juxtaposed against the artist's animated musings on his life, on politics, and on culture, is the narrative of his admirers Rokni and Ramin Haerizadeh—renowned artists in their own right—who travel to Rome to commission him to create what was to become his 'Unknown Masterpiece'. The process of making the film and commissioning the painting run in parallel.

FINDING HILLYWOOD + GODKA CIRKA



Finding Hillywood
Premiere Status UK Premiere
Country USA
Year 2013
Running Time 68 min
Format Blu-ray
Language English
Director Christopher Towey, Leah Warshawski
Screenwriter Christina Ruddy
Producer Leah Warshawski
Sales Company Inflatable Film
Contact leah@inflatablefilm.com

Godka Cirka
Country Spain, USA, France
Year 2013
Running Time 10 min
Language Somali with English subtitles
Director Alex Lora Cercós, Antonio Tibaldi
Producer Valérie Delpierre
Contact al@alexlora.es

A unique and inspiring documentary about the growth of Rwanda's film industry. Ayuub Kasasa Mago is one of the pioneers taking this newly accessible art form to the remotest regions of the country in a travelling film festival, sometimes showing people the wonders of cinema for the first time. Like many of his fellow Rwandans, he has a deeply painful past and these homegrown films explore the real social consequences of a country in the shadow of genocide. Screening with the equally moving short film *Godka Cirka*.

'The DP (Chris Towey) and I were in Rwanda for another project in 2007. We hired some local crew, who told us about the Hillywood Film Festival on the day we were leaving, and also asked us to come back the following year to teach some workshops. We went home and were still thinking about this prospect months later, so we started raising funds to go back to Rwanda. When we got back, they set up a mock festival screening for us on an inflatable screen so we could see the

impact on local communities – and we were hooked from there! Funding was never easy. We found that a lot of funders were looking for more 'dramatic' and 'typical' genocide films, which ours is not. People were surprised at the hopeful ending, and our film is a departure from what people expect out of Rwanda. But we also had incredible support from our own community and a few funders who believed in our film...

The Rwandan 'film economy' as they call it now is continuing to grow. We just created a site for filmmakers to help them find work called rwandafilm.org... As for Hillywood – unfortunately, it has had some setbacks. They have lost their major funding and sponsorship and now are limited to just 3 rural locations, versus the 7 they started with. Next year will be the 10th anniversary of the Rwanda Film Festival and we hope they are able to find funding to keep it going.'
 Leah Warshawski, Co-Director

FORTRESS

Original Title Pevnost
Country Czech Republic
Year 2012
Running Time 70 min
Format Blu-ray
Language Russian with English subtitles
Director Dirs. Klára Tasovská, Lukáš Kokeš
Screenwriter Lukáš Kokes, Klára Tasovská
Producer Tomas Hruby, Pavla Kubeckova
Cinematographer Lukáš Kokeš
Film Editor Alexandra Gojdicová
Original Music Klára Tasovská

Sales Company Taskovski Films
Contact info@taskovskifilms.com



A visit to the Pridnestrovian Moldavian Republic is like a trip to a museum of communist totalitarianism. A tiny country on the Moldova-Ukraine border whose independence has been recognized by only a few other states, it's an isolated multi-ethnic enclave held together by an authoritarian regime. As it's a country where you are only allowed to film out the window of a train, Fortress offers a rare insider's view. The locals are afraid of being denounced but are glad to live in a comfortable refuge from the hectic modern world and kitch propaganda songs on television celebrate the president.

'In documentary films, I would say it always comes out differently than you'd expect because you cannot write an exact screenplay, every scene is improvised, you never know how the characters will react to you and the shooting. But the basic structure was strict, we

had a concept that we followed, so partly it came out like we were expecting but there are also parts of the movie which were born during improvisation...

The main difficulty was that every western journalist or film crew must have journalist accreditation, permission to shoot on the territory of Transnistria [the English term for Pridnestrovia]. We asked for this permission from the Ministry of Information, but they denied it. So we decided to go there anyway, we worked partly illegally because without this accreditation you cannot shoot video or film... and all the time, we were fighting with this obstacle...

One of the topics of this film is that we all live in a kind of illusion of a country or of our identity... There are many similarities between Czech elections and Transnistrian elections so I think in every country there is a piece of Transnistria.'

Lukáš Kokeš, Co-director

GRASP THE NETTLE

Country UK
Year 2013
Running Time 91 min
Format Blu-ray
Language English
Director Dean Puckett
Producer Uri Fruchtmann
Film Editor Paco Sweetman
Original Music Leo Leigh

Sales Company Dean Puckett
Contact info@crisisofcivilization.com



Dean Puckett, director of the LIFF hit documentary The Crisis of Civilisation returns with Grasp the Nettle, a vital grassroots documentary which grapples unflinchingly with activism and protest in austerity Britain, radical, alternative lifestyles and the occupy movement. He follows the exploits of a ragtag band of land rights activists in London as they struggle against corporations, government, police – and themselves – in their efforts to create alternative communities outside the framework of consumer society.

'When I began filming on the 6th of June 2009, I had no idea what I was getting myself into. For the first few weeks, when I visited and filmed Kew Bridge Eco-Village for a few days at a time, I had a sense that my footage was only skimming the surface of the forces and characters behind this fledgling movement. Other journalists who visited the site for a day or a few hours left with great sound-bites about sustainability and land rights, but there was something we

were all missing.

There was an intoxicating energy about the place, a sense of freedom from a system which many of us recognise is unequal and destructive. Yet this rag-tag bunch of occupiers defied conventional stereotypes of the 'ecowarrior'. Most of them were ordinary people from different walks of life - some were students, others were former professionals. And they had come together to not simply occupy a piece of land, but to transform it, bit by bit - in an exciting and unnerving sense, creating their own reality outside the system.

And the more I filmed, the more fault lines began to appear. Despite promoting a radical alternative to modern industrial capitalism, the village was inevitably and intrinsically linked to the wider city, including the capitalist system. And I would watch, enthralled, as the village's little community frequently struggled in anguish to understand how to deal with the friction between idealism and reality.'

Dean Puckett, Director

GREY CITY



Premiere Status	UK Premiere
Original Title	Cidade Cinza
Country	Brazil, UK
Year	2012
Running Time	85 min
Format	DCP
Language	Portuguese with English subtitles
Director	Marcelo Mesquita, Guilherme Valiengo
Screenwriter	Felipe Lacerda, Marcelo Mesquita, Peppe Siffredi
Producer	Marcelo Mesquita, Peppe Siffredi, Raphael Bottino
Leading Cast	Os Gemeos, Nunca, Zefix
Cinematographer	Tiago Tambelli
Film Editor	Felipe Lacerda
Original Music	Criolo, Daniel Ganjaman
Sales Company	Sala12
Contact	raphael@sala12.com

With a similar verve and style to its featured street artists, Grey City takes us to the frontlines of the graffiti wars in Sao Paulo. The city has nurtured its own graffiti style, replacing hip hop with regional culture and inspiring incredible large scale murals by artists like the OsGemeos' crew, whose work has spread to galleries around the world. However, this new culture is constantly under threat, not least by a new visual pollution combat act that makes City Hall send out squads of agents, to cover the paintings with grey.

'One of the things which we value most in graffiti is the style and attitude. You have your name, and with graffiti, you camouflage it. You add things to it, you put arrows on it, and your name becomes protected behind the style. Graffiti is a language as well, though not everyone can understand it. Streets speak. When the whole world has gone to sleep and everyone is quiet, the tags remain there, and

the throw-ups remain there, and if you see them, they speak to you. Graffiti is like a key which opens the city's doors to you. If you grab the key, you have a way of controlling the city, if not, the city controls you.

That's what is great about graffiti, you choose what you want to do and where you want to do it, you leave something on the street. Some will like it, others won't, but you decided to put it there, and someone will see it. What has always fascinated us about graffiti is this total freedom on one hand. And on the other hand is the concept of respect, within that liberty the feeling of respect is so important, and it's a fundamental value which you have to understand if you paint. For example, we never step on other people's toes, we never cross out work...we believe that there is space for everyone on the street, you just have to search for it.'
Os Gemeos, São Paulo Graffiti Artists

HARRY DEAN STANTON: PARTLY FICTION



Country	Switzerland
Year	2012
Running Time	76 min
Format	HDCam
Language	English
Director	Sophie Huber
Producer	Christian Davi, Chiemi Karasawa, Christof Neracher, Thomas Thümena
Leading Cast	Harry Dean Stanton, David Lynch, Sam Shepard
Cinematographer	Seamus McGarvey
Film Editor	Angelo Corrao, Russell Greene
Sales Company	First Hand Films
Contact	info@firsthandfilms.com

A hugely stylish and affectingly intimate documentary portrait of the iconic actor and musician, Harry Dean Stanton, Partly Fiction is as wistful and enigmatic as its subject. Looking back across an extraordinary career, Harry reluctantly opens up to some probing interview questions and performs heart-breaking renditions of some of his favourite American folk songs. An impressive supporting cast of collaborators and friends includes David Lynch, Wim Wenders, Sam Shepard, Kris Kristofferson and Debbie Harry. Also featuring beautiful cinematography with sequences in colour and black and white by Seamus McGarvey.

'I wanted to film it in an intimate setting so that Harry comes across as he is, so he feels comfortable around people he knows. The only

thing that I noticed him do professionally is how he would know exactly how the light would hit his face. Seamus [McGarvey, the DP] said that it was so great to film Harry's face because he knows exactly how it looks even in the available daylight.'

Sophie Huber, Director

'There's ultimately no answer to everything. It all just happens as we speak. It's only the moment. Learn to be intimately in love with the gift of presence and what is right here, right now. That's it, the seed of all you will ever long for, simple ordinary and magnificent—you see you're already at home as we speak.'

Harry Dean Stanton

HERE WAS CUBA

Country Ireland
Year 2013
Running Time 78 min
Format DCP
Language English, Russian, Spanish with English subtitles
Director John Murray, Emer Reynolds
Producer Siobhán Ward, John Murray
Cinematographer Kate McCullough
Film Editor Emer Reynolds
Original Music Ray Harman

Sales Company CTL Films
Contact siobhanward@ctffilms.com



Unfolding with the escalating tension of a great thriller, Here Was Cuba is a landmark documentary exploring what happened over 13 days in October 1962 when the fate of the world lay ultimately in the hands of just three men. At the height of the Cold War, the Cuban Missile Crisis brought the earth to the very brink of nuclear holocaust. The film reveals how the world's most powerful men, Kennedy, Castro and Khrushchev fell into an abyss of their own making and what courage and luck it took to climb out again.

'We wanted to explore the impact a Nuclear War would wreak on this fragile planet, and to shine a light of debate on the threat posed today, where along with the substantial nuclear arsenals of the 'traditional' countries, there are so many disturbing nuclear developments in India, Pakistan, Israel, North Korea, Iran... In just

this past April, Fidel Castro wrote to Kim Jong-un, urging North Korea to remember it's duties to others, saying the tensions on the peninsula posed one of the gravest risks for nuclear holocaust since the Cuban Missile Crisis. The lessons of the Crisis are that mankind is infallible. We can't afford to be complacent. This is not a threat that has passed. We wanted the film to sound a loud warning bell. However, disarmament is obviously still very current and complex issue. As Sergei Khrushchev says 'First we have to change human nature... and I don't think we can change human nature...' But maybe if we really listen to lessons from history we can change? In the words of George Bernard Shaw: "If history repeats itself, and the unexpected always happens, how incapable must Man be of learning from experience?"
 Emer Reynolds, Director

THE HUMAN SCALE

Country Denmark, Bangladesh, China, New Zealand, USA
Year 2012
Running Time 83 min
Format Blu-ray
Language English
Director Andreas Dalsgaard
Screenwriter Andreas Dalsgaard
Producer Signe Byrge Sørensen
Leading Cast Jan Gehl, Rob Adams, He Dongquan
Cinematographer Manuel Alberto Claro, Heikki Färm, Casper Høyberg, Adam Philp, René Strandbygaard
Film Editor Søren B. Ebbe, Nicolas Servide
Original Music Kristian Eidnes Andersen

Sales Company Autlook Filmsales
Contact welcome@autlookfilms.com



The Human Scale is a vital documentary dedicated to rethinking urban space and our assumptions about modernity, exploring what happens when we put people into the centre of our equations. For forty years acclaimed architect Jan Gehl has systematically studied human behavior in cities, what he calls life between buildings. His ideas inspired the creation of walking streets, the building and improvements of bike paths and the reorganization of parks and squares from Copenhagen to Melbourne, Dhaka, New York, Chongqing and Christchurch.

'Today 50% of the worlds population live in urban areas. By 2050 this figure is expected to increase to 80%. The result will be an explosion of huge megacities at an even greater rate. We see massive urban growth in Asia, Africa and Latin America, where millions move into ever expanding cities. But how do we plan these cities? We typically plan them with gigantic systems of highways, highrise buildings

and workspaces. But where do people meet in these cities? Where do they socialise? And if they don't, how does that affect our happiness? The megacity is both enchanting and scary. But facts shows us that they come with heavy side-effects. The consequences are seen on many levels. Growing violence and insecurity, Social exclusion at an ever greater scale. Human alienation and social phobia. Depression and anxiety are the diseases of today. Did we invent a diagnosis for an old problem. Or is this in fact a diagnosis of the society we have created? The Human Scale aims to portray the way we live in cities today and its consequences. In a kaleidoscopic use of images and sound, we travel the world while experts on urban planning share their work and observations. The intention is to portray the human being within the built environment, and how they influence one another.'
 Andreas Dalsgaard, Director

LEVIATHAN



Leviathan is a thrilling, immersive documentary that takes you deep inside the dangerous world of commercial fishing. Employing an arsenal of cameras that pass freely from film crew to ship crew, and swoop from below sea level to astonishing bird's-eye views, Leviathan is a purely visceral, cinematic experience.

Directors Lucien Castaing-Taylor and Véréna Paravel talk about how they decided on the film's unique filming style: 'We started off filming on land. We were going to do a portrait of New Bedford, a sort of contrast or tension between its status as a kind of mythical city of Melville and Moby Dick and its one time status as the whaling capital of the world. And then it's much more hardscrabble history and later life after the end of whaling and the decline of fishing and the decline of textile mills. All that footage fell by the wayside, although we were really taken with some of it. But we realized

that what was going on at sea was infinitely more interesting and unfamiliar and strange than anything we were filming on land.

'The sound that was recorded at those moments when the camera is being pushed under water, is being held under water, and then is allowed to come out of the water for a breath, it really seems like a sort of 'machine-ic' gasp that comes out of it. Also, then, when the cameras get pushed back under the water, these deep drones and strange melodies almost started coming out, which were just ... uncanny. In a way those little cameras fit our purpose of doing what we call sometimes in anthropology - like a shared anthropology, where everybody would participate in the film. So those little cameras were a way to approach the body of the fisherman but also the fish.'

Country	France, UK
Year	2012
Running Time	87 min
Format	DCP
Language	English
Director	Lucien Castaing-Taylor, Verena Paravel
Screenwriter	Lucien Castaing-Taylor, Verena Paravel
Producer	Lucien Castaing-Taylor, Verena Paravel
Leading Cast	Declan Conneely, Johnny Gatcombe, Adrian Guillette
Cinematographer	Lucien Castaing-Taylor, Verena Paravel
Film Editor	Lucien Castaing-Taylor, Verena Paravel

UK Distributor Dogwoof

MY AFGHANISTAN - LIFE IN THE FORBIDDEN ZONE



As a refreshing alternative to almost all film and reportage about Afghanistan, Nagieb Khaja's fresh and inspirational film experiment invites ordinary Afghan people to document their own everyday lives. Khaja is a Danish journalist of Afghan origin who believes that the West makes decisions on Afghanistan based on an uninformed view of the country and its people. He distributed thirty mobile cameras to various Afghan civilians. For the first time, we are invited into life in the forbidden zone with all the joys and sorrows, victories and defeats associated with living in the shadow of war.

'It all started when I as a journalist attempted to cover the war in Afghanistan. For several years I succeeded in getting close to the Afghans and talk about their everyday lives, but the stories that I heard was often not in accordance with the coverage other Western media had on the country. During my many trips I observed that most Western journalists did not travel outside the major cities and

towns in Afghanistan. Therefore, their description of Afghanistan was just a reflection of reality for some parts of Afghanistan and not the entire country. Between 70 and 75 percent of the Afghan population do not live in the cities but in rural areas and therefore the existing coverage is biased and misleading...The vast majority of the fighting in Afghanistan takes place in rural areas, but journalists rarely move out in these areas, because they fear being kidnapped or killed by insurgent groups or militias. The understanding of the role of the media is not so great in the Afghan villages, and often both Afghan and Western journalists are perceived as being allied by the government or the Western troops...The journalists are protected by the soldiers and consequently will have to accept their rules. The indirect consequence...is that many locals do not dare to talk to reporters because they fear being accused of espionage by rebels or warlords.'

Nagieb Khaja, Director

Original Title	Mit Afghanistan - Livet i den Forbudte Zone
Country	Denmark
Year	2012
Running Time	88 min
Format	HDCam
Language	Dari, Danish, Persian, Pushto with English subtitles
Director	Nagieb Khaja
Screenwriter	Nagieb Khaja
Producer	Henrik Grunnet, Lise Lense-Møller
Cinematographer	Andreas Monies

Sales Company Danish Film Institute
Contact dfi@dfi.dk

SECRET CITY

Country	UK
Year	2012
Running Time	72 min
Format	DVD
Language	English
Director	Michael Chanan
Screenwriter	Lee Salter
Producer	Michael Chanan, Lee Salter
Film Editor	Michael Chanan
Original Music	Simon Zagorski-Thomas

Sales Company Lee Salter
Contact salter.lee@gmail.com



A timely investigation into the hidden history of the institutions at the heart of the economic crisis and the inner workings of the City of London and its ancient government, the Corporation of London. The recent economic crisis has focused attention on capitalism and its failings to a degree not seen for decades. After numerous scandals, questions abound about the origins of the crisis and the role of finance capital. Secret City exposes the inner workings of London's financial heart, how it resists democratisation and has worked to become the predominant force in global capitalism.

London and the City of London are not the same place. London is a metropolis of 8 million people. The City of London is the famous square mile in the middle, with about 7,000 residents but many more businesses. A Corporation older than Parliament, the City of London has played a key historical role in protecting and promoting the interests of finance capital.

Secret City investigates the power wielded by the Corporation of London over British economic policy, through which it sustains London's prime position at the hub of global finance capital — not least through control of the majority of the world's tax havens. The film exposes the Corporation's anti-democratic constitution, the ancient laws which allow it function as a state within a state, and thus to promote an illusory promise of economic growth at the cost of the real economy.

Secret City questions the Corporation's role through contributions from Londoners, including scholars, an MP, a businessman, Church people and activists. Participants include Lord Glasman, John McDonnell MP, the Revs. William Taylor (Stamford Hill) and Alan Green (Bethnal Green), Natalie Bennett, Malcolm Matson, Occupy activists, and Professors Doreen Massey, Robin Blackburn, Steven Haseler and Clive Bloom.

SLEEPLESS NIGHTS

Country	Lebanon, United Arab Emirates, Qatar, Palestine, France
Year	2013
Running Time	118 min
Format	Blu-ray
Language	Arabic, French, English with English subtitles
Director	Eliane Raheb
Screenwriter	Nizar Hassan

Sales Company Itar Productions
Contact n.hassan@itarproductions.com



Sleepless Nights is a deeply moving documentary about reconciliation and justice in the Lebanon, bringing two people together whose lives have been changed forever by the civil war. Assaad Shaffari is a former high-ranking intelligence officer in the Lebanese Forces who feels guilt for his bloody acts during the war and Maryam Saidi is a mother who's still searching for her son Maher, a young communist fighter who disappeared in 1982. The war ended in 1991 with an amnesty for political crimes since it began 15 years earlier. Sleepless Nights interrogates the legacy of this decision from both sides.

'There are times when the characters attract you into filming their stories. You'd be waiting for that tempting character to build a film on. Assaad Chaffari is a public figure, he's not someone I discovered.

He showed up on TVs in the 2000s and made a public apology to the Lebanese people and he started reconsidering the acts he was involved in during the Lebanese Civil War. But I wanted to know much more than what he had revealed. I conducted a very, very long research with him and went over all corners he usually tended to avoid talking about. It was an investigation, I even call it an interrogation. I used to host him in Beirut DC offices, and interview him in a tiny sound room, where he would be in the corner. He'd leave the room exhausted! Through Assad, I discovered he was helping Maryam, trying to find information regarding her missing son. So I went to meet Maryam, and I felt that she's an interesting character too. There were now two storylines in the film, how they'd meet, how each story ran separately.'

Eliane Raheb, Director

THE TAX FREE TOUR + HOW WE LIVE



Where do multinationals pay taxes and how much? Gaining insight from international tax experts, Backlight director Marije Meerman ('Quants' & 'Money & Speed'), takes a look at tax havens, the people who live there and the routes along which tax is avoided globally. Those routes go by resounding names like 'Cayman Special', 'Double Irish', and 'Dutch Sandwich'. A financial world operates in the shadows surrounded by a high level of secrecy. A place where sizeable capital streams travel the world at the speed of light and avoid paying tax. The Tax Free Tour is an economic thriller mapping the systemic risk for governments and citizens alike. Is this the price we have to pay for globalised capitalism?

The Tax Free Tour

Country	Netherlands
Year	2013
Running Time	68 min
Format	Digibeta
Language	Dutch, English with English subtitles
Director	Marije Meerman
Producer	Marie Schutgens
Cinematographer	Jean Counet
Editor	Bart van den Broek
Sales Company	VPRO
Contact	s.vander.peijl@vpro.nl

How We Live

Country	UK
Year	2013
Running Time	16 min
Language	English
Director	Meghan Horvath
Producer	Hugh Hartford
Contact	meghanhorvath@gmail.com

How We Live is a tapestry of portraits from the front lines of energy projects across Europe. From a Serbian mine to the boardrooms of Brussels; from Welsh protesters to a Georgian TV studio, the film explores how our emotional and physical geographies are changing by the way we generate power. Presenting both 'good' and 'bad' energy projects 'How We Live' makes energy visible, calling our attention to this invisible resource we all want and need so we are inspired to join in on the conversation around it. The film is a nuanced portrait of the subject, drawing light to the contradictions and challenges inherent in the current energy discourse.

Screening with How We Live (Dir. Meghan Horvath, UK 2013, 16 min)

WILLIAM AND THE WINDMILL



SXSW award winner, William and the Windmill is a documentary of considerable warmth and insight, introducing a bright young African whose life is complicated beyond recognition by his own promising future. William Kamkwamba, a young Malawian, builds a power-generating windmill from junk parts to rescue his family from famine, transforming his life and catapulting him on to the world stage. His fame and success lead him to new opportunities and a clamour of western media attention distancing him from the life he once knew.

'This feature film began 5 years ago, when I first produced a short film called Moving Windmills, which told the story of William Kamkwamba, an innovative, imaginative 14-year-old Malawian who built a windmill from scrap. This concept – a windmill built by a boy to save his family – completely consumed me. William's story, and the subsequent transformation in his life and his public image, drew me into his orbit. It was clear that tremendous change would take place

with this young person, and with a deep respect and curiosity for his character, I decided to follow.

As opportunities came to William, unexpected stresses and conflicts started to appear. His invention had successfully transformed his village for the better, but that transformation triggered new responsibilities of leadership. His dream of higher education took him to world-class institutions, but the added stress of rigorous academic training seemed almost overwhelming. Publicly, a book deal with a major American publisher converted William's personal story in to a New York Times bestseller. Socially, his time abroad experiencing new cultures and new ways of life seemed to distance him from his own family at home. In short, the tremendous positive opportunities in William's life were not so easily received. Like all great things, William's windmill cast a long shadow.'

Ben Nabors, Director

Premiere Status

Country	UK Premiere USA, Malawi, South Africa
Year	2013
Running Time	88 min
Format	Blu-ray
Language	English
Director	Ben Nabors
Producer	Ben Nabors
Leading Cast	William Kamkwamba, Tom Rielly
Cinematographer	Julia Dengel, Manu Lapière, Ben Nabors
Film Editor	Jonathan Oppenheim, Carlos Pavan
Original Music	Danny Bensi, Saunder Jurriaans

Sales Company

Contact Ben Nabors
ben@group-therapy.net

A WORLD NOT OURS

Original Title Alam laysa lana
Country Lebanon, UK, Denmark, UAE
Year 2012
Running Time 93 min
Format DCP
Language Arabic, English with English subtitles
Director Mahdi Fleifel
Screenwriter Mahdi Fleifel
Producer Patrick Campbell, Mahdi Fleifel
Leading Cast Mahdi Fleifel
Cinematographer Mahdi Fleifel
Film Editor Michael Aaglund
Original Music Jon Opstad

Sales Company Nakba Filmworks
Contact patrick@nakbafilmworks.com



A World Not Ours is an intimate, humorous, portrait of three generations of exile in the refugee camp of Ain el-Helweh, in southern Lebanon. Based on a wealth of personal recordings, family archives, and historical footage, the film is a sensitive and illuminating study of belonging, friendship, and family. Filmed over more than twenty years by multiple generations of the same family, A World Not Ours is more than just a family portrait; it is an attempt to record what is being forgotten, and mark what should not be erased from collective memory.

'This film has been around as long as I've been around, without my noticing it. After my last trip to Ain El Hel-weh, I realized I'd been personally recording there for 12 years. My father had been filming since the mid-1980s. and it hit me that perhaps I had a story in all

this footage. Initially, we were talking about doing a fiction film. I trained as a fiction director. This was my first documentary, almost by default. It occurred to me: what's the point in trying to write a fiction film and cast someone who reminds me of my granddad, or my friend, when actually the real deal is right there in front of me? The story begins with the nakba [disaster] for the Palestinians in 1948. This is the big bang, it's where I see my narrative beginning. In 1948, my grandparents, on both my father's and mother's side, went north and ended up in Lebanon. They settled in the Ain El Hel-weh refugee camp. If people were from the same villages, they gravitated to one another. My mother's and father's families were from the same village, Saffourieh. My grandparents were driven out in 1948, and my parents were born in Ain El Hel-weh.'

Mahdi Fleifel, Director

THE AGONY AND THE ECSTASY OF PHIL SPECTOR



Country	USA, UK
Year	2009
Running Time	102 min
Format	Digibeta
Language	English
Director	Vikram Jayanti
Producer	Vikram Jayanti, Anthony Wall
Leading Cast	Lana Clarkson, Bobby Hatfield, Bill Medley, Phil Spector
Cinematographer	Maryse Alberti
Film Editor	Emma Matthews

UK Distributor BBC

An archive selection by our press partner, Andy Markowitz at MusicFilmWeb.com. A lot of music docs claim to reveal the 'real' people behind the music, but few deliver like this riveting guided tour of the mind of the mad genius of pop. Mixing an expansive interview that gives full rein to Spector's creativity, self absorption, and abiding strangeness with footage from his first murder trial and full versions of his Wall of Sound hits (elegantly dissected by rock journo Mick Brown), this is one of the most psychologically dense and watchable portraits of an artist on film.

'I think of it as a conversation; I don't have a list of questions. I don't have a plan. I just hang out. We had been hanging out for a month before I brought the camera in. I had a feel for him and he had a feel for me. It came about because I did the unthinkable. Everyone said, 'You'll never get to Phil Spector.' I just sent him a letter, to the

address I found on the Court TV website, with my partner from BBC Arena, the arts channel, on BBC letterhead. A day-and-a-half later, I got an email from Phil saying, 'Come over to the castle. Let's talk.' I think he did it - my guess is - because the BBC is the world's ministry of culture. And I've made films about geniuses in trouble... He volunteered that we could have all the music for free; it turned out very well. The only thing I promised him, which was my idea, was I wanted to stop the film in the middle and play the whole of River Deep, Mountain High to enjoy the song. When I was working on the film afterwards, I realized I needed to play all the songs in full, because if you're going to comprehend what he does as a producer, you want to hear the songs the way he intended them, which is from start to finish.'

Vikram Jayanti, Director

BROTHERS HYPNOTIC



Premiere Status	UK Premiere
Country	USA, Netherlands
Year	2013
Running Time	84 min
Format	HDCam
Language	English
Director	Reuben Atlas
Producer	Sam Pollard, Reuben Atlas
Cinematographer	Sean Porter, Ari Issler, Dan Fridman
Film Editor	Keiko Deguchi

Sales Company Atlas Productions
Contact atlasproductions@gmail.com

'We must learn to live together as brothers, or perish together as fools.' Martin Luther King, Jr. For the eight young men who make up the Hypnotic Brass Ensemble, 'brotherhood' is no mere abstraction. They're all sons of trumpeter Phil Cohran, a legendary Chicago rebel who turned his back on commercial music to pursue astral jazz (with Sun Ra), proto-funk, and Black Power. Cohran's ultimate avant-garde experiment? His own sons. They lived an insular communal existence with Cohran and their two mothers, complete with homemade clothes, veganism, and alternative holidays. Starting at age four, the boys also joined the family band. Rehearsals began at 5:00 each morning. The anti-Jackson, Cohran sought to shield his sons from the corruptions of a dog-eat-dog marketplace, and taught them to 'create sounds that fused with the bodies of others and healed their souls.' But he also insisted that the world beyond was corrupt and outsiders could not be trusted - a lot for young boys to shoulder. Now in their 20's, as they

make their own way - playing in the streets of New York, collaborating with Mos Def or Prince, or negotiating with record labels - they find the ideals their father bred into them constantly tested. They must question whether their fathers' values really are their own. Brotherhood, whether biological or ideological, is not easy.

'Balancing the number of characters was a challenge. Telling a story about eight brothers is tough enough, but adding to the mix their father, whose history is the history of Chicago music, and their super-dynamic mothers, was a big challenge. When celebrities like Prince, Mos Def, Damon Albarn (Blur, Gorillaz), and Sun Ra showed up in the story, we had to make them footnotes!'

Reuben Atlas, Director

HARLEM STREET SINGER

Premiere Status	UK Premiere
Country	USA
Year	2013
Running Time	76 min
Format	Blu-ray
Language	English
Director	Simeon Hutner, Trevor Laurence
Producer	Woody Mann, Trevor Laurence
Cinematographer	Dan Gold
Film Editor	Simeon Hutner, Trevor Laurence
Original Music	Woody Mann

Sales Company Haywood Studio
Contact haywoodstudio@gmail.com



Harlem Street Singer tells the little-known story of Reverend Gary Davis, the great American ragtime, blues and gospel guitarist. Not only is he one of the greatest folk guitar players of all time, he also represents the sweep of popular music in America during the twentieth century. Harlem Street Singer traces his journey from the tobacco warehouses of the rural south to the streets of Harlem, and onto the 1960s folk music scene, a blind street musician and itinerant preacher who rose out of abject poverty to influence a generation of musicians from Ramblin' Jack Elliott to the Grateful Dead.

Born poor and blind in rural South Carolina in 1896, Davis was a guitar prodigy. At age seven he made his first crude stringed instruments out of his grandmother's pie tins, and by age 14 he was already performing in a professional string band. Over the next decade he developed an innovative style combining church music, ragtime, blues, early jazz, marches and almost any other music he heard.

In Durham, North Carolina in the 1920s and 30s, Davis played blues and popular songs for tips in the tobacco warehouses and on the streets. In 1937 he became an ordained minister and focused his playing solely on religious music. A few years later, he and his wife, Annie, moved to New York to seek out a better life. Davis's talents were quickly recognized and he soon found himself jamming with Leadbelly, Woody Guthrie and Brownie McGhee. Davis's fortunes finally changed during the Folk Revival movement in the early 60s, when he gained a following of young musicians who saw him as both mentor and father figure. As his reputation spread, many of these artists began covering his music, and when Peter, Paul and Mary recorded his song, Samson & Delilah, Davis's royalties from the record enabled him to finally stop playing on the streets and buy his own home. In his last years, Davis played for audiences of thousands in music festivals around the world. He died in 1972.

HOW WE PLAYED THE REVOLUTION

Premiere Status	Kaip mes zaideme revoliucija
Country	Lithuania, France
Year	2013
Running Time	70 min
Format	Blu-ray
Language	Lithuanian with English subtitles
Director	Giedrė Žickytė
Screenwriter	Giedrė Žickytė

Sales Company Just a Moment
Contact asta@justamoment.lt



The extraordinary story of an art-school joke that became a figurehead for a freedom movement. How We Played the Revolution begins in 1984 in the era of Soviet perestroika, when a group of architects organised a band called Antis for one night only at a New Year's party in Kaunas, Lithuania. They were so good that rumours spread like wildfire. Inventing theatrical shows with wild costumes and arch humour caricaturing Soviet propaganda, they grew into the Rock Marches – massive events involving thousands of people – that transformed into the Lithuanian 'Singing Revolution'.

'As Žickytė admitted in her interviews, How We Played the Revolution was planned as a documentary about a Lithuanian music band

called Antis, but eventually ended up not only as a view on Lithuanian rock music in the 80s, but also as a reflection on the whole Independence movement. There is a certain message in this film that you cannot separate the music of those times from all the political circumstances, as rock music then became the flag for changes and freedom.'

Ugnė Gudžinskaitė, Nisimazine

'For me the memories and feeling of euphoria when we became independent 20 years ago are as strong as the memories of a first love.'

Giedrė Žickytė, Director

MISTAKEN FOR STRANGERS



Country USA
Year 2013
Running Time 75 min
Format Blu-ray
Language English
Director Tom Berninger

Sales Company Tom Berninger
Contact tberninger@gmail.com

In a brilliant subversion of the standard rockumentary, Tom, the younger brother of Matt Berninger, lead singer of ascendant indie darlings The National, went on tour with the band as a roadie with camera in tow. A metalhead at heart, Tom is more interested in the people and occasion than the band themselves. Proving consistently ineffectual as a crew member, he's often treated as an irritant by his subjects, but proves himself a consistently inventive filmmaker capturing a wealth of compelling and intimate, funny and moving footage of the heady experience of a touring rock band on the rise.

'My brother's a rock star and I'm not. A few years ago, I was living in Cincinnati, making my own short films. I was making horror and action shorts, and also working on a short romantic film inspired by the story of Johnny Appleseed. My brother was living in New York. He's the lead singer in a band called The National, and their fifth album was just out, and they were about to leave on tour. Things

were starting to happen for them; the new record (High Violet) hit the Billboard charts, and all the shows were selling out. He invited me to come help out on tour (as an assistant to their tour manager), and I decided to bring my camera.

My brother and I are nine years apart in age. When I was seven and he was sixteen, we still shared a room. One night, he came home late and told me all about the movie he'd just seen; he thought it might be the greatest movie ever made. The movie was Predator, and when I saw it, I believed he was right... A love for movies was something that Matt and I shared—until he went away to college and discovered The Graduate. When I showed him one of the shorts I'd made—a horror-inspired film about a barbarian with an identity crisis—he was less than excited. Our tastes had changed. He was in an indie rock band; I listened to metal. His music was becoming extremely popular and, to be honest, I didn't always see why.'

Tom Berninger, Director

MUSIC IS THE WEAPON



Original Title Musique au poing
Country France
Year 1982
Running Time 54 min
Format DVD
Language English, French with English subtitles
Director Jean-Jacques Flori, Stéphane Tchalgadjieff
Leading Cast Fela Kuti, Martin Luther King, Pope John Paul II

Sales Company Rikki Stein
Contact rikki.stein@btconnect.com

Jumbo Records present Music is the Weapon. Fela Kuti, the legendary bandleader and creator of Afrobeat, pan-African revolutionary and late husband to 27 wives, was captured at the height of his powers in this classic French documentary from 1982. It's a good time to revisit the film now Steve McQueen's Fela biopic is on hold and Alex Gibney's new documentary is still in post-production. Music is the Weapon offers insightful testimony from the man himself, relaxing at home and discussing his political philosophy and leading vivid and hypnotic performances at his nightclub-cum-church The Shrine.

'Everything was a European background, your upbringing, your

teaching in school. My father was a pastor and everything had to be English, we were not allowed to speak our country's language in school. They called our languages vernacular. With what we were taught in school, nobody was thinking we had to be African or not, we just accepted we were English and anybody who went to England, it was thought he was a master. I never thought about it, being African as such it didn't mean anything to me until much later in my life. It was in England that I started to feel the awareness of how to be an African.'

Fela Kuti

Screening with beautiful short animation Miniyamba (see page 113).

OUR VINYL WEIGHS A TON (This is Stones Throw Records)

Premiere Status	UK Premiere
Country	USA, UK
Year	2013
Running Time	94 min
Format	Blu-ray
Language	English
Director	Jeff Broadway
Screenwriter	Robert Bralver, Jeff Broadway
Producer	Jeff Broadway
Leading Cast	Common, Mike D, Daniel Dumile
Cinematographer	Sébastien Bauer, Jordan Haro, Isaac Sterling
Film Editor	Robert Bralver

Sales Company Gaffling Pictures
Contact jeff.broadway@gmail.com



Our Vinyl Weighs a Ton is an addictive profile of the avant-garde LA-based record label Stones Throw. Under the direction of founder and world-renowned DJ Peanut Butter Wolf, they have consistently released critically acclaimed, left-of-centre albums since the mid-90s. Revitalising the increasingly gung-ho and commercialised world of hip hop with groundbreaking artists such as J Dilla and Madlib, the label has diversified into other areas with innovators like Dam-Funk, Mayer Hawthorne and Anika. Featuring interviews with many of the label artists, great concert footage and exclusive archive material.

'In March 2012, I emailed the info account at stonesthrow.com to inquire about an ambiguous four-minute video on the storied record label I'd come across on YouTube. Several hours later, Peanut Butter Wolf, the founder of Stones Throw Records, personally emailed me back to tell me the video was something of a trailer for a feature-

length project that had been shelved, and invited me to the office for a meeting. Shortly thereafter, with the label's authorization and Wolf's blessing, I began my production of a Stones Throw Records documentary, which later became Our Vinyl Weighs A Ton.

The film draws on live concert footage, never-before-seen archival material, inner-circle home video and photographs and in-depth interviews with the folks who put Stones Throw on the map to delve deeper into the label's enigmatic artists, history, culture and global following. But more largely, Our Vinyl Weighs A Ton explores the spirit of independence and a dedication to core artistic principles which have guided Peanut Butter Wolf and the entire Stones Throw collective for nearly two decades in a cutthroat industry that has experienced much tumult and change.'

Jeff Broadway, Director

REVENGE OF THE MEKONS

Premiere Status	European Premiere
Country	UK, USA
Year	2013
Running Time	95 min
Format	Blu-ray
Language	English
Director	Joe Angio
Producer	Joe Angio
Leading Cast	Fred Armisen, Will Oldham, Sally Timms
Cinematographer	Jean-Louis Schuller, Joe Angio
Film Editor	Jane Rizzo

Sales Company Joe Angio
Contact joeangio@mac.com



'The Mekons are the most revolutionary group in the history of rock 'n' roll.' Lester Bangs.

Political provocateurs. Social agitators. Punk's reigning contrarians. The Mekons have been called all this and more. Revenge of the Mekons chronicles the unlikely story of a group of radical British art students who formed in the first blast of punk rock in 1977. Against all odds—and despite a career consigned to the margins—the Mekons continue to tour and make adventurous and challenging albums, despite the fact that its eight members are separated by thousands of miles across two continents. Adored with cult-like devotion by fans and critics alike, the Mekons have redefined themselves and their music repeatedly over the years while staying true to the punk ethos. But the Mekons are more than just a band. They're also an art collective whose members make art individually, collectively and in

collaboration with other avant-garde artists. A rich and illuminating account of a fascinating, criminally under-recognized band, Revenge of the Mekons is a lively, inspiring and entertaining film—with killer music, to boot!

'I believe the Mekons' response to the situations they've been put in and their response to the music business is fairly profound, a model of behavior. Maybe people could learn from it - that music doesn't have to be this short dash to the finish line, where you either get the bag of cash or you don't. It can be whatever you want it to be. The Mekons were always letting it be whatever they wanted it to be. I really think it's a positive thing, and I think Joe [Angio, Director of Revenge of the Mekons] gets that.'

Jon Langford, The Mekons

new wave films on DVD



Silence Pat Collins

This highly-praised debut feature from the Irish documentarist takes the form of a trip through the West of Ireland as a sound-recorderist seeks to capture the sound of silence, but after meeting the local inhabitants is drawn back to his own roots on Tory Island off the coast of Donegal.

★★★★

'In its quiet, inscrutable way, this is a beautiful piece of film-making'
Geoffrey Macnab
The Independent

★★★★

'It's an attempt to capture the historical connection between people and the land... a unique piece of work'
Wendy Ide
The Times

'A touching love-letter to the notion of home'
Geoff Andrew
in Sight & Sound

Available on DVD and download 28 October

● Also includes 2 documentaries by Pat Collins: *Oileán Thorai* (Tory Island) and *Pilgrim*



Like Someone in Love Abbas Kiarostami

The latest from one of the world's leading film-makers is set in Tokyo and deals with mistaken and assumed identities in a film that's both complex and light-touched, spun around an apparently simple plot with a professor, a student and her jealous boyfriend.

★★★★★

'A luxuriant purring poem of intertwined lives... bows out leaving us desperate for more.'
Robbie Collin
The Daily Telegraph

★★★★

'Consistently engrossing, partly because in terms of its compositions, colours and sound design, it's so elegant, and partly because one is constantly wondering... what's going to happen.'
Geoff Andrew
Time Out

'A wondrous film'
Richard Brody
The New Yorker

Available on Blu-ray, DVD and download 14 October

● Includes a 45 min making-of with an Abbas Kiarostami interview

new wave films on DVD



Caesar Must Die Paolo and Vittorio Taviani

Winner of the 2012 Golden Bear in Berlin, and marking a triumphant come-back for the Taviani brothers, this shows the creation of a performance of Julius Caesar by the inmates of Rome's high security Rebibbia prison. The political infighting of the play as interpreted by these tough men of honour becomes both many-layered and moving.

★★★★★

'The Tavianis explore the complex relationship between life and art... humane, intelligent and affecting'
Geoff Andrew
Time Out

★★★★★

'The Tavianis show with this remarkable, fresh and moving drama-documentary they have lost none of that mix of rigour and sympathy for the underdog that marked *Padre Padrone*'
Lee Marshall
Screen International

Available on DVD and download 25 November

● Also includes interviews with the actors, directors and behind the scenes documentary.



The Wall Julian Roman Pölsler

An adaptation of the best-selling novel by the Austrian author Marlen Haushofer, the film stars Martina Gedeck who gives a solo performance of enormous strength, both mental and physical. A woman is cut off in the Alps alone but for a dog, a cow, a cat and her determination to survive, even when the rest of the world has possibly perished.

★★★★★

'This mesmerising, austere and contemplative film provides a rarified yet utterly immersive viewing experience'
Trevor Johnston
Time Out

★★★★★

'Manages to be at once a creepy sci-fi parable, a feminist Robinson Crusoe and a clear-eyed ode to the wonders of nature experienced in solitude'
Xan Brooks, **The Guardian**

'Riveting and emotionally involving from start to finish'
Jonathan Romney
Screen International

Available on DVD and download 25 November

● Available in both the original German and a specially recorded English voice-over by Martina Gedeck

UNPLUGGED + DOCTOR BUCKETMAN

Unplugged
Original Title Anplagad
Country Serbia, Finland, Spain
Year 2013
Running Time 65 min
Format Blu-ray
Language Serbian with English subtitles
Director Mladen Kovacevic
Producer Mladen Kovacevic, Tahir Aliyev
Sales Company Horopter Film Production
Contact mladen.kovacevic@horopter.rs

Doctor Bucketman
Country Spain
Year 2012
Running Time 14 min
Language Spanish with English subtitles
Director / Producer Carlos Carcas
Screenwriter / Editor Carlos Carcas

Contact carloscarcas@yahoo.com



A playfully offbeat Serbian documentary about the bizarre traditions of folk music and instrumentation and finding inspiration in everyday objects all around you. Josip is an amateur inventor, maker and collector of homemade musical instruments who sets out to decode the ancient folk artistry of leaf-playing. He meets and tries to emulate the last of the virtuoso leaf-players, former spy Vera. Music has rarely been so offbeat.

'If you want to make a film about leaf-playing, the first thing you must do is to locate people who can play the leaf. At least to make sure they still exist. During the research, I was asking everywhere – at musical departments at universities, departments of ethno-musicology, ethnology, musicological institutes, all the independent experts in traditional music, and so on – if they knew any leaf players. But the names they knew were people who unfortunately died already. Eventually, I had to go on the field, and through the

network of folklore societies (during the communism, these societies flourished, operated on professional level to perform the traditional folk dances), I managed to locate two leaf players, Drago and Pera. Unfortunately, Drago died two days before the shoot. Since Pera was also very old, I became aware that if I didn't make the film immediately, it would probably never be made. Soon after, I located Vera (again through one of the folk societies from Eastern Serbia) who has just retired after working in Germany for several decades.' Mladen Kovacevic, Director

Screening with the short film Doctor Bucketman about a jaw-dropping Madrid street drummer. Spain's master street drummer tells how fate led him to take a set of paint buckets, pots and pans as a means of bringing his music to the world. What he didn't know was that in return, he would get something back worth far more than money.

Premiere Status UK Premiere
Original Title Le Chant des Ondes
Country Canada
Year 2012
Running Time 97 min
Format Blu-ray
Language French with English subtitles
Director Caroline Martel
Producer Caroline Martel, Colette Loumède
Leading Cast Suzanne Binet-Audet, Jeanloup Dierstein, Jonny Greenwood
Film Editor Annie Jean
Original Music Clovis Gouaillier

Sales Company NFB Canada
Contact d.viau@nfb.ca



A captivating documentary on one of the earliest and most expressive of electronic instruments, the Ondes Martenot. Invented in the 1920s, it resembles a keyboard with long strings attached, creating sound by varying the frequencies of oscillation in its vacuum tubes. Instruments and players are now rare, but its eerie, wavering notes are unmistakable and utilised to great effect by everyone from Messiaen to sci-fi soundtracks. The film follows collectors and inventors, modern virtuoso Suzanne Binet-Audet and Radiohead's Jonny Greenwood, all passionate advocates of the 'Stradivarius of the electronic age.'

'Where does the ethereal cry of the ondes Martenot come from? From electricity. Invisible matter, a universal force, vibrates through the sky, the earth, the body... human intervention comes in and, suddenly, it becomes a musical voice. The ondes Martenot seeped into my life as I was completing The Phantom of the Operator (2004). While we were searching for a musical colour to give an overall tone to the film,

my colleague, the editor Annie Jean, recalled the existence of an old electronic instrument with the strange name of 'ondes Martenot' — which, translated literally, means 'Martenot waves.' And so began my quest to find, hear, see, and understand these 'waves'.

It was through Montréal ondist Suzanne Binet-Audet that I finally came upon the instrument, and came under its spell. As impressed as I was by the finesse and unbridled genius of Binet-Audet's playing (the 'Jimi Hendrix of the Martenot'), I was also occasionally overcome by the quarter-tones and what seemed to be the sometimes 'too lyrical' vibrato of the Martenot itself. Its incredibly pure tones had the power to evoke sudden emotion in me, arisen from who knows where. So, having developed a rapport with this instrument that can leave no one indifferent —and whose infinitely diverse range of timbres will never cease to amaze me— I found that I, too, had been bitten by the Martenot bug.'

Caroline Martel, Director

WAVEMAKERS

ANDY VOTEL: KLEKSPLOITATION



Running Time Approx 90 mins

Sales Company Contact Andy Votel
votel@finderskeepersrecords.com

A magical, psychedelic live film/music extravaganza by the legendary DJ, musician and label boss, Andy Votel. Kleksploitation is an homage to Pan Kleks, a Polish trilogy of much loved films made for children in the 1980s. Votel draws on images, music and sound from the original films, selecting and subverting, to coax their darker side to the surface and create something wholly original, unsettling and weirdly humorous. The trilogy was scored by Andrzej Korzyński, a Warsaw composer whose unearthed catalogue Votel is currently releasing on his Finders Keepers label, including Andrzej Łutawski's incredible Possession.

Andrzej Korzyński wrote soundtracks for more than 120 films including Wajda's Everything for Sale, and Zulawski's Third Part of The Night and Possession. Presented by Andy Votel in collaboration with film editor Andy Rushton and Andrzej Korzyński, Votel will present an entirely re-contextualised version of Korzyński's psychedelic proto-

electro scores for the cult Pan Kleks trilogy of children's films from the 1980s. Based on the novels of Jan Brzechwa these bizarre films have been loved by generations of Polish children. One of the most enigmatic composers in 60s/70s/80s European cinema, Andrzej Korzyński's unique experiments with jazz, pop, rock, orchestral and electronic music make his name synonymous with the most praised (Andrzej Wajda) and the most provocative (Andrzej Zulawski) Polish filmmakers. Producer and musician Andy Votel became fascinated by Korzyński after an art school trip to Poland almost 20 years ago, he was particularly drawn to the use of the legendary TB-303 Roland synthesizer in his later progressive, psychedelic orchestral funk music. Through Finders Keepers, Votel and label partner Doug Sipton have already begun an important restoration project of the composer's vast cinematic catalogue having already carefully remastered and made available his previously unreleased scores for Andrzej Zulawski's surrealist 80s horror classic Possession and Third Part of The Night.

APPLES OF THE GOLAN



Country Austria, Ireland, Syria, Israel
Year 2012
Running Time 80 min
Format DCP
Language Arabic, Hebrew with English subtitles
Director Jill Beardsworth, Keith Walsh
Producer John Wallace

Sales Company Contact Two Pair Films
twopairfilms@gmail.com

The epic story of one village in the Israeli occupied Golan Heights set to the backdrop of the revolution raging over the border in the villagers' homeland of Syria. Before the Six Day War, Majdal Shams was one of 139 villages in the Golan Heights region. Only five remain. Over 130,000 Syrian Arabs were forced from their homes never to return. Amongst those who remain a stoic pragmatism prevails, Israel their home, Syria their homeland. Presented with the Leeds Palestine Solidarity Campaign featuring a Q&A with the filmmaker.

"Man is born free but he is everywhere in chains." Jean-Jacques Rousseau's quote has been stuck in my mind since I heard it in my teens and it came to mind quite often during the making of Apples of the Golan. Although somewhat a paradox, it served as a consistent starting point to an internal questioning of the subject matter. Initially my view of the conflict and the documentary was one dimensional; that the older people, born free in Syria, are now

in Israeli chains and the younger generation were born into an already existing bondage, with the solution being simply freedom from the chains of occupation. During the process of making this film it became clear that the bondage imprisoning the people was more multi-faceted. The links in the chains were made of nationalism, religion, dictatorial regimes, evolution, modernity, tradition, mines, borders, water, apples as well as the occupation. What became clear was that while neither Israeli rule nor Syrian rule was paradise, the country of Syria, despite the Assad regime or any other, was their homeland. The seeds of the apples were the proof of that. Apples of the Golan is thus a film that looks at how all these links make up the chains that keep this resilient people imprisoned. By using common human experiences in the film our aim was to connect the characters and scenes that we observe in the film to all our collective experiences of being human in this world.
Keith Walsh, Co-director

DALIT FREEDOM NETWORK PRESENTS 'Kavi - Not All Prisons Have Bars'

Kavi - Not All Prisons Have Bars

Country India, USA
Year 2009
Running Time 19 min (Event approx 80 min)
Format DVD
Language Indian with English subtitles
Director Gregg Helvey

Contact malcolm.egner@dfn.org.uk



Human rights charity, Dalit Freedom Network present a short film Kavi (Dir Gregg Helvey, India / USA 2009, 19 min, ST) alongside interviews and Q&A with Kumar Swamy, DFN's South India Director, and local author David Skivington whose gripping novel 'Scar Tissue' focuses on child trafficking in India. Kavi is an award-winning, Oscar-nominated dramatic short film set in India. Incisive and moving, it tells the story of a young boy who wants to play cricket and go to school, but instead is forced to work in a brick kiln as a modern-day slave.

'I was shocked to learn that 27 million people around the world are enslaved today. As I began to research and understand the extent of modern slavery, I knew that I had to make a movie about it. People had to know.'
 Gregg Helvey, Director

'Kavi's story may be fiction, but sadly it reflects the reality of thousands

if not millions of children in India who are forced to work as modern day slaves in brick kilns, textile factories, quarries, cotton fields, and so on, and even in people's homes as domestic servants. So many of these children, possibly nine out of ten, are Dalits - Untouchables. It's tragic, it's inhuman, it's a crime, and the world needs to know about how these children are being exploited and abused. These children need hope and freedom, they need a childhood to be able to go to school and play with friends.'

Kumar Swamy, South India Director for Dalit Freedom Network

Dalit Freedom Network (DFN) is working to prevent the trafficking and bonded labour of Dalit children by providing them with a quality education to provide skills and knowledge that will enable them to get better jobs.

For more information see www.dalitnetwork.org

FILM TO CHANGE 4

Running Time 90 min



Film to Change, our collaboration with Arts & Minds returns with a new selection of shorts about mental health, made by people with experience of mental health issues.

The Black Dog (Dir. Andrew Raby, 2013) An ordinary office worker is plagued by visions of a ferocious beast. The metaphor of the Black Dog to describe depression has been used since Winston Churchill, but this film brings the concept bang up to date.

Daddy Long Legs (Dir. Rob Pritchard, 2013) A monologue in which the main character tells the story of his life: and it's not always been a happy one. In the end he finds fulfilment in a rather unusual place.

The Incredible Shrinking Man (Dir. Jamie Moon, 2013) Mike Shvinklebaum seeks help from his psychiatrist but he slowly learns that his doctor is madder than he is. A sharp satire on the mental

health system.

I Spy (Dir. Sarah Lamb 2013) Bella lives with her father, who suffers from bipolar disorder. Using her dolls to escape from it all, imagination begins to merge with reality and matters soon spiral out of Bella's control.

The Monkey & The Burden (Dir. Rob Pritchard, 2013) Two very different people meet in a station cafe and, although they are strangers, offer each other hope a glimpse of a better future.

Most of the films have been made by the Film to Change group. I Spy was made by students at the Northern Film School and won best short drama at the Scottish Mental Health Arts & Film Festival 2013. The showing also features information about the development of the Film to Change project and some insight into its future.

FILMAGE: THE STORY OF DESCENDENTS / ALL



Country	USA
Year	2013
Running Time	90 min
Format	DCP
Language	English
Director	Deedle Lacour, Matt Riggle
Screenwriter	Matt Riggle
Producer	Deedle Lacour, Matt Riggle, Stefany Strah
Leading Cast	Bill Stevenson, Milo Auckerman, Karl Alvarez
Film Editor	Deedle LaCour, Justin Wilson, James Rayburn
Original Music	Descendents / ALL

Sales Company Matt Riggle
Contact contact@filmagemovie.com

Long before Green Day and Blink 182 inflicted punk-rock's puncture wound on the map of mainstream music, the Descendents were in a garage concocting the perfect mix of pop, angst, love, and coffee. Filmage follows band leader/drummer/square-peg Bill Stevenson and his 'caffeinated retardedness' as he pushes his rotating door of bandmates to 'achieve ALL', his philosophy of going for greatness at all costs. Stevenson is a force to be reckoned with, proving that not even a grapefruit-sized brain tumour can keep him down. Interviews with the band, along with Dave Grohl (Foo Fighters), Mike Watt (Minutemen), Brett Gurewitz (Bad Religion) and many more reveal the story of a band – if not THE band – responsible for pop-punk as you know it. It traces the group back to their roots in the American hardcore scene of the early 1980s and shows both the enormous impact they made and how they outgrew it.

'The initial goal of the movie was to figure out how a band like that has kept on keeping on through the decades. In short, we wanted to know if the 'quest for ALL' really existed and if it had been what had sustained them or if it was something else. So that was the theme we started with. From there, it was a matter of picking their brains for details and laying out a timeline of events. As we did the interviews, two things happened: (1) a very interesting and concrete storyline began to emerge, and (2) we realized: "Oh wow- we only have 90 minutes to convey this thing!" That was a pretty scary undertaking due to the wealth of information we had. But luckily the band members and everyone we talked to were interesting and well-spoken enough to have made it possible.'

Matt Riggle, Director

IRISH ARTS PRESENTS: THE FILMS OF THADDEUS O'SULLIVAN



Stella Days	
Country	Ireland
Year	2011
Running Time	100 min
Director	Thaddeus O'Sullivan
Screenwriter	Michael Doorley, Antoine O. Flaharta
Producer	Jackie Larkin, Lesley Mckimm, Maggie Pope
Leading Cast	Martin Sheen, Stephen Rea
Cinematographer	John Christian Rosenlund

The Woman Who Married Clark Gable	
Country	Ireland
Year	1985
Running Time	29 min
Director	Thaddeus O'Sullivan
Screenwriter	Sean O'Faolain, Andrew Pattman
Producer	David Collins, Sally Hope
Leading Cast	Bob Hoskins, Brenda Fricker

Sales Company Irish Film Board
Contact info@irishfilmboard.ie

Irish Arts present a tribute to director Thaddeus O'Sullivan including short film *The Woman Who Married Clark Gable* (1985), a pivotal film for O'Sullivan, his first credit as the director of a screen drama. Lovingly shot on location in black-and-white 35mm, the film explores the power of the Catholicism and cinema, the stark contrasts of monochrome imply the clear-cut moral dimension imposed on social behaviour and gender roles, and the cultural aesthetic enshrined in Ireland's 1937 Constitution.

In an autobiographical essay, 'Dreaming in black and white' (2013), O'Sullivan has said that the choice of cinematography allows the film to segue from church to cinema, from Dublin to San Francisco, from the humdrum to Hollywood, as the fantasy world gradually envelops and enthralls Mary (Brenda Fricker) as much as it distresses the homely George (Bob Hoskins). The co-existence of celluloid dreams and the confessional state in the lives of 1950s Ireland is

a theme picked up again in *Stella Days* (2011), O'Sullivan's latest feature, starring Martin Sheen and Stephen Rae that is imbued with wry humour and lightness of touch. Shot in beautiful colour stock, small town Ireland gets the cinema paradiso treatment via a cinema obsessed priest who battles with his bishop.

O'Sullivan was born in Dublin in 1947 and worked in the British and Irish film and TV industries since the late-1970s as an accomplished cinematographer, with shorter periods in the USA. Many award-winning feature films followed, including *December Bride* (1989), *Nothing Personal* (1995), *Witness to the Mob* (1999), *Ordinary Decent Criminal* (2000), *The Heart of Me* (2003) and *Into the Storm* (2008).

The screening at Seven Arts Centre will be introduced by Professor Lance Pettitt, author of *Screening Ireland* (2000) and a new book on Thaddeus O'Sullivan's work that is available with DVD on sale for £10.

LEEDS FILM CITY: INVISIBLE CINEMA WALK

Running Time Approx 90 mins

Contact Please visit www.stillwalking.org for further details.



Invisible Cinema is Ben Waddington's exploration of the secret picture houses of Leeds City Centre. The number of cinemas rose and fell with the 20th Century; most cities at one time boasting hundreds of screens. With the rise of the multiplex, their structure was absorbed back into the fabric of the city. However, if you know what to look for, their presence can still be seen flickering in the shadows. Join Ben on a 94 minute tour searching for the city's cinema screens that over time have been lost and perhaps forgotten but not quite gone.

'The rise and fall of the small cinema coincides very closely with the twentieth century, from the earliest experiments in projecting a moving image to the rise of the out-of-town multiplex. Most of the smaller theatres of one, two or three screens have either been demolished or have blended into the surrounding urban fabric. The purpose of the walk is not to deliver historical data, or to visit sites of architecture opulence but rather to become immersed in an

atmosphere. The process of finding evidence of these former picture houses sharpens your seeing skills and your understanding of how the city's culture is a force in constant motion. Invisible Cinema invites the audience to share their memories of distant (or even recent) cinema going days and to further their efforts to make visible the old cinemas in their part of town.

'The experience can be bitter-sweet but forges a closer connection with the city and its history. Experienced as a group activity it becomes a fascinating moment of discovery, observation and reflection with exchanges moving in all directions. The walk forms part of a growing repertoire for the Birmingham-based Still Walking organisation, which strives to increase the themes, locations and experiences of standard heritage-centred guided tours.'

Ben Waddington

NOTATIONS – A FILM BY VICKI BENNETT

with a live score by invited artists and musicians featuring M.C. Schmidt, Wobbly and Tomomi Adachi

Running Time Approx 90 mins

Sales Company TUSK Music
Contact tuskmusic1@gmail.com



Sound And Music and Tusk Music present Vicki Bennett's film-collage-as-visual-score Notations, soundtracked by a unique combination of leading improvising artists at each event. Notations has been created by Vicki from hundreds of different film clips, where the content conceptually or literally portrays different kinds of 'gestures' or 'instructions' to be read by the improvising artists on stage as a visual score.

To soundtrack Notations, Vicki and Tusk have recruited an impressive international cast of improvisers, each with radically different approaches and, as each show will feature a different combination of artists, every performance on the tour will be completely unique. The Leeds International Film Festival show features M.C. Schmidt from the legendary electronic duo Matmos, Californian plunderphonic artist Wobbly and Japanese improv vocalist Tomomi Adachi.

Each event will also begin with an audiovisual performance by People Like Us of Consequences (One Thing Leads To Another), which places similar but emerging subject matter side by side to construct the narrative, a story emerging as a sum of the preceding parts yet digressing on a tangent. All actions have consequences, and here we see them played out, to wondrous and catastrophic effect!

Vicki Bennett is an influential figure in the field of audio visual collage, through her innovative sampling, appropriating and cutting up of found footage and archives. Using collage as her main form of expression, she creates audio recordings, films and radio that communicate a humorous, dark and often surreal view on life. Vicki operates under the moniker People Like Us and promotes an open access to archives for creative use.

SEAN NOONAN: A GAMBLER'S HAND



Country	Poland
Year	2013
Running Time	30 min (Event approx 90 min)
Format	Digital
Language	No dialogue
Director	Marta Kopec

Sales Company	Sean Noonan
Contact	seanatthehub@yahoo.com

A live collision of music, film and storytelling featuring New York drummer Sean Noonan, *A Gambler's Hand* is a suite for string quartet and percussion combining downtown jazz/rock and improv and a mesmerising new film. The absurdist tale of Pavee, an Irish gambler who one day finds himself immured inside a wall, is vividly told by Noonan and also portrayed in a dreamlike film with the sound track from *A Gambler's Hand* album. The film is produced in Poland by director and screenwriter Marta Kopec. Presented in partnership with Fusebox: www.fuseboxleeds.org.uk.

The composition of *A Gambler's Hand* is inspired by improv jazz and rock combined with the aesthetic of American experimentalists such as Cowell, Nancarrow and Zorn. At any particular moment, rock grooves might be locking with insistent string ostinatos, which then morph into spiky counterpoint reminiscent of Bartok. Delicate-harsh writing for the quartet is woven around Sean's eclectic, lyrical and organic drumming

in a highly original fusion. The work presents the composers ongoing interest in folklore and the work of playwright Samuel Beckett.

In 1999 Sean Noonan first emerged as the drummer of The HUB becoming a part of the next generation of cutting edge music from the Brooklyn underground. Noonan has created original musical concepts from Afro-Celtic Punk-Jazz to composing downtown avant-garde chamber music and improvising off stories from the drum set.

Fusebox arose from the ashes of Leeds Jazz, LIMA and the FuseLeeds festivals to further explore music on the edges of jazz and improvised music which frequently crosses musical genres and challenges perceptions. They host a series of monthly gigs and recently expanded to encompass the formation of a Fusebox Composers Orchestra and FuseFilm. Fusebox wishes to acknowledge the support of Leeds Inspired, PRSF and Jazz Services.

SIGN PAINTERS



Country	USA
Year	2013
Running Time	80 min
Format	Blu-ray
Language	English
Director	Faythe Levine, Sam Macon
Producer	Timm Gable, Jonah Mueller
Cinematographer	Travis Auclair

Sales Company	Timm Gable
Contact	timgable@gmail.com

The world of sign painting may, at first glance, feel a little niche. The power of Levine and Macon's follow up to 2009's *Handmade Nation* is that over the course of their film they show us how relevant this world is to ours, and how vital this art form still is. *Sign Painters* is about sign painting, I won't lie about that, it's also about skills and the beautiful legacy good craftsmanship leaves on our world. I can't think of a more perfect film to mark the 99th birthday of a similar bastion of a bygone era, the Hyde Park Picture House.

There was a time, as recently as the 1980s, when storefronts, murals, banners, barn signs, billboards, and even street signs were all hand lettered with brush and paint. But, like many skilled trades, the sign industry has been overrun by the techno fueled promise of quicker and cheaper. The resulting proliferation of computer designed, die-cut vinyl lettering and inkjet printers has ushered a creeping sameness into our landscape. Fortunately, there is a growing trend to

seek out traditional sign painters and a renaissance in the trade. In 2010 filmmakers Faythe Levine, coauthor of *Handmade Nation*, and Sam Macon began documenting these dedicated practitioners, their time honoured methods, and their appreciation for quality and craftsmanship. *Sign Painters*, the first anecdotal history of the craft, features stories and photographs of more than two dozen sign painters working in cities throughout the United States.

'When you watch a sign painter put their brush to a surface and knock out letters, it's almost like watching a Disney film where there's a magician waving a wand... People are so disconnected from hand-to-material process. I think what's really exciting about this project is that it's a reminder—but also maybe an education—for people to see that if they focus on something enough, they are capable of making amazing things happen.'

Faythe Levine, Co-Director

THE STUART HALL PROJECT + Panel Discussion

Country	UK
Year	2013
Running Time	103 min
Format	DCP
Language	English
Director	John Akomfrah
Producer	David Lawson, David Lason, Lina Gopaul
Leading Cast	Stuart Hall
Cinematographer	Dewald Aukema
Film Editor	Nse Asuquo
Original Music	Trevor Mathison

UK Distributor BFI Distribution



Highly acclaimed at this year's Sundance Film Festival and Sheffield Doc/Fest, the new film from award-winning documentarian John Akomfrah (*The Nine Muses*) is a sensitive, emotionally charged portrait of cultural theorist Stuart Hall. One of the most inspiring voices of the post-war Left, Hall has had a resounding and enduring influence on British intellectual life.

Akomfrah's masterful homage follows him from his working-class beginnings in Jamaica through to his arrival as a Rhodes scholar at Oxford in 1951 (where he co-founded the *New Left Review*) and his subsequent career as the UK's leading cultural theorist and architect of cultural studies at Birmingham University and later the Open University. Using extensive archival imagery - home movies, family photographs and excerpts from Hall's many film, television and radio appearances - Akomfrah takes us on a kaleidoscopic journey through Hall's ideas and personal story, mapping his career through the social and political upheavals of the second half of the

20th century. And since Hall's musical hero is Miles Davis, Akomfrah's soundtrack features a wide range of Davis's work, brilliantly chosen to reflect and comment on the film's various themes, its shifts in mood and tone through decades of change.

For director Akomfrah, *The Stuart Hall Project* is the film for which he has been preparing all his working life. As a 'black teenage bookworm' he was hugely inspired by Hall - a public intellectual of colour who was also 'a kind of rock star, a pop icon with brains ... cool, hip, confident and compelling'. 'For my generation in the seventies ... he was one of the few people of colour we saw on television who wasn't crooning, dancing or running ... His very iconic presence on this most public of platforms suggested all manner of 'impossible possibilities'.

Leeds Metropolitan University's School of Cultural Studies and Humanities and Leeds Taking Soundings are partners in this event. See www.takingsoundings.org.uk for details.

YADIG? NIGHT featuring So You Wanna Be a Rock 'n' Roll Star?

So You Wanna Be a Rock 'n' Roll Star?	
Country	UK
Year	1976
Running Time	120 min
Format	DVD
Language	English
Director	Mark Kidel
Producer	Mark Kidel
Sales Company	Calliope Media
Contact	mark@calliopemedia.co.uk

Welcome to Spivey's Corner	
Country	USA
Year	1978
Running Time	17 min
Format	English
Director	Kier Cline
Sales Company	Folk Streams
Contact	folkstreamsva@gmail.com



Continuing the collaboration with the local Country/Roots records label, YaDig? have chosen a couple of films that have influenced the roots of the label. *Welcome to Spivey's Corner* shows a glimpse into the festivities of the 1978 North Carolina National Hollerin' Contest. 1976's cult documentary *So You Wanna Be a Rock 'n' Roll Star?* gives a nod to another successful YaDig? collaboration with Leeds International Beer Festival, and shines a light on the pub-rock, rhythm and blues of the Kursaal Flyers and the rather unglamorous myth of touring. Also featuring live music from YaDig's Serious Sam Barrett.

So You Wanna Be a Rock 'n' Roll Star? is an immensely entertaining and influential cinema verite style rockumentary, a true story of the British touring misadventures of the pub rock band, The Kursaal

Flyers, it has been cited as a key influence for the legendary spoof This is Spinal Tap and appeared recently in *Mojo* magazine's pick of the top 100 music films of all time.

Welcome to Spivey's Corner takes us to the otherwise sleepy borough of southeastern North Carolina known as Spivey's Corner (population 49) where some 5,000 - 10,000 folks gather from far and wide to take part in the festivities and entertainment in the day-long extravaganza known as the National Hollerin' Contest.

YaDig? Records are a Leeds based country, folk and roots record label featuring singer songwriter Serious Sam Barrett, whose latest album, *The North Country Steed* in collaboration with James the Fang from Alabama's Pine Hill Haints came out last month.

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THE ACT OF KILLING ¹⁵

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- WERNER HERZOG

ALMOST EVERY FRAME IS ASTONISHING ★★★★★
- THE GUARDIAN



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SHORT FILM CITY



Short Film City is the home of the latest and greatest short films from around the world. This year's programme was selected from a record number of entries and includes the work of established film-makers and directorial debuts, as well as boasting a number of UK premieres and award-winning films.

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 heart of the Short Film City programme, celebrating the outstanding new talent emerging 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. Short Film City also champions local cinema, selecting the cream of the crop for this year's Yorkshire Film Award.

Alongside the Competitions this year, there are a number of panorama programmes: the annual homage to magnificent French filmmaking, a special focus on outstanding Lithuanian and Belgian shorts and an array of European Documentaries. Short Film City strives to capture visions of modern culture and a special programme has been dedicated to Spanish shorts that have appeared in response to the financial crisis. The glorious Vive le Tour programme has been created to celebrate and honour the Tour de France which will be starting in Leeds next year. Film festival favourite Cherry Kino also returns with an in-depth and hands-on short filmmaking experience with real film.

Louis Le Prince International Short Film Competition
World Animation Award
UK Short Film Competition
Yorkshire Short Film Competition
Belgian Short Film Panorama
French Short Film Panorama
Lithuanian Short Film Panorama
Spanish Short Film Panorama
European Documentary Shorts
Vive le tour!
Guest Film Focus: BAF!
Cherry Kino

SARAH ACTON



Sarah has programmed film events for the last 7 years at the Cube Microplex Cinema in Bristol: a single screen independent DIY cinema and artist community that prides itself in a diverse programme exploring the boundaries of expanded cinema, and a creative approach to the cinema experience. Sarah works as a freelance writer and guest blogger, with a passion for film-culture, based in Bristol and Devon. She writes a film blog of alternative and side-line cinema culture, filmmakers and cinemas worldwide www.lighttravelsfilmsite.org

ÜLO PIKKOV



Ülo Pikkov has directed several award-winning short animation films and continues to support new talents in the Estonian animation scene. He is the co-founder and associate professor of the Animation Department in the Estonian Academy of Arts. He is the author of *Animasophy: Theoretical Writings on the Animated Film* (2010). For several years Ülo was also the legal expert for the Estonian Film Foundation and chairman of Audiovisual Arts board at the Estonian Cultural Endowment.

ADAM BATTY



Adam Batty is a writer, lecturer on cinema and film programmer based in the north of England, and is the founding editor of *Hope Lies at 24 Frames Per Second*, one of the most influential film websites in Europe. He also edits *Periodical*, a digital film journal and has contributed to a number of other publications and books on film. Adam's key area of interest is the Nouvelle Vague, specifically the work of Jean-Luc Godard, and also lectures on the French cinema and silent film.

TOM VAN AVERMAET



Enchanted from an early age by the celluloid dreamscape of film, Tom always aspired to be an audio-visual storyteller. Inspiration was found in the great surrealists of cinematic past & present, as in a love for the fantastic and imaginative. *Death of a Shadow* (2012), his first professional short (nominated for the Méliès d'Argent), has garnered nominations from both the European Film Awards & the US Academy Awards (Oscars) and has been screened at over 90 festivals and won more than 25 awards worldwide.

RIMANTE DAUGELAITE



Rimante Daugelaite is the Head of Lithuanian Short Film Agency, Lithuanian Shorts, which specialises in short film distribution, promotion and sales. Since 2009, she has worked as the Managing Director for Vilnius Film Shorts, an International Short Film Festival based in Lithuania. Rimante also has experience in short film production and currently develops new short film and TV documentary projects. She has a BA in Film Production from Lithuanian Academy of Music and Theatre and a BA in Political Science from Vilnius University.

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
2012 *My Sweetheart* (Mon Amoureux), Dir. Daniel Metge, France

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
2012 *The Pub* Dir. Joseph Pierce, UK

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 Eghbali, UK
2012 *Don't Hug Me I'm Scared* Dirs. Joseph Pelling & Becky Sloan, 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
2012 *The Farmer's Wife* Dir. Francis Lee, UK

The Louis le Prince Competition has continually given audiences the chance to see films on the cutting edge of modern cinema that delight, thrill and compel in equal measure. Now the Louis le Prince Competition is an Academy Award qualifier – meaning the winning film could be eligible for Oscar consideration in the Best Live Action Short category – the stakes are even higher as

we present some of the absolute best from around the world. Let us take you on a journey through drama, comedy, absurdity and intensity in more than 30 short films over six screenings. With films taken from a record number of entries, the programme includes a number of award winning films, many of which UK audiences will be seeing for the first time.

Premiere Status European Premiere
Form Narrative
Country Canada
Year 2013
Running Time 15 min
Format DCP
Language English
Director Marshall Axani
Screenwriter Marshall Axani
Producer Diana Dolandson
Cinematographer Naim Sutherland
Film Editor Jeremy Schaulin-Rioux
Music Kenton Gilchrist

ANXIOUS OSWALD GREENE

Time for some comedic antics from Canada as Oswald Greene must cure his crippling anxiety, even if it means trusting a blind nurse, talking fly and flamboyant doctor with a knack for rhyming.

Contact d.dianadonaldson@gmail.com



Premiere Status UK Premiere
Original Title En équipe
Form Narrative
Country France
Year 2012
Running Time 22 min
Format DCP
Language French with English subtitles
Director Steve Achiepo
Screenwriter Steve Achiepo, Vincent Maury
Producer Fabien Fuentes
Cinematographer Sébastien Goepfert
Film Editor Julie Lena
Music Jean-maxime Joassin

AS A TEAM

16-year-old Bastien has just won a decisive match with his team. As he celebrates victory his best friend announces that the beautiful girl with the red scarf wishes to meet him. A bittersweet tale of first passion and peer pressure.

Contact helene@chevaldeuxtrois.com



Premiere Status UK Premiere
Original Title Ballkoni
Form Narrative
Country Kosovo
Year 2013
Running Time 20 min
Format DCP
Language Albanian with English subtitles
Director Lendita Zeqiraj
Screenwriter Lendita Zeqiraj
Producer Bujar Kabashi
Cinematographer Armel Hostiou
Music Ahmas Yahyazadeh

BALCONY

A 10-year-old boy sits on the edge of a balcony as neighbours and passers-by call police and firefighters for help. But the situation spirals out of control. Shot in one take this is an absurdist take on the state of modern Kosovon society.

Contact bujar.kabashi@gmail.com



Original Title Un Monde Meilleur
Form Narrative
Country Belgium
Year 2012
Running Time 24 min
Format DCP
Language French with English subtitles
Director Sacha Feiner
Screenwriter Sacha Feiner
Producer André Logie
Cinematographer Olan Bowland
Film Editor Emilie Morier
Music Alexandre Poncet

A BETTER WORLD

Henry is a dedicated citizen and worker for a pitiless dictatorship. But when the regime collapses Henry seems to be the only one who laments the loss of the technocratic world as he clings to the past. A slice of epic sci-fi dystopia that still manages to have an intimate air

Contact chloemorier@gmail.com



Premiere Status World Premiere
Form Narrative
Country Ireland
Year 2013
Running Time 14 min
Format DCP
Language English
Director Jeda de Bri
Screenwriter Jeda de Bri, Finbarr Doyle
Producer Amber Miles
Cinematographer Joshua Bourke
Film Editor Keith Browett
Music Jonathan Boyle, Bad Bloods, Morning Hush

CHIMNEYS

Tomorrow Alice is emigrating, leaving Jack forever. Tonight is his last chance. How do you say goodbye to your best friend? Little moments have huge effects in this tale of unrequited love.

Contact jedadebri@gmail.com





DAMN GIRL

A coming-of-age story about a 12-year old girl who has a hard time dealing with being the only female in a group of all boys. She struggles to keep her emotions and budding sexuality at a distance in this hard hitting look at the perils of becoming a teenager.

Contact info@coordinates.dk

Original Title Fucking Tøs
Form Narrative
Country Denmark
Year 2012
Running Time 13 min
Format DCP
Language Danish with English subtitles
Director Kira Richards Hansen
Screenwriter Signe Søby Bech
Producer Pelle Folmer
Cinematographer Brian Curt Petersen
Film Editor Dorrit Andersen
Music Martin Dirkov



DEATH FOR A UNICORN

Little Billy's life is tormented by his aunt who drags him to the cemetery and forces him to clean his uncle's headstone. Soon Billy meets Myrtle, a ghost stuck between the world of the living and the dead. But freeing Myrtle means losing the only friend Billy has ever had. A dark fairy tale with a voice-over from Tilda Swinton.

Contact studioasparagus@gmail.com

Premiere Status UK Premiere
Form Narrative
Country Switzerland
Year 2013
Running Time 15 min
Format DCP
Language English
Director Riccardo Bernasconi, Francesca Reverdito
Screenwriter Francesca Reverdito
Producer Michela Pini, Amel Soudani, Riccardo Bernasconi
Cinematographer Giacomo Frittelli
Film Editor Riccardo Bernasconi
Music Marco Monti



ELLEN IS LEAVING

On the eve of departing overseas Ellen makes the fateful decision to give her boyfriend to another girl, but can she really give him up? A sweet and gentle affair that won Best Narrative Short at the 2013 South By Southwest Festival.

Contact hayden@nzfilm.co.nz

Premiere Status UK Premiere
Form Narrative
Country New Zealand
Year 2012
Running Time 15 min
Format DCP
Language English
Director Michelle Savill
Screenwriter Marthy Hardy-Ward
Producer Desray Armstrong
Cinematographer Andrew Stroud
Film Editor Simon Price
Music Mark Brenndorfer



JUST BEFORE LOSING EVERYTHING

While her children pretend to go to school, Miriam hurries to pick them up and take them to her work place. She explains to her boss that she has to leave the region in a rush. A gripping film and winner of the Grand Prix at this year's Clermont-Ferrand.

Contact alexandre.gavras@gmail.com

Original Title Avant que de tout perdre
Form Narrative
Country France
Year 2012
Running Time 30 min
Format DCP
Language French with English subtitles
Director Xavier Legrand
Screenwriter Xavier Legrand
Producer Alexandre Gavras
Cinematographer Nathalie Durand
Film Editor Yorgos Lamprinos

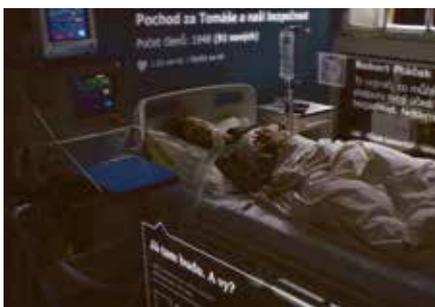


KAKARA

A man drags his girlfriend to hospital for an abortion. A he sits in the waiting room and an ill - but brattish - child begins to get on his nerves. But will their brief time together change everything? A short and sharp comedy with a poignant edge.

Contact kimmo.ylakas@gmail.com

Premiere Status UK Premiere
Form Narrative
Country Finland
Year 2013
Running Time 13 min
Format DCP
Language Finnish with English subtitles
Director Kimmo Yläkäs
Screenwriter Kimmo Yläkäs
Producer Hannu Oksanen
Cinematographer Jarkko T.Laine
Film Editor Kimmo Kohtamäki
Music Wiljami Salminen



LITTLE SECRET

Inspired by a true story, the film examines the events which ignited a racist backlash across the Czech Republic in 2012. The film sees a teenage boy who lies to cover up a life-threatening mistake. But the consequences begin to snowball and the lie becomes harder to take back.

Contact m.synackova@gmail.com

Premiere Status UK Premiere
Original Title Strach
Form Narrative
Country Czech Republic
Year 2013
Running Time 20 min
Format DCP
Language Czech with English subtitles
Director Martin Krejci
Screenwriter Martin Krejci
Producer Daniel Bergmann
Cinematographer Stepan Kucera
Film Editor Filip Malasek
Music Marek Doubrava, Ondrej Jezek

Premiere Status UK Premiere
Form Narrative
Country Estonia
Year 2013
Running Time 16 min
Format DCP
Language Estonian with English subtitles
Director Maria Reinup
Screenwriter Maria Reinup
Producer Evelin Soosaar
Cinematographer Ivar Taim
Film Editor Jaak Ollino
Music Kaspar Kadastik

MAI

Young Mai finds herself alone on the last bus to the city with 2 drug addicts, one of them in a quickly deteriorating situation. A powerful and stylish piece of work from the Baltic regions.

Contact evelin@allfilm.ee



Premiere Status UK Premiere
Form Narrative
Country Australia
Year 2013
Running Time 15 min
Format DCP
Language English
Director Stephen Kanaris
Screenwriter Stephen Kanaris
Producer Tahnee McGuire
Cinematographer Jason Hargreaves ACS
Film Editor Christopher Mill
Music Jonathan Dower

MAIDEN

In 1978, in the rough outer-suburbs of Brisbane, a struggling greyhound trainer is trying to make a living for his family and decides to take a risk and bet all their money on one single race. But the plan he has to win may tear them apart.

Contact stephen@blacklab.com.au



Original Title Miguel Alvarez Lleva Peluca
Form Narrative
Country Greece, Mexico, USA
Year 2012
Running Time 16 min
Format DCP
Language Spanish with English subtitles
Director Araceli Lemos
Screenwriter Araceli Lemos
Producer Giulia Caruso
Cinematographer Ki Jin Kim
Film Editor Gregory Rentis

MIGUEL ALVAREZ WEARS A WIG

Miguel Alvarez, a reliable and consistent middle-aged customs-officer is faced with the threat of having to cross the biggest border of all: he has cancer. One day his colleague invites him to the drag show. A joyously silly film with a sharp edge of satire.

Contact aracelianaslemos@gmail.com



Premiere Status UK Premiere
Form Narrative
Country Norway
Year 2013
Running Time 11 min
Format DCP
Language Norwegian with English subtitles
Director Even Hafnor
Screenwriter Trond Arntzen
Producer Stine Blichfeldt, Marte Blyseth Pedersen
Cinematographer Cecilie Semec FNF
Film Editor Sigurd Solen

MONEY BACK, PLEASE

We are put to the test when we have to choose between what is right and what is easy. Done in one take, this is a short film that takes those seemingly insignificant moments of life and shows just how important they can be.

Contact coffee@themgirls.no



Original Title Bishtar Az Do Saat
Form Narrative
Country Iran
Year 2013
Running Time 15 min
Format DCP
Language Persian with English subtitles
Director Ali Asgari
Screenwriter Ali Asgari, Farnoosh Samadi
Producer Sasan Salour
Cinematographer Amir Aliweisi
Film Editor Esmaeel Monsef
Sound Vahid Moghadasi

MORE THAN TWO HOURS

It's 3AM, and a boy and a girl are wandering in the city looking for a hospital to help the girl. But it is much harder than they thought. Screened at Cannes, this is a sharp, tense and dramatic examination of modern Iranian society.

Contact god_song6246@yahoo.com



Original Title Matka
Form Narrative
Country Poland
Year 2013
Running Time 32 min
Format DCP
Language Polish with English subtitles
Director Lukasz Ostalski
Screenwriter Lukasz Ostalski
Producer Leszek Kopec, Jerzy Rados
Cinematographer Slawomir Witek
Film Editor Lukasz Ostalski

THE MOTHER

Malgorzata is an important politician who finds her drug addict son at home with the massacred body of a young girl. Asking her daughter for help, the film examines to what extreme we'll go to to ensure the wellbeing of our family.

Contact lukasz.ostalski@wp.pl





MOTHER CORN

A Triqui Indian teen wrestles spiritual visions that awaken appreciation for her grandmother and culture. An lyrical and surreal film that examines the tension between honouring one's past and trying to create one's own future.

Contact lecuona@gmail.com

Premiere Status European Premiere
Original Title Nahiin Nuu
Form Narrative
Country USA, Mexico
Year 2013
Running Time 15 min
Format DCP
Language Spanish with English subtitles
Director Guillermo Lecuona
Screenwriter Tera Hollingsworth Lecuona
Producer Guillermo Lecuona, Tera Hollingsworth Lecuona
Film Editor Tera Hollingsworth, Guillermo Lecuona
Music Mic Brooling



MY GUIDE

An elderly couple driving to the hospital. The wife chats, complains and curses. She is a policeman, a GPS and a commentator all at once. The husband occasionally mutters. This is how their world is. But even that must change. A life lived all set in one car.

Contact barnabeka@gmail.com

Original Title Újratevzés
Form Narrative
Country Hungary
Year 2013
Running Time 12 min
Format DCP
Language Hungarian with English subtitles
Director Barnabás Tóth
Screenwriter Barnabás Tóth
Producer Andrea Kuczko
Cinematographer Gábor Marosi
Film Editor Barnabás Tóth
Music László Pirisi



MYSTERY

They say that if you put your ear to the back of his neck, you can hear the Virgin talk. This film is a mystery worth solving as it's a brilliantly inventive and consistently fascinating.

Contact chemagarciaibarra@gmail.com

Original Title Misterio
Form Narrative
Country Spain
Year 2013
Running Time 11 min
Format DCP
Language Spanish with English subtitles
Director Chema García Ibarra
Screenwriter Chema García Ibarra
Producer José Antonio Fernández, Chema García Ibarra, Leonor Díaz
Cinematographer Alberto Gutiérrez
Film Editor Chema García Ibarra
Music Julio Posadas



PASAK

Set in a busy marketplace in Kuala Lumpur, a young woman is trapped in a family that does not love or respect her. Finding out she is pregnant, she is inspired to take a risk for her and her child to have a better life. An absorbing drama marked out by some strong performances.

Contact nelleu@googlemail.com

Form Narrative
Country Malaysia
Year 2013
Running Time 21 min
Format DCP
Language Cantonese with English subtitles
Director Nell Eu
Screenwriter Nell Eu
Producer Ng Tian Hann
Cinematographer Rae Lyn Lee
Film Editor Tony Ong Kok Liang, Joseph Spray
Music Ng Chor Guan



ROOM 606

The travelling salesman Jonathan Fisch peddles glass eyes. His journey takes him to the edge of the province, where he checks in to a run-down hotel and finds the attic room no. 606 has its pitfalls. Welcome to a very strange world which will beguile and enthrall in equal measure.

Contact volkart@postmail.ch

Premiere Status UK Premiere
Original Title Zimmer 606
Form Narrative
Country Switzerland
Year 2012
Running Time 15 min
Format DCP
Language German with English subtitles
Director Peter Volkart
Screenwriter Peter Volkart
Producer Franziska Reck
Cinematographer Hans Ulrich Schenkel
Film Editor Harald & Herbert
Music Blehmuzik & Nihad Hrustanbegovic, Orkester Ben Jeger



SCRAP

Based on a true story, the film follows a poor woman and a little girl who collect scrap metal for a living. Soon the woman must face the law that prevents women from driving in Saudi Arabia.

Contact bader.alhomoud@gmail.com

Premiere Status UK Premiere
Original Title بارالقص
Form Narrative
Country Saudi Arabia
Year 2013
Running Time 13 min
Format DCP
Language Arabic with English subtitles
Director Bader AlHomoud
Screenwriter Bader AlHomoud
Producer Bader AlHomoud
Cinematographer Abdullah Alattas
Film Editor Bader Alhomoud

Premiere Status UK Premiere
Original Title Náufrago
Form Narrative
Country Cuba
Year 2013
Running Time 15 min
Format DCP
Language Spanish with English subtitles
Director Andrew Stehney Vargas
Screenwriter Andrew Stehney Vargas
Producer Tatiana Meneses Mitre
Cinematographer Martin Flament Mazel
Film Editor Alonso Viquez
Sound Marco Salaverria

SHIPWRECK

Saul is 7-years old and lives locked away in a crumbling house with his mother and gravely-ill father. One day, a mysterious man offers him a way out, but with a condition that will change the destiny of his family and send him forth into an uncertain future.

Contact tatimitre@gmail.com



Premiere Status UK Premiere
Original Title Terariji
Form Narrative
Country Croatia
Year 2012
Running Time 25 min
Format DCP
Language Croatian with English subtitles
Director Hana Jušić
Screenwriter Hana Jušić, Sonja Tarokic
Producer Tena Gojic, Tina Tisljar
Cinematographer Jana Plecas
Film Editor Jan Klemsche
Sound Igor Šegović

TERRARIUM

Tina and her cousin Max cannot stand their Grandma's bad soup, scorching summer heat and utmost boredom any more. Both of them wish they were somewhere else. Unfortunately, they only have each other. With a tangible atmosphere of heat and sweat, growing up has never felt so real.

Contact tina.tisljar@gmail.com



Premiere Status UK Premiere
Original Title גג טייגובש
Form Narrative
Country Israel
Year 2012
Running Time 26 min
Format DCP
Language Hebrew with English subtitles
Director Danny Hecht
Screenwriter Danny Hecht
Producer Yael Kobrovsky
Cinematographer Ziv Berkovich
Film Editor Danny Hecht
Music Asher Goldschmidt

TWO WEEKS TOPS

A poet and thinker is being evicted from his apartment and with no place to go finds himself at his childhood home. There, the only person he finds a connection with is his young niece who has an upcoming birthday party. A tale of refusing to grow up that has some mesmerising performances.

Contact danny.hecht@gmail.com



Premiere Status UK Premiere
Original Title Ta av mig
Form Narrative
Country Sweden
Year 2013
Running Time 15 min
Format DCP
Language Swedish with English subtitles
Director Victor Lindgren
Screenwriter Jana Bringlöv Ekspong
Producer Therese Högberg
Cinematographer Mattias Andersson
Film Editor Victor Lindgren
Music Gidge

UNDRESS ME

Mikaela has undergone gender reassignment and is now a woman. One night at a bar she meets a guy and, soon, sexual objectification becomes a 'playing doctors' situation with each person wanting the other to take the first step towards sex. A film about our notions of masculinity and femininity it won the prestigious Teddy Award at the 2013 Berlin Film Festival.

Contact theo.tsappos@sfi.se



Premiere Status UK Premiere
Form Narrative
Country Iceland, France
Year 2013
Running Time 15 min
Format DCP
Language Icelandic with English subtitles
Director Magali Magistry
Screenwriter Chris Briggs, Magali Magistry
Producer Jérôme Barthelemy, Daniel Sauvage, Skúli Fr. Malmquist
Cinematographer Pierre de Kerchove
Film Editor Sébastien de Sainte Croix
Music Högni Egilsson (Hjaltalin)

VIKINGAR

Iceland, year 1000. Magnus, a fearless Viking warrior, confronts Bjarni the Berserker who abducted his wife and child. Their rivalry is only beginning. An epic and hot blooded tale of revenge and redemption that also screened in Director's Fortnight at the 2013 Cannes Festival.

Contact magali_magistry@yahoo.fr



Premiere Status UK Premiere
Original Title Wir fliegen
Form Narrative
Country Austria, Germany
Year 2013
Running Time 22 min
Format DCP
Language German with English subtitles
Director Ulrike Kofler
Screenwriter Ulrike Kofler
Producer Senad Halilbasic
Cinematographer Nanna Neudeck
Film Editor Christin Veith
Music Squallscope - Anna Kohlweis

WE'RE FLYING

When 4-year-old Nikolaus isn't picked up, young kindergarten teacher Angelika changes her evening plans and takes him back home with her. They soon share a bond but when her boyfriend arrives, things change. A beautiful and gentle work about those fleeting moments which alter our lives.

Contact senad@witcraft.at





WHAT LOVE MEANS TO ME

Julietta wakes up to find her husband dead next to her in bed. She looks back over a loveless life, punctuated by her husband's abuse. Her mesmerising monologue is about old passions and hatreds. The only question that remains is: is this love?

Contact ricardojoaomartins@gmail.com

Premiere Status UK Premiere
Original Title O Que Eu Entendo Por Amor
Form Narrative
Country Portugal
Year 2013
Running Time 14 min
Format Digital
Language Portuguese with English subtitles
Director Ricardo Martins
Screenwriter Tiago Bastos Capitão
Producer Ulisses Dias
Cinematographer Eberhard Schedl
Film Editor Telmo Reis Martins
Music Maria Eugénia, Fox, Kevin Mcleod, Bryan Free



WILD HAGGIS

A ten year-old boy faces up to the struggles of life in a summer camp. It's not easy to be ignored by the girl of his dreams or seeing his dormitory vandalised by adolescent thugs. Fortunately, in the forest, the Wild Haggis insists on remaining out of sight.

Contact liliana@curtas.pt

Premiere Status UK Premiere
Original Title Gambozinos
Form Narrative
Country Portugal, France
Year 2013
Running Time 20 min
Format DCP
Language Portuguese with English subtitles
Director João Nicolau
Screenwriter João Nicolau
Producer Joaquim Carvalho
Cinematographer Mario Castanheira
Film Editor Telmo Churro, João Nicolau
Music Mark Oliver Everett

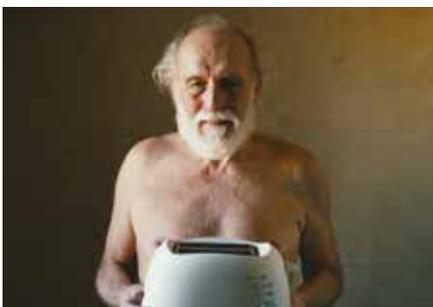


WOLF'S MILK

After being imprisoned for several years Marcus is determined to settle a score with his brother Simon. Wolf's Milk is a story about brotherly love, and a family struggling with disintegration after a white lie turns sour.

Contact eva.van.riet@caviarcontent.com

Original Title Wolfsmelk
Form Narrative
Country Belgium
Year 2013
Running Time 15 min
Format DCP
Language Dutch with English subtitles
Director Hans Vercauter
Screenwriter Hans Vercauter
Producer Eva Van Riet
Cinematographer Brecht Goyvaerts
Film Editor Koen Timmerman
Music Raf Keunen



ZOMBIE

If you have no memory, have a blank gaze and forgotten how to talk - you're a zombie, right?

Contact produccion@almaina.tv

Original Title Zombi
Form Narrative
Country Spain
Year 2012
Running Time 13 min
Format DCP
Language Spanish with English subtitles
Director David Moreno
Screenwriter David Moreno
Producer Raquel Pedreira
Cinematographer Javier Cerdá
Film Editor Raúl de Torres
Music Klaus & Kinski

Form	Narrative
Country	France
Year	2013
Running Time	12 min
Format	Digital
Language	No dialogue
Director	Bastien Dubois
Screenwriter	Bastien Dubois
Producer	Ron Dyens
Cinematographer	Bastien Dubois
Animator	Bastien Dubois
Music	Youri Blow

CARGO CULT

During the Pacific war on the coast of Papua New Guinea, the native Papuans see aeroplanes up close, bringing goods from distant shores. Cargo cults are phenomena that can occur in the wake of primitive societies making contact with the commercial networks of colonizing societies. The cult leaders believe that the cargo is a gift and they can claim them by developing new rites.

Contact distribution@sacrebleuprod.com



Form	Narrative
Country	UK
Year	2013
Running Time	4 min
Format	DCP
Language	English
Director	Michelle Tsen
Screenwriter	Michelle Tsen
Producer	Kendal Kempsey
Cinematographer	Kendal Kempsey
Animator	Michelle Tsen
Film Editor	Michelle Tsen
Music	Stuart Moore

A CITY ON FIRE

A short animation that gives a resident's point of view of the 2011 England riots, using an audio recording of someone's own London experience and cutout animation to capture some of the raw emotions she felt that night when the riots hit Clapham Junction.

Contact michelle.tsen@gmail.com



Form	Documentary
Country	UK
Year	2013
Running Time	8 min
Format	Digital
Language	English
Director	Carla MacKinnon
Screenwriter	Carla MacKinnon
Producer	Carla MacKinnon, James Mullighan
Cinematographer	Alfred Thirrolle, Hugh Gordon
Animator	Carla MacKinnon, Christian Schlaeffer
Film Editor	Carla MacKinnon
Music	Dominic de Grande

DEVIL IN THE ROOM

Have you ever woken to find yourself unable to move, with the feeling that you are not alone? Perhaps you're terrified, or perhaps your night time demons will be kind and sing doo wop to you. This experimental mixed-media documentary is part of the Sleep Paralysis Project, a collaboration supported by a Wellcome Trust Arts Award.

Contact carla@mackinnonworks.com



Premiere Status	UK premiere
Form	Experimental
Country	Finland, South Korea
Year	2013
Running Time	5 min
Format	DCP
Language	No dialogue
Director	Joni Männistö
Screenwriter	Joni Männistö
Producer	Joni Männistö
Cinematographer	Joni Männistö
Animator	Joni Männistö
Film Editor	Joni Männistö
Music	Lucas Pedersen

ELECTRIC SOUL

A 5-minute film made for the Seoul International Cartoon & Animation Festival earlier in 2013 on the theme 'Seoul', this is a clever object animation of the city made using LED lamps, old computer parts and used circuit boards. The electrifying view of a buzzing micropolis with a population of little multi-coloured diodes comes to life with glitchy, machinelike audio.

Contact joni.mannisto@gmail.com



Form	Experimental
Country	Japan
Year	2012
Running Time	6 min
Format	Digital
Language	No dialogue
Director	Yoriko Mizushiri
Screenwriter	Yoriko Mizushiri
Producer	Yoriko Mizushiri
Animator	Yoriko Mizushiri
Film Editor	Yoriko Mizushiri
Music	Seiji Toda, Mari Fukuhara

FUTON

A dreaming girl loses herself in her futon, both physically and mentally. The simple hand drawn style and fondant colour palette hints at innocence, yet a sensual and magical world has wrapped itself around her, erotic and emblematic.

Contact tmk@c-a-r-t-e-blanche.com



Original Title	Kalte
Form	Narrative
Country	Lithuania
Year	2013
Running Time	5 min
Format	Digital
Language	No dialogue
Director	Reda Bartkute
Screenwriter	Reda Bartkute
Producer	Rasa Joni
Animator	Darija Ciuzelyte, Reda Bartkute
Film Editor	Reda Bartkute
Music	Andrius Kaukytas

GUILT

An effortless, simple, feminine story, hovering somewhere on the line between dreams, claustrophobia and hallucinations. A lonely fox is hiding away from the world, it's sunny outside but she is at home in the dark, shutting out life, thinking and brooding. Her house starts to play tricks with her mind. Will she confront her guilt?

Contact reda.tomingas@gmail.com





HAM STORY

As an old lady pops out to buy some ham, a little stone angel comes to life but his gloriole gets chipped off. He becomes a naughty little devil instead and starts playing God in the Town Square. A series of absurd situations follows, creating a scratchy, lurid, exuberant and crazy short, one of the most imaginative in the competition.

Contact festival@filmcenter.cz

Original Title O Sunce
Form Narrative
Country Czech Republic
Year 2012
Running Time 6 min
Format DCP
Language No dialogue
Director Eliska Chytkova
Screenwriter Eliska Chytkova
Producer Libor Nemeskal
Animator Eliska Chytkova
Film Editor Eliska Chytkova
Music Martin Bek



THE HUNGRY CORPSE

A short tale set in London's Trafalgar Square, voiced by Bill Nighy and Stephen Mangan, a tale of companionship and triumph over adversity illustrated with dark, textured, hand drawn textures. The film has been produced by Collabor8te, a partnership between media companies that builds filmmaking teams by giving opportunities to new talent to learn from more experienced professionals.

Contact hello@gergely-wootsch.com

Form Narrative
Country UK
Year 2013
Running Time 10 min
Format DCP
Language English
Director Gergely Wootsch
Screenwriter James Pout
Producer Jess Gormley, David Allain, John Rankin
Cinematographer Barnaby Templer
Animator Gergely Wootsch, Emanuel Gatto, Jason Robbins, Marc Stevenson
Music Barnaby Templer



I LOVE HOOLIGANS

Football is what he lives for, his club is everything to him, but all matches end and he has to go home alone. Here in private he has longings. The hooligans are his friends, but they don't know the full story. Among his football mates he doesn't feel so lonely but this homosexual hooligan always has to watch out for trouble.

Contact woub@xs4all.nl

Premiere Status UK premiere
Form Documentary
Country Belgium, Netherlands
Year 2013
Running Time 13 min
Format DCP
Language Dutch with English subtitles
Director Jan-Dirk Bouw
Screenwriter Jan-Dirk Bouw
Producer Frederik Nicolai, Koert Davidse, Marc Thelosen
Animator Joost Jansen
Film Editor Tim Roza
Music Paleis Van Boem



IN THE AIR IS CHRISTOPHER GRAY

Our hero Christopher Gray is in love with Stacey, he can think of nothing else but making her notice him. He's been practising the ultimate bike jump, he just knows it will impress her, but then things take a turn for the weird. Cool graphic art meets a wry, witty script in a sublime and knowing film that recalls The Wonder Years and the peculiar logic behind the things kids do.

Contact festivals@nexusproductions.com

Form Narrative
Country UK
Year 2013
Running Time 10 min
Format DCP
Language English
Director Felix Massie
Screenwriter Felix Massie
Producer Christopher O'Reilly
Cinematographer Marty O'Brien
Animator Felix Massie
Film Editor Felix Massie



IRISH FOLK FURNITURE

In this animated documentary, film maker Tony Donoghue uncovers a story about repair, recycling and reminiscing in rural Ireland using a camera he bought on Ebay. This beautiful stop motion animation shows how the creative talents of a local craftsman bring new life to 16 pieces of abandoned Irish farmhouse furniture. As the pieces are restored, their owners reflect on the changes in their lives.

Contact tonydonoghue@gmail.com

Form Documentary
Country Ireland
Year 2012
Running Time 9 min
Format DCP
Language English
Director Tony Donoghue
Screenwriter Tony Donoghue
Producer Cathal Black
Cinematographer Tony Donoghue
Film Editor Ed Smith
Music David Kitt



LAY BARE

Every now and then you see an animation that is so simple that you are amazed nobody has done it before. Over 500 people of different ages and nationalities modelled for this composite portrait of the human body. The surface of their skin is exposed in a manner generally reserved for the intimacy of family or lovers, the result is erotic, comic, beautiful and vulnerable.

Contact paul@paulbushfilms.com

Form Experimental
Country UK
Year 2012
Running Time 6 min
Format DCP
Language No dialogue
Director Paul Bush
Screenwriter Paul Bush
Producer Paul Bush
Cinematographer Paul Bush
Animator Paul Bush
Film Editor Paul Bush
Music Andy Cowton

Form Narrative
Country France, Netherlands
Year 2013
Running Time 10 min
Format DCP
Language No dialogue
Director Rosto
Screenwriter Rosto
Producer Nicolas Schmerkin
Cinematographer Stephan Schmidt
Music Thee Wreckers

LONELY BONES

A hallucinogenic film by one of the most extravagant animators around, with an award winning soundtrack by Thee Wreckers. As the phantasmagorical choir sing 'Hail! To all the souls-oh' a surreal story about living your dreams and making sacrifices unfolds and then returns to haunt you again and again. Little did they know that they would make today...

Contact marianne@atourdeminuit.com



Original Title Ussinuumaja
Form Narrative
Country Estonia
Year 2012
Running Time 16 min
Format DCP
Language Estonian with English subtitles
Director Prit Tender
Screenwriter Prit Tender
Producer Kalev Tamm
Cinematographer Tauno Oobik
Animator Prit Tender, Marje Ale, Karina Golovin, Ülle Metsur, Tarmo Vaarmets, Jaagup Metsalu, Tauno Oobik

THE MAGGOT FEEDER

A dark and surreal journey of discovery, based on Estonian folklore. Prit describes the Chukchi fairy tales he works with as "sincere, real and brutal", stories from an ancient time that have not been sanitised. A collage of hand-drawn character animation have live-action footage of well-known Estonian actors composited on to the bodies as living heads.

Contact tristan@efs.ee



Premiere Status UK premiere
Form Narrative
Country Ireland
Year 2013
Running Time 7 min
Format DCP
Language English
Director Eoin Duffy
Screenwriter Eoin Duffy
Producer Jamie Hogan
Animator Eoin Duffy
Music Tobias Norberg

THE MISSING SCARF

A squirrel's search for his favourite scarf leads him to encounter many other animals in the forest who are struggling to understand their place in the grand scheme of things. The voice of George Takei narrates his adventures at the boundaries of philosophy and the film has a contemporary clean, sharp style of animation.

Contact eoin@eoinduffy.me



Original Title Monsieur l'assassin X
Form Narrative
Country Switzerland
Year 2012
Running Time 9 min
Format DCP
Language French with English subtitles
Director Antonio Veiras, Lynn Devillaz
Screenwriter Antonio Veiras, Lynn Devillaz
Producer Claude Barras
Cinematographer David Tutevoix
Animator Elie Chapuis, Caroline Mauré
Film Editor Marie-Eve Hilbrand
Music Sylvain Pellegrinelli, Yanick Gerber

MURDERER ALIAS X

Linda is a little girl who lives in a small town. Shunned by the other children, she is desperate to find someone to play with. One evening when she sees a strange person on the street carrying a bag with an arm hanging out of it, she decides to follow him.

Contact festivals@heliumfilms.ch



Form Narrative
Country UK
Year 2012
Running Time 3 min
Format DCP
Language English
Director Maria Lee
Screenwriter Lesley Farrow
Producer Vicky Brophy
Cinematographer Andy MacCormack
Animator Maria Lee
Music Laura Coates

THE NETHER REGIONS

Even in Hell it seems there's no escape from increasing bureaucracy. This cute stop motion follows the devil as admonishes his underlings, sets the world to rights and unwinds from the daily toils of Hell with a massage. It is also worth mentioning that it stars Brian Blessed as the voice of the devil.

Contact maria@wonkyfilms.com

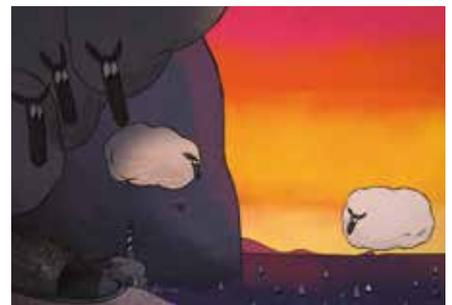


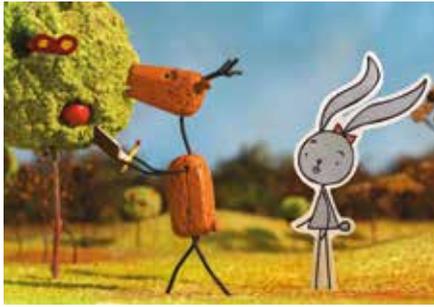
Form Narrative
Country USA
Year 2013
Running Time 4 min
Format DCP
Language No dialogue
Director Jacob Streilein
Screenwriter Jacob Streilein
Producer Jacob Streilein
Animator Jacob Streilein
Film Editor Jacob Streilein
Music Michael Paul Kennedy

PUNCTUWOOL

A shepherd in the sky has his hands full with a curious flock of clouds. This charming short features character animation with a fresh narrative, a playful and imaginative take on the weather. No wonder it was picked as a Vimeo staff favourite, proving that you don't need a big budget or team behind you to make a successful short - this was made by a student using drawings and phototshop.

Contact jacobstreilein@alum.calarts.edu





RABBIT AND DEER

Rabbit and Deer are living happily and carelessly until their friendship is put to the test by Deer's new obsession to find the formula for the 3rd dimension. After an unexpected accident Deer finds himself in a new world, but separated by dimensions the two characters now have to find the way back to each other. A carefully crafted short that mixes simple hand-drawn animation with rich stop motion.

Contact vaczpeter@gmail.com

Original Title Nyuszi és őz
Form Narrative
Country Hungary
Year 2012
Running Time 16 min
Format DCP
Language No dialogue
Director Péter Váczi
Screenwriter Péter Váczi
Producer József Fülöp
Cinematographer Gábor Garai
Animator Attila Bertóti, Péter Váczi
Film Editor Judit Czákó
Music Máté Hámor



RHINO FULL THROTTLE

Bruno roams the streets of Berlin with his head full of questions, wondering if he can see the soul of the city. Unexpectedly he finds an ally who understands him, she's also very pretty, however his newly found soulmate will soon be moving on. Bruno does not have much time to express his feelings but in his hour of desperation the city helps him to unlock the feelings he has suppressed till now.

Contact boekemeyer@detailfilm.de

Original Title Nashorn im Galopp
Form Narrative
Country Germany
Year 2013
Running Time 15 min
Format DCP
Language German with English subtitles
Director Erik Schmitt
Screenwriter Erik Schmitt, Stephan Müller
Producer Fabian Gasmler, Henning Kamm
Cinematographer Johannes Louis
Animator Stephan Müller
Film Editor Erik Schmitt, Steffen Hand
Music Nils Frahm, David Nesselhauf



SUBCONSCIOUS PASSWORD

In the middle of a crowded bar, Charles finds himself feeling increasingly desperate. The cause of his misery? An old friend he's just run into.... you know... what's-his-name... A common social gaffe is the starting point for a mind-bending romp through the unconscious inspired by a TV game show. Even the most obvious clues seem to escape Charles as he descends further into panic.

Contact d.viau@nfb.ca

Form Narrative
Country Canada
Year 2013
Running Time 11 min
Format DCP
Language English
Director Chris Landreth
Screenwriter Chris Landreth
Producer Marcy Page, Mark Smith
Music Daniel Janke



STARDUST

Stardust is about Voyager 1, the unmanned spacecraft launched in 1977 to explore the outer solar system. It is a short, startling computer generated vision of the universe, representing it as a beautiful, destructive place through which voyager carries our indelible human memories.

Contact alba@postpanic.net

Form Narrative
Country Netherlands
Year 2013
Running Time 4 min
Format DCP
Language No dialogue
Director Mischa Rozema
Screenwriter Mischa Rozema
Producer Ania Markham
Film Editor Mischa Rozema
Music Ruben Samama



TAP TO RETRY

Freshly mixed metaphors for the postmodern eye-candy era, a physical interpretation of internet culture rendered in stop-motion paper sculpture. "It deals with our unconditional love of sharing, twitting, tagging and posting and its consequences" Neta says. This mix of tangible and digital brilliantly sums up disorientation in a world where the real and virtual mix and shift.

Contact netacohen3@gmail.com

Form Experimental
Country Israel
Year 2012
Running Time 4 min
Format DCP
Language No dialogue
Director Neta Cohen
Screenwriter Neta Cohen
Producer Neta Cohen
Film Editor Neta Cohen, Lior Ben Horin
Music Markey Funk



THE TRIANGLE AFFAIR

Good things and bad things come in threes in this edgy Estonian puppet animation. All Andreas will say is "There is no triangle without corners. There is no direction without a triangle. There is no movement without a direction." Brilliant choreography in the night time high rise tower blocks of the city.

Contact nukufilm@nukufilm.ee

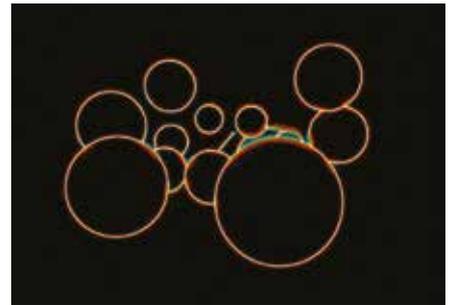
Original Title Kolmnurga-afäär
Form Narrative
Country Estonia
Year 2012
Running Time 11 min
Format DCP
Language No dialogue
Director Andres Tenusaar
Screenwriter Andres Tenusaar
Producer Andrus Raudsalu
Cinematographer Robert Linna
Animator Marili Toome, Andres Tenusaar
Film Editor Andres Tenusaar
Music Taavi Kerikmäe

Form Experimental
Country Russia, UK, Germany
Year 2013
Running Time 3 min
Format DCP
Language No dialogue
Director Max Hattler
Producer Multivision Festival
Animator Max Hattler
Music Julien Mier

A VERY LARGE INCREASE IN THE SIZE, AMOUNT, OR IMPORTANCE OF SOMETHING OVER A VERY SHORT PERIOD OF TIME

Big Bang and chaos theories playfully combine in an animation reminiscent of Kandinsky's supple forms. Hattler is a prolific artist known for his kaleidoscopic, often political short films. He describes his work as 'the space between abstraction and figuration'.

Contact me@maxhattler.com



Form Narrative
Country The Netherlands
Year 2013
Running Time 8 min
Format DCP
Language No dialogue
Director George Dechev
Screenwriter Yuri Vladimirov
Producer Erik Thijssen
Animator George deChev, Erik Thijssen

THE VISITOR

A stylish and beguiling film based on a story by Yuri Vladimirov, The Visitor is a man with an extraordinary gift who has quite an ordinary adventure. This directorial debut shows a lot of promise for Amsterdam based deChev, who collaborates with a group of artists from various disciplines in a mix of still and moving images, animation and sound.

Contact info@erikthijssen.nl



Original Title Miniyamba
Form Narrative
Country Denmark, France
Year 2012
Running Time 14 min
Format DCP
Language French with English subtitles
Director Luc Perez
Screenwriter Michel Fessler, Luc Perez
Producer Vibeke Windeløv
Music Moussa Diallo

WALKING BLUES

Miniyamba is the name of a mythical boa that encircles a village so its people cannot leave. This story, in various forms, is well known in West Africa. Loosely based on the real life of Danish-Malian musician Moussa Diallo, Abdu, a young Malian blues musician, decides to cross the barbed wire of the Ceuta to reach Europe and an uncertain future.

Contact luc@miniyamba.com

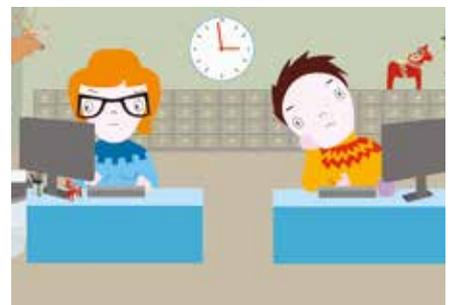


Form Narrative
Country Sweden
Year 2012
Running Time 9 min
Format DCP
Language English
Director Ewa Einhorn, Jeuno Je Kim
Screenwriter Andreas Jakobsson, Ewa Einhorn, Jeuno Kim
Producer Ewa Einhorn, Jeuno Kim
Cinematographer Sanni Lahtinen, Joni Männistö
Animator Sanni Lahtinen, Joni Männistö
Film Editor Ewa Einhorn
Music Olof Dreijer, Jeuno JE Kim

WHALED WOMEN

In the fictional village of Krabstadt, two women employed by the Development Office find themselves overseeing an unexpected arrival. Some whaled women have arrived at the beach and opinion is divided about whether they should stay and finding a place for them in society will not be easy. A politically correct, sarcastic comedy that also reflects on the value of immigration and diversity.

Contact theo.tsappos@sfi.se



Original Title Zima Prishla
Form Narrative
Country Russian Federation
Year 2012
Running Time 6 min
Format DCP
Language No dialogue
Director Vassiliy Shlychkov
Screenwriter Vassiliy Shlychkov
Producer Lyubov Gaidukova
Cinematographer Vassiliy Shlychkov
Animator Vassiliy Chirkov
Film Editor Vassiliy Chirkov
Music Alexander Chirkov, Vassily Zirin

WINTER HAS COME

Quietly winter takes the clothes from the trees, steals the autumn colours and leaves the world dreaming in a snowy slumber. A timeless, folksy winter tale of forests, foxes and bears, delicately etched in a patchwork of luxurious textures and colour, all in a child's dream.

Contact sharstudia@gmail.com



Form Narrative
Country Australia
Year 2013
Running Time 10 min
Format DCP
Language No dialogue
Director Stuart Bowen
Screenwriter Stuart Bowen
Producer Jodi Matterson, Stephan Wellink, Craig Deeker
Cinematographer Lachlan Milne
Animator Ed Jackson, Jason Lynch, Matthew Holmes
Music Russell Thornton, Josh G Abrahams

WOODY

A great new talent in Australian animation, Stuart and his team have captured expressive movement perfectly in this delightful and accomplished short film. Woody is a hard working puppet who spends his days dreaming of being a concert pianist, but he can't play because he doesn't have fingers, just carved wooden hands. Still, he can always dream.

Contact eroclydon@hotmail.com





AUSCHWITZ ON MY MIND

Auschwitz on my mind follows the journey of an Israeli teenager, trying to win the affection of a girl from his class, while they both travel on a school trip in Poland, between Holocaust memorials and death camps.

Contact assafmach@gmail.com

Original Title חושל אלו חזקל
Form Narrative
Country Israel, Poland, UK
Year 2013
Running Time 16 min
Format DCP
Language Hebrew with English subtitles
Director Assaf Machnes
Screenwriter Assaf Machnes
Producer Jonny Persey, Kuba Kubicki, Assaf Machnes
Cinematographer Itay Gross
Film Editor Guy Natanel



BEAT

Beat documents a day in the life of a man who appears to be walking a paper-thin line between profound joy and complete hopelessness. This film is about the sprawling chaos and oppressive loneliness that can coexist in the city, and a man who finds his withdrawal from the world challenged by a visceral force.

Contact aneil@aneilkaria.co.uk

Form Narrative
Country UK
Year 2013
Running Time 11 min
Format DVD
Language English
Director Aneil Karia
Screenwriter Aneil Karia
Producer Scott O'Donnell
Cinematographer Stuart Bentley
Film Editor Amanda James
Music Gunnar Oskarsson with tracks by Battles and God Speed You Black Emperor!



COOL UNICORN BRUV

Unicorns, innit! Cool Unicorn Bruv is a film about cool unicorns. It also won the DepicT! '13 Shooting People RPS Audience Award at Encounters film festival in September of this year.

Contact info@niniandoff.com

Form Narrative
Country UK
Year 2013
Running Time 2 min
Format Digital
Language English
Director Ninian Doff
Screenwriter Ninian Doff
Producer Seth Wilson
Cinematographer Ben Fordesman
Film Editor Ninian Doff



GETTING ON

Another day unfolds in a woman's life, as she cooks and cleans for her uncommunicative husband and sullen grown-up children. Late in the afternoon, she has an unusual visitor.

Contact ewanstewart1@hotmail.com

Form Narrative
Country UK
Year 2012
Running Time 9 min
Format DCP
Language English
Director Ewan Stewart
Screenwriter Ewan Stewart
Producer Ewan Stewart
Cinematographer George Geddes
Film Editor Scott McCartney



I MISSED MY MOTHER'S FUNERAL

The Police are coming. These are the last moments that a man and his son spend together. A gripping, tense and beautiful story that is about saying the last goodbye to someone you love. It shows that simple gentle moments can say way more than words ever could.

Contact morgan@thesweetshop.tv

Form Narrative
Country Australia, New Zealand, USA, UK
Year 2013
Running Time 10 min
Format DCP
Language English
Director Ben Quinn
Screenwriter Ben Quinn
Producer Alan Traquair
Cinematographer Barry Ackroyd
Film Editor Billy Mead



JOYRIDE

Joyride is a short coming-of-age drama in which a mother and son's drive in the country tests the boy's love for his mother.

Contact info@blueirisfilms.co.uk

Form Narrative
Country UK
Year 2013
Running Time 9 min
Format DCP
Language English
Director Eva Riley
Screenwriter Eva Riley
Producer Katie Crook, Olivia Gifford
Cinematographer Nanu Segal
Film Editor Tom Chick
Music Tess Mitchell, Ross Kilgour

Form Narrative
Country UK
Year 2013
Running Time 21 min
Format DCP
Language French, Italian, English with English subtitles
Director Jonathan Romney
Screenwriter Jonathan Romney
Producer Carey Born
Cinematographer Nic Knowland, Tim Sidell
Film Editor Adam Finch

L'ASSENZA

By chance, a man sees his double in an Italian film of the early 1960s. Fascinated, he returns to see the film again and again – only to find the images changing with every viewing. Becoming addicted to his own image, he travels to Paris for another encounter with his doppelganger.

Contact careyborn@firstbornfilms.co.uk



Form Narrative
Country UK
Year 2013
Running Time 21 min
Format DCP
Language English
Director Patrick Victor Monroe
Screenwriter Patrick Victor Monroe
Producer Adam Ackland, Adam Selves, Ben Dillon, Benedict Cumberbatch
Cinematographer James Friend
Film Editor Nigel Gait
Music Will Hensel, Patrick Victor Monroe

LITTLE FAVOUR

Little Favour follows the story of Wallace (Cumberbatch) when he is contacted by a former colleague to help him out with a deal gone wrong. Its been seven years since he left Her Majesty's service and 10 years since the American Counter part who became his friend, saved his life on a joint mission in Iraq. How could he refuse this little favour when he owes the man his life?

Contact production@sunnymarch.com



Form Narrative
Country UK
Year 2012
Running Time 16 min
Format DCP
Language English
Director Lucia Yandoli
Screenwriter Lucia Yandoli
Producer Lucia Yandoli
Cinematographer Maura Morales Bergmann
Film Editor Roberta Bononi
Music Nathan Hudson

LOVE LETTER

As 16-year-old Kerrie reads aloud Shakespeare's Sonnet 18 ('shall I compare thee to a summer's day?') in her English class, she remembers her own agonizing summer, from the day she discovers she's pregnant to a final day of reckoning. Love Letter is intended as a provocation, asking us to empathise with women who face the dilemma of whether to give life or deny it, without judgment.

Contact lucia.yandoli@gmail.com



Form Narrative
Country UK, Germany
Year 2012
Running Time 15 min
Format DVD
Language English, German with English subtitles
Director Tom Tagholm
Screenwriter Tom Tagholm
Producer Shananne Lane
Cinematographer Luke Scott
Film Editor Tim Hardy

THE PARACHUTIST

Saturday morning, present day. A man dressed in Nazi uniform crash-lands into a suburban English garden. A young boy looks on, awestruck. His father, lightly amused by the airman's story, offers him a cup of tea and breakfast. But something about the pilot's helplessness, and his desire to return home to find the love of his life, makes the father want to do more.

Contact tom@various-films.com



Form Narrative
Country UK
Year 2013
Running Time 19 min
Format DCP
Language English
Director Mat Kirkby
Screenwriter Mat Kirkby, James Lucas
Producer Michelle Kirkman
Cinematographer Ole Bratt Birkeland
Film Editor Lizzy Graham
Music Andrew Wallace

THE PHONE CALL

Heather (Sally Hawkins) is a shy lady who works in a helpline call centre. When she receives a phone call from a mystery man (Jim Broadbent), she has no idea that the encounter will change her life forever.

Contact jlucas@rsafilms.co.uk



Form Narrative
Country UK
Year 2013
Running Time 14 min
Format DCP
Language English
Director Jack Weatherley
Screenwriter Jack Weatherley
Producer James Levison
Cinematographer Laurie Rose
Film Editor Alex Marsh
Music Pablo Clements, James Griffith

PIECES

Starring Michael Smiley (Kill List), George MacKay (For Those in Peril), Alice Lowe (Sightseers), Paul Kaye (Game of Thrones) and Tanya Franks (Pulling). Pieces follows an unspoken incident which unravels the lives of two families into nightmare, fracturing time and memory.

Contact james@wingbeatpictures.com





PUSSY CAT

A film about sex, marriage and a cat.

Contact simonwharf@hotmail.com

Form Narrative
Country UK
Year 2012
Running Time 17 min
Format DCP
Language Polish and English
Director Simon Wharf
Screenwriter Simon Wharf
Producer Matt Cusworth, Oliver Cane, Tom Hines
Cinematographer Tom Hines
Film Editor Oliver Cane
Music The Warsaw Village Band



SEA VIEW

Jess and Jason meet at the bus station of a seaside town, seeing each other in daylight for the first time. What at first seemed exciting, forbidden, and divinely careless soon threatens to be a regretful experience for both. This is not how things were meant to be.

Contact janelinfoot@mac.com

Form Narrative
Country UK
Year 2013
Running Time 24 min
Format DCP
Language English
Director Jane Linfoot
Screenwriter Jane Linfoot
Producer Anna Duffield
Cinematographer Tom Townend
Film Editor Matthew McKinnon
Music Paul Davies



SLEEPING WITH THE FISHES

Sonja lives a lonely life as a fishmonger, more at ease with her fish than her customers, until one day a delivery man turns up who looks like a rainbow trout.

Contact hsharda@nfts.co.uk

Form Narrative
Country UK
Year 2013
Running Time 9 min
Format Digibeta
Language English
Director Yousif Al-Khalifa
Screenwriter Sarah Woolner
Producer James Walker
Cinematographer Timothy Chen
Animator Yousif Al-Khalifa
Film Editor Johannes Bock
Music Matt Kelly

YORKSHIRE SHORT FILM COMPETITION



BRADFORD HALIFAX LONDON

Shot in real time with one 'locked off' camera position and one continual take, a family take the 10:22 train from Bradford to London when Dad loses his rag, pregnant Mam concocts a surprise and their teenage daughter aches from embarrassment on just another 'typical family' outing...

Contact mrleehickman@googlemail.com

Premiere Status UK Premiere
Form Narrative
Country UK
Year 2013
Running Time 9 min
Format Blu-ray
Language English
Director Francis Carson Lee
Screenwriter Francis Carson Lee
Producer Grace Welch
Cinematographer Stuart Bentley
Film Editor Marianne Kuopanporri
Music The Vagabond Trills



THE CARAVAN TRILOGY

An abandoned caravan hidden in a dense forest provides the unusual setting for three dark and unpredictable character-driven short films. The Caravan Trilogy subverts expectations with its genre-bending mix of poignant emotion, visceral menace and dystopian science fiction.

Contact wildheaven@thesortingoffice.plus.com

Form Narrative
Country UK
Year 2012 - 2013
Running Time 25 min
Format Digibeta
Language English
Director Andrew Gunn
Screenwriter Adam Thursby
Producer Andrew Gunn
Cinematographer Gareth Hughes
Film Editor Calum Ross
Music Stephen Jones

Form	Narrative
Country	UK
Year	2013
Running Time	20 min
Format	Blu-ray
Language	English
Director	Michael Lacey
Screenwriter	Michael Lacey
Producer	Dominic Brunt
Cinematographer	Geoff Boyle
Film Editor	Rachel Hoult
Music	Paul Farrer

GRACE'S STORY

Fifteen year old Grace lives with her little sister Abbi and her mentally ill mother. Having recently spent six months in a care home, Grace has vowed that she and Abbi will never go into care again.

Contact michael@michaellacey.co.uk



Form	Documentary
Country	UK
Year	2013
Running Time	7 min
Format	DVD
Language	English
Director	Christopher White
Screenwriter	Christopher White
Producer	Christopher White
Cinematographer	Christopher White
Film Editor	Christopher White
Music	Taylor Hayward

HANDMADE YORKSHIRE

Handmade Yorkshire is an elegantly crafted documentary about Leeds based Tony Slinger, who only uses traditional methods and materials in the preparation of his bespoke shoes. Tony shares the positives and negatives to working alone in intimate interviews juxtaposed with creative macro photography of the process of crafting each pair of bespoke shoes.

Contact chrisuk263@googlemail.com



Form	Narrative
Country	UK
Year	2013
Running Time	15 min
Format	DCP
Language	English
Director	Jonathan Harrold
Screenwriter	Jonathan Harrold
Producer	Tom Smith
Cinematographer	Jordan Carroll
Film Editor	Dan Schofield
Music	Elephant

OH MESSY LIFE

Leading up to his birthday, Thomas struggles to leave his wreck less youth behind him and enter the world of adulthood. This situation leaves him miserable and apathetic, which puts a strain on his relationship. In a depressing place he embark upon a rampage of one night stands, drugs and alcohol. Only to be plagued with memories of his girlfriend.

Contact jonnyharrold@hotmail.com



Premiere Status	UK Premiere
Form	Narrative
Country	UK
Year	2013
Running Time	16 min
Format	Blu-ray
Language	English
Director	Rad Miller
Screenwriter	Rad Miller
Producer	Rad Miller
Cinematographer	Adam Conlon
Film Editor	Rad Miller
Music	Benjamin Squires

RATZILLA

A troubled boy falls foul of the law fighting to protect a mysterious giant rat from an increasingly fearful community seeking to destroy it. Ratzilla is a wonderfully inventive fantasy short starring Dai Bradley (Billy Casper of Kes) and a cast of bright young acting talent from Bradford.

Contact rad@radmiller.com



Premiere Status	UK Premiere
Form	Narrative
Country	UK
Year	2013
Running Time	8 min
Format	Blu-ray
Language	English
Director	Mark Davenport
Screenwriter	Chris Smith
Producer	Janet Harrison
Cinematographer	Dan Lightening
Film Editor	Craig Leedham
Music	Peter Clare

TEA TIME IN HAWORTH

Tea Time in Haworth is a short character driven comedy film starring Anne Reid and Paul Copley that invites us to drop in on the foibles, opinions and warmth of a life-long relationship.

Contact janet.harrison@cofilmic.co.uk



Premiere Status	UK Premiere
Form	Narrative
Country	UK
Year	2013
Running Time	6 min
Format	Quicktime tbc.
Language	English
Director	Darren Oakes
Screenwriter	Darren Oakes, Andrew Kirk, Richard Simpson
Producer	Darren Oakes
Cinematographer	Darren Oakes
Animator	Darren Oakes
Film Editor	Darren Oakes
Music	Ram Khatabaksh

WHAT ARE FRIENDS FOR?

Theo is a young boy who wants the best of both worlds, yet until he realises that actions have consequence, his life will just keep going round in circles.

Contact darren@darrenoakes.co.uk





CROSSROADS

Maxime is faced with an uncertain future when his father dies from a genetic disease. He must choose: a genetic test or a leap into the unknown.

Contact wouter.bouvijn@telenet.be

Premiere Status UK Premiere
Original Title Tweesprong
Form Narrative
Country Belgium
Year 2012
Running Time 29 min
Format DCP
Language Dutch with English subtitles
Director Wouter Bouvijn
Screenwriter Wouter Bouvijn
Producer Wouter Bouvijn
Cinematographer Maximiliaan Dierickx
Film Editor Pieter Smet
Music Maarten Devoldere, Jinte Deprez



DEATH OF A SHADOW

Stuck in a limbo between life and death, a deceased World War I soldier, has to collect shadows to regain a second chance at life and love. With two shadows left to collect, he discovers something that shakes his world completely.

Contact Tom_vanavermaet@telenet.be

Original Title Dood van een Schaduw
Form Narrative
Country Belgium
Year 2012
Running Time 20 min
Format DCP
Language Dutch, French with English subtitles
Director Tom van Avermaet
Screenwriter Tom van Avermaet
Producer Ellen De Waele
Cinematographer Stijn Van Der Veken
Film Editor Dieter Diependaele
Music Raf Keunen



THE IMPORTANCE OF SWEET AND SALT

The Importance Of Sweet & Salt is a tragicomedy about a man's inner struggle to escape from an extremely dysfunctional relationship with his wife. While preparing dinner for his spouse, the man contemplates his current predicament and comes to question his sanity, all the while spurred on by a talking fish.

Contact benoit@benoitdeclerck.com

Form Narrative
Country Belgium
Year 2012
Running Time 13 min
Format DCP
Language Flemish with English subtitles
Director Benoit De Clerck
Screenwriter Benoit De Clerck
Producer Benoit De Clerck, Jean Pourveur
Cinematographer Manu Vanderjeugd
Film Editor Benoit De Clerck
Music Jean Pourveur



OH WILLY...

This beautifully made stop motion film presents a moving portrait of Willy, a middle-aged man coming to terms with his mother's death in the nudist community where he spent his youth. In confused sadness he flees into the forest, but he is not as alone as he had feared...

Contact dorien@beastanimation.be

Form Narrative
Country Belgium
Year 2012
Running Time 17 min
Format DCP
Language No dialogue
Director Emma De Swaef, Marc James Roels
Screenwriter Emma De Swaef, Marc James Roels
Producer Ben Tesseur, Steven De Beul



SKUNK

Olli is a lonely teenager who makes trouble whenever he can. When his mortally ill mother throws a party for his sixteenth birthday, he has no intention to let her down. He needs to embark on a quest for friendship.

Contact jan@rococo.be

Original Title Rotkop
Form Narrative
Country Belgium
Year 2012
Running Time 18 min
Format DCP
Language Flemish with English subtitles
Director Jan Roosens, Raf Roosens
Screenwriter Sanne Nuyens, Bert Van Dael
Producer Jan Roosens, Raf Roosens
Cinematographer Rik Zang
Film Editor Maarten Janssens
Music Raf Keunen

Original Title Les Lezards
Form Narrative
Country France
Year 2012
Running Time 15 min
Format DCP
Language French with English subtitles
Director Vincent Mariette
Screenwriter Vincent Mariette
Producer Pierre Delaunay
Cinematographer Julien Poupard
Film Editor Frédéric Baillehaiche
Sound Ivan Gariel

THE LIZARDS

Accompanied by his buddy Bruno, Leon waits in the steamroom where he made an appointment with a girl met on Internet. From strange meetings to vaporous revelations, our two heroes wait restlessly for the hypothetical coming of the mysterious stranger.

Contact info@kazakproductions.fr



Original Title Ni Oui...
Form Narrative
Country France
Year 2012
Running Time 12 min
Format DCP
Language French with English subtitles
Director Jean-François Fontanel
Screenwriter Cécilia Rouaud
Producer Bertrand Levallois
Cinematographer Guillaume Le Grontec
Film Editor Éliça Aboulker
Music John Cacavas

NEITHER YES...

In a world which almost looks like ours, a man wakes up one morning with the strange feeling that there's something missing – a word, or even several words. Nobody seems to care, not even his wife who soon starts questioning her husband's mental health...

Contact jf.fontanel@gmail.com



Form Narrative
Country France
Year 2012
Running Time 4 min
Format DCP
Language French with English subtitles
Director Alexandra Naoum
Screenwriter Alexandra Naoum
Cinematographer Romain Decelle, Johann Herbay, Romain Julien
Film Editor Johann Herbay
Music Andy-Golden Age of Yachting, Prens garde à toi-Léopoldine Serre

NO COMMENT

A girl makes two different unexpected encounters in the Jardin du Luxembourg in Paris. In a humoristic way, No Comment deals with the thoughts of this young woman about men.

Contact contact@alexandranaoum.com



Original Title L'aurore Boreale
Form Narrative
Country France
Year 2013
Running Time 12 min
Format DCP
Language French with English subtitles
Director Keren Ben Rafael
Screenwriter Élise Benroubi, Rémi Bertrand
Producer Emy Porcellato
Cinematographer Damien Dufresne
Film Editor Noël Fuzellier
Music Thomas Krameyer

NORTHERN LIGHTS

Four o'clock in the morning. Louise is pulled out of bed by her father who obliges her to follow him to the forest. He heard on the radio that an aurora borealis is going to make its appearance in the region. A historic event which he absolutely wants to share with his daughter. But in the woods, in the middle of the night, rare are those who come to admire an aurora borealis.

Contact delphine.benroubi@gmail.com



Original Title Sans Voix
Form Narrative
Country France
Year 2012
Running Time 16 min
Format DCP
Language French with English subtitles
Director Alexandre Mermaz
Screenwriter Alexandre Mermaz
Producer Alexandre Mermaz
Cinematographer Loïc Evenou
Film Editor Tuong-Vi Nguyen Long
Music Laurent Ganem

SPEECHLESS

Louis is happy. With his girlfriend Melanie, life seems nice and easy, until their 5 years anniversary when Melanie has a surprise. Louis' fear of commitment brings out an absurd and hilarious character trait.

Contact christine.gendre@unifrance.org



Form Narrative
Country France
Year 2012
Running Time 19 min
Format DCP
Language French with English subtitles
Director Stephen Cafiero
Screenwriter Stephen Cafiero
Producer Khalid Tahhar
Cinematographer Damien Morisot
Film Editor Emmanuel Turlet
Music Romain Vissol, Théophile Collier

ZYGOMATIQUES

Nowadays, what would society look like without humor? And what would happen in this austere society if a man began laughing?

Contact shortfilms@partizan.com



**THE BUTTON**

A charming animation about being lost and found, people and buttons, and the invisible yarns that connects them.

Contact bepavadinimo@gmail.com

Premiere Status UK Premiere
Original Title Saga
Form Experimental
Country Lithuania
Year 2012
Running Time 6 min
Format DCP
Language No dialogue
Director Ieva Miškinytė
Screenwriter Ieva Miškinytė
Producer Valentas Aškinis
Animator Ieva Miškinytė, Darija Čiuželytė, Gabrielė Baltrušaitytė
Film Editor Ieva Miškinytė
Music Egidija Medekšaitė

**DOG'S LIFE**

Dalia is fifty, and still living at home with her mum who has recently been taken to hospital. Dalia decides to release their guard dog for a free run around which ends up in disaster – the dog's run over by a car. A dog burial issue becomes a real challenge for Dalia, who has never experienced what self-sufficiency is.

Contact marija@ciobreliai.lt

Premiere Status UK Premiere
Original Title Šuns dienos
Form Narrative
Country Lithuania
Year 2013
Running Time 24 min
Format DCP
Language Lithuanian with English subtitles
Director Ieva Veiverytė
Screenwriter Ieva Veiverytė, Teklė Kavtaradzė
Producer Marija Razgutė
Cinematographer Narvydas Naujalis
Film Editor Ieva Veiverytė
Music

**GOD'S GOT HIS HEAD IN THE CLOUDS**

In a small country chapel, an elderly local priest is kneeling in prayer. He is alone until he turns around to find 11-year-old Angelina standing behind him. She has an inquisitive look in her eyes. Who is this little girl? Why is she there?

Contact gianluca.sodaro@gmail.com

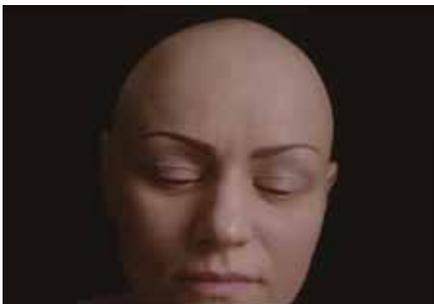
Original Title Ką Dievas sau galvoja?
Form Narrative
Country Lithuania, Italy
Year 2012
Running Time 14 min
Format DCP
Language Italian with English subtitles
Director Gianluca Sodaro
Screenwriter Gianluca Sodaro
Producer Gianluca Sodaro, Salvatore Sodaro
Cinematographer Ramunas Greicius
Film Editor Francesca Catalisano
Music Angelo Badalamenti

**GUILT**

A lonely fox isolates herself from the world to enjoy the pleasures of being tormented by guilt. But as the days go by even her personal space gets invaded and starts to crumble. The fox has to choose between madness and reconciliation.

Contact reda.tomingas@gmail.com

Original Title Kalte
Form Narrative
Country Lithuania
Year 2013
Running Time 5 min
Format DCP
Language No dialogue
Director Reda Bartkute
Screenwriter Reda Bartkute
Producer Rasa Joni
Animator Darija Čiuželytė, Reda Bartkute
Film Editor Reda Bartkute
Music Andrius Kauklys

**IDENTITIES**

A powerfully raw documentary looking at self identity and the search of beauty.

Contact marija@ciobreliai.lt

Premiere Status UK Premiere
Original Title Tapatumai
Form Documentary
Country Lithuania
Year 2013
Running Time 18 min
Format DCP
Language Lithuanian with English subtitles
Director Aistė Žegulytė
Screenwriter Aistė Žegulytė
Producer Marija Razgutė, Petras Pienauskas
Cinematographer Eitvydas Doškus
Film Editor Mikas Žukauskas
Music Artūras Bumšteinas, Mindaugas Urbaitis

**ON WEDNESDAYS**

An old elegant lady is shopping in a supermarket. In her face – not even a trace of tiredness or anger, just a suspiciousness of the routine shopper. It seems that the old lady really takes her time doing her shopping and it is like a pleasant free time activity, a ritual.

Contact rimante@onwednesdaysfilm.lt

Premiere Status UK Premiere
Original Title Trečiadieniai
Form Narrative
Country Lithuania
Year 2011
Running Time 3 min
Format DCP
Language No dialogue
Director Ieva Javaiytė
Screenwriter Ieva Javaiytė
Producer Rimantė Daugėlaitė
Cinematographer Saulius Lukoševičius
Film Editor Andrius Paškevičius
Music Titas Petrikis

Premiere Status UK Premiere
Original Title Gatvės vaikai
Form Narrative
Country Lithuania
Year 2013
Running Time 19 min
Format DCP
Language Lithuanian with English subtitles
Director Darius Šilėnas
Screenwriter Darius Šilėnas
Producer Austėja Kazlauskytė
Cinematographer Julius Sičiūnas
Film Editor Vytautas Dambrauskas
Music

STREET KIDS

Leva is an orphan working with a street gang. Things get complicated on a fateful night when the gang commits murder. Here begins a nerve-wracking story about love, betrayal and dark orphanage secrets.

Contact darius.silenas@gmail.com



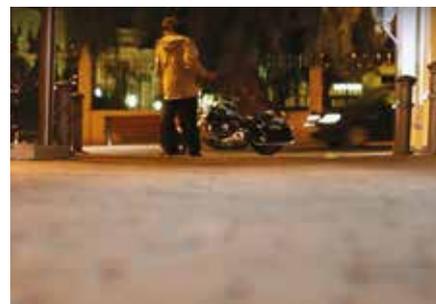
SPANISH SHORT FILM PANORAMA

Original Title En Mal Estado
Form Narrative
Country Spain
Year 2012
Running Time 11 min
Format Blu-ray
Language Spanish with English subtitles
Director Antonio Delicado Adsuar, Juan Antonio Delicado Adsuar
Screenwriter David Delicado
Producer David Delicado Adsuar, Juan Antonio Delicado Adsuar
Cinematographer José Montero Olivares
Film Editor David Delicado
Music David Martínez Martínez

THE DISCARDED

The Discarded is a humorous look at three people living on the edge of society in a country where the economic crisis and unemployment are the main problems.

Contact gorkaleon@thehouseoffilms.com



Original Title Corazon
Form Documentary
Country Spain
Year 2013
Running Time 6 min
Format Blu-ray
Language Spanish with English subtitles
Director Álvaro Pastor
Screenwriter Álvaro Pastor
Producer Álvaro Pastor, Richard García
Cinematographer Álvaro Pastor
Film Editor Richard García, Alvaro Pastor
Music Michael Nyman

HEART

After a 400 km march, miners arrive in Madrid. A heartfelt documentary that captures the Spanish mining strike of June, 2012.

Contact chloe@agenciefreak.com



Original Title Ja llega el temps de remenar les cireres
Form Documentary
Country Spain
Year 2012
Running Time 12 min
Format Blu-ray
Language Spanish with English subtitles
Director Jorge Tur Moltó
Screenwriter Jorge Tur Moltó
Producer Jorge Tur Moltó
Cinematographer Jorge Tur Moltó
Film Editor Jorge Tur Moltó, Carlos M. Gómez-Quintero
Music Jorge Tur Moltó

IT'S TIME TO SHAKE THE APPLE TREE

An urgent documentary call to arms. As protesters gather outside the Stock Exchange, now it's time to shake the apple tree.

Contact larpella@hotmail.com



Original Title Jeremías
Form Narrative
Country Spain
Year 2013
Running Time 15 min
Format Blu-ray
Language Spanish with English subtitles
Director Nicos Beatty
Screenwriter Nicos Beatty
Producer Nicos Beatty
Cinematographer Pol Aregall
Film Editor Jesús Espin, Gemma Pastor
Music Lucas y Tomás Peire

JEREMIAS

Jeremías is an old philosopher who contemplates how all the ignorance and blindness in society has made him the victim of everyday capitalist claws. He is living his final days before being evicted from his flat.

Contact chloe@agenciefreak.com





LOVE WARS

Two gay lovers dressed as storm troopers, criticise current social topics from the viewing platform of the Death Star. A humorous take on the Spanish economic crisis.

Contact thesocialdog@gmail.com

Form Narrative
Country Spain
Year 2012
Running Time 4 min
Format Blu-ray
Language Spanish with English subtitles
Director Vicente Bonet
Screenwriter Fiana Marín, Vicente Bonet
Producer Héctor Alabadí
Cinematographer Guillem Oliver
Film Editor Héctor Alabadí
Music Roberto Pérez



THE SAME OLD STORY

A mini melodrama set entirely during a ten minute bus journey. Passengers nosily listen to one man's phone conversation as he attempts to win back his wife, but all is not as it first seems.

Contact lahistoriadesiempre@gmail.com

Original Title La Historia de Siempre
Form Narrative
Country Spain
Year 2009
Running Time 11 min
Format Blu-ray
Language Spanish with English subtitles
Director José Luis Montesinos
Screenwriter José Luis Montesinos
Producer Arturo Méndiz
Cinematographer Marc Zumbach
Film Editor J.L. Montesinos
Music Marc Marín



SPANISH BALL Z

Sergio and Rubén are forty and have few goals in life. One of them is to complete their Dragon Ball sticker collection.

Contact lmolpeceres@gmail.com

Form Narrative
Country Spain
Year 2013
Running Time 3 min
Format Blu-ray
Language Spanish with English subtitles
Director Laura Molpeceres
Screenwriter Laura Molpeceres
Producer Alphonse de la Puente
Cinematographer Nacho de Vicente
Film Editor Sara Azcona, Santiago Pajares
Sound Gonzalo Fernández



WHEN EVERYTHING IS OVER

Since Rocio's husband lost his job, she struggles every day to keep the family going. However, embroiled in a net of lies, the family begins to fall apart.

Contact marfi_dor@gva.es

Original Title Cuando Todo Pase
Form Narrative
Country Spain
Year 2013
Running Time 20 min
Format Blu-ray
Language Spanish with English subtitles
Director Suso Imbernón
Screenwriter Suso Imbernón, Vicent Gavara
Producer Suso Imbernón
Cinematographer Enric Pérez
Film Editor Suso Imbernón
Music Juan Barcala

EUROPEAN DOCUMENTARY SHORTS



EMERGENCY CALLS

Being human is a fragile and fleeting opportunity to experience life and the universe around us. In the face of overwhelming darkness all we can do is to rely on and find solace in one another. A gripping documentary made up of recorded emergency calls.

Contact hannes@pohjankonna.fi

Premiere Status UK Premiere
Original Title Hätäkutsu
Form Documentary/Experimental
Country Finland
Year 2013
Running Time 15min
Format DCP
Language Finnish with English subtitles
Director Hannes Vartiainen, Pekka Veikkolainen
Cinematographer Hannes Vartiainen, Pekka Veikkolainen
Editor Hannes Vartiainen, Pekka Veikkolainen
Music Joonatan Portaankorva

Original Title Liza, namo!
Form Documentary
Country Lithuania
Year 2012
Running Time 28 min
Format DCP
Language Lithuanian with English subtitles
Director Oksana Buraja
Screenwriter Oksana Buraja
Producer Uljana Kim, Arko Okk
Cinematographer Kristina Sereikaitė
Film Editor Oksana Buraja
Music Giedrius Aleknavičius

LISA, GO HOME!

The soul of the child does not want to reconcile with her surroundings. The filmmakers made the effort to record, what reflects the generation gap between the little girl Lisa and the world of adults in her family.

Contact galina_kim@yahoo.co.uk



Original Title Una Historia Para Los Modlins
Form Documentary
Country Spain
Year 2012
Running Time 26 min
Format DCP
Language English
Director Sergio Oksman
Screenwriter Carlos Muguiro, Emilio Tomé, Sergio Oksman
Producer Sergio Oksman
Cinematographer Migue Amoedo
Film Editor Fernando Franco, Sergio Oksman
Music

A STORY FOR THE MODLINS

After appearing in the film Rosemary's Baby, by Roman Polanski, Elmer Modlin ran away with his family to a distant land, where they shut themselves inside a dark apartment for thirty years.

Contact ismael@madridencorto.es



Original Title Gwizdek
Form Documentary
Country Poland
Year 2012
Running Time 17 min
Format DCP
Language Polish with English subtitles
Director Grzegorz Zariczny
Screenwriter Grzegorz Zariczny
Producer Ewa Jastrzebska
Cinematographer Weronika Biliska
Film Editor Katarzyna Leśniak
Sound Krzysztof Ridan

THE WHISTLE

Marcin, a lowest-leagues football referee who lives in a small town near Krakow, dreams of better times. At his mother's urging, he decides to change his life and find himself a girlfriend and a more satisfying job. Winner of the Short Film Grand Jury Prize at Sundance.

Contact zofia@kff.com.pl



VIVE LE TOUR!

Form Documentary
Country UK
Year 1955
Running Time 16 min
Format DVD
Language English
Producer British Transport Films

CYCLISTS SPECIAL

In July 2014, the Tour de France will start in Leeds. As a small celebration we present three classic short documentaries, including the wonderful Cyclists Special, a historic British Railways guide for touring cyclists.

Contact British Film Institute



Original Title Pour Un Maillot Jaune
Form Documentary
Country France
Year 1965
Running Time 30 min
Format VHS
Language French with English subtitles
Director Claude Lelouch
Cinematographer Claude Lelouch, Patrice Pouget
Film Editor Claude Barois

FOR A YELLOW JERSEY

A cinematic tribute by Claude Lelouch celebrating the 1965 Tour de France that captures the carnival atmosphere, the cheering crowds, the streams of support cars, and the drama of the race itself.

Contact Bromley Video





VIVE LE TOUR!

Louis Malle's vivid account of the 1962 Tour de France features rural French settings, rabid fans, and cyclists in various stages of exhaustion as their endurance test continues.

Contact Bromley Video

Form Documentary
Country France
Year 1962
Running Time 19 min
Format VHS
Language French with English subtitles
Director Louis Malle
Cinematographer Ghislain Cloquet, Jacques Ertaud, Louis Malle
Film Editor Suzanne Baron, Kenout Peltier
Music Georges Delerue

GUEST FILM FESTIVAL FOCUS: BAF!



AB OVO

Ab Ovo illustrates the power of fertility lying dormant in every woman. The film shows a new life waking up, as well as the anxiety that accompanies the transformation of a female body which loses its former shape.

Contact zofia@kff.com.pl

Form Animation
Country Poland
Year 2013
Running Time 5 min
Format DCP
Language No dialogue
Director Anita Kwiatkowska-Naqvi
Screenwriter Anita Kwiatkowska-Naqvi
Producer Marcin Malatynski
Animator Anita Kwiatkowska-Naqvi
Film Editor Anita Kwiatkowska-Naqvi
Music George Antoniv



ARCTIC MONKEYS 'DO I WANNA KNOW'

Limiting his ingredients to simple lines and a handful of colours, David uses the track baseline as the foundation for an infinite dimension where choreography, drag racing and illustrative sound waves happily co-exist.

Contact harry@blinkprods.com

Form Animation
Country UK
Year 2013
Running Time 4 min
Format DCP
Language English
Director David Wilson
Screenwriter David Wilson
Producer Tamsin Glasson
Animator Jonathan Harris
Film Editor David Wilson
Music Arctic Monkeys



AROUND THE LAKE

The breath of a jogger, a demolished anthill, a puddle, a sandwich left on a bench, a squirrel ... fragments of lives that take us for a walk around the lake, with the words and music of Carl & les hommes-boîtes.

Contact atelierzorobabel@yahoo.com

Original Title Autour Du Lac
Form Animation
Country Belgium
Year 2013
Running Time 5 min
Format DCP
Language French with English subtitles
Director Noemie Marsily, Carl Roosens
Screenwriter Noemie Marsily, Carl Roosens
Producer Noemie Marsily, Carl Roosens
Animator Noemie Marsily, Carl Roosens
Film Editor Noemie Marsily, Carl Roosens
Music Emmanuel Coenen, Pascal Matthey, Cedric Manche, Carl Roosens



BUT MILK IS IMPORTANT

A man with a social phobia gets followed by a naïve and clumsy Creature. Terrified the man tries to escape, unaware that the Creature actually is a helper with slightly unconventional methods.

Contact eirikgb@gmail.com

Form Animation
Country Norway
Year 2012
Running Time 11 min
Format DCP
Language English
Director / Screenwriter Eirik Grønmo Bjørnsen, Anna Mantzaris
Producer Andres Mand
Animator Eirik Grønmo Bjørnsen, Anna Mantzaris
Film Editor Eirik Grønmo Bjørnsen, Anna Mantzaris
Music Philip Brookes

Form Animation
Country Netherlands
Year 2012
Running Time 2 min
Format DCP
Language No dialogue
Director Frederik Palmaers, Lars Damoiseaux
Screenwriter Michael Palmaers, Lois Damoiseaux
Producer Sander Verdonk, Denis Wigman
Animator Michael Palmaers
Film Editor Lars Damoiseaux
Music Joris Oonk

CHOPPER

The circle of life. A mantis gets eaten by a frog. The frog is swallowed by a stork, while the stork itself is eaten by a crocodile, before the crocodile gets shot by a hunter.

Contact michael.palmaers@telenet.be



Form Animation
Country Bulgaria
Year 2011
Running Time 4 min
Format DCP
Language No dialogue
Director Ina Georgieva
Screenwriter Ina Georgieva
Producer Ina Georgieva
Animator Ina Georgieva
Film Editor Ina Georgieva
Music Alcazam

HABITAT

A new man is born in the habitat. Kicked out by the others he follows a new direction. How far will he go?

Contact ina.ta.ta@gmail.com



Form Animation
Country Switzerland
Year 2013
Running Time 7 min
Format DCP
Language No dialogue
Director Anete Melece
Screenwriter Anete Melece
Producer Saskia von Viräg
Animator Anete Melece
Film Editor Fee Liechti
Music Ephiem Lüchinger

THE KIOSK

For years now, the kiosk has been Olga's little home simply because her sweet tooth and monotonous life has made her bigger than the exit. To distract herself, she reads travel magazines and dreams of being far away.

Contact anete.melece@gmail.com



Form Animation
Country UK
Year 2013
Running Time 13 min
Format DCP
Language English
Director Kristina Yee
Screenwriter Frances Poletti, Kristina Yee
Producer Suzy Mayger
Animator Kristina Yee
Film Editor Michele Chiappa
Music Matt Kelly

MISS TODD

In 1910 Miss Todd dreams of flying but she's got more than gravity holding her down. She shows that grit, determination, and passion can lift you up, even when the world tries to hold you down.

Contact kryee88@gmail.com



Form Animation
Country France
Year 2012
Running Time 10 min
Format DCP
Language No dialogue
Director Jeremy Clapin
Screenwriter Jeremy Clapin
Producer Richard Van Den Boom
Animator Jeremy Clapin
Film Editor Francois-Eudes Chanfrault
Music

PALMIPEDARIUM

Simon knows about ducks quite well. They make noise, fly, swim, some even roll. Sometimes it's a bit confusing and Simon gets lost.

Contact festivals@papy3d.com

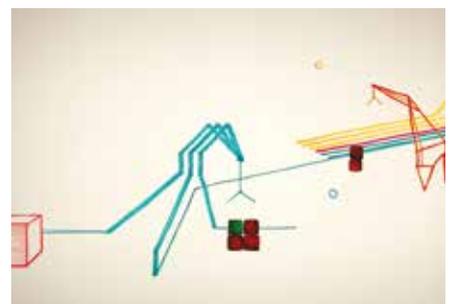


Form Animation
Country Croatia
Year 2012
Running Time 7 min
Format DCP
Language No dialogue
Director Darko Vidackovic
Screenwriter Darko Vidackovic
Producer Vanja Andrijevi
Animator Darko Vidackovic
Film Editor Darko Vidackovic
Music Hrvoje Stefotic

PINBALL

As though in a dynamic pinball game, the trajectory of the ball after launching has still to be determined. The player's actions direct the ball, make sense of its movements, leave their trace, but not in the long run.

Contact vanja@bonobostudio.hr





RANSOM

Even bandits have demands that need to be met.

Contact info@createdindust.com

Form Animation
Country Switzerland
Year 2012
Running Time 2 min
Format DCP
Language English
Director Dustin Rees
Screenwriter Dustin Rees
Producer Dustin Rees
Animator Dustin Rees
Film Editor Dustin Rees
Music Phil McCammon



WIND OF SHARE

Etienne Bernard takes off for northern climes seeking adventures. He doesn't waste time in finding one! The town is in the grip of a local mafia who are involved in sand yacht race trafficking...

Contact lesfilmsdunord@wanadoo.fr

Original Title Les Voiles du partage
Form Animation
Country France, Belgium
Year 2013
Running Time 8 min
Format DCP
Language French with English subtitles
Director / Screenwriter Pierre Mousquet, Jerome Cauwe
Producer Arnaud Demuynck
Animator Pierre Mousquet, Jerome Cauwe
Film Editor Pierre Mousquet, Jerome Cauwe
Music Stereo Box



WOMEN'S LETTERS

On the battle fields of the First World War, Simon the nurse patches up the shattered faces of the infantrymen with love letters. These words from beloved women have the power to heal the wounds of these paper soldiers.

Contact patricia.lecoq@pictor-media.com

Original Title Lettres de femmes
Form Animation
Country France
Year 2013
Running Time 11 min
Format DCP
Language French with English subtitles
Director Augusto Zanollo
Screenwriter Augusto Zanollo, Jean-Charles Finck
Producer Gilbert Hus, Luc Camilli
Animator Elodie Poncon, Ignacio de Marco, Patricia Sourdes, Augusto Zanollo
Film Editor Etienne Jeantet
Music Christian Perret

CHERRY KINO



CHERRY KINO SUPER 8 FILMMAKING WORKSHOPS

Cherry Kino is an independent film organization that celebrates analogue film as an artistic medium. As an analogue film production house, it is a personal expression of the artistic work of Martha Jurksaitis, and also involves artistic collaborations, and Super 8 and 16mm filmmaking courses and workshops. 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, solarization, 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.



For Short Film City 2013, Cherry Kino presents two hands-on Super 8 filmmaking workshops at East Street Arts (eaststreetarts.org.uk). Eco Super 8 is a workshop about using Super 8 cameras, shooting black and white film, process it using an ecofriendly developer made from household ingredients, and then paint it with colours to make a glorious coloured film without chemicals. This technique was developed by Cherry Kino when visiting Finland this year, as a way of making a film while respecting the incredible natural environment. Super 8 Colour Filmmaking is a workshop about using Super 8 cameras including special tips and tricks, shooting colour negative Super 8 film, hand-processing film using an accessible and economical method that can be easily recreated at home, and learning about different techniques such as stressing the film material and painting film by hand using different tools and inks.

For more information email cherrykino@gmail.com or visit www.cherrykino.blogspot.co.uk

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CRITICS' CHOICE -
TIME OUT



NIELS ARESTRUP TAHAR RAHIM ÉMILIE DEQUENNE

OUR CHILDREN

A FILM BY JOACHIM LAFOSSE

(À PERDRE LA RAISON)



"EMILIE DEQUENNE
GIVES A SUPERB
PERFORMANCE"
PETER BRADSHAW,
THE GUARDIAN



"UNFORGETTABLE, HANEKE-LIKE...
THIS IS FILM-MAKING OF
A VERY HIGH ORDER"
ANTHONY QUINN,
THE INDEPENDENT

BASED ON TRUE EVENTS

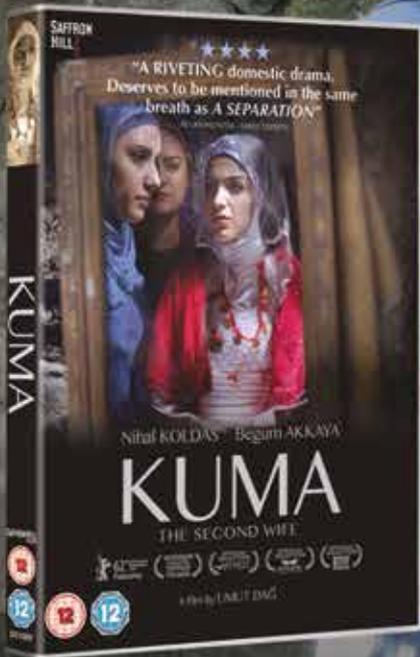


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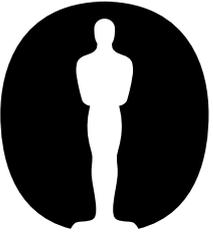
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人間の條件

MASAKI KOBAYASHI RETROSPECTIVE



The Human Condition • Harakiri • Kwaidan • Samurai Rebellion

Rare screenings of the major works of Japanese master Masaki Kobayashi, including the full 579-minute *The Human Condition* and a new 35mm print of *Samurai Rebellion*.

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