**Introduction from the LIFF 2020 Team**

While we greatly miss not presenting LIFF 2020 in venues, we’re delighted to share the line-up on our new streaming platform Leeds Film Player. We return with our regular programme sections for new films – Official Selection, Cinema Versa, Fanomenon, and Leeds Short Film Awards – all curated with the same dedication to diverse filmmaking from the UK and around the world. A huge thank you to everyone who made this transformation to streaming possible and to everyone who helped us plan and prepare for LIFF 2020 being in venues. We hope you enjoy the LIFF 2020 programme from home and we can’t wait to welcome you back to venues for LIFF 2021!
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In Official Selection we present some of the most acclaimed titles of the year alongside exciting discoveries from new filmmaking talent, with most of the titles presented exclusively as part of LIFF 2020. Don’t miss award-winners and audience favourites from other film festivals like Kazik Radwanski’s Anne at 13,000 ft and Philipp Yuryev’s The Whaler Boy.

We are presenting UK Premieres for some of the films in competition from the recent Venice Film Festival including Dear Comrades from Russian master Andrey Konchalovsky and Julia Von Heinz’s immersive thriller Tomorrow the Entire World.

We are also delighted to present The Trouble with Nature starring Leeds-born actor and musician Antony Langdon.
And Tomorrow the Entire World

Julia Von Heinz’s immersive thriller follows 20-year-old Luisa, who leaves her wealthy parents to study law, but soon finds herself joining a subdivision of Antifa. The group are drawn together by their will to fight against a continued rise of neo-Nazis across Germany. When things escalate, the group clash over the use of violence. As Luisa struggles to understand whether her actions are motivated by political convictions or her feelings for one of the members, she must decide what to do when the ideological fight against fascism becomes concrete.

‘I have been carrying the idea within me ever since I wanted to make movies: A young woman who immerses herself in leftist movements and has to face the question whether violence can be a means for politics, or sometimes even has to be in specific attenuated social circumstances. My co-writer is my husband Quester. For both of us, the film is a deeply personal matter. We met each other in Antifa when we were the same age as our protagonists. As a couple, we grew from political engagement into filmmaking together. We are both self-taught, both as screenwriters and as directors. Our collaboration is very intense. Especially with such a personal subject matter, we can draw upon a large shared pool of experiences and people.’ Julia von Heinz, Director

Anne at 13,000 ft

Featuring a magnetic central performance from Deragh Campbell, Anne at 13,000 ft is a mesmerizing, fast-paced indie drama tracking one young woman’s frightening descent into mental instability. After single, twenty-something daycare worker Anne goes skydiving at a friend’s bachelorette party, her life soon goes into freefall too. A series of awkward social interactions and increasingly self-destructive behaviour threaten to derail both her work and personal life. Director Kazik Radwanski keeps the freewheeling energy high in an escalating series of confrontational scenes with excellent hand-held camera work throughout.

‘Anne at 13,000 ft is the third feature in a thematic trilogy grounded in character-centric portraits of outsiders who can’t connect with others. Since my first short film (Assault, 2007), I’ve always chosen to shoot close to my actor’s faces, studying every detail and nuance of their expression. I like to capture subjects’ movements and speech so that the faces of their characters become the emotional landscape of my scenes. Anne at 13,000 ft introduces us to 27-year-old Anne who’s struggling to find her place in the world. Society has a way of excluding people and making them not feel whole. Self-worth and self-advocacy are fragile and hard for some people to find. I connected with the idea of a character fighting to find a way to simply exist and live a free and fulfilling life.’ Kazik Radwanski, Director
**Arracht**

Tom Sullivan’s striking Irish language debut captures the desperation of the 1840’s potato famine on the spectacular shores of Ireland’s west coast. Fisherman Colmán Sharkey works hard to provide for his family. At the behest of the local priest, he welcomes Patsy, a former soldier with a dark past, into his home. No good deed goes unpunished. As land taxes rise and crops rot, Colmán confronts his Landlord, but the night ends in deadly violence and Colmán is forced into exile, leaving him in search of redemption.

‘I grew up in Tallaght, a working-class part of Dublin. When I was a boy in the eighties, there was an Irish language school established near us by two young teachers from the West of Ireland. They used to take us urchins on trips down to Connemara. This was the beginning of a life-long affinity for me with the west coast and our language. It is a place that has always mystified me; the people, how they sound and how the hard landscape shapes them. As the idea for the film was forming, I was fascinated with the idea of being isolated in this place out at sea both physically and mentally - that came first.’ Tom Sullivan, Director

**Country**
Ireland

**Year**
2019

**Running Time**
1hr 26min

**Language**
Irish

**Director**
Tom Sullivan

**Screenwriter**
Tom Sullivan

**Producer**
Cúán Mac Conghail

**Cinematographer**
Kate McCullough

**Print Source**
Break Out Pictures

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**Balloon**

Tibet’s leading director, Pema Tseden has made his best film yet with Balloon, a poignant tale of faith and modernity. Combining gentle comedy and serious drama, he creates an intimate portrait of three generations of one family living in the Tibetan grasslands in the 1980s. The balloon of the title is actually a condom, unknown to the two boisterous sons, but important to their parents in the wake of the new Chinese family planning laws. It sparks a series of embarrassing incidents that threaten to break up the harmonious family.

‘There are three main areas in Tibet and I chose the specific one because there is a tradition of revenge there. In fact, even Hitler talked about the people in the region; they are famous because they are eager to fight. In addition, this region is scarcely populated, very quiet, the living conditions are difficult, and I felt that the place suits the story of “Jinpa”. Since the shooting took place at such a height (average of 5,000 meters in the area), only local people were used to these kind of conditions, while the crew, who were Chinese and Tibetan actually got sick due to the lack of oxygen. Some of them even had serious problems and had to be sent to the hospital. I am used to this environment so I was ok.’ Pema Tseden, Director

**Original Title**
Qi qiu

**Country**
China

**Year**
2019

**Running Time**
1hr 42min

**Languages**
Chinese
Tibetan

**Director**
Pema Tseden

**Screenwriter**
Pema Tseden

**Producer**
Xufeng Huang

**Cinematographer**
Songye Lu

**Editor**
Jin Di
Ching-Sung Luo

**Print Source**
Day for Night
Black Milk

Writer and director Uisenma Borchu takes on the role of Wessi, a woman who returns to the steppes of Mongolia from Germany to reconnect with her sister and the traditions she once left behind. Free-spirited Wessi is immediately drawn to the nomadic life and to their mysterious older neighbour, but her forthright sexuality is both shocking and fascinating to the pregnant, more conservative Ossi. As the pair clash over cultural expectations and patriarchal traditions, Wessi discovers a radical sense of self.

‘I was intrigued by one picture I had of my cousin, Gunsmaa Tsogzol, who plays Ossi, where she was standing in the Gobi Desert. And I always asked myself: “Why do I always think about her?” And another question was, “What would I be doing right now if I hadn’t left Mongolia when I was four or five years old?” My mother used to say: “If we hadn’t left the country, you would have been a nomad girl.” I wanted to get away from this typical romanticised image, and I wanted to shoot as rough as possible and to be as realistic as possible. I wanted to be direct and intimate with the nomads, and for me, that means just showing them and how they really live.’ Uisenma Borchu, Director

Curveball — A True Story, Unfortunately

A sharply written and bitterly funny political satire from Germany based on an obscure true story that became one of the main catalysts for the Iraq War. Harless bioweapons expert Wolf is obsessed with the idea that Iraq is producing anthrax. His superior assigns him as case officer for Iraqi asylum seeker Rafid Alwan who claims to have worked for Saddam Hussein’s bioweapons programme. Despite the shaky provenance, Rafid, nicknamed ‘Curveball’ becomes a valuable asset in an increasingly absurd chain of events driven by political advantage rather than the truth.

‘The BND [German Secret Service]’s story is very much about inferiority complexes in regard to the CIA and the other secret services. During the Cold War, the BND was always the lousiest of them all. The CIA and the others could do things that were beyond the norm, but the BND had strict rules about acting in accordance with German laws. They also had bad budgets and didn’t have great recruits. It was never cool to work for the BND. I can’t think of a single one of the famous spy films or books where they are mentioned…To be true to the story and then not to bore the audience is my aim — that and making the world a better place.’ Johannes Naber, Director
Russian master Andrei Konchalovsky returns with his most compelling film in years. Dear Comrades is a stylish and clinical expose of Soviet oppression in a small provincial town in 1962. It's also a gripping personal story centred on one family. Loyal Communist Party official Lyuda is shocked to learn about a strike at the local factory, including her own daughter who is now missing. As the situation spirals out of control, Lyuda begins a desperate search through curfews, mass arrests, and the authorities’ ruthless attempts to cover up state violence.

‘I wanted to make a film about the generation of my parents, the one that fought in and survived World War II with a conviction that it was honorable to die “for Homeland, for Stalin” and an unconditional trust in the goals of communism: to create a new society through efforts of millions of people. I wanted to reconstruct with the utmost accuracy the events that really happened, and an era in which history revealed the unbridgeable gap between communist ideals and the tragic reality of facts. This film is a tribute to the purity of that generation, its sacrifices, and the tragedy it experienced seeing its myths collapse and its ideals betrayed.’ Andrey Konchalovsky, Director

Dear Comrades

High Ground is a gripping colonialist revenge thriller set just after the First World War, spectacularly shot in the Australian outback. Ex-sniper Travis recruits the indigenous 19-year old Gutjuk, to track down his uncle, the leader of the Aboriginal mob that terrifies the Territory. Travis is forced to trust his new recruit and teach him to survive, while Gutjuk must risk everything to find his place between two worlds. Director Stephen Johnson worked closely with Aboriginal communities to develop a story that realistically and movingly brings their history to light.

‘At the heart of High Ground is the tragic story of Frontier encounters and the missed opportunity between two cultures. Faced with the myth of terra nullius the aim with the film is to present a different perspective on how this country was formed. It explores themes of identity and culture and the attempts that were made to preserve and progress culture in the face of an overwhelming threat. But above all it is a story about redemption and the finding of ones roots. My aim has been to entertain and immerse an audience in an environment teeming with unexpected threats, and to take them on a ride through an aspect of Australia’s history that is under-represented, hopefully encouraging them to rethink the Australian story.’ Stephen Maxwell Johnson, Director

High Ground
Honey Cigar

Kamir Aïnouz’s impassioned semi-autobiographical debut follows Selma, a headstrong French-Algerian teenager, trapped between countries and cultures. Seventeen-year-old Selma lives in Paris with her very traditional and patriarchal Algerian parents. As they start discussing her marriage prospects, Selma experiences a sexual awakening when she falls for her new classmate, Julien. As the family dynamic shifts and Islamist rebel groups start to take over her homeland, Selma begins to discover the power of her own desire and what it means to become a free woman.

‘I felt the need to write my own stories, nurtured by everything I had heard at home, particularly about colonization and the Revolution. For instance, in my family, we never spoke about “The Algerian War” but about “The Revolution”. There was a gap between what I heard at home and what I saw on television or in the movies. This diverging point of view is what gave me the urge to write my own stories. For Honey Cigar, it all began with an image I had in mind, of a girl laying on a bed...I thought to myself that she was so torn between her two cultures, Algerian and French, and that her body didn’t belong to her anymore.’ Kamir Aïnouz, Director

Kill It and Leave This Town

Mariusz Wilczyński’s astonishing debut feature is a deeply personal, hand drawn animation, over a decade in the making. The dreamlike images are exorcising ghosts from his past growing up in Lodz during the communist era in 1970s Poland. The town is full of alienated souls, literary characters, comic book heroes, family and friends who wander through a gloomy, industrial labyrinth, enacting scraps of memories and dreams. A dark, surrealist satire, the film conjures nightmarish images from scratchily inked scraps of paper, orchestrated in an expansive and unique cinematic style.

‘All my films are connected in some way. There are certain recurring motifs, such as girls with pink bows in their hair. My fascination with dimensions we know and those we don’t is always present in my films. Contemporary science says there are 11 dimensions, that’s truly mind-boggling. My films are poetic. A characteristic feature of poetry is its ambiguity, everyone can interpret a poem differently. I try to make my films in this way, leaving the message open to interpretation. A glass can mean a glass and a galaxy at the same time, though, of course, you need to avoid chaos. If I were a poet, I’d be able to talk about my films but because I’m not, I’m sometimes a bit afraid to talk about them.’ Mariusz Wilczyński, Director
Love Affair(s)

Selected for this year’s Cannes Film Festival, Love Affair(s) is a charming romantic comedy about the many practical and philosophical challenges of love. Waiting for her boyfriend François to join her in the French countryside, pregnant Daphne is left to entertain his handsome cousin Maxime. Alone together over four days Daphne and Maxime offer up increasingly intimate insights into their relationships both past and present. Director Emmanuel Mouret playfully weaves together the stories, presenting a wide range of perspectives on love, sex and infidelity.

“I enjoyed making a film that was very “narrative”, where lots of tales overlap. It has something of a funnel-shaped structure to it, where lots of stories slowly condense. I was interested in allowing these different tales to co-exist... I really like parentheses within parentheses, stories within stories, stories layered on top of stories, stories which create other stories. I also wanted people to really get inside the complexity of each character, to be able to feel an attachment to them, to understand them, to know all the ins and outs so as to be able to empathise with each of them right up to the very end, and not have to take one side over another.” Emmanuel Mouret, Director

One Day in the Life of Noah Piugattuk

Set in 1961 in Kapuivik, on an island in the Canadian arctic, One Day in the Life of Noah Piugattuk depicts a pivotal day in the life of an Inuit seal hunter. While out on a hunting trip with his community, Noah is visited by a white man known as Boss, who insists he must move his family to a settlement. A long and fraught conversation ensues, mediated by an Inuit translator. This engrossing three-way exchange, full of misunderstandings and humourous mistranslations, is brilliantly acted and a poignant depiction of the colonising process.

“I wanted to look at the moment that they [Inuit] were told to move. They were saying, ‘We don’t want to go anywhere. We don’t want to move.’ But they were told they had to... [Noah Piugattuk] was a unique man who lived all his life on the land. He ran on the bouncing ice. He was the walrus hunter. He saw the hunting of whales for fat so that they could light up the streets of London, which killed most of the whales, and then us Inuit were forbidden to hunt them. Then he ordered a bowhead to be harvested before he died, and there was a big controversy with the Department of Fisheries and Oceans—but he got his wish. He was a very important man for us.” Zacharias Kunuk, Director
One of These Days

A searing tragicomic drama set in a sweltering southern town, where the annual ‘Hands on the Truck’ contest gives twenty contestants the chance to win a brand new pick-up truck. The last one touching the vehicle is the winner. This can literally take days with constant media attention, underhand tactics and trash talking to contend with along the way. Joe ‘Peaky Blinders’ Cole puts in an intense performance as brittle family man Kyle alongside ample support from Carrie Preston and a surprising cameo from cult songwriter Bill Callahan.

'It is true that there is a vast gap between rich and poor all over the world. The extreme poverty in the [American] Deep South predestines the region for this kind of story. Having such limited options can lead to desperation – and people who will clutch at that sort of opportunity… I’m interested in new or unusual structures. Of course there’s curiosity and an interest in challenging the viewers. But even if it means breaking from the safe environment of a classical narrative arc, it’s the story that always determines the structure. Maybe [my films]’ narrative approach is more European than American. Film doesn’t stop at a national border. It would be nice if you could throw these cinematic classifications – German or American, or indeed the genre concept – right out the window.’ Bastian Günther, Director

Quo Vadis, Aida?

Deftly balancing an intimate personal story and a large-scale dramatisation of a historical tragedy, Jasmila Zbanic has made one of the best films of the year with the riveting Quo Vadis, Aida? Bosnia 1995. Aida is a translator for the UN when the Serbian army takes over Srebrenica, her hometown. Her husband and sons are among the thousands of citizens looking for shelter in an overburdened UN camp. As an insider to the negotiations Aida has access to crucial information but can she do her job and protect her family?

'I always wanted to tell the story of Srebrenica. And it is very important that the audience follows a character they want to identify with. Srebrenica was a very interesting story, even before July 11, 1995. It was a city under siege. When I started I had mostly Bosnian sources and I talked to a lot of victims. And I got this view of Dutch soldiers who could have done something and didn’t. And they didn’t have any empathy. And then I went to the Netherlands and spoke with some of them, some of them were 18 year-olds that were completely lost, they didn’t know where they came to, why they came. And then my perspective changed, because of them. For me, that was touching that we are connected in this weird way.’ Jasmila Zbanic, Director
Sun Children
LIFF 2020 Opening Film

Majid Majidi’s critically acclaimed, heartfelt heist film has its UK premiere at LIFF 2020 after screening in competition at Venice. A gang of street boys, led by 12-year-old Ali, work hard to survive and support their families by doing odd jobs and committing petty crime. One day a local criminal recruits them to find buried treasure hidden below the Sun school for street children. To reach the treasure, the boys must first enrol at the school where they learn some big life lessons.

“We had over 3000 auditions, over a four months period, before identifying our actors. Some are real street children, like Shamila (Zahra) and her brother Aboulfazl. They are Afghan immigrants on screen but also in real life. They live with their parents and just like in the film, they split their days between working in the streets or subway and attending a school for child workers. I visited their school a year ago. Shamila was like a light, so self-assured, with a natural charisma. I then met with her younger brother... their acting strength came from their life experience. As for Rouhollah (Ali), he too had never acted. He was pure, with raw energy, determined to give more than expected.’ Majid Majidi, Director

The Trouble with Nature

The Trouble with Nature is a highly original period drama set in 1769. Arch conservative philosopher Edmund Burke has fled London, debt collectors and a midlife crisis to go on a grand tour of the Alps and rewrite his book on the Sublime. Accompanied by his long-suffering servant Awak overloaded with creature comforts from civilised London, the pompous bewigged Burke is incongruous in the stunning Alpine scenery. First time director and mountaineer Illum Jacobi assembles breathtaking cinematography, witty dialogue and imagery cleverly satirising the romantic ideals of the period.

‘I am deeply confused by my experiences in the mountains. Sometimes I have felt a mystic connection... other times I felt lost like an alien on my own planet. In an attempt to understand this search for connection [my film] takes us back to the 18th century when people first began to identify the sublime. Edmund Burke, a political philosopher who originated the term ‘sublime’ becomes the victim of these fantasies and is re-imagined in the image of our modern self: a man lost in nature, trying to impose his ego and ambitions on the natural world. ‘The Trouble With Nature’ is a story about that inescapable conflict between the indifference of the natural world and the ambition in our own human nature. A conflict reaching a new and terrifying climax as we speak.’ Illum Jacobi, Director
Two of Us

A deeply moving story of the unshakeable love between two women. Having kept their relationship secret from family members, Nina and Madeline keep up the pretence of being neighbours, conveniently living in apartments across the hallway from each other. As they plan their move away from France to a blissful retirement in Rome an unexpected tragedy occurs, and the strength of their love is put to the test. Barbara Sukowa and Martine Chevallier give phenomenal lead performances in this beautifully told love story.

"Barbara Sukowa and Martine Chevallier committed to the project at a very early stage, which allowed us to write the characters for them. I wanted Nina and Madeleine to be played by actresses who are comfortable with their age while exuding strength. I didn’t want audiences to perceive them as victims, but as heroines fighting for their love. The film tells the story of a struggle, the story of a passion that is as obstinate as it is affectionate. But that struggle is also a way to explore issues that fascinate me. How does the gaze of others influence our acts? What inner conflict rolls us when confronted with that kind of censorship?" Filippo Meneghetti, Director

The Whaler Boy

The Whaler Boy is a hugely engaging comedy drama set in the bleak Russian tundra by the Bering Strait. Teenager Leksha works as a whale hunter in a town where there’s little else to do and a noticeable absence of women. The internet is a new arrival and Leksha starts to obsess over a beautiful blonde woman he finds on a webcam site. His obsession leads to conflict with his closest friend and a foolhardy mission to head out towards Alaska in search of his newfound love.

‘The idea for this film came to me during a trip to the Far North of Russia. We visited one small fishing village whose young women had all recently left to spend the summer studying in the big city. The girls’ departure was a real tragedy for the local guys, who were left to spend three long months alone. Surrounded by the endless tundra, the young men were completely isolated from women—it wasn’t like the girls from the next village could just come visit, and the internet connection was poor. The only place the boys could look at girls was in an erotic webcam chat that kept freezing. It was then that I drafted the first version of this story. I decided to move the setting to Chukotka, to a small village populated by whale hunters.’ Philipp Yuryev, Director
Cinema Versa encompasses a huge diversity of extraordinary global themes in this strange and turbulent year. Documentary film has been immediate in its response to the COVID-19 pandemic and 76 Days is the definitive film from the frontline of the earliest days of the outbreak in Wuhan, China.

Elsewhere we have a spy story in a Chilean nursing home, The Mole Agent and profiles of two of the greatest filmmakers of all time, Stanley Kubrick and Andrey Tarkovsky. There are films about the power of art and music with Bring Down the Walls from artist Phil Collins and Huw Wahl’s The Republics, inspired by poet and activist Stephen Watts. Mind the Gap – Democracy Ltd from Robert Schabus looks at the crisis of democracy and rise of populism around Europe, and Dieudo Hamadi’s Cannes-selection Downstream to Kinshasa follows a group of war survivors on their journey down the Congo River to make their voices heard.
76 Days

An essential piece of history in the making and a landmark film for a strange and difficult year, 76 Days is fly on the wall reportage from the frontline of the COVID-19 crisis at its outset. Wuhan, China. A city of 11 million locks down in a rapidly escalating outbreak. 76 Days compiles raw and intense footage from the wards of the beleaguered hospitals as the cases proliferate and shows first hand the resilience of the health workers and the heart wrenching struggles of the patients and their families.

“We had a lot of discussions about how to tell the story. The pandemic is continuing to evolve. News analysis of what happened in the past can flip flop. It depends on how each country is reacting, not just in the past, but also in the current and upcoming phases. I decided not to include any news clips or statistics... By making it “smaller,” or just focusing on the human emotions in the edit, I hope my film will last longer. Instead of news analysis or political analysis, I want this film to show how human beings help each other live through catastrophes. I would like future generations to be able to watch this. The story can still resonate with them because every once in a while, we all have to live through a crisis whether it’s a pandemic, a war, or something else. How can we see a glimmer of hope? How can we live through this together?” Hao Wu, Co-director

Andrey Tarkovsky. A Cinema Prayer

A Cinema Prayer profiles one of the greatest directors of all time, Andrey Tarkovsky, the Russian mastermind behind Andrei Rublev and Stalker. Made in a suitably poetic style by the director’s son, the film weaves haunting film clips with rare archive video and contemporary footage of the filming locations, guided by Tarkovsky’s own words taken from various insightful interviews. There are also recordings of his father Arseny’s poetry, a profound influence on the director’s work. Unmissable for Tarkovsky fans, the film also works as a great primer for the uninitiated.

“A large number of original theories have been put forward in an attempt to explain the Tarkovsky phenomenon in contemporary art. But what did Tarkovsky himself think about it? What were the principles that guided him in the creation of his masterpieces? Where did he get his inspiration? What did he live through and what did he want to communicate to the people who watched his films? Would it be possible, more than thirty years after his death, to hear again the voice of the director as he talks about his life, his profession, his vocation? These were the goals that I set myself in the making of the film, to take viewers back to the origins of the director’s thought and share the emotion of the encounter with the great artist, great man and life mentor that was my father.” Andrey A. Tarkovsky, Director
Bring Down the Walls

Bring Down the Walls looks at the prison-industrial complex in America, the industry that profits from the expansion of prisons, and juxtaposes it with the liberating power of house music. Directed by artist Phil Collins, the film brings together interviews he conducted with inmates at Sing Sing with documentation of a unique public art project. Transforming a New York firehouse into a community space, the project took the form of a radical school by day, with talks and workshops, and a euphoric dance club by night. A space for knowledge sharing and dancing with abandon!

‘All social interactions are inherently political. Historically, house culture has often been a mode of resistance, opening up new understandings of community and solidarity. Its radical proposition of simply being together offers another way of engaging the conversation around the criminal justice system, which sentences discriminately and disproportionately, but impacts us all. Even after their release, people remain confined and punished by often invisible barriers – physical, emotional, economic. The very real human cost of systemic regressive policies comes sharply into focus through sharing time and space, and in direct exchange with one another.’ Phil Collins, Director

Collective

Collective is a gripping documentary revealing the uncompromising power of investigative journalism. A tragic fire at Bucharest’s Colectiv club leaves 27 dead and 180 injured then later more victims die in hospitals from non life-threatening wounds. Unlike hero, intrepid journalist Cătălin Tolontan, who actually writes for a sports journal, takes the lead in a comprehensive investigation that uncovers whistle blowers, shocking state corruption and unprecedented access to the new health minister’s reform plans. But there are great obstacles facing all those struggling for justice and a more accountable government.

‘The Colectiv fire was a national trauma. We had mass demonstrations that really felt like a wave of big change. For the first time it felt like the young generation was fed up and wanted to get rid of all the corruption... We thought following the press might be the right angle from which you could really describe the mechanisms of society, the relationship between power and citizens. When Tolontan saw that our team was thorough and serious about the investigations we’d done, I think that made him trust us. One day he called and said, “Listen, I might have something. I can’t tell you what it is, but we might be ready to let you film some of it.” And we ended up in this whole vortex of revelations.’ Alexander Nanau, Director

带来低墙

《带来低墙》聚焦于美国的监狱工业，这个行业从监狱的扩建中获利，并将其与释放的房屋音乐的解放力量进行对比。由艺术家Phil Collins导演的这部电影结合了他在Sing Sing与囚犯的访谈，并记录了一个独特的公共艺术项目。将纽约的一个消防站改造为一个社区空间，该项目以一天的激进学校形式出现，包含研讨会和工作坊，以及夜晚的狂喜舞会。一个分享知识和自由跳舞的空间！

‘所有社会互动都是本质上政治的。历史上，房屋文化往往是一种形式的抵抗，开启新的对社区和团结的理解。它简单的在一起的激进行动提供另一种方式来参与围绕司法系统的对话，它句子识批判地和不公正地，但影响了我们所有人。甚至在他们出狱后，人们仍然被无形的障碍困住——身体的、情感的、经济的。实体的、情感的、经济的。制度的残酷成本以鲜明形式通过分享时间与空间，以及直接交流与一个更多的另一个。’Phil Collins, 导演

集体

《集体》是一部揭示无妥协的调查记者力量的惊心动魄的纪录片。布加勒斯特的Colectiv俱乐部的一场悲剧火灾造成27人死亡和180人受伤，然后是更多受害者死于医院的非致命伤口。无名英雄，勇敢的记者Cătălin Tolontan，实际上为体育期刊写作，成为一项全面调查的领导者，调查揭露了吹哨者，震惊的国家腐败和前所未有的对新卫生部长改革计划的访问。但有巨大的障碍正面对所有那些为正义和一个更负责的政府而斗争的人。

‘Colectiv火灾是国家创伤。我们有大规模的示威活动，真的感觉到一股巨大的变化。第一次我觉得年轻人足够上仇恨和想摆脱所有腐败...我们认为跟踪新闻可能是从你可能可以真正描述社会机制，公民与权力之间的关系角度的正确方式。当Tolontan看到我们的团队是认真的和对调查我们所做的进行深入研究，我认为这使他信任我们。有一天他打电话说，“听着，我可能有东西。我不能告诉你是什么，但我们可能准备好让你拍摄一些。”我们陷入这个整个揭露的漩涡。’Alexander Nanau, 导演
Downstream to Kinshasa

Downstream to Kinshasa is a compelling documentary that follows a group of war survivors from Kisangani. Civilians maimed in the Six-Day War, a violent conflict between Ugandan and Rwandan armed forces that came to a head in their city, twenty years on they demand justice and the reparations they were promised. Taking matters in their own hands, they journey down the Congo River to the capital of Kinshasa, determined to make their voices heard. A powerful portrait of human strength and resilience and a call to remember those who have suffered at the hands of war.

"Hearing the testimonials of these survivors was a particularly trying experience. It was like putting salt on unhealed wounds. But what shocked me most was that I realised the suffering of all these people had gone unnoticed. And I realised that this war was a distant, almost buried memory for me too. Not only was the existence of this tragedy ignored, buried away, but it seemed to have been totally erased from people’s memories. No doubt, in a country like Congo where people live “from hand to mouth” and where for decades armed conflicts have killed millions of people, forgetting enables people to go on living. But burying the truth also makes it impossible for a society to nurture lasting peace, it makes it impossible for it to become reconciled with itself and its past.”

Dieudo Hamadi, Director

Kubrick by Kubrick

An intimate portrait of one of the world’s most celebrated and studied directors, Stanley Kubrick. Drawing on previously unheard recorded interviews, conducted over three decades by the French film critic and Kubrick expert Michel Ciment, the film provides a rare chance to hear the notoriously interview-shy Kubrick in his own words. Director Gregory Monro enriches these audio interviews with a wealth of archival footage and clips from Kubrick’s filmography. Sharing anecdotes and insights into the creative process, as well as Kubrick’s interests and philosophies, the film casts new light on the much mythologised filmmaker.

“I’ve always had Kubrick in the back of my mind as a possible subject for a documentary. But I thought that if I did something on him, I would really have to be cautious about it, considering both his work and all that’s been made on him already. When we talked about the idea with my producers, we realized that the best way to make something on Kubrick would be to allow him to speak in his own words. And in that case the best thing to do would be to use Michel’s original audio recordings from all his interviews, which would allow Kubrick to finally speak about his own work. It’s risky, because anything you make about Kubrick is risky, but for me the viewpoint of the documentary is really Stanley Kubrick’s and not my own.”

Gregory Monro, Director
Meanwhile on Earth

When we die, there are still some practicalities that need to be taken care of before our time among the living is finally over. Swedish director Carl Olsson leads us on a stately tour through the ordinary workplaces that lie behind our final encounter with the ineffable. Shades of wry Nordic humour emerge as the existential meets the mundane and the ritualistic meets the routine, in this contemplative yet oddly comforting film about the death industry.

‘I am usually intrigued by places and phenomena that I in some way find strange or alienated. I think it’s interesting to emphasise the strangeness of the phenomena and at the same time create compassion and empathy for the characters who produce and are re-produced by the same. At the boundary between the comprehensible human and a strange phenomenon, a deeper understanding of our human tendencies and behavioural patterns is facilitated. For me, the strangeness of the industry surrounding death arises when the simplicity of everyday life emerges in a context that we always have looked upon as immune to the concerns of everyday life because of its existential character. In this way the strangeness experienced on the screen has the possibility of moving from the filmic room to ourselves and our society and forces us to question our own relationship with the definite end.’ Carl Olsson, Director

Original Title
Samtidigt på Jorden

Countries
Estonia
Sweden
Denmark

Year
2020

Running Time
1hr 12min

Language
Swedish

Director
Carl Olsson

Producer
Caroline Drob
Anne Kähnicke
Ivo Felt

Cinematographer
Mathias Døcker Petersen
Jonathan Guldberg Elsborg

Editor
Sofie Steenberger

Print Source
Syndicado

Mind the Gap: Democracy Ltd

Austrian director Robert Schabus makes a timely and insightful investigation into the crisis of democracy around Europe and the seemingly unstoppable rise of populism. He finds a chorus of dissatisfaction across considerable sections of society which are not reflected in political representation and are at the mercy of the marketplace. Laid off French factory workers bemoan the outsourcing of labour, German jobseekers have to take poorly paid jobs because of market reforms, the decline in British national industries fuels Brexit and Greek austerity programmes are punishingly harsh for local economies.

’We have to talk to each other a great deal more. People who are at the bottom of society are not taken seriously. The point of a democracy is not only that you can vote every five or six years. Democracy means creating an open area for debate where everybody can contribute, everybody is taken seriously and all opinions are represented. That’s where things have to be negotiated. Unfortunately, these days that only happens to a restricted extent, in comparison with the past. However, there are encouraging signs. In Ireland, where I filmed – although in the end I didn’t use the material – there are what’s known as Citizen Assemblies, which were founded after the financial crisis when nobody trusted the political class anymore and even politicians realised they had to come up with something.’ Robert Schabus, Director

Country
Austria

Year
2019

Running Time
1hr 26min

Languages
French
German
Greek
Polish
English

Director
Robert Schabus

Screenwriter
Robert Schabus

Producer
Katharina Bogensberger
Helmut Grosser

Cinematographer
Lukas Gnaiger

Editor
Oliver Neumann

Print Source
Austrian Film Commission
The Mole Agent

The Mole Agent is a warm and funny docudrama and a spy story with a difference. When a client engages him to investigate suspected elder abuse in a nursing home, Private Detective Romulo recruits an 80-90 year old ‘mole’ to go undercover using a hidden camera in his spectacles. Sweet natured but befuddled 83-year-old widower Sergio gets the job. He struggles with the technology and the details of his assignment but excels at befriending the other residents, gaining newfound purpose as a confidante to a range of engaging characters.

‘I wanted to make a documentary about private detectives. I’m a super fan of film noir and pulp fiction, and I realized that I never saw a documentary that centered around a detective agency. That was my starting point. I researched agencies, which is how I met Romulo, a retired police officer who had his own shop. He handled several “mole” cases... I feel Sergio’s job is super-similar to my job as documentary filmmaker. Because when I’m shooting, I spend a lot of time, waiting, waiting, until I have the scene. Documentary filmmaking requires a lot of patience. Some days I never press “rec” because nothing interesting is happening. For Sergio it’s the same, he’s waiting, following people, waiting, waiting until he takes the pictures or until he gets the proof that he needs. I’m always spying on people. They know I’m there, that’s the big difference. I observe people without participating.’ Maite Alberdi, Director

Sisters with Transistors

Sisters With Transistors is a joyous celebration of pioneering women in electronic music, featuring the composers and musicians Daphne Oram, Pauline Oliveros, Delia Derbyshire, Suzanne Ciani and Laurie Spiegel among others. Directed by Lisa Rovner and narrated by Laurie Anderson, the film sheds light on these vital and untold sonic histories using a wonderful mix of archival footage, interviews and audio recordings. This absorbing documentary paints a picture of visionary artists using electronic technologies as instruments of liberation, creating and innovating in the face of a male-dominated music industry.

‘I first heard about Delia Derbyshire on Jarvis Cocker’s radio show. She worked in the BBC’s Radiophonic Workshop in the sixties, and I was immediately fascinated by the sounds that she created. I was fascinated by the sounds, but when I discovered that there was a large group of women, whose stories hadn’t been told, but who played a massive part in today’s sounds, I was compelled to look into it more. I realised there was an archive of filmed material online, but then I discovered much more which has never been seen. Some came from the BBC, but a lot came from family members, ex-girlfriends and boyfriends, all kinds of sources. I’ve basically spent three years full time finding and researching this stuff. As I saw them, heard them speak, how they looked, the way they expressed themselves; all of these things made me think this would make a really good film.’ Lisa Rovner, Director
The Republics

A true meeting of artists’ minds: drawn from poet and activist Stephen Watts’ book Republic Of Dogs /Republic Of Birds, Huw Wahl’s 16mm essay film evokes the deep spirit of elegy, celebration and resistance in Watts’ work. Taking as its terrain the changing landscapes of London’s East End and the Scottish islands, and the destruction of working-class culture, The Republics brims with creative energy: ‘A documentary… whose own poetry speaks as honestly and eloquently as that of the writer it portrays’ (Gareth Evans, Moving Image Curator, Whitechapel Gallery).

‘I was compelled to collaborate with Stephen Watts after reading his prose poetry book Republic Of Dogs/Republic Of Birds, which creates a unique and viscerally visual world in the mind of the reader. Together we decided to let the book guide us in its own way through the landscapes, people and memories of the text. Speaking to the materiality and textures of Watt’s poetry, I shot with b&w 16mm hand-developed stock on a clockwork camera; pressing the release button when the moment felt right. This allowed for a deeper presence in the flow of movement, and helped breath and rhythm reveal themselves as essential to both poetry and film. During the making I also found a vital essence embedded in my own practice; an intimacy to material, person and place that I hope will outlive the brutalities of our era.’ Huw Wahl, Director

Where Were We?: Documentary Shorts

Cell 364

Print Source festival@salaudmorisset.com

A former Stasi prisoner revisits his cell, reflecting on life under dictatorship and democracy.


Charlie Surfer

Print Source kis@fenomen.no

10-year-old Charlie is proud of his Asperger’s diagnosis, though he sometimes feels different and left out. But he has found two things he loves to do: surfing and dancing. We follow Charlie through ups and downs as he sets himself a very specific goal.

Form Documentary Country Norway Year 2020 Running Time 18min Language English Director Pia Shramme Producer Tom Marius Kittilsen, Knut Inge Solbu Director of Photography Kristian Millstein Editor Vetle Shram

Home, and a Distant Archive

Print Source info@dorothycheung.com

Before the handover of Hong Kong to China in 1997, the British government transferred sensitive colonial documents back to the UK. Volunteering in London for a project digitalizing the newly released archives, four Hong Kong women discover unknown histories, and reflect on identity, diaspora and their distant home in troubled times.

Form Documentary Premiere Status UK Country Netherlands, Hong Kong Year 2020 Running Time 24min Language Chinese Director Dorothy Cheung Screenwriter Dorothy Cheung
Where Were We?: Documentary Shorts

Kachalka
Print Source garfromeire5@gmail.com
A journey into the heart of Kiev’s enormous open-air gym: Kachalka. This observational film follows the gym’s caretaker as he takes us through the enormous scrap-metal site, catching glimpses of various intriguing workouts while sharing the meanings attached to this “sacred place”.
Form Documentary Country Ireland Year 2019 Running Time 9min Language Russian, Ukrainian Director Gar O’Rourke Producer Ken Wardrop

Motherland
Print Source alicewhughes@gmail.com
Motherland traces the experiences of two Jamaican-born Brits who have been forcibly returned to their “home country”, alongside a Windrush-generation man denied re-entry to the UK. Through personal accounts of those whose British identity has been questioned by the state, Motherland explores what it really means to “go back home”.
Form Documentary Country United Kingdom Year 2019 Running Time 13min Language English Director Ellen Evans Producer Alice Hughes

RIP. Rebirth and Throbbing
Print Source curts_ivac@gva.es
Funeral music wakes the neighbourhood of Carolinas in Alicante. Neighbors dressed in mourning carry a coffin and flowers through its streets. But no death is commemorated, not yet. The neighbours of Carolinas will fight and cause their home to be reborn and to throb.
Form Documentary Country Spain Year 2019 Running Time 12min Language Spanish Director Rafa G. Sánchez Screenwriter Rafa G. Sánchez Producer Rafa G. Sánchez Director of Photography Maria Núñez Editor Alex Cuellar Music Refugio Marching Band Sound Alex Cuellar

Where Were We?: Documentary Shorts

The Unknown
Print Source festival@sudu.film
At home in Burkina Faso, the filmmaker usually documents human relationships. A new project takes him to Winterthur in Switzerland, where he has trouble making contacts. How can he find a story, if no one will talk to him? Will he be able to overcome people’s fear of the unknown?
Form Documentary Original Title L’Inconnu Country Burkina Faso Running Time 12min Language Dutch, English, French Director Simplice Ganou Screenwriter Simplice Ganou
Fanomenon is the destination for genre fans looking for the latest in horror, fantasy, sci-fi, action, thriller and cult films. This year’s highlights include British films The Reckoning from Neil Marshall, sci-fi epic Dune Drifter from Marc Price and Damien Mc Carthy’s feature debut Caveat, a dark and disturbing psychological horror.

The annual Fanomenon all-night horror marathon goes online with Night-in of the Dead, presenting four UK premieres. Danish black comedy The Columnist focuses on the dangers of social media, while Wolfwalkers from the makers of Song of the Sea and Beauty Water from South Korea are among the highlights of the animation programme.
Asylum
Night-In of the Dead

In a seedy comedy club, Brandon prepares to present his final stand-up show. As the crowd warms to his act, he begins to realise that his fate is inexplicably linked to the stories that he tells. From a fake exorcism that turns terrifyingly real to a poignant zombie love story by way of a battle of wits between mecha-Trump and a chicken, Asylum is a remarkable anthology of ten twisted horror and dark fantasy tales from around the world. A perfect addition to the online Night-in of the Dead programme.

Asylum: Twisted Horror and Fantasy Tales (to give it its full title) is the new anthology of horror, science fiction and black comedy, produced by the New Zealand company Black Mandala, following the positive reception of A Night of Horror: Nightmare Radio. Nicolás Onetti (‘Abrakadabra’, ‘What the Waters Left Behind’) is the creative director of the film, while Carlos Goitia directs the lead story, with a script by horror novelists Guillermo Lockhart and Mauro Croche. The shorts include performances by Goya Award nominee Itziar Castro and Sam Jaeger, who plays Tim Powell on the hit series ‘The Handmaid’s Tale’. The film has prestigious directors from all over the world: Alejandro Damiani (‘Evil Dead’, ‘Don’t Breathe’), Damien LeVeck, Kheireddine El-Helou, Mat Johns, Albert Pinto and Caye Casas, Walgenwitz & Winshluss, Andrew Desmond, Adam O’Brien and Hendryk Witscherowsky.

Beauty Water

Adapted from a popular webcomic, Cho Kyung-hun’s animated body horror conveys the murderous lengths women will go to to be attractive. All her life, overweight Yae-ji has been treated terribly for her looks. One day she receives a mysterious skincare sample, called Beauty Water, that temporarily sculpts her flesh and transforms her into a supermodel overnight. Fame, fortune and an attractive boyfriend soon follow, but her endless addiction to be beautiful only leads to unspeakable horrors.

“We wanted to portray how we all want to be loved for who we are. Both in the film and in reality, we tend to judge ourselves based on others’ perceptions. I don’t think that’s a problem, because humans are visual creatures. Looks matter, but there is a dark side to being beautiful too. Even when Ye-ji becomes beautiful, she has to withstand too-long-held glances, which I think is another form of violence. Whether beautiful or not, we cannot escape the vicious cycle of lookism. Beauty Water is also about the force of skin-deep beauty, but – instead of simply becoming “pretty”, one can just as easily become a total monster. Changing your appearance for cosmetic reasons can be understandable, but it’s also frightening.” Cho Kyung-hun, Director
Caveat

Isaac, a lonely drifter suffering from partial memory loss, accepts a strange job looking after Olga, a psychologically troubled young woman living in an abandoned house. To ensure her safety, Isaac is required to wear a harness that limits his movement around the house but, once left alone with Olga, Isaac finds himself fighting for his life amidst the terrifying return of his missing memories. Known for his cult shorts He Dies at the End (LIFF 2008) and Hatch (LIFF 2009) Damian McCarthy’s debut feature is a stunningly atmospheric, deeply disturbing, psychological horror film.

‘I had made a number of short horror films that had done well on the festival circuit so was curious to see if I could make something that would hold an audience’s attention for 90 minutes, but remain in the same vein as my short films; stories told with little to no dialogue, that relied more on suspense than violence and gore to scare the audience. I didn’t know if I would ever get another chance to make a feature film so my plan was to learn as much as I could about feature filmmaking, while also making a film that I would want to see as a horror fan. Overall I wanted the film to have the feel of a lost horror oddity from the 80s one stumbles upon late at night. A film where not every character motivation or scene is fully explained, but remains entertaining due to its unpredictability and dark sense of humour.’ Damian McCarthy, Director

Chop Chop

Night-In of the Dead

A murderous psychopath gets more than he bargained for when he targets a loving young couple, who may not be as innocent as they first appear. A night of bloody, violent chaos ensues as they cross paths with an overzealous detective, a gang of hardened criminals and a reclusive sociopath with a taste for power tools. This feature debut from director Rony Patel starts out as a home invasion thriller but soon turns into a bloody, adrenaline-fuelled action horror film that is the perfect addition to this year’s Night-in of the Dead programme.

‘With Chop Chop, we always knew we wanted to do a genre mash-up. And I think along the way somewhere my own taste in movies spilled into the mix. I’m a huge Pulp Fiction, Breaking Bad, Guy Ritchie, and [Steven] Soderbergh fan. And I particularly love crime thrillers with dark humour. [We were influenced by] a lot of industry self-starters and their DIY films; Duplass Brothers, Adam Wingard’s A Horrible Way To Die (this was a big one for me)(LIFF 2010), Sean Baker, etc. We did not have a clear path or any real connections in ‘the business’, plain and simple. All we had was this idea that ‘we want to make a feature film, so let’s write something up and find a way to shoot it.’ Hence began our Chop Chop journey.’ taken from a Rue Morgue interview with Director, Rony Patel
Newspaper columnist and author Femke Boot is suffering from writers’ block and her mood isn’t improved by the torrent of abuse and death threats she receives daily on social media. When she discovers that her obnoxious, loud neighbour is one of the anonymous people posting vile comments, she snaps and takes matters into her own hands. As she finds herself able to write again, she sets out on a mission – track down the trolls and deliver some swift, polite and deadly vengeance. A pitch-black whimsical comedy for our over-connected age.

‘With a premise so ripe in this modern age that we are, quite frankly, surprised it’s taken so long for someone to make it, The Columnist proves it’s definitely been worth the wait. Director Ivo van Aart and writer Daan Windhorst know that this story needs to be handled with both wit and sheer terror, and they’ve pulled it off beautifully, making a rare socially conscious (and deliciously fun) revenge thriller. Anchoring it perfectly is Herbers, terrific as the writer you didn’t think it would be wrong to piss off, and it’s her trajectory from decent working mom to over-the-edge social more enforcer that makes The Columnist such a blast. It’s a very entertaining reminder that, no matter how harmless or justified you think your insults are, they can really hurt someone. And that someone can hurt you back. Thank goodness The Columnist is just a movie. For now.’

Matthew Kiernan, Fantasia Festival

Set in Taiwan in 1962, during the White Terror martial law period, teenage student Fang and a classmate visit their high school after dark to try and solve the disappearance of their friends and teachers who founded an illegal book club. Plagued by strange visions and pursued by horrific creatures, Fang begins to suspect she may have had a role in the disappearance of her schoolmates. Adapted from the eponymous video game, Detention combines psychological horror and historical political drama to make Taiwan’s repression tangible and remind us how precious democratic freedom is.

Always interested in digital culture, video games, comedy and sci-fi genres, John Hsu Han-Chiang won the Best Director Award at the Golden Bell Awards 2005, the biggest television award in Taiwan, with his TV movie debut Real Online.

‘As a video game player, the spooky visual effects and the heartbreaking story of the video game Detention exerted such a strong long-lasting impact on me. Since then I had been hoping to turn it into a movie and to move the hearts of a larger audience with it. Aiming to be faithful to the original story, I enhanced its distinctive visual design and the emotions it conveyed, transforming it into a unique thriller both in terms of the story and the style.’ John Hsu, Director
**Dune Drifter**

When a squadron of rookie pilots arrive in the midst of a space battle they find themselves heavily outnumbered and outgunned. When a trainee pilot and her gunner crash land on an alien planet it looks like they will be marooned unless they can salvage parts from a nearby ship. However, there is another survivor – an enemy pilot who is determined to prevent their escape. With breathtaking cinematography and visual effects, director Marc Price (Colin, LIFF2008 & Nightshooters, LIFF2019) had to radically rethink the film’s shoot when COVID-19 restrictions came in before filming was complete.

Dune Drifter is pitched as a ‘Survival Sci-Fi’. The crew filmed on location in Iceland in 2019, a complicated shoot but one that has produced masterful visuals. They made every penny stretch as far as they could, including saving an expensive studio time by building a set in Price’s flat. Dead Pixel’s company ethos is to nurture young talent, as well as working with some top industry names such as practical effects wizard Neil Corbould (Gravity), Oscar-winning visual effects company Milk, and Hollywood stunt co-ordinator Marcus Shakesheff (Wonder Woman). The next year is important for the company, not only are they releasing their biggest film to date, they are trying to get more exposure within the industry, to attract the talent, budget and prestige, to produce the films that will help put the British film industry back on the map.

**Get the Hell Out**

Newly appointed parliamentary candidate, You-wei Wang and his assistant, Ying-ying Hsiung are determined to stop the building of a chemical plant by a corrupt corporation. When a lethal virus spreads throughout the building, turning the infected into rabid zombies, You-wei and Ying-ying must try to escape and lead the survivors to safety. The debut feature from director I-Fan Wang, Get the Hell Out is a gory horror-comedy romp that pokes a satirical finger at politics while turning a spotlight on the rise of right-wing groups, the environment and social media.

‘Taiwan’s parliament, the Legislative Yuan, has an infamous reputation for sessions that get so spirited its members have been known to get into physical brawls on the legislature floor. Enter the imagination of I-Fan Wang, who, in his uproariously entertaining feature debut, cheekily satirizes this escalation from filibusters to fisticuffs with a premise that sees these passionate politicians mutate into ravenous flesh-eating zombies. Director Wang choreographs this chaos with a breathless deployment of gory slapstick, satirical sing-alongs, and hilarious, fourth-wall-shattering graphics, generating a formal silliness and elasticity akin to Stephen Chow’s mid-’90s nonsense comedies. Yet another demonstration of the zombie genre’s undying dexterity with social and political critique, Get the Hell Out is ambitious and infectious entertainment by a filmmaker who recognizes the mileage to be gained from making shrewd choices.’ Toronto International Film Festival
The Old Man Movie
Night-In of the Dead

Three city children are forced to spend the summer on their deranged grandfather’s farm in rural Estonia. When they accidentally free his prized cow, they learn that they have 24 hours to recapture it so that it can be milked; otherwise its ever-expanding udders will explode causing the lactocalypse. A frenetic adventure ensues that gets increasingly surreal and scatological as it progresses, leading to an outrageous, unforgettable finale. Fans of *A Town Called Panic* (LIFF 2009) will love this hilarious and twisted stop-motion animation based on a popular Estonian web series.

"Baltic country-bumpkin shock comedy *The Old Man Movie* is not a film for the faint of heart, the squeamish, easily nauseated, lactose-intolerant, or humour-impaired. It’s a feature-length expansion of Peeter Ritso and Mikk Mägi’s animated webseries, initiated in 2012 as little more than a wry joke while in school. It became hugely successful, which prompts some very serious concerns about the moral and psychological health of the Estonian people. In any case, the derisive look at life out in farm country is pretty universal, as are the assorted bodily functions and effluvia that soon enough stain the screen. Written and directed by Mägi and Oskar Lehemaa, *The Old Man Movie* is a high-water mark for stop-motion animation, and a glorious new low in lowbrow laughs!" Rupert Bottenberg for Fantasia Festival

The Reckoning

England, 1665: the Great Plague is sweeping the land and fear and superstition is rife among the population. Grace, a recent widow, is falsely accused of witchcraft by her unscrupulous landlord for rebuking his sexual advances and is forced to endure a brutal trial, led by the country’s most formidable Witchfinder General. As her persecutors try to break her will, she plots violent revenge against them. Acclaimed British director Neil Marshall (*The Descent, Dog Soldiers*) delivers a shocking account of one of the darkest times in England’s history.

‘After the miserable experience of making *Hellboy* [2019] I wanted to get back to my roots and do something that I had creative control over. Charlotte and I spent 2018 co-writing two different scripts and one of them was *The Reckoning*. I think mainly because it was me returning to horror for the first time in a while was probably the biggest draw initially, so that was the one that took the lead in the race. When we were making this film we had no idea how dramatically the world was going to change: that there would be a pandemic and an uprising about civil rights and persecution and treatment of minorities in society. This film suddenly seemed even more pertinent than it already was.’ Director Neil Marshall from an interview with Screen Daily
The Skin

Araz lives at home with his mother, Marhamat, who is a witch. When he discovers that she has bewitched him to stay with her, rather than pursue the woman he loves, he turns to the village elders for help. As Araz strives to get rid of the spell and spends more time with his lover, his mother begins to grow weaker, forcing him to decide between his heart and his conscience. The debut feature from the Ark brothers, The Skin is an Iranian dark fantasy folklore drama musical about love, magic and superstition.

Born in 1989 in Tabriz, Bahman and Bahram Ark are twin brothers who are both graduates of Iranian National Film School and writing and directing the films together. Bahman firstly studied painting and Bahram studied carpet design. They have made a couple of short films and two feature films and received numerous national and international awards for their films, including the Cinefondation’s 2nd Prize for ‘Animal’ in Cannes 2017. The Skin recently won the award for Best Film in Art & Experience Cinema at the 38th Fajr Film Festival in Iran, along with the award for Best Soundtrack. It was also recognised as one of the top films at the festival, as selected by the Association of Islamic Revolution Writers and Film Critics, along with Sun Children by Majid Majidi, the LIFF 2020 opening film.

The Twentieth Century

Wouldn’t it be great if you could rewrite history to make it more entertaining? That’s exactly what Matthew Rankin has done in his debut feature, as he reimagines the formative years of former Canadian Prime Minister Mackenzie King as a series of abject humiliations. Divided into chapters, we follow King through an absurd political hellscape as he strives to reach the top. Using antiquated analogue techniques and Monty Python-esque animation and humour, this bizarre biopic plays fast and loose with history as it riotously roasts both its subject and the political legacies of Canada.

‘[The inspiration] began with the diary of Mackenzie King. I read it as a university student and I was really affected by it. I felt personally connected to his most extreme outpourings. I was really amazed by how maudlin, how hypersensitive and confused and bewildered and panic-stricken the diary was. I would say a diary as a historical document is not an authoritative, factual chronology. I think of it as a parallel consciousness, somewhere between a dream and a highly subjective processing of the chaos of your life. So I really wanted the movie to feel like this. I describe it as kind of a nightmare that King would have had in 1899. The people and events of his life are re-processed into this surreal order, much like when we dream.’ Taken from a Slashfilm interview with Director, Matthew Rankin
Fanomenom Horror Shorts

Hungry Joe
Print Source paul@shunkfilms.co.uk

A single mother struggles to bond with her apathetic child, born with an insatiable and increasingly inhumane appetite. Trapped in a grim and sordid nightmare, she spirals downwardly into despair.

Form Narrative | Premiere Status: Yorkshire | Year: 2019 | Running Time: 23min | Language: English | Director: Paul Nicholas Holbrook, Sam Dawe | Screenwriter: Paul Nicholas Holbrook, Sam Dawe | Key Cast: Laura Bayston, Joe Sims, Andrew Greaves

NOM
Print Source angelherz2@gmail.com

An elderly cyclist sets off on his final ride up the mountain. Is this the end... or the beginning?


None of the Above
Print Source haroun@al-shaater.com

You are on a sandwich break during a driving lesson. Do you:

a) practice for your theory test
b) get embroiled in a bizarre multiple-choice world of fantasy and gore
c) break suddenly and dangerously and sound your horn
d) none of the above...


Wolfwalkers

The Oscar-nominated animation studio behind The Secret of Kells and Song of the Sea returns with the tale of a magical, unlikely friendship between two girls in 17th-century Ireland. A young apprentice hunter and her father journey to Ireland to help wipe out the last wolf pack. But everything changes when she befriends a free-spirited girl from a mysterious tribe rumoured to transform into wolves by night. 'A visually dazzling, richly imaginative, emotionally resonant production that taps into contemporary concerns while being true to its distant origins.' (Hollywood Reporter)

‘From the beginning of the studio, we wanted to explore the language of illustration, comic books, painting, drawing in animation, and we didn’t think CG was the right medium for that at the time. We think there’s something a little bit more timeless about hand-drawn animation. There were plenty of things that weren’t being done yet, because people either thought of hand-drawn animation as Disney or Saturday morning cartoons. There’s a whole space in between, especially in the short film world, where lots of expressive and interesting things were being done. So we wanted to keep going with hand-drawn animation, even though the tide was kind of turning toward CG. CG was becoming more and more an attempt to mimic live action. We found that a little bit boring.’

Tomm Moore, Director

Countries
Luxembourg
Ireland
France
Year
2020
Running Time
1hr 40min
Language
English
Director
Tomm Moore
Ross Stewart
Screenwriter
Jericca Cleland
Will Collins
Leading Cast
Honor Kneafsey
Eva Whittaker
Sean Bean
Print Source
Wildcard
Reflection
Print Source heath.michaels@gmail.com

A young woman’s reflection enters her world with murderous intent. She must get away but how do you evade something that copies your every move?

Form Narrative
Premiere Status International
Country United States
Year 2020
Running Time 3min
Language No Dialogue
Director Heath C. Michaels
Screenwriter Heath C. Michaels
Producer Heather Michaels, Richard J. Dubin
Key Cast Bianca Bradley

Seek
Print Source krisaaron.morgan@gmail.com

Two sisters have been driving all night when they come across a dilapidated roadside rest-stop. Horrific events follow when one of them stumbles upon a strange message and a mischievous resident that wants to play a terrifying game.

Form Narrative
Premiere Status Yorkshire
Country United States
Year 2020
Running Time 6min
Language English
Director Aaron Morgan
Screenwriter Aaron Morgan, Eric Vespe
Producer Michaela Morgan, Paul Girderman, Peter Hall, Eric Vespe, Aaron Morgan
Key Cast Allisyn Snyder, Clare Grant, Steve Agee, Sarah Anne Williams
Editor Greg MacLennan
Sound Jeffery A Pitts
Music Troy Robertson, Jonas Wikstrand

Under the Lather
Print Source distribution@capricci.fr

Five year-old Ivan is forced to take a bath by his babysitter. Once in the water he discovers a terrible creature hiding under the soapy lather. Alone in the tub he must use all his wits to stave off the monster. Let battle commence!

Form Narrative
Original Title Sous la Mousse
Country France
Year 2020
Running Time 14min
Language French
Director Thibault Brand
Screenwriter Thibault Brand
Producer Thierry Lounaz
Key Cast Lysandre Robic, Hélène Vienne

Who Goes There?
Print Source leahbethanyjones@gmail.com

Minnesota 1880: The trust of three Norwegian sisters is tested when a stranger appears on their prairie. When the eldest invites him in to heal her dying sister, she doesn’t realise that a supernatural force is crossing her threshold.

Form Narrative
Premiere Status UK
Country United Kingdom
Year 2020
Running Time 24min
Language English, Norwegian
Director Astrid Throndsen
Screenwriter William Gilles
Producer Leah Bethany Jones
Key Cast Nina Yndis, Siri Meland, Rikké Haughem, Liam McMahon

A Better You
Print Source abetteryoushortfilm@gmail.com

In a dystopian Neo-Steampunk world, Douglas, a shy introvert, enlists the help of “A Better You”, a customisable android clone, to help him win the girl of his dreams.

Form Narrative
Premiere Status English
Country Ireland
Year 2019
Running Time 16min
Language English
Director Eamonn Murphy
Screenwriter Eamonn Murphy
Producer Quintin Ahern
Key Cast Seán T. O’Meallaigh, Hannah Mamalis, Charlie Kranz, Aisie Nic Ardghail, Amy Potter, Márcio Wille
Director of Photography Eleanor Bowman
Music Jonathan Casey
<table>
<thead>
<tr>
<th>Title</th>
<th>Print Source</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carmentis</td>
<td><a href="mailto:jac.carmentis@gmail.com">jac.carmentis@gmail.com</a></td>
<td>A grief-stricken miner finds himself injured on the desolate planet Carmentis and must overcome his personal demons in order to survive, but can he get to safety before the planet freezes?</td>
</tr>
<tr>
<td>Eject</td>
<td><a href="mailto:david-yorke@outlook.com">david-yorke@outlook.com</a></td>
<td>After discovering a USB port in her wrist, Kate discovers that she has the ability to upgrade herself for the better. But when she overdoes it she discovers that greed comes at a cost.</td>
</tr>
<tr>
<td>It’s Okay</td>
<td><a href="mailto:audreyflegel@gmail.com">audreyflegel@gmail.com</a></td>
<td>In this Black Mirror-esque tale, a couple revisit key moments of their past, only for their memories to take an unexpected turn.</td>
</tr>
<tr>
<td>The Recycling Man</td>
<td><a href="mailto:ilaria.caiazzo@gmail.com">ilaria.caiazzo@gmail.com</a></td>
<td>A wheelchair-bound boy sees a girl attacked and abducted in the street from his upstairs window, but in an overpopulated world, is this reality or is he not comprehending the full picture?</td>
</tr>
<tr>
<td>The Speed of Time</td>
<td><a href="mailto:williamjstribling@gmail.com">williamjstribling@gmail.com</a></td>
<td>Hold on to your mullets! Future cop Johnny Killfire must go back in time and team up with his former self in order to stop the TimeBorgs from getting their hands on an app that could break the space-time continuum by delivering pizzas into the past...before they were even ordered!</td>
</tr>
<tr>
<td>You Will Never Be Back</td>
<td><a href="mailto:mmateo81@gmail.com">mmateo81@gmail.com</a></td>
<td>Ana and David say goodbye like any other day. The young lady has plans, but she won’t be late. However, something extraordinary happens; something that alters her reality and changes her life forever.</td>
</tr>
</tbody>
</table>

*Form Narrative* | *Premiere Status* | *UK Country* | *Australia* | *Year 2019* | *Running Time* | *15min* | *Language* | *English* | *Director* | Antony Webb | *Screenwriter* | Antony Webb | *Producer* | Jaclyn Hewer | *Key Cast* | Ben Mortley |

<table>
<thead>
<tr>
<th>Form Narrative</th>
<th>Country United Kingdom</th>
<th>Year 2019</th>
<th>Running Time</th>
<th>9min</th>
<th>Language</th>
<th>English</th>
<th>Director</th>
<th>David Yorke</th>
<th>Screenwriter</th>
<th>David Yorke, Elena Saul</th>
<th>Producer</th>
<th>David Yorke</th>
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</thead>
<tbody>
<tr>
<td>The Recycling Man</td>
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<td>The Speed of Time</td>
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<td>You Will Never Be Back</td>
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</tr>
</tbody>
</table>
Sins of a Werewolf

Print Source prendevd@tcd.ie

Sins of a Werewolf is a darkly comic, tongue-in-cheek send-up of the Catholic church, in the vein of Father Ted, only with more blood and guts. When a seasoned parish priest is bitten on the arse by a mysterious animal, he begins transforming into a werewolf every full moon. The ensuing bloodshed leads to a resurgence in Mass attendances from fearful locals, much to the delight of his senior colleagues.

**Form** Narrative  
**Country** Ireland  
**Year** 2020  
**Running Time** 22min  
**Language** English  
**Director** David Prendeville  
**Screenwriter** David Prendeville  
**Producer** Michael Byrne, Eoin Canny, David Prendeville  
**Key Cast** Paul Kennedy, Lalor Roddy, Elva Trill, Rynagh O’Grady  
**Director of Photography** Narayan Van Maele
Short films have always been an integral and popular part of the LIFF experience and this year we are delighted to announce one of our largest selections yet, with 200 shorts from new filmmaking talent in 60 countries.

The short film programmes include seven competitions as part of the Leeds Short Film Awards including the Oscar-qualifying International Short Film Competition and World Animation Competition. We are also presenting a number of exciting guest and panorama short film programmes including the nominees for the Film Africa 2020 Baobab Award, a mighty selection of our favourite short films from the European Film Academy, and Depth Perceptions - a panorama that pushes the boundaries of animated film.

In addition, Transilvania International Film Festival have lovingly curated their favourite Romanian short films, Krakow Film Foundation have selected the best Polish Animations by female filmmakers, the BFI Network are showcasing shorts by exciting Northern filmmakers and CEE Animation highlights the outstanding talents of young animators from Central and Eastern Europe.
Jury
Louis le Prince International Short Film Competition

Ben G. Brown
Ben is an award-winning director and filmmaker from West Yorkshire, based in Leeds. His work has screened at film festivals worldwide and spans across numerous genres. From music videos to documentaries, fiction films to commercials he is inspired by the diversity of the people around him and the communities he has grown up in. With a spirit of honesty, empathy and humour, and a relentless curiosity about people and filmmaking, he is drawn towards stories which can engage, entertain and enlighten universal audiences.

Wendy Cook
Wendy Cook has been Head of Cinema at the Hyde Park Picture House for approximately eighteen months after inventing the title for herself to try capture (and better explain to others) the day to day realities of an ever changing role which for the previous thirteen or so years had been called General Manager. With key responsibilities around programme and strategic development, Wendy mainly spends her time trying to finally make the cinema's refurbishment project happen as well as trying to persuade people to watch films that she is convinced will make their life better whether they want to watch them or not.

Caroline Hollick
Caroline is Head of Drama at Channel 4, and lives in Leeds. Her first commission for the channel was Deadwater Fell by Daisy Coulam; new dramas include Adult Material by Lucy Kirkwood and upcoming series It’s a Sin by Russell T Davies along with ongoing series Ackley Bridge and Hollyoaks. Previously, she was Creative Director at Studio-Canal owned RED Production Company. Before that she was Head of Development at RED for seven years and she began her career as a production trainee at Yorkshire Television.

Sharon Hooper
Sharon Hooper is a filmmaker and Senior Lecturer at Leeds Arts University. She has previously worked in television and as an independent filmmaker, mainly in documentary and often with community, third and voluntary sectors. Sharon’s research interests are feminist approaches to filmmaking and the impact of digital technologies on feminist practice and activism.

Vincent James
Vincent James makes sculpture, collage and animation based on objects appropriated from cartoons. Since completing an MA at Goldsmiths in 1999 Vincent has shown nationally and internationally including exhibitions in New York, Los Angeles and Sao Paulo. He created stop-motion animations on-site in residencies at Paper Gallery, Manchester and Art Fair Suomi, Helsinki. Vincent’s animation Media Intrusion has been selected for the Yorkshire Short Film Competition at this year’s Leeds International Film Festival.

Kathryn Penny
Kathryn is Head of Screen Operation at the National Science and Media Museum. This encompasses the privileges of leading Pictureville Cinemas and the Widescreen Weekend and Yorkshire Games Festivals. Last month saw a great partnership between the Museum and LIFF when they partnered to deliver a Mother Cutter stranding Widescreen Weekend, celebrating female editors of widescreen film. Kathryn recently acquired a Whippet puppy and is now hoping to be officially affiliated as a Yorkshire person after moving to Leeds 21 years ago.

Jury
World Animation Competition

Sharon Hooper
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**Jury**

**British and Yorkshire Short Film Competition**

**SJ Bradley**
SJ Bradley is a K Blundell Trust award winning novelist & short story writer from Leeds, whose work has been published by Dead Ink Books and Comma Press. A Saboteur Award winner for Remembering Oluwale, she is fiction editor at Strix Magazine and organiser at Fictions of Every Kind. She has been director of the Northern Short Story Festival (2015-2020) and writer in residence at Alton Towers through the Liminal Residency. Follow her on twitter @bradleybooks or find her at: www.sjbradleybooks.com

**Dave Garratt**
Dave Garratt has been working for over 10 years in cinema event programming and management. Primarily based at Square Chapel Arts Centre in Halifax, he has been the curator of the film programme there since a 6.6 million pound extension was completed in 2017. He also created Up North Film & Television Festival which takes place in Halifax each May, celebrating Northern voices in film. Now also programming in the North West, Dave is also a voter for the British Independent Film Awards.

**Mosa Mpetha**
Mosa Mpetha is an independent film programmer under ‘Mashiya Presents’, some of her projects include Fosse In Film, a Bob Fosse retrospective and the Black Cinema Project which brings people together with care, to meaningfully watch and discuss Black and African films in depth. Her passion is to try to attend as many international film festivals “for work” as possible.

**Toni Lee**
Toni is a visual anthropologist, from Huddersfield and keen lover of film, both tall and small feats. As a programmer for the Leeds Queer Film festival, they have enjoyed discovering films which move and deeply affect audiences, and hopes to continue onwards. Toni is also a filmmaker, developing work based on environmentalism and human relationships with the natural world. At present, Toni is completing research on “more-than-human” relationships with Landscapes at the Granada Centre, Manchester and is a DocLab Trainee at the Grierson Trust.

**Oskar Marchock**
Oskar is a multi-disciplinary artist and teacher. He is an avid consumer of film and loves to spend his time diving deep into speculating about sub-text with other film buffs. He’s also a long-time volunteer programmer for Leeds Queer Film Festival’s own events.

**Addie Orfila**
Addie Orfila is a freelance Line Producer and trainer. With over two decades of experience within TV and short film production, Addie worked her way up from making lots of cups of tea at YTV to becoming a Head of Production. An associate lecturer for the Northern Film School, Mentor for Women in Film and TV and former volunteer at Leeds Queer Film Festival, Addie spent most of last year working as a Production Executive for the BBC and is currently in development with Lavender Pictures.

**Jury**

**Leeds Queer Short Film Competition**

**Toni Lee**
Toni is a visual anthropologist, from Huddersfield and keen lover of film, both tall and small feats. As a programmer for the Leeds Queer Film festival, they have enjoyed discovering films which move and deeply affect audiences, and hopes to continue onwards. Toni is also a filmmaker, developing work based on environmentalism and human relationships with the natural world. At present, Toni is completing research on “more-than-human” relationships with Landscapes at the Granada Centre, Manchester and is a DocLab Trainee at the Grierson Trust.

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Cara Hagan is an interdisciplinary artist whose practice exists at the intersections of movement, digital space, words, contemplative practice, and community. Most recently Hagan was named the first Community Commissioning Artist in Residence at the National Center for Choreography at the University of Akron. She serves on faculty at Appalachian State University and is Director and Curator for ADF’s Movies by movers, an annual, international screendance festival under the auspices of the American Dance Festival.

Loránd János is curator and director of Choreoscope – the International Dance Film Festival of Barcelona and co-artistic director of Moovy Tanzfilmfestival, Köln. He is also Associate Professor of dance film at the IAB (Institute of Arts Barcelona). He is a screendance director who focuses on non-verbal language and the body narrative through the cinematographic medium. A hopeless utopian, he is trying to make a difference through cultural projects, in order to build a better world for generations to come.

Mary Wycherley is a dance artist, filmmaker and curator based in Ireland. She has a reputation for creating works which cross-disciplinary boundaries and manifests on stage, in cinematic and gallery contexts. Her body of work has toured and been exhibited nationally and internationally and has gained a range of awards, commissions and residencies. Mary is a founder and curator of Light Moves Festival of Screendance in Limerick, Ireland and was appointed Dance Artist in Residence 2015–2019 by the Arts Council of Ireland. Mary’s teaching in dance, screendance and interdisciplinary practice spans University level, professional masterclass and individual mentoring contexts.

Angharad Cooper is an arts consultant and coach working on UK and EU projects in music, literature and visual art with clients including the British Council, Somerset House and Music:Leeds. She is music consultancy Sound Diplomacy’s Lead for France and Chair of Soundmix music-making charity for young refugees and asylum seekers.

Jimmy Martin is a musician, writer and curator. He is a director of Supernormal Festival, plays in the bands Teeth Of The Sea and Angel Witch, and has written for The Quietus, Terrorizer and The Guardian. He was born in Gateshead, lives in London and dwells spiritually somewhere within Judas Priest’s video for ‘Breaking The Law’.

Ed V3ctor is a Leeds resident, DJ/selector, record collector and promoter of Social Schemata. In 1998 he co-founded the electronic music and digital arts collective V3ctor, and broadcasts on NTS, NARR and alto radio. With an approach rooted in cassette tape culture, Ed is known for his impeccable curation of an incredible expanse of sounds.
Louis le Prince International Short Film Competition

Anja
Print Source gyurinzsuzsi@gmail.com

A young medic, Levente, spends his internship at a rural hospital in Hungary. He starts to question his trust in his teacher, professor Kovacs, after a case concerning a Gypsy woman who had just given birth.

Form Narrative Premiere Status UK Country Hungary Year 2019 Running Time 19min Language Hungarian Director Benő Baranyi Screenwriter Benő Baranyi Producer Csaba Pék Key Cast Erik Major, Frigyes Kovács, Ágnes Máhr, Klaudia Jakab

Are You Hungry?
Print Source daniel@komeettafilmi.fi

An overprotective mother is worried her vulnerable son will fall victim to older men online. She takes it upon herself to guide him safely through this period of self-exploration by setting him up on a date, leading to a series of calamities in this raunchy comedy by Teemu Niukkanen.

Form Narrative Premiere Status UK Country Finland Year 2019 Running Time 12min Language Finnish Director Teemu Niukkanen Screenwriter Antti Toivonen Producer Daniel Kuutinen Key Cast Pirjo Lonka, Matias German, Tommi Korpela

Bella
Print Source costastagalakis@gmail.com

Anthi is a working class woman who lived in Greece between 1986-1987, a little before the fall of State Socialism and just at the end of the Cold War. In front of Anthi’s eyes the country is changing, the world is changing and with them, Christos seems to be changing too.

Form Narrative Premiere Status UK Country Greece Year 2020 Running Time 25min Language Greek Director Thelyia Petraki Screenwriter Thelyia Petraki Producer Koastas Togalakis Key Cast Elena Topalidou, Nikola Kouvis, Elena Mangasli

Benjamin, Benny, Ben
paulshkordoff@gmail.com

A series of unexpected events threaten to seriously undermine the job interview preparation of a deeply anxious young man. How much pressure can you actually take?

Form Narrative Premiere Status UK Country Canada Year 2020 Running Time 7min Language English Director Paul Shkordoff Screenwriter Paul Shkordoff Producer Jason Aita Key Cast Anwar Haj Editor Brendan Mills

Bird’s Song
Print Source imsandsarah@gmail.com

Ibrahim is a janitor at an art school. His meeting with a student who asks for his help with a project provokes an initially unwanted stream of remembrances about his past, his culture and his previous existence.

Form Narrative Premiere Status UK Original Title Le Chant de L’oiseau Country Switzerland Year 2019 Running Time 18min Language Amharic, French Director Sarah Imsand Screenwriter Sarah Imsand Producer HEAD Key Cast Ibrahim Mohammed, Ianjasse Matabele, Aïcha Guillaud

Border Crossing
Print Source agnchm@gmail.com

Summer 1989: a little girl is traveling with her parents, enjoying the summer, the holidays and her childhood. But as the family approaches the border, the girl senses unspecified fear and anxiety. She enters the world of adults which she doesn’t understand.

Form Narrative Premiere Status Yorkshire Original Title Przejście Graniczne Country Poland Year 2019 Running Time 15min Language Polish Director Agnieszka Chmura Screenwriter Agnieszka Chmura Producer Piotr Lenar Key Cast Pola Galico Galoch, Agnieszka Koscielniak, Andrzej Rozmus, Andrzej Franzczyk Director of Photography Joanna Kalkiewicz Editor Przemyslaw Kopacz, Agnieszka Chmura Sound Adriano Mantova, Bartosz Idzi
Cloudy Days
Print Source pichu855133@gmail.com

A middle-aged woman from Vietnam with a little son from her first marriage, remarries an older man. Devoted as she is to her husband, she is not treated as his family member. Repressed desire makes her turn to her stepson, a considerate and amiable man.

En Route
Print Source info@squareeyesfilm.com

When Inay and her little brother have to join their father on a special trip through the city, she tries everything to cause a delay. She knows that if they arrive late at their destination, she will be rewarded with many, many sweet desserts.

Epilog
Print Source roll@hellat.ch

A couple walk in an overripe sunflower field. A story that begins where it ends, where everything is said, but where one can’t really let go of the other, where there is still an old familiarity and a new odd stranger.

Dustin
Print Source info@squareeyesfilm.com

In an abandoned warehouse, a crowd is sessioning to techno music. Among them is Dustin, a young transgender woman and her crew: Felix, Raya and Juan. As the night draws on, collective hysteria morphs into sweet melancholy, and euphoria into yearning for tenderness.

Good Night
Print Source festival@salaudmorisset.com

A foreigner in Ghana gets an assignment from his gang to find kids for a risky job that will take place later that evening. While spending the day with two energetic children, Prince and Matilda, he starts to question his decision and how it will affect their lives.

David
Print Source festival@salaudmorisset.com

David needs help. So does David. A severely depressed man reaches out for an emergency therapy session but he’s not the only one who needs help, in this absurd comedy starring Will Ferrell.

Louis le Prince International Short Film Competition

Form Narrative Premiere Status UK Original Title Daoyu yunyan Country Taiwan Year 2019 Running Time 26min Language Chinese, Vietnamese Director Yang Hisiang Chuang Producer Linda Lin, Lien Chen Hung Key Cast Chou Heng Yin, Ding Qiang, Huang Chun Chieh, Ho Ji Ren

Form Narrative Premiere Status Yorkshire Country United States Year 2020 Running Time 12min Language English Director Zachary Woods, Brandon Producer Kevin Chinoy, Francesca Silvestri, Zachary Woods, Andrew Porter Key Cast Will Ferrell, William Jackson

Form Narrative Premiere Status UK Country France Year 2020 Running Time 20min Language French Director Nalifa Guiguet Screenwriter Nalifa Guiguet Producer Jean-Etienne Brat, Lou Chicoteau

Form Narrative Premiere Status UK Country Netherland Year 2019 Running Time 10min Language Dutch Director Marit Weerheijm Screenwriter Marit Weerheijm Producer Loes Komen, Eva Verweij Key Cast Inay Heijblom, Alex Dosjak, Mike Libanon

Form Narrative Premiere Status UK Country Switzerland Year 2019 Running Time 9min Language German Director Rolf Hellat Screenwriter Rolf Hellat Producer Rolf Hellat Key Cast Tatjana Sebben, Florian Butch Director of Photography Lukas Gut, Elias Gamma Sound Luca Brügger, André Brauen, David Hasler

Form Narrative Original Title Do Yie Country Belgium, Ghana Year 2019 Running Time 20min Language English, French, Asante Twi Director Anthony Nti Screenwriter Anthony Nti, Chingiz Karibekov Producer Anthony Nti, Chingiz Karibekov Key Cast Prince Agortey, Matilda Enchil, Goua Grovogui, Ma Abena, Zadi Wonder, Malcolm Bader, Kodjo Boateng, Anthony Nti
Halima, a Sudanese henna painter prepares a young Egyptian bride for her wedding day. The day does not go strictly to plan for Halima and her seven-year-old daughter Ward, as the encounter between the two women changes from complicity to rapidly unveiled tensions.

Form
Narrative
Country Egypt
Year 2020
Running Time 23min
Language Arabic
Director Morad Mostafa
Screenwriter Morad Mostafa, Mohamed Ali Mansour
Producer Morad Mostafa
Key Cast Halima, Ward, Amal Salah, Marina Victor, Hagar Mahmoud, Emad Goniem

Duarte, a blind man in his fifties, is looking for his friend Leandro, a Cape Verdean immigrant who mysteriously disappeared. Despite his disability and Lisbon’s summer heat, Duarte walks miles in his neighborhood, but no one seems to even remember Leandro…until he finds a photograph Leandro took of a woman in front of a disco.

Form
Narrative
Original Title Invisível Herói
Country Portugal
Year 2019
Running Time 20min
Language Portuguese
Director Cristèle Alves Meira
Screenwriter Cristèle Alves Meira
Producer Gaëlle Mareschi
Key Cast Duarte Pina Lucília Raimundo
Director of Photography Julien Michel
Editor Pierre Deschamps
Sound Pedro Mello
Vincent Pateau
Simon Apostolou
Music Teoólio Chante Sabrina D. Marques

Three days in the life of a young mother, her mother, and her son, Luther, living in the postcolonial, matriarchal culture of rural Jamaica. As the narrative unfolds, a simmering conflict over Luther and his femininity surfaces and we are offered insight into two mothers with conflicting notions about love and protection.

Form
Narrative
Premiere Status World Country Jamaica
Year 2020
Running Time 19min
Language English
Director Joseph Douglas Elmhirst
Screenwriter Joseph Douglas Elmhirst
Producer Joseph Douglas Elmhirst
Key Cast Asaya Smith, Brenda Farmer, Xavier Alexander-Keating

During a trip to the Philippines, a middle-aged Norwegian named Lars meets Abigail – the Filipino woman with whom he wishes to spend the rest of his life. But does she share his enthusiasm for their future life together?

Form
Narrative
Premiere Status UK Country Norway
Year 2019
Running Time 26min
Language English, Norwegian, Tagalog
Director Johanna Pyykkö
Screenwriter Johanna Pyykkö
Producer Nina M. Barbosa Blad, Lotte Sandbu
Key Cast Øyvind Brandtzaeg, Angeli Bayani

A newly married woman lives with her in-laws in a small village, while her husband works abroad. One day she discovers a corpse by the water pump. When a TV station comes to record an interview for the news, the villagers battle for their moment in the limelight.

Form
Narrative
Premiere Status UK Country Albania
Year 2020
Running Time 13min
Language Albanian
Director Lorin Terezi
Screenwriter Lorin Terezi, Anila Balla
Producer Anila Balla, Eduardo M. Escrivana
Key Cast Lena Kryeziu Bokshi, Bilbil Kasmi, Mirjana Deti Lago
Director of Photography Donald Gregica
**Omé**

*Print Source info@madameletapis.com*

Following the death of his mother, nine-year-old Elias goes to extreme lengths in attempting to bring her back from Jesus’s heaven. His defiance in the face of his faith provides moments of touching naivety amid his cavalier attitude to Christian deities.

*Form* Narrative
*Premiere Status* UK
*Country* Lebanon
*Year* 2019
*Running Time* 17min
*Language* Arabic
*Director* Wassim Geagea
*Screenwriter* Wassim Geagea, Tony El Kanaan
*Producer* Gaby Zarariz, Gabriel Chammah
*Key Cast* Jack Abboud El Janah, Mohammad Assaf, Houssam Sobbah, Joseph Zeitouni, Elias Abas

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**Paola Makes a Wish**

*Print Source festival@travellingdistribution.com*

On an ordinary day at work, Paola starts to feel that she is missing out on something exciting in her life, particularly considering the candid and explicit nature of her workmates’ conversations about men and sex.

*Form* Narrative
*Premiere Status* UK
*Country* Switzerland
*Year* 2019
*Running Time* 8min
*Language* Italian
*Director* Zhannat Alshanova
*Screenwriter* Zhannat Alshanova
*Producer* Zhannat Alshanova
*Key Cast* Christina Proserpio, Ana Shemelaj, Valentina Manzoni

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**The Present**

*Print Source farah@farahnabulsi.com*

On his wedding anniversary, Yusef and his daughter, Yasmine, set out across the West Bank to buy his wife a gift. Between the soldiers, segregated roads and checkpoints, how easy can it be to go shopping?

*Form* Narrative
*Country* Palestine
*Year* 2019
*Running Time* 24min
*Language* Arabic, Hebrew
*Director* Farah Nabulsi
*Screenwriter* Farah Nabulsi, Hind Shoufani
*Producer* Ossama Bawardi, Farah Nabulsi
*Key Cast* Saleh Bakri

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**Red Ants Bite**

*Print Source festival@alvafilm.ch*

In Georgia, two stranded Nigerians, Obinna and Afame, navigate the sleeping city of Tbilisi after a long night out. However, as day breaks the true colours of their ambiguous affection begin to show. In this way, they find solace despite their hostile environment.

*Form* Narrative
*Premiere Status* Yorkshire
*Country* Georgia, Switzerland
*Year* 2019
*Running Time* 23min
*Language* Georgian, English
*Director* George Imo Obasi
*Screenwriter* George Imo Obasi, Donald Acho Nwokorie
*Producer* Britta Rindelaub, Thomas Reichlin
*Key Cast* Donald Acho Nwokorie, George Imo Obasi, Magda Lebanidze, Hadizar Yola

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**The School Bus**

*Print Source info@ramazankilic.com*

Nebahat, a teacher in her twenties, has just been appointed to a rural village school in Anatolia. She realises that her students are hitchhiking to school on tractors or using whatever means they can find. She asks the Ministry of Education for a school bus which they provide without a driver. What can she do?

*Form* Narrative
*Premiere Status* UK
*Original Title* Servİs
*Country* Turkey
*Year* 2019
*Running Time* 14min
*Language* Turkish
*Director* Ramazan Kılıç
*Screenwriter* Ramazan Kılıç
*Producer* Ramazan Kılıç
*Key Cast* Ezgi Ay, Muttalip Müjdeci, Huseyn Yalıçam

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**Sër Bi**

*Print Source distribution@filmsgrandhuit.com*

Zuzana is getting married tomorrow. But she needs to erase her past and reveal herself as the woman she is expected to be. Every second counts but can she truly overcome the punishing expectations of her society?

*Form* Narrative
*Original Title* Les Tissus Blancs
*Country* France, Senegal
*Year* 2020
*Running Time* 20min
*Language* Wolof
*Director* Moly Kane
*Screenwriter* Moly Kane
*Producer* Lionel Massol, Pauline Seigland
The Smell Of Coffee
Print Source nishok7@gmail.com

A young boy, Raga, accompanies his grieving grandmother in the wake of his grandfather’s passing. Perplexed by his absence, Raga innocently yearns for his warm return. A faint yet familiar smell piques his curiosity, leading him on a journey of self-discovery in the fading apartment.

Form Narrative Premiere Status UK Country Singapore Year 2019 Running Time 12min Language Tamil Director Nishok Screenwriter Nishok Producer Saranyiah Key Cast Tridev Mathan, Sifira Thevi Selvalingam

So What If The Goats Die
Print Source contact@enviedetempete.com

A young shepherd Abdellah and his father are hemmed in by snow at their goat pen. Their animals are wasting away. Abdellah must find supplies at a market village more than a day’s travel away. When he arrives, he finds the village abandoned due to a very strange event.

Form Narrative Premiere Status Yorkshire Original Title Qu’importe si Les Bêtes Meurent Country France, Morocco Year 2019 Running Time 22min Language Arabic Director Sofia Alaoui Screenwriter Sofia Alaoui Producer Margaux Larier Key Cast Fouad Oughaou, Maha Oughaou, Oumaima Oughaou, Said Ouabi

Summer Fasting
Print Source archibald@melocotonfilms.com

Kader is eleven years old and about to embark on his first Ramadan fasting. He is joined in this adventure by his best friend Rudy, a non-Muslim, who sees this tradition as a new game. To achieve their goal, the two kids will have to resist hunger, thirst and boredom.

Form Narrative Premiere Status English Original Title Le long d’été Country France Year 2020 Running Time 18min Language French Director Abdennour Ziane Producer Archibald Martin Key Cast Sabri Ousama, Timi-Joy Marbot, Younki Bouab, Naimira Ayadi

Take it and End It
Print Source renosrelos@yahoo.com

Tensions rise in the abattoir. A veal needs to be slaughtered, but the butcher thinks of this particular veal as his ‘child’. If he decides to refuse the slaughter, he will be left only with the inspiration he gets from his art and his bouzouki.

Form Narrative Premiere Status UK Country Greece Year 2020 Running Time 21min Language Greek Director Kirineos Papadimatos Screenwriter Kirineos Papadimatos Producer Kirineos Papadimatos, Karen Solomon Key Cast Vassili Bissikis, Kostas Xikominos, George Stavrantos, Phaedra Soutoy, Stelios Dimopoulos, Ilias Kounelas, Vasilis Oikonomou, Konstantinos Lookas

The Technique
Print Source antinea@dinamosrl.it

Cesare, a tourist who has just arrived in the village, encounters Leonardo, a shepherd’s son. Leonardo takes Cesare under his wing and attempts to initiate him into his strategic world of seducing women.

Form Narrative Premiere Status World Original Title La Tecnica Country Italy Year 2020 Running Time 9min Language Italian Director Clemente Da Mura Screenwriter Davide Mardegan Producer Antonio D’Angelo, Niccolò Dal Corso, Anteana Radomski Key Cast Leonardo Giannelli, Cesare Costagli, Nilda Pani

The Tongues
Print Source elisapiriruz@gmail.com

During a blizzard on the tundra, a Sami woman is herding her reindeer when she is attacked by a man. Her sister senses that something is wrong and starts looking for her. Wrapped in fear and confusion, both women will unite in their fight for revenge.

Form Narrative Premiere Status UK Original Title Njuokcamat Country Norway Year 2019 Running Time 15min Language Sami Director Marja Bål Nango Screenwriter Marja Bål Nango, Ingir Bål Nango Producer Elsa Fernanda Pirir Key Cast Ingir Bål Nango, Marja Bål Nango, Johan Pave
Virago

In Virago village, no man is allowed to live past his fortieth birthday. Tõnu is about to turn forty and his wife is determined to break the cycle of early male death.

Form: Narrative  
Premiere Status: Yorkshire  
Country: Estonia  
Year: 2019  
Running Time: 15min  
Language: Estonian  
Director: Karli Kirch Schneider  
Screenwriter: Karli Kirch Schneider  
Producer: Diana Mikko  
Key Cast: Tiina Tauraste, Julian Ulfika, Marje Metsur

White Eye

A man locates his stolen bicycle but it now appears to be in the ownership of an absolute stranger. He attempts to retrieve the bike but finds himself caught up in a web of miscommunication and mistrust. Is it possible for him to remain humane?

Form: Narrative  
Premiere Status: Yorkshire  
Country: Israel  
Year: 2019  
Running Time: 20min  
Language: Hebrew  
Director: Tomer Shushan  
Screenwriter: Tomer Shushan  
Producer: Shira Hochman, Kobi Mizrahi  
Key Cast: Daniel Gad, Dawit Tekeloeb

Witness

A mother in Tehran has an errand to run in a shopping mall. Leaving her daughter outside in the car, she quickly finds herself helping an elderly woman. A tragedy occurs, brutally confronting her with the impact of her actions.

Form: Narrative  
Premiere Status: Yorkshire  
Country: France, Iran  
Year: 2020  
Running Time: 15min  
Language: Persian  
Director: Ali Asgani  
Producer: Francois Morisset, Laura Jumel  
Key Cast: Anahita Afshar, Nasrin Kourdi, Selena Moradi

Woman Without a Child

A young man arrives at Tere’s house. She is looking for a lodger; he is looking for a room to rent. Between them, they develop an affinity which will come to resemble the one that any mother has with her son. But does Tere see her lodger in a different way?

Form: Narrative  
Country: Spain  
Year: 2019  
Running Time: 15min  
Language: Spanish  
Director: Eva Saiz López  
Screenwriter: Eva Saiz Production Diego Saniz, Manuel Martinez  
Key Cast: Manrique Marcelo Carvajal, Susana Alcántara
**Beyond Noh**  
Print Source shortest@shortest.eu

Beyond Noh is a film that brings worldwide cultures together. Whether used in ritual, for protection, performance, or simply for fun, masks have many meanings in human society. Animated from 3,475 individual masks and touching on politics, gender, religion and consumerism, this rhythmic film uncovers similarity in our diversity.

**Form** Animation – Experimental  
**Premiere Status** Yorkshire  
**Country** United States  
**Year** 2020  
**Running Time** 3min  
**Language** No Dialogue  
**Director** Patrick Smith  
**Producer** Kaori Ishida

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**Blue Fear**  
Print Source festival@miyu.fr

A mounted band of fashionable ex-girlfriends capture Flora from her partner Nils as they drive through Provence on their way to meet his parents, but at night in the woodland Flora’s insecurity turns into bloodthirsty revenge. A hallucinogenic film that was picked for the Cannes Official Selection.

**Form** Animation – Narrative  
**Original Title** Filles Bleues, Peur Blanche  
**Country** France  
**Year** 2020  
**Running Time** 10min  
**Language** French  
**Director** Marie Jacotey, Lola Hafila-LeGrand  
**Producer** Miyu Productions

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**Catgot**  
Print Source wing12381@gmail.com

There’s a good reason this film is showing at so many festivals this year. It's a wonderful watery dance of movement and music, rippling with rhythm and colour. This playful and invigorating burst of joy can also be seen as part of our experimental animation strand: Depth Perceptions.

**Form** Animation – Experimental  
**Premiere Status** Yorkshire  
**Country** Hong Kong  
**Year** 2019  
**Running Time** 3min  
**Language** No Dialogue  
**Director** Ho Tsz Wing  
**Animation** Ho Tsz Wing  
**Music** ISAN

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**Chado**  
Print Source abigail@animateprojects.org

Inspired by long hot summer months spent at the director’s grandfather’s summer house in a remote Russian wilderness, the film is an enchanted reflection on childhood experience and understanding. Soft colours and textures derive from an experimental technique that combined Risograph printmaking with animation.

**Form** Animation – Narrative  
**Premiere Status** Yorkshire  
**Country** United Kingdom  
**Year** 2020  
**Running Time** 7min  
**Language** No Dialogue  
**Director** Dominica Harrison  
**Screenwriter** Dominica Harrison  
**Producer** Abigail Addison  
**Animation** Dominica Harrison, Niall High, Christine Peters, Tom Solo, Aida Stamenjkovic, Suzanne Matharan, Mariano Mendes Leal, Raffaele Gabrielli, Georgia Villar  
**Editor** Michael Ho  
**Sound** Robin Porter

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**The Chimney Swift**  
Print Source fabian@fabianfred.com

Until the end of the 19th century, children as young as five years old were pressed into working as ‘climbing boys’ or chimney sweeps by unscrupulous masters. Real accounts from adult chimney sweeps narrate an animated depiction of the hard labour, as seen from a child’s perspective.

**Form** Animation – Narrative  
**Premiere Status** UK  
**Country** Germany  
**Year** 2020  
**Running Time** 5min  
**Language** English  
**Director** Frédéric Schuld  
**Screenwriter** Frédéric Schuld, Fabian Dahlehorst  
**Producer** Fabian Dahlehorst  
**Key Cast** Joscha Zühlke, Henry Holland  
**Animation** Frédéric Schuld, Alba Dragonetti, Rebecca Blöcher

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**Cha**  
Print Source gagan13@live.co.uk

A young woman tries to help her grandmother who is struggling with memories of the traumatic scenes she witnessed during the Sikh Massacre in Delhi, 1984. The story is told with confidence and captivating visual style, Gagandeep Kalirai is certainly a young British animator to watch out for.

**Form** Animation – Narrative  
**Country** United Kingdom  
**Year** 2020  
**Running Time** 8min  
**Language** English  
**Director** Gagandeep Kalirai  
**Screenwriter** Shyam Popat  
**Producer** James Bowsher  
**Key Cast** Neelam Bakshi, Manpreet Bambra

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World Animation Competition  
Leeds Short Film Awards  
85
Esteemed Estonian animator Kaspar Jancis returns with a warm and eccentric story about a space station veteran. Is he mixing up memory and reality? Or perhaps his isolated retirement in a concrete apartment building is actually not that different environment to life in a space station cabin.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Country**
Estonia
**Year**
2019
**Running Time**
12min
**Language**
No Dialogue

**Screenwriter**
Kaspar Jancis

**Producer**
Kalev Tamm

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Filmmaking is essentially a process of freezing time, and animator Soetkin Verstegen investigates this concept with a superb stop motion short. As workers manufacture blocks of ice in cold wilderness, life becomes trapped within its own repetitive cycle. It speaks to the nature of time, memory and animated film itself.

**Form**
Animation – Narrative
**Premiere Status**
English
**Country**
Belgium
**Year**
2019
**Running Time**
5min
**Language**
No Dialogue

**Director**
Soetkin Verstegen

**Screenwriter**
Soetkin Verstegen

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Breathing, speaking and blinking are the raw ingredients with which Thomas Renoldner subverts the language of filmmaking. No surprise then that this witty and irreverent film has been picking up prizes everywhere, including at the Ottawa Animation Film Festival and an Off Limits award at Annecy.

**Form**
Animation – Narrative
**Premiere Status**
Austria
**Country**
Austria
**Year**
2019
**Running Time**
8min
**Language**
English

**Director**
Thomas Renoldner

**Producer**
Thomas Renoldner

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The record plays, but the party’s over. Baggage carousels and supermarket conveyors trundle aimlessly. Disco balls spin and water sprinklers sprinkle. Where has everyone gone? Set to Beethoven’s Piano Sonata No. 14, animator Geoffroy de Crécy presents us with a world that continues on, but without humanity to witness it.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Country**
France
**Year**
2020
**Running Time**
9min
**Language**
No Dialogue

**Director**
Geoffroy de Crécy

**Screenwriter**
Geoffroy de Crécy

**Producer**
Nicolas Schermkin

**Animation**
Geoffroy de Crécy, Arnaud de Mullenheim

**Editor**
Geoffroy de Crécy, Jane Chagnon

**Sound**
Baptiste Boucher

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There’s a gentle autumnal atmosphere to Adrien Mérigeau’s award winning film. Meaning the protective spirit of a place, Genius Loci follows Reine, on a journey into a night-time city in search of connection. With a delicacy of style and fluidity, it’s a closely observed story of urban malaise and loneliness.

**Form**
Animation – Narrative
**Premiere Status**
France
**Year**
2019
**Running Time**
15min
**Language**
French

**Director**
Adrien Mérigeau

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A witch, an awk and an ogre are entwined in a doomed love triangle. Galician illustrator Alberto Vázquez says he invented a medieval fantasy world in order to tell an allegorical tale about the socio-psychological problems he sees in rural Spain today. It’s an unsettling watch for sure.

**Form**
Animation – Narrative
**Premiere Status**
France
**Year**
2020
**Running Time**
15min
**Language**
Spanish

**Director**
Alberto Vázquez

**Screenwriter**
Alberto Vázquez, Nicola Schermkin

**Key Cast**
Sonia Méndez, David Perdomo, Alberto Rolán, Kandido Uranga, Sandra Lesta, Ramón Barra, Alberto Vázquez, Miguel Carreño

**Animation**
Charis Cambe, Carmen Combrís, Pamela Paltorreni, DiegoPorral, Ric Espinet

**Editor**
Laurent Blot

**Sound**
Dorine Le Lay

**Music**
Víctor García
We’re big fans of Betina Bożek’s brand of queasy brilliance (Oh God! LIFF32) and we’re excited to present her latest short. It’s another example of the whimsical freedom offered by the animated form. Sensuous, chaotic and deeply surreal, there is yet a liberating exuberance in a land where anything goes.

**Form** Animation – Narrative **Premiere Status** UK **Original Title** Kaprysia **Country** Poland **Year** 2019 **Running Time** 8min **Language** No Dialogue **Director** Betina Bożek **Screenwriter** Betina Bożek **Producer** Jan Matejko Academy of Fine Arts **Editor** Betina Bożek **Sound** Michał Fajolk, Wojciech Iskrzeta

Handsome Cezar has fine taste and lives a bachelor life in a sumptuous flat. When a troublesome lump on his chest turns out to be a small figure growing next to his heart, he is alarmed, but strangely unmoved. A beautiful film about the vulnerability of love and co-dependence.

**Form** Animation – Narrative **Premiere Status** UK **Original Title** Lidérc úr **Country** Hungary **Year** 2019 **Running Time** 19min **Language** No Dialogue **Director** Luca Tóth **Screenwriter** Luca Tóth **Producer** Gábor Osváth, Péter Benjámin Lukács, Ron Dyens **Editor** Luca Tóth **Sound** Péter Benjámin Lukács Tamás Beke **Music** Csaba Kalotás

Towering above us, the great hand of fate is playing the tunes of our lives. But everyone needs a break once in a while. What is unexpected however, is the chaos and debauchery unleashed when a few small innocent interventions are made. An extreme satire on love, destiny and chance.

**Form** Animation – Narrative **Premiere Status** UK **Country** Switzerland **Year** 2020 **Running Time** 8min **Language** No Dialogue **Director** Joder von Rotz **Screenwriter** Joder von Rotz **Producer** Fela Bellotto, Lukas Pulver

Imagine discovering by email that you have a twin in a neighbouring galaxy who needs your help to fight evil forces? Sasha Svirsky narrates his character’s concerns and motivations in a wild reflexive mash up of colour, glitch and movement. “I like to improvise,” he says.

**Form** Animation – Experimental **Premiere Status** UK **Country** Russia **Year** 2020 **Running Time** 7min **Language** English **Director** Sasha Svirsky **Screenwriter** Sasha Svirsky **Producer** Alexander Gerasimov **Music** Alexey Prosvirnin

Perhaps the most melancholic choice in the programme this year, Mascot shows us the exhausting life of an urban fox who is training to be a professional Mascot. More than that, the film is a sophisticated critique of zombified youth, obsessed with celebrity culture and working dead end jobs.

**Form** Animation – Narrative **Premiere Status** Yorkshire **Country** South Korea **Year** 2019 **Running Time** 7min **Language** Korean **Director** Leeha Kim **Screenwriter** Leeha Kim **Producer** KWAK Kihyuk **Key Cast** Alex, Kim Myunghoe

A clever use of point of view marks out this great Latvian student film. A guard’s game of Tetris is interrupted when one of his security cameras fails. Fixing it however, becomes more than just a routine task, when the lift breaks down and the game really begins.

**Form** Animation – Narrative **Premiere Status** UK **Original Title** Nakts Maiņa **Country** Latvia **Year** 2019 **Running Time** 3min **Language** No Dialogue **Director** Linda Stūre **Sound** Ģirts Bišs
Purpleboy
Print Source patrick2carvalho@gmail.com

Purpleboy is a story full of symbolism. A fable based on personal memory. An elegantly realised and warming tale of self-discovery, acceptance and familial love. Born with an improbable bouffant in his parents garden, Oscar is on a search for identity in an authoritarian and parochial society.

Form Animation – Narrative Premiere Status Yorkshire Country Portugal Year 2019 Running Time 14min Language English, French, Portuguese Director Alexandre Siqueira Screenwriter Alexandre Siqueira Producer Rodrigo Aresas, Mickael Carton, Thierry Zamarusti, Serge Kastemont Animation Miguel Lima, Nicolas Fong, David Chambolle, Alexandre Siqueira, Jeanne Boukraa Editor Nicolas Dufresne Sound Laurent Martin Music Christophe Patchanatz

Salmon Men
Print Source ramon@yk-animation.ch

Five colourful female figures swim a fertility dance, while downstream five flippered frogmen power through the pondweed to reach them. “The film addresses the meaning of manhood in a world of fully emancipated women” say the directors, although they add “we do not take this subject too seriously”.

Form Animation – Narrative Premiere Status UK Country Switzerland Year 2020 Running Time 6min Language No Dialogue Director Veronica L. Mantafà, Manuela Leuenberger, Joel Hofmann Producer Lukas Pulver

Serial Parallels
Print Source festivals@maxhattler.com

Photographic images of building facades are reimagined as strips of celluloid film. Experimental filmmaker Max Hattler subtly manipulates his photographs to produce mesmerizing patterns, moving collages and delightful colour palettes that represent Hong Kong high rise flats, stretching as far as the eye can see.

Form Animation – Experimental Premiere Status Yorkshire Country Hong Kong Year 2019 Running Time 9min Language No Dialogue Director Max Hattler Producer Relentless Matt Animation Zhang Riwen, Iresa Cho Sound David Kamp, Sky Kong Photography Zhang Riwen, Iresa Cho, Max Hattler

Sura
Print Source kaniseed@kiafa.org

Korean poet Baek Seok once used a spider as a metaphor for family. Hae-Ji Jeong draws on the poem’s meanings and explores the feelings of a college student who is dealing with her friend’s abortion. She delicately exposes how issues of shame and vulnerability affect women in Korean society.

Form Animation – Narrative Premiere Status UK Country South Korea Year 2020 Running Time 6min Language Korean Director Hae-Ji Jeong Screenwriter Hae-Ji Jeong Producer Hae-Ji Jeong

There Were Four of Us
Print Source karasucassie@gmail.com

Screening at over 40 festivals around the world, this intriguing short has a simple premise, but is anything but. As colourful as it is obscure, the film is nonetheless a masterclass in animation technique, inviting many layers of meaning, like breaking through the melancholia felt when waking from a dream.

Form Animation – Experimental Country United States Year 2019 Running Time 7min Language English Director Cassie Shaw Cassie Shaw, Joseph O’Malley Sound Katie Ganely Music Robert Wolf
Found sounds and staccato words punctuate the action as a mouse darts around the screen, chased by the unravelling springs of a mouse trap. Drawn directly onto film, this joyfully original piece of work can also be seen online, as part of our experimental animation strand: Depth Perceptions.

Form Animation – Experimental
Country United States
Year 2019
Running Time 3min
Director Gina Kamentsky
Producer Gina Kamentsky

Graduating from the Krzysztof Kieslowski Film School and the Wajda School & Studio, Katarzyna Warzecha has created a superbly heartfelt new short film. A documentary about the strength of family bonds, Katarzyna uses animation and archive material to uncover a touching story of love across time and distance.

Form Animation – Narrative
Premiere Status UK
Country Poland
Year 2020
Running Time 11min
Language Polish
Director Katarzyna Warzecha
Producer Ewa Jasztyszko
Screenwriter Katarzyna Warzecha
Director of Photography Grzegorz Hartfiel
Editor Piotr Kremy
Sound Jakub Jerszyński

Join us on a hunt like no other. Deep in the forest, a naked hunter shoots the wrong prey, but rectifying his mistake doesn’t go the way he, or we, expect. Oddly touching, this outlandish film leads us around on a merry dance, threatening to animate itself off the screen.

Form Animation – Narrative
Premiere Status Yorkshire
Country United Kingdom
Year 2020
Running Time 10min
Language No Dialogue
Director Stephen Irwin
Screenwriter Stephen Irwin
Animation Stephen Irwin
Sound Keith Duncan

A family of huge lizards arrive on the sea-shore for their centenary picnic and discover to their horror that humans have built a city on their favourite spot. A rival creature also has designs on their territory and so havoc and chaos ensue, creating maximum destruction, of course.

Form Animation – Narrative
Premiere Status UK
Country Germany
Year 2019
Running Time 5min
Language No Dialogue
Director Christian Franz Schmidt
Screenwriter Christian Franz Schmidt
Producer Christian Franz Schmidt
Ballast
Print Source jgilber@tcd.ie

Filmed in West Cork and exclusively using local, non-actors, Ballast follows Michael, as he grieves for the death of his child. Beautifully composed Director of Photography highlights the small touching moments of Michael’s life, as he withdraws from the world, to construct a way of leaving this earth behind.

Form Narrative Country United Kingdom, Ireland Year 2020 Running Time 16min Language English, Irish Director Jesse Gilbert Screenwriter Jesse Gilbert Producer Kalyani Pathak Key Cast Peadar Lamb, Noélie Maloney, Anna Hayes, Damien DeBara

Bench
Print Source sophielittman@gmail.com

A bench, a baguette and an empty belly...

Form Animation – Narrative Premiere Status Yorkshire Country United Kingdom Year 2020 Running Time 2min Language English Director Rich Webber Screenwriter Rich Webber

The Birth of Valerie Venus
Print Source serenaarmitage@yahoo.com

From local Yorkshire filmmaker Sarah Clift, the story of a selfless vicar’s wife who is possessed by a strange force, unlocking a mischievous (and pleasurable) side she never knew she had. She goes on a journey to make changes within herself, from looking after others, to looking after herself.

Form Narrative Premiere Status UK Country United Kingdom Year 2020 Running Time 15min Language English Director Sarah Clift Screenwriter Sarah Clift Producer Serena Armitage, Piaero Greppi Key Cast Jane Guernier, Paul Hunter

Good Thanks You?
Print Source mollymanningwalker@gmail.com

Selected for International Critics Week at Cannes, Good Thanks, You? is a powerful drama of personal survival. In the aftermath of rape, Amy must navigate the impassive structures set up to help her, as she also struggles to come to terms with her relationship, in a world now irreversibly changed.

Form Narrative Premiere Status Yorkshire Country United Kingdom Year 2020 Running Time 12min Language English Director Molly Manning Walker Screenwriter Molly Manning Walker Producer Sorcha Bacon, Scarlett Barclay, Theo Barrowcough Key Cast Jasmine Jobson, Micheal Ward, T’Nia Miller, Kate Maravan, Mark Quarley, Sergio Santamaria

Keratin
Print Source hello@backbonefilms.co.uk

A peculiar and unnerving atmospheric short about isolation, obsession and creation, which follows an isolated man’s ritualistic compulsions in the pursuit of survival, even if it means he must part with his own flesh and blood. Though absent of dialogue, Keratin retains a powerful voice through a haunting score.

Form Narrative Premiere Status Yorkshire Country United Kingdom Year 2020 Running Time 8min Language No Dialogue Director Andrew Butler, James Wilson Screenwriter Andrew Butler, James Wilson Producer Laurie Mahon Key Cast Jason Thorpe, Robert Naime Director of Photography Andrew Butler Editor Alex Marshall Music James Warburton

Lasagne
Print Source hello@backbonefilms.co.uk

Hector and Betty’s relationship is struggling. But they may have found the ingredients to a perfect marriage, when they discover an unlikely addition to their evening meal. Starring Felicity Montagu and Matthew Kelly, this tasty comedy recently won the York Youth Award at Aesthetica Film Festival. Dig in!

Form Narrative Country United Kingdom Year 2019 Running Time 17min Language English Director Hannah Hill Screenwriter Hannah Hill Producer Hannah Hill Key Cast Matthew Kelly, Felicity Montagu


**British Short Film Competition**

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**Little Dog, Big Dog**

Co-directed by Natalie Ibu, artistic director and CEO of British-African theatre company tiata fahodzi, this engaging monologue is the story of a boy growing up in the early 2000s. Coming of age in an inner-city environment, he attempts to understand his helplessness and to take back control.

**Form** Narrative

**Premiere Status** Yorkshire

**Country** United Kingdom

**Year** 2019

**Running Time** 11min

**Language** English

**Director** Andrew Gillman, Natalie Ibu

**Screenwriter** Arinzé Kene

**Producer** Anne Beresford, Helen Spencer

**Key Cast** Anton Cross, Sammy Kamara, Edward Kagutuzi, Calvin Cowood, Alex Radassalyevic

**Music** Michael “Mikey J” Asante

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**O Black Hole!**

Have you ever wondered how a black hole is formed? It’s an incredible year for British animation and this is one of our favourites. With a mix of drawn and stop motion techniques, voiced by Emmy the Great and narrated by Arthur Smith, it’s an operatic journey of cosmic proportions.

**Form** Animation – Narrative

**Country** United Kingdom

**Year** 2020

**Running Time** 16min

**Language** English

**Director** Renee Zhan

**Screenwriter** Renee Zhan, Vanessa Rose

**Producer** Jesse Romak

**Key Cast** Emmy the Great, Lore Lixenberg, Arthur Smith, Steven Hartley

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**Our Sister**

A nonverbal autistic teenager and her sister come to terms with the death of their youngest sibling. This sensitive portrayal of grief highlights how unique we all are and how when dealing with tragedy, such as the loss of a sibling, we all process and mourn in different ways.

**Form** Narrative

**Country** United Kingdom

**Year** 2019

**Running Time** 14min

**Language** English

**Director** Rosie Westhoff

**Screenwriter** Josephine Brown, Bradley Wilson

**Producer** Fiona Hardingham

**Key Cast** Achant Palmer, Lauren Corah, John McCrea, Demi Goodman, Stefanie de Miguel, Sean August

**Director of Photography** Molly Manning-Walker

**Editor** Sarah Peczek

**Music** Matthew Robert Cooper

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**Princess**

Princess is a movingly performed and heart-breaking story about the bond of motherhood. Set in Dalston High Street, London, a mother and daughter intersect the lives of others as they spend a day together. Filmed in a realist, documentary style, it’s a touching film of our shared common humanity.

**Form** Narrative

**Premiere Status** Yorkshire

**Country** United Kingdom

**Year** 2020

**Running Time** 9min

**Language** English

**Director** Edem Kelman

**Screenwriter** Edem Kelman

**Producer** Noah Reich

**Key Cast** Robinah Kirondé, Keren Osei

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**Queens**

The story follows Michael, a quiet man not used to grand gestures of emotion, as he embarks on an extraordinary journey one evening after work. By following his heart, Michael finds himself part of the drag community and his understanding of family will change forever.

**Form** Narrative

**Premiere Status** Yorkshire

**Country** United Kingdom

**Year** 2020

**Running Time** 18min

**Language** English

**Director** Nick Bechman

**Screenwriter** Dan Bolland, Nick Bechman

**Producer** Kit Patrick, Josh Dylan

**Key Cast** Ian Hart, William Robinson, David Streames

**Director of Photography** Korsshan Schlauer

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**Ratking**

An enthralling and almost hypnotic insight into the stream of consciousness of a man’s hazy descent through the nightmare streets of London in search of ‘luck’, which encapsulates both the instantly recognisable realities of the urban landscape along with the fast-paced and erratic internal thoughts of the intoxicated narrator.

**Form** Narrative

**Premiere Status** World Country

**Country** United Kingdom

**Year** 2020

**Running Time** 6min

**Language** English

**Director** Charlie Edwards-Moss, Joe Williams

**Producer** Kit Patrick, Josh Dylan

**Key Cast** Kieran Unquhart

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The Song of a Lost Boy
Print Source jamiemacdonald126@gmail.com

The animated story of a young choir boy who, after his voice breaks mid-solo, has a crisis of faith and decides to run away from his community. Keeping the secret of his identity at first, the boy goes on a journey to discover himself and his voice once again.

Form: Animation – Narrative
Premiere Status: Yorkshire
Country: United Kingdom
Year: 2020
Running Time: 10min
Language: No Dialogue
Director: Daniel Quirke
Screenwriter: Brid Arnstien
Producer: Jamie MacDonald

A Club On The Edge of Town
Print Source info@brettinthecity.com

Brett Chapman returns to Leeds theatre company Slung Low, following his film ‘Standing In The Rain’ (LIFF33). Based in Holbeck Working Men’s Club, possibly the oldest club in the UK, Slung Low responds to the current pandemic by acting on its core values, in support of the community it serves.

Form: Documentary
Country: United Kingdom
Year: 2020
Running Time: 7min
Language: English
Director: Brett Chapman

Sudden Light
Print Source sophielittman@gmail.com

A seemingly ordinary dog walk for two sisters in the fields near their home, quickly descends into a powerless limbo in the face of oncoming grief, as the landscape begins to morph and trick them, eventually leading towards a strange man lurking at the edge of a dark wood.

Form: Narrative
Premiere Status: Yorkshire
Country: United Kingdom
Year: 2019
Running Time: 15min
Language: English
Director: Sophie Littman
Screenwriter: Sophie Littman
Producer: Tom Wood
Key Cast: Emma Creed-Miles, Sam Spruell, Millie Ashford
Director of Photography: Nick Morris
Editor: Paco Sweetman
Music: Tim Morrish

City of Children
Print Source arantxahbarthe@gmail.com

Holme Wood, like many working-class housing estates across Britain, has become increasingly forgotten, due to years of poverty driven by government policy. But what is the human story of youth growing up in this environment? City of Children is an observational portrait of these lives, in stasis and transition.

Form: Documentary
Country: United Kingdom
Year: 2019
Running Time: 16min
Language: English
Director: Arantxa Hernández Barthe
Producer: Arantxa Hernández Barthe, Megan Randle
Director of Photography: Molly Manning
Editor: Burno Herrero
Music: Will Turner
Sound: Edward Guy

Human Cockleshells
Print Source anthonyokeeffe@hotmail.com

Accompanying a song by music collective Elephantstopper, Human Cockleshells relates the story of a lonely lighthouse keeper and the sea creatures that join him, sharing a helpless cry for meaning in their lives. This animation is a sad and funny satire centred around an impressively stuttering guitar solo. That’s enough.

Form: Animation – Narrative
Premiere Status: Yorkshire
Country: United Kingdom
Year: 2020
Running Time: 3min
Language: No Dialogue
Director: Tony O’Keeffe
Screenwriter: Tony O’Keeffe
Producer: Aga Szczepanska
In Good Company
Print Source bengbrownfilm@gmail.com

A tale of passion, people, posters and a pandemic. This documentary showcases the strength of creativity, colour and togetherness and the power of art in showing thanks to our frontline workers. In Good Company’s message of togetherness rings out, bringing a world in crisis a little more positivity and joy.

Form: Documentary  
Premiere Status: World  
Country: United Kingdom  
Year: 2020  
Running Time: 10min  
Language: English  
Director: Ben G. Brown  
Producer: Charlotte Rosson  
Director of Photography: Matt Gentleman  
Editor: Connor Bennett

Media Intrusion
Print Source vincentnjames@hotmail.com

Somewhere in Todmorden, strange bleeps and burbles seep through a sunshine dappled wood, where an uncanny analogue invasion is taking place. Real and cartoon worlds collide in a stop motion animation by internationally exhibited artist Vincent James and sound artist Sam Mcloughlin, that deserves to be rewound and watched again.

Form: Animation – Narrative  
Premiere Status: World  
Country: United Kingdom  
Year: 2020  
Running Time: 2min  
Language: No Dialogue  
Director: Vincent James  
Sound: Sam McLoughlin

Scrum
Print Source katesarahgraham@gmail.com

Following on from her previous submission of Alice 404 to the Yorkshire Short Film Competition, local Leeds filmmaker Kate Graham returns with Scrum, a film about a single mum struggling to come to terms with her teenage daughter’s love of rugby league and the subsequent pain and joy motherhood brings.

Form: Narrative  
Country: United Kingdom  
Year: 2020  
Running Time: 14min  
Language: English  
Director: Kate Graham  
Screenwriter: Kate Graham  
Producer: Kate Graham, Margot Douglas  
Key Cast: Kelli Hollis, Emma Wrightson, Natasha Naomi Rea

Songs From Next Door
Print Source carolynshoe@gmail.com

Members of the Leeds based Commons Choir filmed a selection of friends and acquaintances in their local community, celebrating different heritages, cultures and languages including Arabic, Bulgarian, French, German, Hebrew, Irish, Italian, Greek and Punjabi. The result is a moving no-budget documentary short celebrating languages, song and nations of home.

Form: Documentary  
Premiere Status: World  
Country: United Kingdom  
Year: 2020  
Running Time: 10min  
Language: Arabic, Bulgarian, English, French, German, Hebrew, Irish, Italian, Greek, Punjabi  
Director: Phil Moody, Carolyn Edwards  
Screenwriter: Phil Moody  
Producer: Phil Moody, Carolyn Edwards  
Sound: Carolyn Edwards

Special Education Needs? (S.E.N)
Print Source itsalfiebarker@gmail.com

Created as part of the series ‘Present Tense’, this short is a spoken word/documentary hybrid, that poetically reflects on personal experiences of the British education system. Debris Stevenson returns to her school memories, relating her feelings as someone with dyslexia, and the frustration of being labelled a failure.

Form: Narrative  
Country: United Kingdom  
Year: 2019  
Running Time: 6min  
Language: English  
Director: Alfie Barker  
Screenwriter: Alfie Barker  
Producer: Alfie Barker  
Key Cast: Debris Stevenson  
Director of Photography: Tom La Motte  
Sound: Breen Turner, Matthew Edwards

The White Fox
Print Source rob@filmuphigh.com

Charlie Leeds (aka Mark Valentine) has become a bit of a legend in the outdoor world. Famously a modern-day hard man, working as a bouncer on the streets of Leeds, his cover was blown when visitors to his bar found him reading “The Nature of Snowdonia” on the door.

Form: Documentary  
Country: United Kingdom  
Year: 2020  
Running Time: 7min  
Language: English  
Director: Rob Johnson
**Tyrosome**
Print Source theresa.varga@hotmail.com

A surprising and charming comedic short which is equally intriguing for both the characters and audience, as for protagonist Nathan as he meets his girlfriend’s interesting yet aggravating family for the first time and their fascinating, yet ever-repetitive conversation becomes dead frustrating for the newcomer.

**Form** Narrative  
**Country** United Kingdom  
**Year** 2019  
**Running Time** 12min  
**Language** English

**Producer** Lauren Huggins  
**Key Cast** Kate Fitzgerald, Joe Gill, Nathan Bryan, Michael Forrest, Donna Presto, Marcus Houlen, Beckie Hackney, Theo Beyleveld

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**Bonde**
Print Source distribuicaogleba@gmail.com

While on a night out, a group of Black Brazilian queers fight homophobia and transphobia with joyful grace and defiance.

**Form** Narrative  
**Premiere Status** Yorkshire  
**Country** Brazil  
**Year** 2019  
**Running Time** 18min  
**Language** Portuguese  

**Director** Asaph Luccas  
**Screenwriter** Asaph Luccas, Carol Santos, Gabriel Soares, Guilherme Candido, Leonardo Domingos, Olivia Barros, Tatiane Ursulino  
**Producer** Carol Santos, Leonardo Domingos  
**Key Cast** Éric Oliveira, Alice Marcone, Joyce Britto

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**Freed**
Print Source festivals@yukunkun.fr

An almost romance between two men in prison.

**Form** Narrative  
**Premiere Status** UK  
**Country** France  
**Year** 2019  
**Running Time** 20min  
**Language** French  

**Director** Josza Anjembe  
**Screenwriter** Josza Anjembe  
**Producer** Nelson Ghrenassia  
**Key Cast** Alassane Diong, Yoann Zimmer
In Your Hands
Print Source lorenzochi97@gmail.com

A woman comes to terms with the unusual circumstances of her brother’s death by connecting with his partner.

Form Narrative Premiere Status World Original Title Nelle tue Mani Country Italy Year 2020 Running Time 14min Language Italian Director Lorenzo Maria Chierici Screenwriter Clara Marchesi Producer Clara Marchesi, Lorenzo Mario Chierici, Carlo Brancalone Key Cast Caterina Gabanella, Antonio Valentina, Giuseppe Palasciano

Ishtar
Print Source miageorgis@googlemail.com

Ishtar, the gender-fluid Mesopotamian deity, hosts a feast in an English country garden for five genderqueer siblings of colour.

Form Narrative Premiere Status Yorkshire Country United Kingdom Year 2019 Running Time 7min Language No Dialogue Director Mia Georganis Producer Chantal Adams Key Cast Aisha Mirza, Yae Zadeh, Elijah Che, Michelle Tiwo, Kate Bernstock, Krishna Isthia

Must Be Painful
Print Source duveedeck@gmail.com

Two Spanish-speaking men experience homophobic abuse in a train station, their abusers not realising that one of them also speaks Czech.

Form Narrative Premiere Status UK Original Title Musí to být bolestivý Country Czech Republic Year 2020 Running Time 15min Language Czech, English, Spanish Director David Semler Screenwriter David Semler Producer Eliška Kovaříková, Barbora Skoumalová Key Cast Lucie Zachova, Matej Dzdak

Leeds Queer Short Film Competition

The Name of The Son
Print Source martinanatzkin@gmail.com

When a trans boy and his sister visit their father for a summer holiday, the father’s true feelings about his son’s transition come to light.

Form Narrative Premiere Status Yorkshire Original Title El Nombre del Hijo Country Argentina Year 2020 Running Time 13min Language Spanish Director Martina Matzkin Screenwriter Martina Matzkin Producer Lucía Vela Key Cast Tristán Miranda, Daniel Cabot, Amanda Pérez Berch

One Milagro
Print Source kvjimene@gmail.com

A powerful experimental film and poem, exploring queerness, colonialism, and family acceptance

Form Narrative Premiere Status World Original Title Un Milagro Country Spain Year 2020 Running Time 7min Language English Director Karla Jimenez-Magañaleno Screenwriter Karla Jimenez-Magañaleno Producer Karla Jimenez-Magañaleno, iNCite Stories

Playback
Print Source distribution@kinorebelde.com

Home video footage comes to life in this documentary about drag queens and trans women in Argentina in the 80s/90s.

Form Documentary Premiere Status Yorkshire Original Title Ensayo de una despedida Country Argentina Year 2019 Running Time 14min Language Spanish Director Agustina Comedi Screenwriter Agustina Comedi Producer Magali Merida
Pretty Girl
Print Source hazelhcullen@gmail.com

A tender drama about a transgender teen who comes out for the first time at a cross-dress disco at the Gaeltacht.

Form Narrative Premiere Status UK Original Title Cailín Álainn Country Ireland Year 2019 Running Time 11min Language English, Irish Director Megan K Fox Screenwriter Megan K Fox Producer Hazel Cullen Key Cast Levi O’Sullivan Editor Oisin O’Connell

Saturnania
Print Source hmclean89@gmail.com

A feminist sci-fi adventure documentary following an experimental physicist on her quest to have a baby.

Form Narrative Premiere Status Yorkshire Country United Kingdom Year 2019 Running Time 3min Language English Director Holly McLean Screenwriter Holly McLean, Josie Parriane Producer William Aikman, Rhona Mühlebach

Sylvie
Print Source clemence.hue@hotmail.fr

In the suburbs of Toulouse, a group of queers find home and family by squatting in an abandoned house, but they soon discover it has a troubled past.

Form Narrative Country France Year 2019 Running Time 21min Language French, Spanish Director Clem Hue

Three Times
Print Source info@distributionwithglasses.com

An online hookup goes terribly wrong.

Form Narrative Premiere Status UK Original Title Tres Veces Country Spain Year 2020 Running Time 20min Language English, Spanish Director Paco Ruiz Screenwriter Paco Ruiz Producer Elamedia Estudios, Roberto Butragueño Key Cast Koldo Olabarri, Frank Fey Director of Photography César Pérez Editor Andrés Federico Sound Roberto Fernández Music Luis Hernández

We Are Not Who They Say We Are
Print Source comm@peacebrigades.org.uk

The story of Arcoiris, a group of LGBTQI+ human rights defenders in Honduras, revealing both the severity of the risks they face and their determination to further their struggle.

Form Documentary Premiere Status Yorkshire Original Title Somos Country United Kingdom Year 2020 Running Time 18min Language Spanish Director Manu Valcarce Producer Susi Bascon, PBI Honduras
Leeds Screendance Competition

About Face
Print Source melissa@sozomedia.com

Based on original spoken word poetry by Marc Bamuthi Joseph, About Face puts a different spin on the school-to-prison pipeline and the role of fathers of black and brown children in the disruption of that paradigm.


Canis Major
Print Source brisseycd@gmail.com

An artist suffering from severe writer’s block relies on the friendship of their dog in this multi-genre sci-fi short. Based on many true stories, this video-animation hybrid ruminates the relationship between dancing and earthly survival at the ‘end of the world’.

Form Experimental Country United States Year 2019 Running Time 10min Language English Director Charli Brissey

De-Eschatology
Print Source tyga369@gmail.com

This short explores a physical manifestation of the claustrophobia created by the COVID-19 crisis and the lack of physical contact experienced by many in quarantine.

Form Experimental Premiere Status International Country United States Year 2020 Running Time 3min Language No Dialogue Director Charly Santagado, Eriel Santagado Key Cast Julie Cleves, Robbie Synge, Angela Boix Director of Photography Mavra Peponis Sound Judy Kim Voice Over Alicia Maye

Leeds Short Film Awards

Floor Falls
Print Source jen@aerialdance.co.uk

A woman stands, takes a breath, and moves. Rotating and twisting, she and the camera dance around each other. She suspends, or has the floor fallen?

Form Experimental Premiere Status English Country United Kingdom Year 2020 Running Time 3min Language No Dialogue Director Jennifer Paterson, Lewis Gourlay, Abby Warlow Producer All or Nothing Aerial Dance Theatre Key Cast Freya Jeffs Director of Photography Andrew Begg Editor Lewis Gourlay

Forest Floor
Print Source robbie@robbiesynge.com

Shot in Abernethy Forest in The Cairngorms, Forest Floor considers different bodies and physical access challenges in a rural location. Close friends Julie and Robbie sit quietly together on the ground, a simple idea requiring a novel approach.

Form Narrative Country United Kingdom Year 2019 Running Time 5min Language English Director Robbie Synge Producer Robbie Synge Key Cast Julie Cleves, Robbie Synge, Angela Boix Director of Photography Emma Dave Sound Jonathan McCloske Editor Robbie Synge

Lazarus
Print Source tuixenbenet@alum.calarts.edu

A dialogue between movement and landscape, Lazarus reflects on the objectification of the female body in film, through a succession of falls and recoveries.

Form Experimental Premiere Status UK Country United States Year Running Time 9min Language English Director Tuixen Benet, Angela Boix Key Cast Angela Boix Director of Photography Mavra Peponis Sound Judy Kim Voice Over Alicia Maye
**My Other Self**
Print Source alexandraalvarezgarcia@gmail.com

The protagonist of this story lives in the grandiose delusion that her mind has created to detach itself from the dystopia of her life.

*Form Narrative Country Spain Year 2020 Running Time 2min Language No Dialogue Director Alex Garcia Screenwriter Alex Garcia Producer Alex Garcia Key Cast Marjan Jonkman*

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**Navigation**
Print Source marlenemillar@gmail.com

Navigation explores the current humanitarian crisis of displacement and dislocation. Using the land itself to explore how we navigate through unknown terrain, themes of survival and perseverance, departure and renewal emerge.

*Form Experimental Premiere Status English Country Canada Year 2020 Running Time 14min Language No Dialogue Director Marlene Millar Screenwriter Marlene Millar, Sandy Silva Producer Marlene Millar, Sandy Silva Key Cast Bobby Thompson, Andrew Bathory, Sonia Clarke, David Cronkite, Dominic Desrochers, Alfa Douglas, Isaac Endo, Hélène Lemay, Kimberly Robin, Sandy Silva Director of Photography Kes Togney Editor Jules de Niverville, Music Jean Fréchette, The Lismorahaun Singers Sandy Silva Choreography Sandy Silva*

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**PROTEST !**
Print Source sophielehire@gmail.com

This film considers the daily struggle of street workers in Senegal. The endless gestures of these everyday warriors are sublimated by the Krump dance, whose tension is expressed in the ‘battle’.

*Form Experimental Premiere Status International Country Senegal Year 2019 Running Time 7min Language Wolof Director Sophie Le Hire Screenwriter Sophie Le Hire Producer Sophie Le Hire Key Cast Amary Taaka Ndiaye, Binta Sylla*

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**Zombies**
Print Source festival@sudu.film

Based on the almost carnal relationship we have with our phones, Zombies is a journey between hope and dystopia in a hallucinated Kinshasa. From the culture of the hair-salon to futuristic, solitary clubbing our communication has become swamped by digital ubiquity.

*Form Narrative Country Belgium, Democratic Republic of Congo Year 2019 Running Time 14min Language French Director Baloji Producer BALOJI BBL Production*
Leeds Music Video Competition

Adventure
Monster Rally
Director Zak Marx

Bathwell in Clerkentime
The Real Tuesday Weld
Director Alex Budovsky

Bitter Parts
Jaya Mooi
Director Michael Middelhoop

Breathe It In
Garrett Kato ft Julia Stone
Director Emily Dynes

Colors
Black Pumas
Director Kristian Mercado

Dansingas
Solo Ansamblis
Director Tikas S dzius

Hand Solo
Marika Hackman
Director Sam Bailey

I Don’t Need Another
Justin Lacy
Director Justin Lacy, J. Noel Sullivan

The Message
Onoe Caponoe
Director Tochka

Never Fight A Man with a Perm
Idles
Director Al Brown

Open Relations
Heart Bones
Director Ed Dougherty

Repetition
Max Cooper
Director Kevin McGloughlin

Seoul Sori
Peejay
Director Kim Kyoung-bae

Shady Grove
Yola
Director Jessie Craig

The Sticks
The Cool Greenhouse
Director Simon Nunn

Tinnies with The Reaper
Harry Hanson
Director Ben G. Brown

Walking with a Killer
The Breeders
Director Marcos Sánchez

Wückis Zam
Heinrich Himalaya
Director Kilian Immervoll, Anna Sophia Rüßmann

Zver
Dynoro
Director Taisa Deeva
**Depth Perceptions: Animation Panorama**

**Any Instant Whatever**
Print Source mail@michellebrandanimation.com

This cleverly conceived film is an examination of the observer effect in physics, where the act of observation inevitably changes what you see. Movement, objects and perspective dissolve into each other, describing how time and change affect our objective comprehension of the world. Nothing is as solid as we believe.

**Form**
Animation – Experimental
**Premiere Status**
Yorkshire
**Country** United Kingdom
**Year** 2019
**Running Time** 5min
**Language** No Dialogue
**Director** Michelle Brand
**Producer** Michelle Brand

**Black**
Print Source chenao92211@outlook.com

Black is a visceral expression of the issue of black market vaccines, that have become a dangerous health issue as they spread through Chinese society. Leaving no room for nuance, where arguably none is needed, the strobing effect of its repetitive imagery is a direct assault on the senses.

**Form**
Animation – Experimental
**Premiere Status**
UK
**Country** United Kingdom
**Year** 2020
**Running Time** 3min
**Director** Ao Chen
**Screenwriter** Ao Chen
**Producer** Ao Chen
**Animation** Ao Chen, Fei Chen
**Music** Ao Chen

**Catgot**
Print Source wing12381@gmail.com

There’s a good reason this film is showing at so many festivals this year. It’s a wonderful watery dance of movement and music, rippling with rhythm and colour. This playful and invigorating burst of joy can also be seen online, as part of our experimental animation strand: Depth Perceptions.

**Form**
Animation – Experimental
**Premiere Status**
Yorkshire
**Country** Hong Kong
**Year** 2019
**Running Time** 3min
**Language** No Dialogue
**Director** Ho Tsz Wing
**Animation** Ho Tsz Wing
**Music** ISAN

**Don’t Know What**
Print Source mail@thomasrenoldner.at

Breathing, speaking and blinking are the raw ingredients with which Thomas Renoldner subverts the language of filmmaking. No surprise then that this witty and irreverent film has been picking up prizes everywhere, including at the Ottawa Animation Film Festival and an Off Limits award at Annecy.

**Form**
Animation – Narrative
**Country** Austria
**Year** 2019
**Running Time** 8min
**Language** No Dialogue
**Director** Thomas Renoldner
**Producer** Thomas Renoldner
**Key Cast** Thomas Renoldner
**Animation** Thomas Renoldner
**Music** Thomas Renoldner

**Just a Small**
Print Source naconvallaria@gmail.com

This delicate and hypnotic film is created from an original six-panel, 4½ metre long watercolour painting. Split into 1,670 different frames, the images are woven into an ocean of calm. A story of a tiny eel becoming more than it’s origins, the animation ebbs and flows into the mystical.

**Form**
Animation – Experimental
**Premiere Status**
UK
**Country** South Korea
**Year** 2019
**Running Time** 5min
**Language** No Dialogue
**Director** Na Kyung Kim
**Animation** Na Kyung Kim
**Sound** Na Kyung Kim

**Lursaguak. Scenes from life**
Print Source kimuak@filmotecavasca.com

Dark and disturbing, Lursaguak. Scenes from Life may seem like a disconnected nightmarish dream, but there’s no disputing its visceral power. Episodic in form but opaque in narrative, nevertheless there are themes we’d recognise, in this distinctive and unique vision of lost innocence, womanhood, sex and spectacle, fear and disgust.

**Form**
Animation – Experimental
**Premiere Status**
Spain
**Original Title** Lursaguak. Escenas de Vida
**Country** Spain
**Year** 2019
**Running Time** 12min
**Language** No Dialogue
**Director** Izibene Oñederra
**Screenwriter** Izibene Oñederra
**Producer** Izibene Oñederra
Serial Parallels
Print Source maxhattler.com

Photographic images of building facades are reimagined as strips of celluloid film. Experimental filmmaker Max Hattler subtly manipulates his photographs to produce mesmerizing patterns, moving collages and delightful colour palettes that represent Hong Kong high rise flats, stretching as far as the eye can see.

Form Animation – Experimental Premiere Status
Yorkshire Country Hong Kong Year 2019 Running Time 9min Language No Dialogue Director Max Hattler Producer Relentless Melt Animation

Trauma Chameleon
Print Source ginak@ginakamentsky.com

Found sounds and staccato words punctuate the action as a mouse darts around the screen, chased by the unravelling springs of a mouse trap. Drawn directly onto film, this joyfully original piece of work can also be seen online, as part of our experimental animation strand: Depth Perceptions.

Form Animation – Experimental Country United States Year 2019 Running Time 3min Language No Dialogue Director Gina Kamentsky Producer Gina Kamentsky

Wong Ping’s Fables 2
Print Source edouardmalingue.com

Fresh from his UK debut solo exhibition last year, we present one of Hong Kong artist Wong Ping’s latest animations. Weird it may be, but it retains a fascinatingly unique internal logic. Touching on consumerism, corruption and the police state, its retro-video-game-pop style exposes a refreshing subversiveness.

Form Animation – Experimental Premiere Status
Yorkshire Country Hong Kong Year 2019 Running Time 14min Language Chinese

Xylem
Print Source michael_hughes@gmx.co.uk

The beauty and patterns of nature endlessly fascinate us, and never more so when we’re able to see them in all their microscopic glory. Using only magnified images of xylem - plant tissue which transports water from roots, to stems and leaves - director Michael Hughes has created a hypnotic cellular animation.

Form Animation – Experimental Premiere Status
Yorkshire Country United Kingdom Year 2019 Running Time 5min Language No Dialogue Director Michael Hughes Screenwriter Michael Hughes Producer Michael Hughes Sound Keith Duncan

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Xylem
Print Source michael_hughes@gmx.co.uk

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Form Animation – Experimental Premiere Status
Yorkshire Country United Kingdom Year 2019 Running Time 5min Language No Dialogue Director Michael Hughes Screenwriter Michael Hughes Producer Michael Hughes Sound Keith Duncan
Ama, an Ashanti goddess, reluctantly meets with her estranged ex, Anansi, the trickster god of stories.

**Form** Narrative  
**Country** UK, Ghana  
**Year** 2020  
**Running Time** 4min  
**Language** Akan/Twi  
**Director** Papa Kwesi

This short is a visual poem, deftly written by the director, Kuukua Eshun. It celebrates what love looks like in its many forms. It asks the question, what does it mean to pledge allegiance to a nation, a person, a point in time, or the self?

**Form** Narrative  
**Premiere Status** UK  
**Country** Ghana  
**Year** 2019  
**Running Time** 6min  
**Language** English  
**Director** Kuukua Eshun

This is a beautiful coming-of-age story woven around the politics of hair and identity. At its centre is Dolapo, a young British, black woman who must make choices about her hair and name, in order to fit into a mainstream workforce. But how much of herself must she leave behind…

**Form** Narrative  
**Country** UK  
**Year** 2020  
**Running Time** 15min  
**Language** English  
**Director** Ethosheia Hylton

ifé and Adaora fall in love over a three-day date, but their love comes under pressure when tested by the realities of being in a same-sex relationship in a homophobic country like Nigeria.

**Form** Narrative  
**Premiere Status** European  
**Country** Nigeria  
**Year** 2020  
**Running Time** 35min  
**Language** English  
**Director** Uyi Ikpe-Etim

A foreigner in Ghana gets an assignment from his gang to find kids for a risky job that will take place later that evening. While spending the day with two energetic children, Prince and Matilda, he starts to question his decision and how it will affect their lives.

**Form** Narrative  
**Original Title** Da Yie  
**Country** Belgium, Ghana  
**Year** 2019  
**Running Time** 20min  
**Language** English, French, Asante Twi  
**Director** Anthony Nti

Halima, a Sudanese henna painter prepares a young Egyptian bride for her wedding day. The day does not go strictly to plan for Halima and her seven-year-old daughter Ward, and the encounter between the two women changes from complicity to rapidly unveiled tensions.

**Form** Narrative  
**Country** Egypt  
**Year** 2020  
**Running Time** 23min  
**Language** Arabic  
**Director** Morad Mostafa

ifé and Adaora fall in love over a three-day date, but their love comes under pressure when tested by the realities of being in a same-sex relationship in a homophobic country like Nigeria.

**Form** Narrative  
**Premiere Status** European  
**Country** Nigeria  
**Year** 2020  
**Running Time** 35min  
**Language** English  
**Director** Uyi Ikpe-Etim

Artist, Act of Love  
Print Source info@filmafrica.org.uk

Dolápo is Fine  
Print Source info@filmafrica.org.uk

Henet Ward  
Print Source info@filmafrica.org.uk

ifé  
Print Source info@filmafrica.org.uk

Good Night  
Print Source info@filmafrica.org.uk

iFÉ  
Print Source info@filmafrica.org.uk

Halima, a Sudanese henna painter prepares a young Egyptian bride for her wedding day. The day does not go strictly to plan for Halima and her seven-year-old daughter Ward, and the encounter between the two women changes from complicity to rapidly unveiled tensions.

**Form** Narrative  
**Country** Egypt  
**Year** 2020  
**Running Time** 20min  
**Language** Arabic  
**Director** Morad Mostafa

This short is a visual poem, deftly written by the director, Kuukua Eshun. It celebrates what love looks like in its many forms. It asks the question, what does it mean to pledge allegiance to a nation, a person, a point in time, or the self?

**Form** Narrative  
**Premiere Status** UK  
**Country** Ghana  
**Year** 2019  
**Running Time** 6min  
**Language** English  
**Director** Kuukua Eshun

This is a beautiful coming-of-age story woven around the politics of hair and identity. At its centre is Dolapo, a young British, black woman who must make choices about her hair and name, in order to fit into a mainstream workforce. But how much of herself must she leave behind…

**Form** Narrative  
**Country** UK  
**Year** 2020  
**Running Time** 15min  
**Language** English  
**Director** Ethosheia Hylton

ifé and Adaora fall in love over a three-day date, but their love comes under pressure when tested by the realities of being in a same-sex relationship in a homophobic country like Nigeria.

**Form** Narrative  
**Premiere Status** European  
**Country** Nigeria  
**Year** 2020  
**Running Time** 35min  
**Language** English  
**Director** Uyi Ikpe-Etim

A foreigner in Ghana gets an assignment from his gang to find kids for a risky job that will take place later that evening. While spending the day with two energetic children, Prince and Matilda, he starts to question his decision and how it will affect their lives.

**Form** Narrative  
**Original Title** Da Yie  
**Country** Belgium, Ghana  
**Year** 2019  
**Running Time** 20min  
**Language** English, French, Asante Twi  
**Director** Anthony Nti

Halima, a Sudanese henna painter prepares a young Egyptian bride for her wedding day. The day does not go strictly to plan for Halima and her seven-year-old daughter Ward, and the encounter between the two women changes from complicity to rapidly unveiled tensions.

**Form** Narrative  
**Country** Egypt  
**Year** 2020  
**Running Time** 23min  
**Language** Arabic  
**Director** Morad Mostafa

ifé and Adaora fall in love over a three-day date, but their love comes under pressure when tested by the realities of being in a same-sex relationship in a homophobic country like Nigeria.

**Form** Narrative  
**Premiere Status** European  
**Country** Nigeria  
**Year** 2020  
**Running Time** 35min  
**Language** English  
**Director** Uyi Ikpe-Etim

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**Year** 2020  
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**Language** Arabic  
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**Premiere Status** UK  
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**Year** 2019  
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ifé  
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**My Love, Ethiopia**
Based on a true story, My Love, Ethiopia is a live-action animated picture that follows the turbulent and mystical journey of a young girl searching for freedom after being separated from her family. Set during Ethiopia’s political conflict in the 1970s, the story is unveiled through turbulent migration, visiting spirits from an ancient world, and ancestral magic.

**Form**: Animation – Narrative  
**Premiere Status**: European  
**Country**: Ethiopia  
**Year**: 2019  
**Running Time**: 20min  
**Language**: Amharic  
**Director**: Gabrielle Tesfaye  

**What Did You Dream**
It’s the summer holidays in 1990 South Africa and 11-year-old Boipelo is back at her grandmother’s house. As the holidays come to an end, she becomes consumed by the fact that, unlike her two cousins, she can no longer remember her dreams and therefore can’t help her granny play the local Chinese lottery.

**Form**: Narrative  
**Premiere Status**: UK  
**Country**: South Africa  
**Year**: 2019  
**Running Time**: 20min  
**Language**: Tswana  
**Director**: Karabo Lediga  

**Tab**
Khanya and Sandiswa are left outside the local horse gambling arena by their father, under the strict instructions to not leave the car. Khanya receives her period and makes the decision to enter the arena, when she is caught by her father, the true confines of their delicate relationship come to light.

**Form**: Narrative  
**Premiere Status**: UK  
**Country**: South Africa  
**Year**: 2019  
**Running Time**: 14min  
**Language**: Xhosa, English  
**Director**: Hlumela Matika  

**The Trap**
In the peculiar set up of a deserted and run-down Egyptian seaside resort in wintertime, a young unmarried couple arrives to make love. The power dynamic between them is tested, when the girl reveals she wants their relationship to end.

**Form**: Narrative  
**Premiere Status**: UK  
**Original Title**: Fakh  
**Country**: Germany, Egypt  
**Year**: 2019  
**Running Time**: 20min  
**Language**: Arabic  
**Director**: Nada Riyadh  
**Screenwriter**: Nada Riyadh  
**Producer**: Ayman El Amir, Eva Schellenbeck, Gregor Streiber  
**Key Cast**: Shaza Moharam, Islam Alaa, Nabil Nour El Din
### Polish Animation Focus

#### Bernard
Print Source marta.swiatek@kff.com.pl

Bernard, the lonely polar bear, faces the stereotype of the predator - the animal you wouldn’t like to cross paths with. Feeling sad, he tries to express his loneliness to the other animals, but being part of the food chain doesn’t make it easy to make new friends.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Country**
Poland
**Year**
2017
**Running Time**
6min
**Director**
Anna Oparkowska
**Screenwriter**
Anna Oparkowska, Łukasz Kacprzyczk
**Producer**
GS Animation

#### Bless you!
Print Source marta.swiatek@kff.com.pl

Warning: contagious! Germs fly around wildly in the hustle and bustle of urban life. You stand next to the wrong nose, and it happens in a flash. You can even get a dose during an innocent flirt with your potential sweetheart. And what happens if you keep on infecting yourself? Employing expressionistic colour and surreal forms and figures, this animation is particularly apt in these Covid times.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Original Title**
Na Zdrowie!
**Country**
Poland
**Year**
2018
**Running Time**
5min
**Language**
No Dialogue
**Director**
Paulina Ziółkowska
**Screenwriter**
Paulina Ziółkowska
**Producer**
Polish National Film School in Lodz

#### Creatures
Print Source marta.swiatek@kff.com.pl

Creatures is a grotesque love story about Harold and Matylda, two caricatures of people, trying to adjust to the black and white environment they live in. During their search for acceptance they conceal their distinctive features, but they can’t hide their true nature. The rough form of cut-out animation is inspired by the works of Roald Dahl, Lotte Reiniger and Edward Gorey.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Original Title**
Creatury
**Country**
Poland
**Year**
2015
**Running Time**
10min
**Director**
Tessa Moult-Milewska
**Screenwriter**
Tessa Moult-Milewska
**Producer**
Munk Studio – Polish Filmmakers Association

#### III
Print Source marta.swiatek@kff.com.pl

A sudden meeting of a Man and a Woman begins a hypnotic act of pleasure and discomfort. They slowly get closer to each other in a game of mutual seduction and unclothing. III is a portrait of a woman staying in an uneasy and exhausting relationship with a man, which allures her and repulses her at the same time.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Country**
Poland
**Year**
2018
**Running Time**
12min
**Director**
Marta Pajek
**Screenwriter**
Marta Pajek
**Producer**
Animoon

#### Evening
Print Source marta.swiatek@kff.com.pl

In Izabela Plucińska’s plasticine animation the quarrelling couple join forces to smash the whole household to pieces. But can people who argue so passionately really just part at the end of the day?

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Original Title**
Wieczór
**Country**
Poland
**Year**
2016
**Running Time**
3min
**Director**
Izabela Plucinska
**Screenwriter**
Izabela Plucinska
**Producer**
Claytraces

#### Fences
Print Source marta.swiatek@kff.com.pl

Visible and invisible boundaries surround us from birth to death and each of us handles these social dividing lines differently – while some break through to the other side, others fall at the first hurdle. This animation cleverly explores the barriers we construct between us and how we respond to them in our daily lives.

**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Original Title**
Płoty
**Country**
Poland
**Year**
2015
**Running Time**
7min
**Director**
Natalia Krawczuk
**Screenwriter**
Natalia Krawczuk
**Producer**
Polish National Film School in Łódź

#### Creatures
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Animation – Narrative
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Yorkshire
**Original Title**
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**Country**
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**Year**
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**Running Time**
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**Director**
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Tessa Moult-Milewska
**Producer**
Munk Studio – Polish Filmmakers Association

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Yorkshire
**Country**
Poland
**Year**
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**Running Time**
12min
**Director**
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**Screenwriter**
Marta Pajek
**Producer**
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**Form**
Animation – Narrative
**Premiere Status**
Yorkshire
**Original Title**
Na Zdrowie!
**Country**
Poland
**Year**
2018
**Running Time**
5min
**Language**
No Dialogue
**Director**
Paulina Ziółkowska
**Screenwriter**
Paulina Ziółkowska
**Producer**
Polish National Film School in Lodz

#### Fences
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Płoty
**Country**
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**Year**
2015
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Natalia Krawczuk
**Producer**
Polish National Film School in Łódź

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122 123
**The Land of Whim**
Print Source mart.a.swiatek@kff.com.pl

In The Land of Whim, the main character is a planet invented by the director. Everything that exists on the planet is unobvious, chaotic, and changes its shapes and properties. Mutual penetration and transformation of forms. The inhabitants are preparing for a big party. It’s all joy and pleasure until the arrival of blue and geometric characters from another planet.

**Form** Animation – Narrative
**Premiere Status** UK
**Original Title** Kaprysia
**Country** Poland
**Year** 2019
**Running Time** 8min
**Language** No Dialogue
**Director** Betina Bazał
**Screenwriter** Betina Bazał
**Producer** Jan Matejko Academy of Fine Arts
**Editor** Betina Bazał
**Sound** Michał Fojcik, Wojciech Iskierta

**Squaring the Circle**
Print Source mart.a.swiatek@kff.com.pl

At a glance, it seems that Square lives among chaos and endless changes. But the systems in which he functions are constantly repeated, introducing a routine, hypnotizing without allowing any movement. When a new element sneaks into the pattern, it will allow Square to see reality a little differently for a moment.

**Form** Animation – Narrative
**Premiere Status** Yorkshire
**Original Title** Kwadratura koła
**Country** Poland
**Year** 2018
**Running Time** 5min
**Language** No Dialogue
**Director** Karolina Specht
**Screenwriter** Karolina Specht
**Producer** Polish National Film School in Lodz
**Animation** Karolina Specht

**Story**
Print Source mart.a.swiatek@kff.com.pl

Perhaps it is time to let go of the illusion of certainty about where the screen ends and the outside world begins. Passengers in the metro, fixated on their smartphones. A pianist playing a virtual instrument. Through a series of eminently relatable everyday scenes, animator Jola Barkowska comments on how our lives are shaped by digital technology.

**Form** Animation – Narrative
**Premiere Status** Yorkshire
**Country** Poland
**Year** 2019
**Running Time** 12min
**Language** No Dialogue
**Director** Jola Barkowska
**Screenwriter** Jola Barkowska
**Producer** Munk Studio

**Three Women On a Bench**
Print Source mart.a.swiatek@kff.com.pl

In a small town, three elderly women sit on a bench in front of an old apartment building. They spend their time mocking and laughing at the people they come across, until they notice something strange. Karolina Borgiasz uses wonderfully grotesque puppets in this macabre stop motion animation.

**Form** Animation – Narrative
**Original Title** Na Językach
**Country** Poland
**Year** 2017
**Running Time** 4min
**Language** No Dialogue
**Director** Karolina Borgiasz
**Screenwriter** Karolina Borgiasz
**Producer** Polish National Film School in Lodz
**Animation** Karolina Borgiasz

**XOXO — hugs and kisses**
Print Source mart.a.swiatek@kff.com.pl

Two women and one man create an erotic spectacle which reveals their loneliness and solitude despite the appearance of proximity. A kind of performance in which the characters are playing together, enjoying pleasure and, at the same time, struggling with their inability to create a deeper bond.

**Form** Animation – Narrative
**Premiere Status** UK
**Original Title** XOXO — Pocałunki i Uściski
**Country** Poland
**Year** 2016
**Running Time** 14min
**Language** No Dialogue
**Director** Wiola Sowa
**Screenwriter** Wiola Sowa
**Producer** Sowa Film
**Animation** Maria Gorlich-Opyd, Milena Malenda, Anna Pregler, Wiola Sowa
<table>
<thead>
<tr>
<th>Title</th>
<th>Print Source</th>
<th>Summary</th>
<th>CEE Animation Talents</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Little Soul</td>
<td>Print Source <a href="mailto:talents@ceeanimation.eu">talents@ceeanimation.eu</a></td>
<td>A dead body becomes stuck by a riverbank. Its decaying insides still hide a human soul — a miniature of the deceased. Rotting organs part and a tiny creature gets out. Standing on the river bank, it says goodbye to the corpse and sets off on a journey through the post-mortem land.</td>
<td></td>
</tr>
<tr>
<td>Entropia</td>
<td>Print Source <a href="mailto:talents@ceeanimation.eu">talents@ceeanimation.eu</a></td>
<td>Three women, three lives in parallel worlds, until the moment a fly causes a bug in the system. The universe collapses, sex is in the air, bras are overrated and the stars twinkle!</td>
<td></td>
</tr>
<tr>
<td>SH_T HAPPENS</td>
<td>Print Source <a href="mailto:talents@ceeanimation.eu">talents@ceeanimation.eu</a></td>
<td>The caretaker exhausted by everything, his frustrated wife, and one totally depressed deer. Their mutual despair leads them to absurd events, because … sh*t happens all the time</td>
<td></td>
</tr>
<tr>
<td>A Demonstration of Brilliance in Four Acts</td>
<td>Print Source <a href="mailto:talents@ceeanimation.eu">talents@ceeanimation.eu</a></td>
<td>Four storylines are intertwined in this ode to absurdity that begins with the birth of an adult man in a suit. He is acclaimed by the people who are waiting for someone special, but at the first mistake they turn their backs on him.</td>
<td></td>
</tr>
<tr>
<td>Soma</td>
<td>Print Source <a href="mailto:talents@ceeanimation.eu">talents@ceeanimation.eu</a></td>
<td>Situated in a strange, trashy universe, the story revolves around a taxidermist and a butcher. The butcher gets the taxidermist hooked on drugs and steals his long-forgotten love. The taxidermist decides to take back what belongs to him, but the path ahead is a one-way journey.</td>
<td></td>
</tr>
<tr>
<td>SPACES</td>
<td>Print Source <a href="mailto:talents@ceeanimation.eu">talents@ceeanimation.eu</a></td>
<td>Aged around 20, Simon has a brain tumour that is gradually destroying his memory and has condemned him to live in the immediate present. From this painful experience, his sister, Nora Štrbová has made an organic short animated documentary, which succeeds with a rare formal relevance to represent the inexorable loss of the being.</td>
<td></td>
</tr>
</tbody>
</table>
The Bite
Print Source s.leege@europeanfilmacademy.org

Between a house in the Atlantic forest and a genetically-modified mosquito factory near São Paulo, a poly-amorous, non-binary relationship struggles to survive an epidemic spreading across Brazil. While in the factory millions of mosquitoes are born daily inside test tubes, the power dynamics between Helmut, Calixto, and Tao only intensify.

Form Narrative Original Title A Mundido Country Portugal Brazil Year 2019 Running Time 26min Language Portuguese Director Pedro Neves Marques Screenwriter Pedro Neves Marques Producer Catarina de Sousa, Pedro Neves Marques Key Cast Alina Darzbacher, Ana Flávia Cavalcanti, Kelner Macedo Director of Photography Marta Simões Editor Pedro Neves Marques Sound Tales Manfrinato Music Pedro Neves Marques

Community Gardens
Print Source s.leege@europeanfilmacademy.org

Patriarchal masculinity seems to catch its last breath in the sun. A story about a cold relationship between a father and his son. Their bond, plagued by indifference, disintegrates completely.

Form Documentary Original Title Die Besta Stadt ist keine Stadt Country Austria Country Georgia Year 2020 Running Time 15min Language German Director Christoph Schwarz Screenwriter Christoph Schwarz Producer Christoph Schwarz Key Cast Natalie Kuzmich Director of Photography Christoph Schwarz Editor Christoph Schwarz Sound Matthias Peyker Music Matthias Peyker

Edna – One of Many
Print Source s.leege@europeanfilmacademy.org

Edna is an animation which was inspired by the refugee crisis, where Macedonia played the unfortunate role of a transit country; in essence it is a love story set in very unusual circumstances, told in a very poetic way.

Form Animation – Narrative Original Title Edna Country North Macedonia, Belgium Year 2019 Running Time 11min Language English Director Vuk Mitevski Screenwriter Teona Strugar Mitevska Producer Lubina Mitevska, Sebastien Delloye Key Cast Teona Strugar Mitevska Director of Photography Vuk Mitevski Animation Vuk Mitevski Editor Vuk Mitevski Sound Emil Klatsch Music Olivier Samouilhan

Black Sheep
Print Source s.leege@europeanfilmacademy.org

After the high-profile killing of Damilola Taylor, Cornelius’ family move out of London. When they discover their new home is run by racists Cornelius takes drastic action to survive, adapting his identity to become more like the people who hate him.

Form Documentary Country United Kingdom Year 2018 Running Time 27min Language English Director Ed Perkins Producer Jonathan Chine, Simon Chine Director of Photography Michael Paleadmos Editor Ed Perkins Sound Paddy Boland Music Tom Barnes

The Best City Is No City At All
Print Source s.leege@europeanfilmacademy.org

Christoph Schwarz mixes multiple perspectives on Vienna’s largest urban expansion area. They share a sentimental criticism of growth and a romantic refusal to progress while facing imminent ecological collapse, which seems more credible to us than any happy ending.

Form Documentary Original Title Die Besta Stadt ist keine Stadt Country Austria Year 2020 Running Time 15min Language German Director Christoph Schwarz Screenwriter Christoph Schwarz Producer Christoph Schwarz Key Cast Natalie Kuzmich Director of Photography Christoph Schwarz Editor Christoph Schwarz Sound Matthias Peyker Music Matthias Peyker

12 K Marx Street
Print Source s.leege@europeanfilmacademy.org

A woman pours herself a cup of coffee and sits in the same place, at the same time, every day, calling the same number on her phone. One day, her call is unexpectedly answered.

Form Narrative Original Title Markus Kucha 12 Country Georgia Year 2019 Running Time 15min Language Georgian Director Irima Jordania Screenwriter Irima Jordania Producer Suliko Tsulubidze Key Cast Tina Lagidze, David Ujmajuridze Director of Photography Gigi Samsonadze, Tato Katetshvili Editor Levan Butkhuzi Sound Paata Godzidaishvili

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**Egg**

Print Source s.leege@europeanfilmacademy.org

Egg is an animation about attempting – and failing – to take control of something you are afraid of. A highly personal reimagining of a woman who has to eat an egg, but doesn’t want to.

**Form**

Animation – Narrative

**Country**

France, Denmark

**Year**

2018

**Running Time**

13min

**Language**

English

**Director**

Martina Scarpelli

**Screenwriter**

Emmanuel-Atain Raynal, Pierre Bussarson, Lina Tankoska

**Producer**

Martina Scarpelli

**Animation**

Martina Scarpelli, Emmanuel Lantan, Timan Chapelon, Annelise Hartelius, Sarah Rothenberger, Marta Dziedzic, Joel Stenbäck, Laura Konradi Brodersen, Maria Sandvig Nielsen, Emma Vasile

**Print Source**

s.leege@europeanfilmacademy.org

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**Excess Will Save Us**

Print Source s.leege@europeanfilmacademy.org

In a small village of the North of France, an attack alert has been set off due to the combination of two events: the beginning of the hunting season and an argument between drunk Polish workers.

**Form**

Documentary

**Country**

Sweden, France

**Year**

2019

**Running Time**

14min

**Language**

French

**Director**

Morgane Dziurla-Petit

**Screenwriter**

Morgane Dziurla-Petit

**Producer**

Fredrik Lange, Ami Ekström

**Key Cast**

Patrick Petit

**Director of Photography**

Filip Lyman

**Editor**

Patrik Forsell

**Sound**

Anders Kwarnmark

**Print Source**

s.leege@europeanfilmacademy.org

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**Favourites**

Print Source s.leege@europeanfilmacademy.org

After falling out with her mother, juvenile Sofia hitchhikes southwards in search of the father she never had. When she meets grumpy engineer Michael, who reluctantly agrees to give her a lift, the two strangers develop an unlikely friendship on their shared journey through the Austrian south.

**Form**

Narrative

**Original Title**

Favoriten

**Country**

Austria, Germany

**Year**

2019

**Running Time**

18min

**Language**

German

**Director**

Martin Monk

**Screenwriter**

Martin Monk

**Producer**

Michaela Finis

**Key Cast**

Lia Wilfing, Christian Dolezal

**Director of Photography**

Johannes Hoss

**Editor**

Felix Kalaivanan

**Sound**

Julia Will, Bernhard Maisch

**Print Source**

s.leege@europeanfilmacademy.org

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**Flesh**

Print Source s.leege@europeanfilmacademy.org

Five women, each in a different stage of their life, share experiences about their relationships to their bodies and how others perceive them in this powerfully intimate mixed-media animated documentary from Camila Kater.

**Form**

Documentary – Original Title

Came Country

**Country**

Spain, Brazil

**Year**

2019

**Running Time**

12min

**Language**

Portuguese

**Director**

Camila Kater

**Screenwriter**

Camila Kater, Ana Julia Carvalheiro

**Producer**

Chelo Loureiro, Livia Perez

**Key Cast**

Rachel Patricio, Larissa Rafael, Raquel Virgínia, Valquiria Rosa, Helena Ignaz

**Director of Photography**

Samuel Mariani

**Editor**

Samuel Mariani

**Sound**

Bertrand Bouadud

**Print Source**

s.leege@europeanfilmacademy.org

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**(Fool Time) Job**

Print Source s.leege@europeanfilmacademy.org

Pedro has found a new job. A kind of strange one, but these days, he can’t afford to be fussy. It’s a real chance! Anyway, he’s never been the kind of getting cold feet...

**Form**

Animation – Narrative

**Country**

France

**Year**

2018

**Running Time**

17min

**Language**

No Dialogue

**Director**

Gilles Cuvelier

**Screenwriter**

Gilles Cuvelier

**Producer**

Richard Van Den Boom

**Director of Photography**

Gilles Cuvelier

**Editor**

Gilles Cuvelier

**Sound**

Fred Meert

**Print Source**

s.leege@europeanfilmacademy.org

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**In Between**

Print Source s.leege@europeanfilmacademy.org

Brothers and sons who live abroad build identical houses to express the equality and unity in family. An empathetic portrait of the families that, by economic necessity, need to live much of their lives separated and living in cultures not their own.

**Form**

Documentary

**Original Title**

Në Mes

**Country**

Kosovo

**Year**

2019

**Running Time**

13min

**Language**

Albanian

**Director**

Samir Karahoda

**Screenwriter**

Samir Karahoda

**Producer**

Eroll Bilibani

**Director of Photography**

Samir Karahoda

**Editor**

Enis Rama

**Sound**

Meli Kelmendi, Gezim Rama

**Print Source**

s.leege@europeanfilmacademy.org
It wasn’t the Right Mountain, Mohammad
Print Source s.leege@europeanfilmacademy.org

God, Abraham, Isaac, a lost shepherdess and a herd of antelopes appear in this ancient tale which has been transposed to a new digital world; a world in which no one is innocent and where the things which we search for – and eventually find – are destined to be lost again.

Form Animation – Narrative Country France Year 2020
Running Time 29min Language Hebrew Directer Mili Pecherer
Screenwriter Mili Pecherer
Producer Bertrand Scalabre
Director of Photography Mili Pecherer
Animation Alexis Hallaert Editor Mili Pecherer,
Jean Hubert Sound Anro Ledoux, Mederic Carroyer
Music El viv Varda

Lake of Happiness
Print Source s.leege@europeanfilmacademy.org

In a small Belarusian village where time seems to stand still, Jasja, a 9-year-old girl, has to deal with her mother’s death. Her father decides to send her to an orphanage. But one day she decides to run away home.

Form Narrative Country Germany, Belarus,Spain Year 2019 Running Time 29min Language Belarusian
Director Aliaksei Paluyan
Screenwriter Aliaksei Paluyan
Producer Aliaksei Paluyan, Jörn Mollenkamp, Eduardo M. Escribano Solera
Key Cast Anjutasa Miyata, Igor Sigau, Svetlana Anikei
Director of Photography Behroz Karamizade
Editor Aliaksei Paluyan
Sound Vensan Mazmany
Music Siarhei Doushchau

Memorable
Print Source s.leege@europeanfilmacademy.org

Recently, painter Louis is experiencing strange events. His world seems to be mutating. Slowly, furniture, objects, and people become less real. They deconstruct, disintegrate. A poignant stop motion about Alzheimer’s disease which was nominated for an Academy Award.

Form Animation – Narrative Original Title Mémorable Country France Year 2019 Running Time 12min
Language French Director Bruno Collet
Screenwriter Bruno Collet
Producer Jean-François Le Corre, Mathieu Courtois
Key Cast André Wilms, Dominique Reymond
Director of Photography Bruno Collet
Animation Gilles Coirier, Billis Levilain, Marion Le Guillou, Souad Waddell, Julien Lecante, Rodolphe Dubreuil
Editor Jean-Marie Le Real
Sound Léon Rousseau
Music Nicolas

Nha Mila
Print Source s.leege@europeanfilmacademy.org

After 14 years away from her homeland, Salomé is forced to return to Cape Verde to see her dying brother. During her stopover at Lisbon airport, Águeda, a cleaning lady, recognises Salomé and invites her to spend the evening at her home, with the women of her family. The neighbourhood transports her on a spiritual journey, whose destination unfurls a painful bond with her homeland.

Form Narrative Country Portugal, Switzerland Year 2020
Running Time 18min Language Cape Verdian Creole, Portuguese
Directer Denise Fernandes
Screenwriter Denise Fernandes
Producer Luis Urbano, Elida Guindeteli, Sandro Aguilar
Key Cast Yoya Correa, Maria Sanches, Cleo Tavares
Director of Photography Marta Simões Editor Pedro Marques
Sound Miguel Morais Cabral, António Paré Pires

Nina
Print Source s.leege@europeanfilmacademy.org

13-year-old Nina is feeling trapped in her relationship with the bossy Vassil, who is preparing her to be a skilled pickpocket in Spain. There are days when she is almost ready to run away from him.

Form Narrative Country Bulgaria Year 2019
Running Time 18min Language Bulgarian
Directer Hristo Simeonov
Screenwriter Konstantin Bojanov
Producer Poli Angelova, Nikolay Todorov
Key Cast Plamen Stefanova, Margita Gashева, Barislav Rusev
Director of Photography Veselin Hristov
Editor Hristo Simeonov
Sound Ivan Andreev, Veselin Zografov
Music Goran Andrich

Sun Dog
Print Source s.leege@europeanfilmacademy.org

Fedor is a young locksmith in Murmansk, a frozen city in the obscurity of the Russian Arctic. Client after client, he roams through the alleys of concrete animated by a fantasy that isolates him from the city and its population. His dreams corrode his relation to reality and open the door to a phantasmagoric universe; a second sun is rising above the Russian Arctic.

Form Narrative Country Belgium, Russia Year 2020
Running Time 18min Language Russian
Directer Dorian Jespers
Screenwriter Dorian Jespers
Producer Dorian Jespers
Key Cast Alexander Pronkin
Director of Photography Arnaud Alberola, Dorian Jespers
Editor Omar Guzman
Sound Thomas Becka
Music Felix Casaser
**The Shift**

Print Source s.leege@europeanfilmacademy.org

Anna, an agency worker, takes her dog for a morning walk before doing her shopping. Searching through the discounted items, Anna wanders through the supermarket trying to find the most affordable necessities. As her groceries edge towards the checkout, her agency calls; she has lost her shift.

**Form** Narrative  
**Country** Portugal, UK  
**Year** 2020  
**Running Time** 9min  
**Language** English  
**Director** Laura Carreira  
**Screenwriter** Laura Carreira  
**Producer** Maeva McMahon, Mhari Valentine  
**Key Cast** Anna Russell-Martin  
**Director of Photography** Karl Küchen  
**Editor** Florian Naisenmacher  
**Sound** John Cabbab  
**Music** Laura Carreira

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**Things That Happen In The Bathroom**

Print Source s.leege@europeanfilmacademy.org

For Jak, the bathroom is a refuge, but when their feelings of loneliness threaten to overwhelm them, Jak invites a new hookup into this sanctuary – opening up to all the pleasure, embarrassment and self-discovery that comes with queer intimacy.

**Form** Narrative  
**Country** UK, USA  
**Year** 2019  
**Running Time** 13min  
**Language** English  
**Director** Edward Hancox  
**Screenwriter** Edward Hancox  
**Producer** Maggie M. Bailey, Edward Hancox  
**Key Cast** John-Calvin Pierce, Hank Freeman  
**Director of Photography** Huay-Bing Law  
**Editor** Bita Ghaisemi, Jess Rodop  
**Sound** Morgan Honaker, Miles Foster-Greenwood

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**To The Dusty Sea**

Print Source s.leege@europeanfilmacademy.org

Left alone in the deepest of the summer, Malo and Zoe are trying their best to catch their mother’s elusive eye.

**Form** Animation  
**Original Title** À la Mer Poussière  
**Country** France  
**Year** 2020  
**Running Time** 12min  
**Language** French  
**Director** Héloïse Ferlay  
**Screenwriter** Héloïse Ferlay  
**Producer** Héloïse Ferlay  
**Key Cast** Violette Renoir, Alexia Deshay, Amandine Bataille  
**Director of Photography** Héloïse Ferlay  
**Animation** Héloïse Ferlay, Owaindal Stephan

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**Uncle Thomas, Accounting For The Days**

Print Source s.leege@europeanfilmacademy.org

A tribute to the director’s uncle Thomas, a humble man with a simple and anonymous life. This is her acknowledgment how one does not have to be “somebody” to become exceptional in other’s eyes.

**Form** Animation – Documentary  
**Original Title** Tio Tomás, A Contabilidade Dos Dias  
**Country** Portugal, Canada  
**Year** 2019  
**Running Time** 13min  
**Language** Portuguese  
**Director** Regina Passoa  
**Screenwriter** Regina Passoa  
**Producer** Evi Feijó, Julie Roy  
**Editor** Regina Passoa, Andrés Marques, Alexandre Braga, Sylvia Trouvé, Dale Hayward, Marc Robinet, Sarahina Nejjaranne, Nils Delal  
**Sound** Normand Roger  
**Music** Normand Roger

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**Weightlifter**

Print Source s.leege@europeanfilmacademy.org

Professional weightlifter Petro is preparing for an important competition. But before the competition, he receives tragic news that forces him to make a difficult decision. Petro’s inner conflict makes him into more than just a mechanical bundle of muscles.

**Form** Narrative  
**Country** Ukraine, Poland  
**Year** 2019  
**Running Time** 30min  
**Language** Ukranian  
**Director** Dmytro Sukholytkyy-Sobchuk  
**Screenwriter** Dmytro Sukholytkyy-Sobchuk  
**Producer** Ewa Jastrzebska, Valentyn Vasyanovych, Konrad Stefaniski  
**Key Cast** Aleksandr Loy, Yuriy Shcherbyna, Maxim Bereznuk, Valeria Khilko  
**Director of Photography** Michal Ryszard Przelomac  
**Editor** Dmytro Sukholytkyy-Sobchuk  
**Sound** Sergiy Stepansky
Romanian Short Film Focus

Death & The Knight
Print Source claudia.droc@tiff.ro

Secluded for ages inside his tower, an immortal Knight is awoken from his slumber by a mysterious whisper and sets off in a perilous journey to find and confront an elusive enemy.

Form: Animation - Narrative
Original Title: Moartea și Cavalerul
Country: Romania
Year: 2020
Running Time: 3.5min
Language: English
Director: Radu Gaciuc
Screenwriter: Nicoleta Colapetra
Producer: Adriana Bumbes, Tudor Giurgiu
Key Cast: Ralph Ineson, Ana Ularu, Ionut Grama, Tom Wilson, Robert Marshall, Gabi Costin, Ana Udrea
Director of Photography: Tudor Câmpean
Editor: Radu Gaciuc, Tudor Câmpian

Havana Cuba
Print Source claudia.droc@tiff.ro

An ever-quiet taxi driver meets five different people over the course of one night during Christmas Holidays. An abused runaway wife, a failed actor, an impossible love story of a lower-class young man and two young teenagers making love in the back seat, all come together in this exotic farce of absurd proportions.

Form: Narrative
Country: Romania
Year: 2018
Running Time: 17min
Language: Romanian
Director: Andrei Huțuleac
Screenwriter: Andrei Huțuleac
Producer: Tudor Giurgiu
Key Cast: Marian Râlea, Mirela Oprișor, Alin Florea, Roger Peto
Director of Photography: Constantin Ene Jr.
Editor: Valerian Bulgariu

Unripe Fruits
Print Source claudia.droc@tiff.ro

The relationship between Dora and her teenage son Bogdan is suffering as she lives so far away from him and their country. When Dora comes to visit on a hot summer day, Bogdan’s unexpected and rebellious reactions push them both into a risky journey through deserted plains, along which they are forced to rebuild their relationship.

Form: Narrative
Original Title: Fructe Necoptate
Country: Romania
Year: 2019
Running Time: 17min
Language: Romanian
Director: Valentin Hotea
Screenwriter: Valentin Hotea, Augustin Cipriu
Producer: Oana Bujgia-Guițu
Key Cast: Diana Dumbravă, Andrei Cristian Anghel, Daniel Mitrea
Director of Photography: Alex Sterian Rsc
Editor: Eugen Kelemen

When it Snows
Print Source claudia.droc@tiff.ro

Laur asks the owners’ association in the building he lives in to fix the elevator for his pregnant girlfriend. Throughout the meeting, we witness an absurd world, which imposes its own rules, outside of all that is humane and logical.

Form: Narrative
Original Title: Cănd Afară Ninge
Country: Romania
Year: 2017
Running Time: 11min
Language: Romanian
Director: Conrad Mihail Mericoffer
Screenwriter: Conrad Mihail Mericoffer
Producer: Adriana Răcășan
Key Cast: Paul Ipate, Victoria Mericoffer, Emilia Dobrin, Cezar Antal, Ana Maria Zaharia, Ion Arcudeanu
Director of Photography: Barbu Bălășoiu
Editor: Tudor D. Popescu
BFI Network: Northern Showcase

**Affection**
Print Source roxy@filmhubnorth.org.uk

Clumsy romantic Sunny is infatuated with glitzy but deadbeat, Francophile bingo-caller Pauline Dupondt and forgets the important things in life, like his 80 year old Grandmother Dot’s birthday.

**Form** Narrative
**Country** United Kingdom
**Year** 2019
**Running Time** 20min
**Language** English
**Director** Simon Green
**Screenwriter** Adam Gillen
**Producer** Kate Crook
**Key Cast** Adam Gillen, Katherine Kelly, Eileen Davies, Tony Pitts
**Director of Photography** Andy Lowe
**Editor** Simon Warwick
**Sound** Anthony Silvester

**Doggerland**
Print Source roxy@filmhubnorth.org.uk

Doggerland follows Musa Nasir, an illegal immigrant and refugee, scraping an existence working at an exploitative UK car wash. Homeless, underpaid, Musa is determined to turn his life around and make it in the UK. In an attempt to escape his grim reality, he makes a drastic decision and takes on an underground driving job.

**Form** Narrative
**Country** United Kingdom
**Year** 2019
**Running Time** 14min
**Language** English
**Director** Jack Benjamin Gill
**Screenwriter** Jack Benjamin Gill
**Producer** Loran Dunn
**Key Cast** Taheen Modak, Ash Tandon, Ahmad Sakhi, Phil Gwilliam
**Director of Photography** Davey Gilder
**Editor** Rachel Durance

**Liverpool Ferry**
Print Source roxy@filmhubnorth.org.uk

Sarah must make a journey from Belfast to Liverpool to avoid a life she does not want. A journey that is against the law. Under cover of darkness and without the knowledge of her parents, 17 year-old Sarah and boyfriend Jules set off to catch the Liverpool Ferry. At their destination they must confront the reality of a choice that will change them both.

**Form** Narrative
**Country** United Kingdom
**Year** 2020
**Running Time** 19min
**Language** English
**Director** Lee Armstrong
**Screenwriter** Lee Armstrong
**Producer** Lindsay Fraser
**Key Cast** Saoirse-Monica Jackson, Lauren O’Rourke, Ross McKinney
**Director of Photography** Sarah Smither
**Editor** Rorie Sherwood

**She Lives Alone**
Print Source roxy@filmhubnorth.org.uk

Maud is coming to terms with the death of her abusive mother, refusing visitors and confining herself to her house. When Maud’s prayer beads go missing, she is happy to dismiss the disappearance but as the strange happenings go from bad to worse, Maud is left with no choice but to confront the spirit hiding in the shadows of her home.

**Form** Narrative
**Country** United Kingdom
**Year** 2020
**Running Time** 15min
**Language** English
**Director** Lucy Rose
**Screenwriter** Lucy Rose
**Producer** Maria Caruana Galizia
**Key Cast** Rachel Teate, Lauryn Elise, Karen Littlejohn
**Director of Photography** Lizzie Gilholme
**Editor** Chris Cronin

**Sweet Mother**
Print Source roxy@filmhubnorth.org.uk

Sweet Mother tells the story of a British-Nigerian man who is forced to face cultural rejection when his mother discovers his sexuality.

**Form** Narrative
**Country** United Kingdom
**Year** 2020
**Running Time** 13min
**Language** English
**Director** Zena Igbe
**Screenwriter** Zena Igbe
**Producer** Rico Johnson-Snuller
**Key Cast** Tolu Ajayi, Kemi Lofinmakun, Yasmin Keita, Kyle Toussaint-Gyampo, Zarawar Warach, Tracey Brown
**Director of Photography** Ndika Anyika
**Editor** Joseph Bradshaw
Following the postponement of Leeds Young Film Festival earlier this year, we’re delighted to bring you a selection of the best family films that we couldn’t screen at Easter.

The programme includes the beautifully animated comedy-drama The Bear’s Famous Invasion of Sicily – a treat for children and adults alike, fascinating documentaries including 2040, an eco-doc that looks at how we can address the climate emergency in a positive way, and the multi-award winning drama Romy’s Salon about a young girl dealing with her grandmother’s dementia. The programme includes a wonderful selection of films for children of all ages – even grown up ones!
Concerned about the future for his 4-year-old daughter, filmmaker Damon Gameau created an eco doc that looks at how the future could be better if we embrace ideas and technology that are available now. Addressing climate emergency in a positive way, the film looks at how changes in our approach to energy, agriculture, economy, education and ecology could transform the world for the better by 2040. As part of a wider project, the film encourages people to create their own action plan. Find out more at www.whatsyour2040.com

‘2040 is a letter to my 4-year-old daughter showing her an alternative future to the doom and gloom version we are currently presented with. But there is a catch - everything I show her in 2040 must already exist today in some form. This film is not a utopian fantasy; it is an exercise in what I call “fact-based dreaming.” It was important to ensure that what I present isn’t just my version of the future, so almost 100 children around the world between the ages of 6 and 11 were consulted on camera and asked what they would like to see in 2040. The authenticity of their answers is as inspiring as it is concerning. What started out as a film about reversing global warming and lowering emissions quickly became a story about strengthening communities, improving the quality of food and soil, embracing cheaper and cleaner energy and transport, plus restoring habitats and ecosystems.’ Director, Damon Gameau

A documentary about Bor and Beatla, the only camels in the world that live in the Arctic Circle in the far north of Norway, and 9-year-old Torarin and his elder sister, Svalin, whose family own the camels. When the family discovers that camel training is not for amateurs they travel to Mongolia to see if they can locate a professional camel trainer. Finding a suitable candidate they return to Norway, but soon discover his methods are at odds with their way of life and need to find a compromise.

‘The story is unique and original, but universally recognizable and has strong elements of comedy and drama, exoticism and empathy. The children are the main characters, but the parents are important too. Of love for the children, they will fulfill their dream to ride. When it turns out that only trained camels can be used for riding, they add up to an adventurous journey to find a trainer. But it will also lead to many dilemmas. The story brings the audience close to nature and culture both in Finnmark in Arctic Norway and in Mongolia, creates curiosity and reflection on the similarities as well as differences. The physical journey in the film will be able to provide both the protagonists and the young audience new concepts to see themselves and their surroundings.’ Director, Karl Emil Rikardsen
The Bears’ Famous Invasion of Sicily

In a remote cave, a travelling storyteller recounts a fascinating tale to his young assistant, Tonio, the Bear King’s son, is kidnapped by hunters in the Sicilian mountains. When the harsh winter threatens his people with famine, King Léonce decides to invade the land where the men live. With the help of his army and a wizard, he succeeds and finally finds Tonio. But he soon discovers that bears are not meant to live in the land of men. A beautifully animated fairytale that will captivate people of all ages.

This story is a tale for children written in 1945 by Dino Buzzati, and you can definitely feel it’s about war and dictatorship. He started it for Corriere dei Piccoli, which released it one chapter at a time, like a soap opera. At one point, he created a city that was censored because it looked too much like Berlin and they asked him to change it. It wasn’t even called “The Bears’ Famous Invasion of Sicily” but “The famous invasion”, then it became “The famous invasion of the Maremma”, which is a region a bit like the Camargue in France. One or two years later, he decided to write a book for his niece. He used the entire narrative, rewrote it and added the whole second part. It does, of course, raise a lot of questions. Do the bears symbolize the communists? The Russians? I don’t know. I don’t think one should get too attached to that. When I read the story, I didn’t notice all those allusions.’ Director, Lorenzo Mattotti

Captain Sabertooth and the Magic Diamond

Young boy Marco is fleeing from the terrible wizard Maga Kahn and his army of ape soldiers, as he’s stolen a magic diamond that can fulfil wishes at full moon. Soon, the infamous Captain Sabertooth hears about the Magic Diamond and decides to take it... However, he mistakes the keeper of it for one of his former young pirates, Pinky. After a dangerous journey to Maga Kahn’s island, Pinky and Marco realise they have more in common than the need to save the diamond from both Captain Sabertooth’s and Maga Kahn’s hands.

Captain Sabertooth is a long-running series that centres around the eponymous pirate Captain Sabertooth, who was created and originally portrayed by the Norwegian singer, composer, author and actor Terje Formoe. The series comprises several stage plays, theatrical films, a television series, cartoons and books, all of which are aimed at small children. The series was first launched as a series of stage plays beginning with Captain Sabertooth and the Treasure in Luna Bay. The play’s success was so great that in 1994 it was followed up with another stage play, Captain Sabertooth and the Secret of Luna Bay. In 2014 the film Captain Sabertooth and the Treasure of Lama Rama was released, costing 50 million Norwegian kroner (about £5m), making it the most expensive children’s film to date in Norwegian history. Captain Sabertooth and the Magic Diamond is the latest film in the series.
Cattle Hill

Klara is a young city calf with a big dream of becoming a musical star. One day she receives a letter from her father whom she has not heard from for many years. Believing him to be a famous rock star, Klara travels immediately to the countryside to meet him, but discovers that he is actually a humble farmer and worse, is suffering from some kind of hallucinations. Concerned for his sanity, Klara must get to the bottom of the strange goings-on, save her father and still find a way to become a star.

‘With screenwriter Anne Elvedal, we really wanted to show a strong female character. But not someone without any flaws or weaknesses – we wanted to balance it out, in a way that she would be strong-minded, but also impulsive and reckless. We wanted to show that such strength could also come at a price. There is nothing more boring than a perfect character that just stays the same throughout the whole movie. They need to develop and go from one place to another – also emotionally. For me, that’s the most interesting thing in life and in films. There are certainly two sides to who she is, and that’s very human. We wanted our animal characters to reflect real human beings, real struggles and real relationships. Even though it’s a film for children.’ Lise Osvoll, Director

The Club of Ugly Children

In a dystopian future, a dictator rounds up all the ‘ugly’ children to make the country a ‘better’ place. Using propaganda and alt-truth to convince the population that this is a good idea, children across the nation are sent to special schools, which turn out to be internment camps. Led by Paul, a boy with big ears, several of those identified as ugly fight back using social media and attempt to overthrow the corrupt regime. A stark warning against the rise of the far-right and the power of activism and social media.

‘With The Club of Ugly Children, we made a film about children who are excluded due to their appearance. Excluding minorities is a very sensitive issue. Apparently ugly children are too because there was an immediate response online: “IS THIS A SILLY JOKE?, “WHO ARE THESE PEOPLE?” and “THERE IS NO SUCH THING AS UGLY CHILDREN!” I can refer everyone to my high school photos as proof that the latter is not true. And also the children who auditioned for the film knew very well what they didn’t like about themselves. Our goal was to make a film that will both immerse you in an exciting adventure, and make you think at the same time. Those responses online suggest that people are already giving it thought. I hope that they also go to the cinema and discover that The Club of Ugly Children is actually a badge of pride. An honorary title for a group of children who dare to stand up against the injustice of the dictatorial regime in which they live.’ Director, Jonathan Elbers
The Lunnis and the Great Fairytale Adventure

Fantasy is in danger. The evil Crudo has discovered a way to destroy the Magic Book that contains all the stories ever invented by Humanity, leaving people with no imagination. Mar, a 9-year-old girl, is designated to save it with the help of her puppet-like friends, the Lunnis. To do so they must enter the book itself and beat Crudo in a race through the stories. Classic characters like Pinocchio, Alice, the Wizard of Oz and the Pied Piper join in the race to try and ensure the survival of the stories forevermore.

The Lunnis is Spain’s answer to America’s Sesame Street and has scored generations of fans in Spain since first broadcasting in 2003. The series has always featured morally-based, educational content and plenty of puppets. The film aims to educate as well as entertain, by extolling virtues of reading and having a bright imagination.

‘For the first time, a film in our country has mixed puppets, animation and real actors using new technologies. It allows you to have an entirely greenscreen set, but with the ability to see how the final scene will look. That allowed us to enter the world of Pinocchio or reach Camelot. It was a constant challenge of changing sets and visual universes. The film is a bit analogue in that it proposes thinking, imagining and dreaming alongside this contemporary world of the digital age where children are subjected to endless demands to consume, not to create.’ Director, Juan Pablo Buscarini

Roça Changes the World

Roça is a unique 11-year-old girl with a gung-ho attitude to life. As her father is an astronaut on the International Space Station, she is sent to live with her grandmother in Hamburg. At school she struggles to conform and challenges the things that she sees as unjust. When her grandmother is hospitalised Roça is left home alone and must find a way not to be taken into social care, while at the same time using social media to tackle bullying at school and the attitude to the homeless people in the town.

‘Rocca’ takes us back to the feeling of great children stories [that] didn't highlight the difference between people, but were brimming full of fantasy, ideas, the vision of justice and carried the conviction that children can change things in a big way for the greater good – in an unbridled, wild and wonderful way. What is needed is curiosity and courage. Both of these traits are found in Roça, the strong and unconventional protagonist. She shows everybody how easy life can be when we stand up for each other and work together to get things done. And it’s lots of fun, too. It's not a new idea to teach children to be nice to each other, but ‘Rocca’ doesn’t dictate the ways in which we should act, but her questions will stay in your mind. And questions change the world. Just like Rocca.’ Director, Katja Benrath
Romy’s Salon

Romy’s mother has to work a lot. That’s why Romy goes to her grandmother every day after school. If you think that sounds like fun, then you’re wrong, because Grandma Stine is very busy working in her hairdressing salon, and is very strict. But everything changes when Romy discovers a totally different, and worrying, side to her grannie’s character. Winning a slew of awards at festivals across Europe, Romy’s Salon deals with the difficult subject of dementia in a thoughtful and innocent way, as seen through the eyes of a child.

This is a modest, but beautifully familiar and universal story for young and old. Through the eyes of a courageous little girl, we witness the incredible impact that her grandmother’s Alzheimer’s has on the entire family. In the end, Romy learns that nothing ever stays the same. But because of the new situation with grandmother’s Alzheimer’s, Romy’s parents are talking to each other again and the characters get a better understanding of each other’s situation. And she really gets to know her grandmother, with whom she shares many cheerful and special moments.

‘It’s important that a film is made about Alzheimer’s disease, as the subject is still taboo. People are ashamed of this disease, afraid that they will be considered ‘crazy’. If we break the taboo and talk about it, people will come to accept it more as a disease and a lot of people will feel less lonely. It’s just a part of life.’ Director, Mischa Kemp

Sheep and Wolves: Pig Deal

The united village of sheep and wolves leads its steady and peaceful life until two unexpected guests suddenly arrive. Hot on their heels comes a pack of wild wolves who plan to destroy the village and eat the sheep. Grey, the new leader of the united tribe, now has to convince the sheep and wolves that you can deal with any big problems or serious challenges only by working together – because power is in unity! A sequel to the equally entertaining Sheep and Wolves (LYFF 2019).

‘The writers wrote the children’s tale around the themes of breaking the colour barrier, racism, and egalitarian society. The movie also explores the theme of Grey’s character development from a nascent leader of an animal society to a hero who must overcome his blunder by deciding whether to cave into his primal instincts as a wolf or help the sheep. Many central themes are explored in this film such as the progress of civilisation threatened by an outside force that is spurred by will to power. Rising tensions inside the village are also explored as a test for the utopian civilisation on whether to commit condemnation and discrimination against not only the mysterious saboteurs who wreaked havoc on their defensive fortress but also the wolves themselves. Grey’s response, “I have only one law of nature - to protect those who are weaker” rallies the community to preserve its founding ideals of democracy and equality.’ Wikipedia
Snow White and the Magic of the Dwarfs

After her father’s death, Snow White is at the mercy of her self-loving stepmother. Locked in a tower by the evil queen, Snow White repeatedly escapes and secretly helps the old blacksmith. There she meets Prince Kilian, who immediately falls in love with her. When the queen’s plan to marry Snow White to a rich noble backfires, she plots to kill her but Snow White is rescued by seven dwarfs, while Prince Kilian searches for her throughout the kingdom.

While the film is based on the original fairy tale, its content has been greatly changed and modernised in many places. The 200-year-old template by the Brothers Grimm has been heavily edited and tightened resulting in an action-packed retelling of the famous fairytale, with a nod to Game of Thrones.

‘This film adaptation borrows heavily from the fantasy genre, with convincing special effects and with characters that brush against the classic fairytale line. This Snow White [is not only] beautiful, [but also] strong and courageous. Fortunately, the times when the heroines of such stories were attractive, but otherwise primarily victims, are over. A big hit, additionally, are the dwarfs, a collection of daring lads who tend to have a certain belligerence but are otherwise a compassionate bunch.’ Tilmann P. Gangloff, Frankfurter Rundschau newspaper

Sune: Best Man

Sune is going to be his grandfather’s Best Man but when he discovers that the wedding is on the same day as the class trip, he decides to try and do both, with hilarious results. With everything going wrong his mum bumps into an old flame, his dad falls foul of the law and it looks like the wedding may be off. With questionable advice from his future self, can Sune make the right decision and fix everything? Welcome to the Andersson family who put the ‘fun’ in dysfunctional.

Sune - Best Man is the standalone sequel to Sune vs Sune which was last year’s most-watched Swedish film with over 450,000 cinema visits, three Golden Bug nominations, critics’ tributes and Audience Award at the Cinekid Lions Best Children’s Film Audience Award. Sune - Best Man also builds on the immensely popular character Sune, created by Sören Olsson and Anders Jacobsson and on the script by Jon Holmberg, who is also the director. It’s a hot and crazy comedy about friendship and loyalty, and about what is important in life - whether you are 11 or 70 years old.
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