

LIFF29

29th Leeds International Film Festival





THE BID FOR LEEDS TO BE EUROPEAN CAPITAL OF CULTURE 2023

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Above Brooklyn: Opening Feature Film
Left Sanjay's Super Team: Opening Short Film

The front cover image of our catalogue this year is from the Arctic Encounters season in our Retrospectives section, the result of a major partnership with the University of Leeds that has produced a unique line-up of fascinating events. LIFF29 is full of the fruits of collaborations like Arctic Encounters across our programme sections which also include Official Selection, Cinema Versa, Fanomenon and Short Film City, and together they offer a vast and diverse choice of film experiences in Leeds from all over the world. The catalogue is where the full extent of our 2015 Short Film City selection is revealed for the first time, with details for every film showing at LIFF29, selected from more than 4000 submissions from 97 countries, and launching with our first ever opening short, Sanjay's Super Team. Our opening feature film this year is the widely-acclaimed Brooklyn, a brilliant example of a filmmaking collaboration which also received support from our two main funding partners, the British Film Institute and Creative Europe. Thank you to all our partners this year, including our invaluable venues, and to everyone who has contributed to the creation of LIFF29.

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EUROPE LOVES EUROPEAN FILM FESTIVALS

A good place to meet and to exchange, festivals provide a vibrant and accessible environment for talent, stories and emotions - in short European Film.

The Creative Europe - MEDIA Sub-programme of the European Union aims to foster the European audiovisual industry's competitiveness, to promote its rich variety and to encourage the transnational circulation of films. The programme acknowledges the cultural, social and economic role of festivals in increasing audiences' interest in European films, by co-financing more than 80 of them across Europe every year.

These festivals stand out with their rich and diverse European programming, their activities in support of young professionals, their commitment to audience development and film literacy, and the importance they give to networking and meeting opportunities for professionals and the public alike. In 2014, the festivals supported by the Creative Europe - MEDIA Sub-programme proposed more than 20.000 screenings of European works to nearly 3 million cinema-lovers.

Creative Europe - MEDIA Sub-programme is pleased to support the 29th edition of Leeds International Film Festival. We hope you enjoy a rich and stimulating event.



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 Retrospectives Alex King, Chris Fell
 Fanomenon Martin Grund, Chris Fell, David Maguire
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Leeds Town Hall



The Headrow, Leeds, LS1 3AD
0113 247 7988

Access: Level access on ground floor via The Headrow entrance, with lift to all floors. Wheelchair accessible toilets.

Belgrave Music Hall



1A Cross Belgrave St, Leeds, LS2 8JP
0113 246 0744

Access: Wheelchair access and disabled toilet only on ground floor. No disabled access to upper floors.

Vue in the Light



22The Light, The Headrow, Leeds, LS1 8TL
08712 240 240

Access: Fully wheelchair accessible via Albion St, disabled parking, infra-red hearing system.

Clothworkers Centenary Concert Hall



University of Leeds, Leeds, LS2 9JT
0113 343 2583

Access: Full wheelchair access and disabled toilets. Guide dogs welcome.

Leeds City Museum



Millennium Square, Leeds, LS2 8BH
0113 224 3732

Access: Fully accessible with disabled toilets on every floor. Guide dogs welcome.

Hyde Park Picture House



Brudenell Road, Leeds, LS6 1JD
0113 275 2045

Access: Street level access to stalls via fire exit. No wheelchair accessible toilets. Guide dogs welcome.

Everyman Leeds Trinity



Level 4, Trinity Leeds, Albion St, LS1 5AT
0871 906 9060

Access: Full disabled access. Lift to upper level.

Left Bank



Cardigan Rd, Leeds LS6 1LJ
07553 988698

Access: Wheelchair access via portable ramp. No disabled toilets.

Trinity Leeds



Albion Street, Leeds, LS1 5AT
0113 394 2415

Access: Fully accessible with disabled toilets on every floor. Guide dogs welcome.

Cottage Road Cinema



Cottage Rd, Headingley, Leeds, LS6 4DD
0113 2751 606

Access: Unfortunately The Cottage Road Cinema does not have wheelchair access or disabled toilets.

Mill Hill Unitarian Chapel



City Square, Leeds, LS1 5EB
0113 243 3845

Access: Full wheelchair access and disabled toilet on ground floor only. Guide dogs welcome.

Otley Courthouse



Courthouse St, Otley, LS21 3AN
01943 467466

Access: Fully accessible, including disabled toilets on every floor. Guide dogs welcome. An induction loop is available in the Courtroom.

Leeds College of Music



3 Quarry Hill, Leeds, LS2 7PD
0113 222 3434

Access: Fully accessible with disabled toilets. Guide dogs welcome. A hearing loop is available.

Seven Arts



31a Harrogate Road, Chapel Allerton, Leeds, LS7 3PD
0113 26 26 777

Access: Fully accessible, including wheelchair access and disabled toilets. Guide dogs welcome.

North Bar



24 New Briggate, Leeds, LS1 6NU
0113 242 4540

Access: Unfortunately North Bar Leeds does not have disabled toilets.

Chapel FM



York Road, Leeds, LS14 6JB
0113 22 55 944

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FESTIVAL IN YOUR 29TH YEAR

**WE'RE PROUD TO SUPPORT THE
FOLLOWING FILMS SCREENING AT LIFF29**

BROOKLYN
LIFF29 OPENING
NIGHT GALA
Thu 5 Nov, 20:15

**COUPLE IN
A HOLE**
Sat 7 Nov, 16:00
Tue 10 Nov, 20:30

IONA
Sat 7 Nov, 18:30
Tue 10 Nov, 16:00

SUNSET SONG
Sat 7 Nov, 17:00
Thu 12 Nov, 15:30

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Photo: Wildgaze Films was awarded funding through the Slate Funding development scheme for *Brooklyn* © Wildgaze Films Ltd.



YSP

Bill Viola

10.10.15–10.04.16

Yorkshire Sculpture Park
yvsp.co.uk

The Dreamers, 2013 (detail). Video/sound installation.
Performer Sharon Ferguson. Photo Kira Perov, courtesy Bill Viola Studio.

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★★★★★
THE HERALD

'A RAPTUREOUS RAVISHING SWELL OF A MOVIE'
★★★★★
LITTLE WHITE LIES

'DEVASTATING AND BEAUTIFUL'
★★★★★
THE SPOKESMAN

A TERENCE DAVIES Film
SUNSET SONG
AGYNESS DEYN PETER MULLAN KEVIN GUTHRIE
BASED ON THE NOVEL BY LEWIS GRASSIC GIBBON

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IN CINEMAS DECEMBER 4
LEEDS INTERNATIONAL FILM FESTIVAL SCREENINGS
SAT 7TH & THU 12TH HYDE PARK PICTURE HOUSE

"THE TRANSGENDER REVENGE COMEDY OF THE YEAR"
Rolling Stone

★★★★★ "A TREAT NOT TO BE MISSED" ★★★★★ "HILARIOUS"
Gay Times Attitude Indiewire

"LIKE NOTHING YOU'VE SEEN BEFORE" ★★★★★ "BRILLIANT" ★★★★★
The Guardian Time Out

★★★★★ "TERRIFIC...THE FILMMAKING IS ELECTRIC" ★★★★★
Little White Lies Empire

"THE MOST EXCITING FILM OF THE YEAR" ★★★★★ "VERY FUNNY"
Vogue.com Flare

★★★★★ "A DAMN FUN RIDE"
Total Film The Playlist

"FIERCE" ★★★★★ "RITIOUS AND DARING"
The Village Voice BuzzFeed

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IN CINEMAS NOVEMBER 13
LEEDS INTERNATIONAL FILM FESTIVAL SCREENINGS
FRI 6TH, SUN 8TH & WED 11TH HYDE PARK PICTURE HOUSE

FROM THE DIRECTOR OF THE OSCAR-NOMINATED NO

★★★★★
THE GUARDIAN

★★★★★
CINEVUE

"A FASCINATING BLACK COMEDY"
INDIEWIRE

Silver Bear
65th International Film Festival
Jury Grand Prix

BFI LONDON
FILM FESTIVAL
OFFICIAL SELECTION

★★★★★
TIME OUT

★★★★★
THE UPCOMING

"IT FINDS LARRAÍN AT THE HEIGHT OF HIS POWERS"
NEW STATESMAN

THE CLUB
A FILM BY PABLO LARRAÍN

IN CINEMAS
25 MARCH 2016

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The Official Selection hosts special previews of some of the most anticipated films of the year, alongside supporting exciting new discoveries. Opening LIFF29 is acclaimed Irish romantic drama *Brooklyn*, accompanied for the first time this year by an opening short film, Pixar's wonderful *Sanjay's Super Team*. Stunning Hungarian debut *Son of Saul*, set amid the horror of the Auschwitz concentration camp, was one of the best films at Cannes this year and LIFF is also showing other outstanding Palme d'Or contenders Hou Hsiao-hsien's *The Assassin* and Todd Haynes' *Carol*, the LIFF29 closing film starring Rooney Mara and Cate Blanchett. New discoveries this year come in a wide range of styles and forms, like the stark black and white crisis-of-faith drama *Tikkun* from Israel, *Happy Hour* from Japan, a 317-minute exploration of shifting friendships between four women, and *Victoria*, a German crime thriller remarkably filmed over one night in Berlin.

Brooklyn + Sanjay's Super Team



Country	Ireland, UK, Canada
Year	2015
Running Time	111 min
Format	DCP
Language	English
Director	John Crowley
Screenwriter	Nick Hornby
Producer	Finola Dwyer
Leading Cast	Saoirse Ronan, Domhnall Gleeson, Michael Zegen
Cinematographer	Yves Bélanger
Film Editor	Jake Roberts
Original Music	Michael Brook

UK Distributor **Lionsgate**

Directed by John Crowley and starring Saoirse Ronan, *Brooklyn* is a wonderful romantic drama adapted by Nick Hornby from Colm Tóibín's best-selling novel. Ellis is a young Irish woman who leaves her home for New York in the 1950s. Desperately homesick at first, Ellis soon finds romance in Brooklyn, but when a family emergency forces her back to Ireland, she finds herself torn between her personal freedom and her family responsibilities.

Director John Crowley on the appeal of Colm Tóibín's novel: 'One of the things that's rather fresh about the novel, and that we really wanted to hold onto in the film, is that in terms of narratives about immigration, they tend to be male. They tend to deal with the hardship and things we know. This is the first one I've come across which is from the female point of view. Where you have a set of young women who are trying to negotiate their way through a paternalistic society and how they deal with each other and deal with the world outside them. And it just sort of gave a fantastically unusual, dramatic palette to work with. There are just precious few films that have that many great, powerful women in it. There's an irony to Colm's prose, it's not always in a situation, but it's in his view on things, and I tried to keep that in mind when we were shooting. Because of course, it also sort of makes the descent into the sadness all the greater. It's a very particular mix, laughter and tears, it's very Irish.'

Sanjay's Super Team (Dir. Sanjay Patel, USA 2015, 10 mins, UK Distributor: Disney) After working on *Toy Story 2*, *Monster's Inc.*, and *The Incredibles*, Pixar artist Sanjay Patel directs his first film, a beautiful and heartwarming short about a young Indian boy who is bored of his father's meditation and daydreams of Hindu gods as superheroes.

Carol



Country	UK, USA
Year	2015
Running Time	118 min
Format	DCP
Language	English
Director	Todd Haynes
Screenwriter	Phyllis Nagy
Producer	Stephen Woolley, Christine Vachon, Tessa Ross, Elizabeth Karlsen
Leading Cast	Rooney Mara, Sarah Paulson, Cate Blanchett
Cinematographer	Edward Lachman
Film Editor	Afonso Gonçalves
Original Music	Carter Burwell

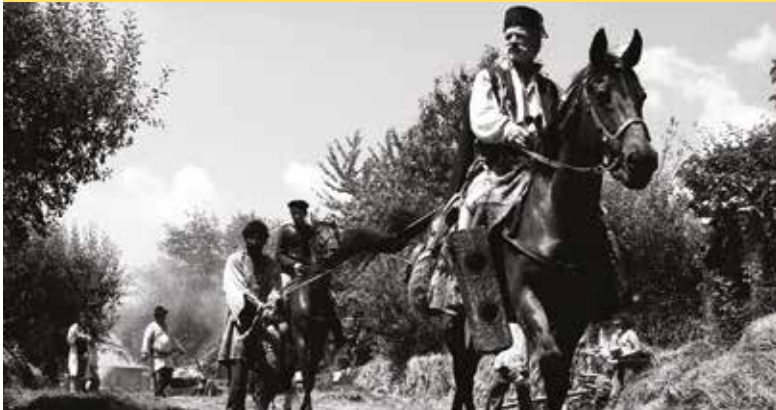
UK Distributor **Studiocanal**

Carol is a gorgeously realised period drama set in New York in the fifties and a stirring adaptation of Patricia Highsmith's novel *The Price of Salt*. Todd Haynes continues his string of sensitive and intelligent reworkings of the classic Hollywood melodrama after *Far From Heaven* and *Mildred Pierce*, always encouraging outstanding performances from his actors, this time Cate Blanchett and Rooney Mara. With a spiralling emotional intensity, the film depicts a secret love affair between glamorous Manhattan housewife Carol and naive young department store clerk Therese. The consequences are seismic and far-reaching.

'Carol is the emblem of the privileged class, a perfect manifestation of female glamour and elegance that disarms Therese and initially furthers her anxiety about who she is. Carol is a construct of Therese's imagination. In this film, we are always in the point of view of the more amorous character: the disempowered person. We shoot through windows and glass, to make you think of the act of looking and looking back, with people positioned on either side of the glass. When we think of our love affairs, our most memorable ones are those that put you on the side of the weaker and desiring subject. Stories about marginal women are more interesting than films about men; they contain the limits of social burdens; women's lives are more burdened by society, in the choices they make, as they carry on the institutions of the family, satisfying men. There is less freedom in their lives. In films about men, you can pretend that these limits can be escaped [with heroic vanquishing stories] but not so much with women. Filming women allows me to show how we all share these restrictions.'

Todd Haynes, Director

Aferim!



Country	Romania, Bulgaria, Czech Republic, France
Year	2015
Running Time	108 min
Format	DCP
Language	Romanian, Turkish, Romany
Director	Radu Jude
Screenwriter	Radu Jude
Producer	Ada Solomon
Leading Cast	Teodor Corban, Mihai Comanoiu, Toma Cuzin
Cinematographer	Marius Panduru
Film Editor	Catalin Cristutiu

UK Distributor Studiocanal

One of the surprise films of the year, Radu Jude's *Aferim!* is a tense, atmospheric Romanian western set in 19th Century Wallachia with dazzling black and white cinematography. Costadin is a local sheriff employed by a nobleman to track down an escaped gypsy slave. He sets off on horseback with his teenage son Ionita, through exotic landscapes, encountering a string of colourful characters of a bewildering ethnic diversity, some friendly, others hostile. A gripping morality tale emerges shot through with a heavy cynicism and dark humour like a *Blood Meridian* for the ethnic conflicts of Eastern Europe in the last century. The word 'aferim' is an Ottoman-Turkish expression, an interjection meaning 'bravo', one that's used with a deep irony in the film.

'I don't know which psychologist said that a person is mentally healthy only if they know where they come from, where they are and where they want to go. I believe this applies to societies too, not only individuals. The Romanian society will not be truly healthy until it faces its past with honesty and lucidity - be it the recent or the remote past. The movie *Aferim!* is an attempt to gaze into the past, to take a journey inside the mentalities of the beginning of the 19th century - all epistemological imperfections inherent to such an enterprise included. It is obvious that such an effort would be pointless should we not believe that this hazy past holds the explanation for certain present issues. 'We research each period firstly for the promises they contain for the following period' says Johan Huizinga. More than anything, I want this film to be a stimulus that makes the audience question in a deeper and more systematic way the issues I was only able to bring up.'

Radu Jude, Director

All About Them



Original Title	À trois on y va
Country	France, Belgium
Year	2015
Running Time	86 min
Format	DCP
Language	French
Director	Jérôme Bonnell
Screenwriter	Jérôme Bonnell
Producer	Edouard Weil
Leading Cast	Anaïs Demoustier, Félix Moati, Sophie Verbeeck
Cinematographer	Pascal Lagriffoul
Film Editor	Julie Dupré
Original Music	Mike Higbee

UK Distributor Swipe Films

In a deliciously French romantic drama, Jérôme Bonnell enlivens the ménage à trois scenario with an endlessly inventive blend of caper and farce boasting a trio of effervescent performances from Anaïs Demoustier, Felix Moati and Sophie Verbeeck. Charlotte is cheating on Micha with Mélodie. Not suspecting a thing, yet feeling neglected, Micha in turn cheats on Charlotte. But also with Mélodie. Everyone lies and yet everyone is in love with each other. Shown in partnership with the French Film Festival featuring a guest appearance by the director, Jérôme Bonnell.

'The idea of this film lay dormant in my head for ten years. A couple who have an affair with the same person without knowing it. And it's the enthusiasm of the tenacious producer Edouard Weil that spurred me on to write the script, from a story I described to him in just a few words. It was then a surprise when the heart of the film struck me. This often happens: the depth of the story remains undercover, emerging slowly during the process of writing, revealing something that's been buried in us all along. In this case, as I constructed the scenario, what touched me the most was the idea that two people (Micha and Melody) were both so in love with a third (Charlotte), they would eventually fall in love with each other, remote-controlled by their unconscious, because there would be such a strong shared emotion, mutual empathy would turn into pure and simple love. This story is like a fantasy, given the freedom to go beyond all the problems associated with love: lying, betrayal, sadness, jealousy ... bringing peace where there's usually conflict. It's a kind of dream of humanist love. But I didn't want to reduce this idea to simple psychology, the inclination to explore this scenario using comedy was quite natural. Filming action alone. Following only the movement of hearts.'

Jérôme Bonnell, Director

The Assassin



Original Title	Nie yin niang
Country	France, Taiwan, China, Hong Kong
Year	2015
Running Time	107 min
Format	DCP
Language	Mandarin
Director	Hsiao-hsien Hou
Screenwriter	T'ien-wen Chu
Producer	Wen-Ying Huang, Liao Ching-Sung
Leading Cast	Qi Shu, Chen Chang, Satoshi Tsumabuki
Cinematographer	Ping Bin Lee
Film Editor	Chih-Chia Huang
Original Music	Giong Lim

UK Distributor Studiocanal

With a mastery of the medium few directors could match, Hou Hsiao-Hsien reinvents the Wuxia martial arts epic with *The Assassin*, a mysterious and beautiful cinematic tour de force. In 9th century China, general's daughter Nie Yinniang is abducted by a nun who initiates her into the martial arts, transforming her into an exceptional assassin charged with eliminating cruel and corrupt local governors. One day, having failed in a task, she is sent back to the land of her birth, with orders to kill the man to whom she was promised.

'I've known and loved the Tang Dynasty 'chuanqi' [short fictions] since my high school and college days, and I've long dreamed of filming them. The *Assassin* is directly inspired by one of them, titled *Nie Yinniang*. You could say that I took the basic dramatic idea from it. The literature of the period is shot through with details of everyday life; you could call it 'realist' in that sense. But I needed more than that for the film, so I spent a long time reading accounts and histories of that period to familiarise myself with the ways people ate, dressed and so on. I was attentive to the smallest details. For example, there were different ways of taking a bath, depending on whether you were a wealthy merchant, a high official or a peasant. I also looked into the story's political context in some detail. It was a chaotic period when the omnipotence of the Tang Court was threatened by provincial governors who challenged the authority of the Tang Emperor; some provinces even tried to secede from the empire by force. Paradoxically, these rebellious provinces with their military garrisons had been created by the Tang Emperors themselves to protect the empire from external threats. After a series of provincial uprisings in the final years of the 9th century, the Tang Dynasty fell in 907, and its empire broke apart. I just wish I'd been able to Skype the Tang Dynasty directly, so that I could have made the film a great deal closer to the historical truth.' Hou Hsiao-Hsien, Director

Black Mass



Country	USA
Year	2015
Running Time	122 min
Format	DCP
Language	English
Director	Scott Cooper
Screenwriter	Mark Mallouk, Jez Butterworth
Producer	Patrick McCormick, Scott Cooper, John Leshner, Brian Oliver, Tyler Thompson
Leading Cast	Johnny Depp, Benedict Cumberbatch, Dakota Johnson
Cinematographer	Masanobu Takayanagi
Film Editor	David Rosenbloom
Original Music	Tom Holkenborg

UK Distributor Warner Bros.

'Johnny Depp stars as notorious Irish-American gangster Whitey Bulger, who spent thirty years as an FBI informant while rising to the top of the Boston underworld. Crime, law, politics, family — most grand stories in American cinema draw from at least one of these reservoirs. The story of James "Whitey" Bulger draws from all four. Director Scott Cooper's epic, thrilling rendering of Bulger's life contains everything audiences love about gangster movies. And in Johnny Depp, Cooper has a leading man with the range, the charisma, and the iconic stature required to portray this extraordinary figure. *Black Mass* is a blast to watch.' Toronto Film Festival

'I made this film with great trepidation. Many of my favourite films and many of the best American films ever made are gangster or crime genre. Of course, Coppola's work and Scorsese and Sidney Lumet, and if you look at world cinema, which I love, you've got 'Gomorrah' or that little nasty crime thriller I love called 'Sexy Beast' or even 'A Prophet'. The bar is very high. You can't ever really meet that, and nor should you try because those movies are masterpieces. So I just thought, 'Well, how can I tell this story without....?' A couple things. One, I didn't want to in any way tell a story about criminals who just happened to be gangsters or criminals who just happened to be human. I wanted to tell a film about humans who happened to be criminals, and I think there's a difference. I didn't want to glorify or romanticize or mythologize 'Whitey' Bulger in any way. I wanted to tell it in a very unflinching manner, always keeping in mind that there were victims and their families, and it was really my approach. I never really set out to try to separate this movie from those other films I just mentioned. It's just an extremely high bar and one that would be a fool's errand to try to make. I didn't even think I was making a gangster picture or a crime movie, I was just making a straightforward drama.' Scott Cooper, Director

The Club



Original Title	El Club
Country	Chile
Year	2015
Running Time	98 min
Format	DCP
Language	Spanish
Director	Pablo Larrain
Screenwriter	Guillermo Calderón, Pablo Larraín, Daniel Villalobos
Producer	Juan de Dios Larraín, Pablo Larraín
Leading Cast	Roberto Farías, Antonia Zegars, Alfredo Castro
Cinematographer	Sergio Armstrong
Film Editor	Sebastián Sepúlveda
Original Music	Carlos Cabezas

UK Distributor

Network Distributing

Chilean filmmaker Pablo Larrain (No, Tony Manero) returns with a riveting and complex moral drama that should boost his reputation alongside the best international directors working today. Four priests live together in a secluded house in a small, seaside town. Each of them has been sent to this place to purge sins from the past. They live according to a strict regime under the watchful eye of a female caretaker, when the fragile stability of their routine is disrupted by the arrival of a fifth man, a newly-disgraced companion, bringing with him the past they thought they had left behind.

'I've always been disturbed by the fates of those priests who have been removed from their positions by the church itself, under completely secretive circumstances and detached from public opinion. I was raised in Catholic schools and met plenty of respectable priests who worked and lived based on what they call 'the path to sanctity', that is, priests who watched over the word of God behaving much like a spiritual guide, honest men who preached through their own examples. I also met priests who today are in prison, or are undergoing legal procedures for different kinds of offenses. But I also met priests who no one knows where they are, priests who disappeared. This is, priests who are lost, men of faith and spiritual leaders who are no longer on the radar. Priests who were taken to retirement houses in complete silence... This film is about those exiled priests, and for that reason... Because the film is about the operations that the Catholic church carries out in a secretive, silent way, the materials we obtained through investigation had to be collected through unusual methods, since the internet or any other classic methods was rendered useless. So we had to interview former clergy members... who gave us clues about these retirement homes for priests with 'problems', and carefully investigate the reasons for which a priest is sent to a life of retirement and penance.' Pablo Larrain, Director

Couple in a Hole



Country	Belgium, UK, France
Year	2015
Running Time	105 min
Format	DCP
Language	English, French
Director	Tom Geens
Screenwriter	Tom Geens
Producer	Zorana Piggott
Leading Cast	Paul Higgins, Kate Dickie, Jérôme Kircher
Cinematographer	Sam Care
Film Editor	Alain Dessauvage

UK Distributor

Verve Pictures

A middle-aged couple who have renounced civilization to live in a cave in the woods are befriended by a local farmer with mysterious ulterior motives, in this remarkable film from Belgium-born filmmaker Tom Geens that balances between stark realism and an unsettling sense of the absurd. Belgian-born and London-based filmmaker Tom Geens made a name for himself with a series of meticulously crafted shorts, and a first feature (Menteur) that pushed genre boundaries and showed him to be a deconstructor of social norms along the lines of Michael Haneke or Thomas Vinterberg. Paul Higgins and Kate Dickie are outstanding in their challenging and unconventional roles as the couple in a hole.

'There's a fantastically assured sense of storytelling that's infused within writer and director Tom Geens' sophomore feature (his first was the little-seen 2009 drama Menteur). He puts us in a hole with the duo with no explanation and minimal dialogue. Their behaviour is odd (he times her eating a worm, she makes him strange gifts that he tosses off a cliff) and there's an uneasy Haneke-esque chill in the air as we head into the unknown.

'But while Geens isn't trying to make it easy for the viewer, as the film progresses, he delivers a careful drip-feed of clues that ensures that it's never that hard. The patient structure allows for a deeper learning of the two characters before their backstory is revealed, which transforms the apparent severity into something far more humane. The cave is a duvet, one which absorbs sadness and avoids the harshness of the world. The hole they're in is a hole that we've all been in.' The Guardian

Crow's Egg



Original Title	Kaakkaa Muttai
Country	India
Year	2014
Running Time	99 min
Format	DCP
Language	Tamil
Director	M. Manikandan
Producer	Dhanush Kastooriraja, Vetri Maaran
Leading Cast	Ramesh, J. Vignesh, Iyshwarya Rajesh
Cinematographer	Manikandan
Film Editor	Kishore Te
Original Music	G. V. Prakash Kumar

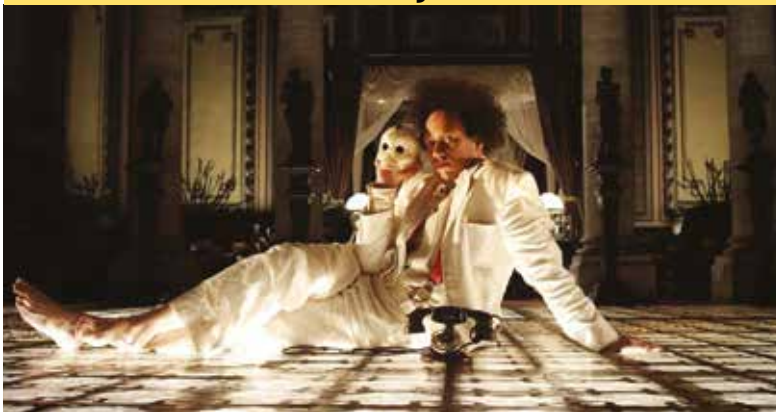
Sales Company Fox Star Studios (India)

'Director M. Manikandan's debut feature is at once a charming, bittersweet family film and a stinging satire of corporate misbehavior, all drawn from the simple tale of two brothers who just want to have their first taste of pizza. The boys - known as Little Crow's Egg and Big Crow's Egg (named after the snack they pluck daily from a nearby tree) - become infatuated with the tasty-looking dish when a new restaurant opens nearby, constantly barraging them with tantalizing advertisements. But the boys live in the Chennai slums with their struggling mother and aging grandmother and the cost of pizza is far more than they can afford.

'While Manikandan delights in the wide-eyed, bright-smiled disposition of his young leads, he never shies away from their tough circumstances and he takes harsh aim at the corporate structure that exploits poor neighborhoods. At its comic height, the film watches gleefully as the greedy corporate overlords bumble their way into a public relations nightmare. The film's heart, however, is always with the two little boys, who maintain their pride and dignity in the face of an unfair and unfeeling social structure.' Indian Film Festival of Los Angeles

M. Manikandan on what inspired the story of Crow's Nest: 'My son really likes pizza. One day when I took him out to a pizza shop I saw some poor children and got to thinking about how much effort it might take them or their parents to save up some money just to have a small taste of it; a small taste of what many children and adults eat almost daily without thinking anything of it. What got me thinking was why children craved for pizza, but not for fruits or even sweets. I wondered how children from low income background could afford something as expensive. What if kids in the slum who work for daily wages wanted to taste a pizza? What would they do to satisfy their urge? This inspired me to write this story.'

Eisenstein in Guanajuato



Country	Netherlands, Mexico, Finland, Belgium, France
Year	2015
Running Time	105 min
Format	DCP
Language	English, Spanish
Director	Peter Greenaway
Screenwriter	Peter Greenaway
Producer	Bruno Felix, San Fu Maltha, Cristina Velasco, Femke Wolting
Leading Cast	Elmer Bäck, Luis Alberti, Maya Zapata
Cinematographer	Reinier Van, Brummelen
Film Editor	Elmer Leupen

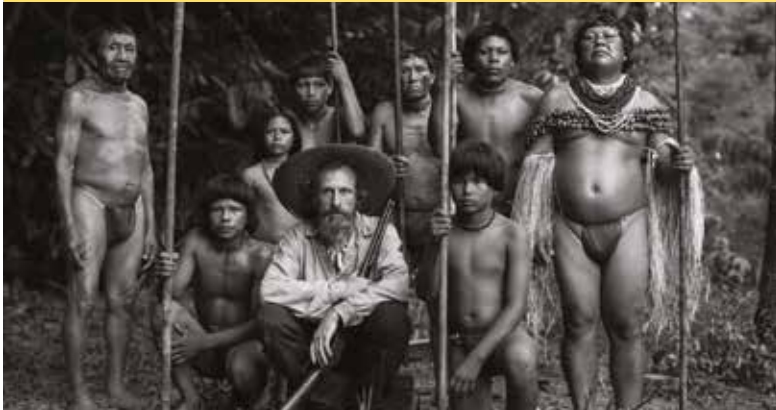
UK Distributor Axiom Films

Peter Greenaway's most lively and entertaining film in years follows the great Soviet filmmaker Sergei Eisenstein, played with a childlike exuberance by Finnish actor Elmer Bäck, in his travels to the Mexican city of Guanajuato in 1931. Following the international success of the film Battleship Potemkin, Eisenstein goes to Mexico to shoot a new film having recently been rejected by Hollywood. He soon falls under Mexico's spell and that of his guide Palomino Cañedo, and opens up to his suppressed fears as he embraces a new world of sensual pleasures and possibilities that will shape the future of his art.

'I believe that there is no such thing as history; there's only historians... We all know that when you're abroad, you behave differently, you take risks. And here is Eisenstein in a completely foreign country, 3,500 miles away from Moscow. And he doesn't have Russians looking over his shoulder all the time, especially Stalinist Russians. There's an opportunity to break away; he allows his curiosity to expand to a much greater degree. It was a culture shock meeting these extraordinary people who are so different from him. I think all this freedom eased up what was already there, so my thesis is that his first three films are full of ideas, but ideas on mass - there are no individuals. If you look at the last three films, he gets interested in people and relationships; they are much more developed, much more understanding and contemporary. I believe that outside the country, outside the culture, responding to things that were deep inside him, he began to take a much greater interest in the individual, rather than the mass idea.'

Peter Greenaway, Director

Embrace of the Serpent



Original Title El abrazo de la serpiente
Country Colombia, Venezuela, Argentina
Year 2015
Running Time 125 min
Format DCP
Language Spanish, Portuguese, German, Catalan, Latin
Director Ciro Guerra
Screenwriter Ciro Guerra
Producer Cristina Gallego
Leading Cast Nilbio Torres, Jan Bijvoet, Antonio Bolivar
Cinematographer David Gallego
Film Editor Etienne Bousnac
Original Music Nascuy Linares

Sales Company Films Boutique
Contact info@filmsboutique.com

Colombian writer-director Ciro Guerra expertly intertwines two parallel journeys deep into the Amazon, each featuring a life changing encounter between an Amazonian shaman and a western scientist in search of ancestral knowledge. Karamakate is the last survivor of his tribe and becomes a guide for two scientists in search of the rare and sacred yakruna plant, in 1909 then 1940. With stunning black and white cinematography highlighting jaw-dropping rainforest landscapes, Embrace of the Serpent works both as a hallucinatory adventure film and a damning indictment of colonial destruction of indigenous cultures.

'Whenever I looked at a map of my country, I was overwhelmed by great uncertainty. Half of it was an unknown territory, a green sea, of which I knew nothing. The Amazon, that unfathomable land, which we foolishly reduce to simple concepts. Coke, drugs, Indians, rivers, war. Is there really nothing more out there? Is there not a culture, a history? Is there not a soul that transcends? The explorers taught me otherwise. Those men who left everything, who risked everything, to tell us about a world we could not imagine. Those who made first contact, During one of the most vicious holocausts man has ever seen. Can man, through science and art, transcend brutality? Some men did. The explorers have told their story. The natives haven't. This is it. A land the size of a whole continent, yet untold. Unseen by our own cinema. That Amazon is lost now. In the cinema, it can live again.'

Ciro Guerra, Director

Grandma



Country USA
Year 2015
Running Time 79 min
Format DCP
Language English
Director Paul Weitz
Screenwriter Paul Weitz
Producer Terry Douglas, Paris Kasidokostas Latsis, Andrew Miano, Paul Weitz
Leading Cast Lily Tomlin, Julia Garner, Marcia Gay Harden
Cinematographer Tobias Datum
Film Editor Jon Corn
Original Music Joel P. West

UK Distributor Sony Pictures Entertainment

A witty and passionate drama from director Paul Weitz (About a Boy). Eccentric poet Elle Reid (Lily Tomlin) wants to help her granddaughter, who has unexpectedly turned up at her door needing \$600 for an abortion. Not being able to offer financial assistance herself, the pair embark on a road-trip in Elle's vintage Dodge, visiting old friends and flames, in the hope of borrowing the money. Elle's sour nature and loud mouth mean there are few people left to turn to, and the pair soon begin to dredge up old secrets, whilst stirring up trouble, around town. However, under Elle's harsh exterior lies a woman still mourning the loss of her former partner, Vi, who has recently passed away.

'I'd just spent time with Lily Tomlin on the set of Admission, and she really got under my skin. I felt like she had so much to say, and there was unfinished business, in my mind – that this 70-something-year-old woman who'd lived through all this women's history who is so forceful and so youthful and so transgressive in her thinking, that she ought to have a film in which to hit every note that I was perceiving in her. So I sat down to write – and the grandma, it was Lily's voice, and it just kept on going from there. I didn't tell Lily I was doing it, because I was worried she would be ambivalent about it, at the least. I've done a couple of movies about mentorship but from the male perspective, and it finally had become clear to me how interesting it would be to me to do a movie about female mentorship. I very consciously wanted to do a sparse story that took place over the course of one day. I felt like if I did that then hopefully all these other things, theme and character development, could become as complicated as I wanted them to be'.

Paul Weitz, Director

Happy Hour



Country Japan
Year 2015
Running Time 317 min
Format DCP
Language Japanese
Director Ryūsuke Hamaguchi
Screenwriter Ryūsuke Hamaguchi, Tadashi Nohara, Tomoyuki Takahashi
Producer Tadashi Nohara, Hideyuki Okamoto, Satoshi Takata
Leading Cast Hiromi Demura, Shoko Fukunaga, Yuichiro Ito
Cinematographer Yoshio Kitagawa
Original Music Umitarō Abe

Sales Company Neopa
Contact takata@neopa.jp

Happy Hour is not quite an hour long, in fact it's five captivating hours in the company of four Japanese women who experience an upheaval in their friendship. Akari, Fumi, Jun and Sakurako believe they can confide in each other. But one day Jun confesses she is seeking a divorce from her husband to the surprise of her three friends. To make up with each other, they leave on a trip to a hot spring resort where Jun vanishes...

'The four characters are good friends who go out, travel together, and support each other in their careers; they are also all at different points in their relationships with invariably confused men. Although it may sound like a Japanese Sex and the City, and there are certainly some moments of sisterhood levity, the film is a serious and thoughtful rumination on what women want and are allowed in their relationships with all too clueless partners. Akari, a sometimes harshly exacting nurse, has already divorced a cheating husband and is lonely; Fumi has what seems a dream marriage but her husband exploits her professional connections to promote his career; Jun, newly pregnant, is determined to divorce her oblivious and cold biologist spouse; and Sakurako's husband assumes a complete division of labour in the household (him earn money, her make home), even dispatching her alone to pay a family whose teen-aged daughter is pregnant by their son. The view of marital and professional options for women is, at the least, severely skeptical, but the film also manages not to be simplistic or reductive, with the complicity of the women in these bad relationships clear and their subsequent connections to each other also explored. Notably, toward the end of the film, people, men and women, start to fall down unexpectedly, floored as they by the changing expectations around work, love, and sexuality.' Jaimey Fisher, Senses of Cinema

Heaven Knows What



Premiere Status UK Premiere
Country USA
Year 2014
Running Time 94 min
Format DCP
Language English
Director Ben Safdie, Joshua Safdie
Screenwriter Ronald Bronstein, Joshua Safdie
Producer Sebastian Bear-McClard, Oscar Boyson
Leading Cast Arielle Holmes, Caleb Landry Jones, Buddy Duress
Cinematographer Sean Price Williams
Film Editor Ronald Bronstein, Ben Safdie
Original Music Paul Grimstad, Ariel Pink

UK Distributor Axiom Films

Hailed as 'the best of its type since Requiem for a Dream,' (Indiewire) this raw and gritty drama throws you headfirst into the tumultuous life of young drug addicts living in New York City. Arielle Holmes plays Harley, a fictionalised version of herself based upon her soon to be published teenage memoirs of being a homeless junkie in New York. Harley lives within the dark and grimy subculture of the city, where she drifts between her abusive boyfriend Ilya (Caleb Landry Jones), and her panhandling dealer Mike. Their fast-paced existence is amplified by a striking synth score arranged by Icao Tomati, from original music by Debussy.

'I was doing research in the Diamond District for another film when I met Arielle. I thought she was incredible. I saw her going into the subway, and she wasn't like a homeless girl at all; she was dressed very nicely. And I said, "I would love to find a role for you in this movie." I didn't realize she was going to her methadone clinic. And then I met up with her a week later, and all the truths and details of her life came out almost immediately. I just kind of became her friend. I'd see her about once a week.... So then I commissioned her to write about her life. I paid her per page, and that turned into a book. And the goal was to turn that book into a movie, cast her as the lead, and basically re-create the past 18 months of her life, condensing it down into about a 3-month span. It's not 100 percent real life. We're basing it off of people and mixing things for drama's sake'.
 Josh Safdie, Co-Director

The High Sun



Premiere Status UK Premiere
Original Title Zvizdan
Country Croatia, Serbia, Slovenia
Year 2015
Running Time 123 min
Format DCP
Language Croatian
Director Dalibor Matanić
Screenwriter Dalibor Matanić
Producer Ankica Juric Tilic
Leading Cast Tihana Lazovic, Goran Markovic, Nives Ivankovic
Cinematographer Marko Brdar
Film Editor Tomislav Pavlic
Original Music Alen Sinkauz, Nenad Sinkauz

Sales Company Cercamon World Sales
Contact hello@cercamon.biz

Dalibor Matanic's powerful, passionate drama comprises a trio of incendiary love stories set in three consecutive decades, in two neighbouring Balkan villages with a long history of inter-ethnic hatred. Exploring the fragility and intensity of forbidden love, *The High Sun* works through grief and desperation to newfound passion and hope. In 1991 romantic attraction is forced underground in the pre-war atmosphere of madness, confusion and fear, ten years later the war is over but the lovers find it impossible to turn their infatuation into an ongoing relationship but in 2011, though it's not easy, love can finally take root.

'As a filmmaker, I have been long intrigued by the ever-present inter-ethnic hatreds in the Balkan region, and conflicts rooted in war, religion or politics. With this film, I wanted to explore three separate stories of a Croatian boy and a girl from a Serbian family, across three decades. The stories all take place in the same location, in the sun-scorched villages, and the young lovers are always in their early twenties. Using the lens of these three stories, I wanted to tease out the accumulated atmosphere of evil that smoulders among the damaged communities in this region. I am by no means the only one who thinks that in our young century, the problem of hatred towards 'the other' is particularly serious, worrying, and actually alarmingly dangerous. There is no shortage of examples - Islamophobia, neo-Nazism, chauvinism, racism, and the rejection of previously accepted immigrant groups. I believe that there is no better way to make a film about this subject than by making a love story, and by contrasting intolerance with acceptance, and fear and hatred with hope, forgiveness and love.'

Dalibor Matanic, Director

Home Care



Premiere Status UK Premiere
Original Title Domáci péce
Country Czech Republic, Slovakia
Year 2015
Running Time 92 min
Format DCP
Language Czech
Director Slávek Horák
Screenwriter Slávek Horák
Producer Slávek Horák
Leading Cast Martin Chamer, Jan Gogola Sr., Slávek Horák
Cinematographer Jan Stastný
Film Editor Vladimír Barák

Sales Company m-appeal
Contact films@m-appeal.com

Dedicated home care nurse Vlasta lives for her husband Láďa, her daughter and her patients. Her Láďa might be a Moravian free spirit, but the two of them are united by an inseparable bond. One ordinary day ends differently from all the others, however, and not only Vlasta but everyone around her will have to realise she's the one who's going to need looking after. 'Slávek Horák's debut puts a poignant spin on that perennial staple of the Czech cinema, the village dramedy.' *Variety*

'I was thinking a lot about what theme would be worthy of my feature debut. I retreated into seclusion and headed to my parents' place in the countryside to get some peace and quiet while writing, but my talkative mother kept disturbing me with her never-ending, bizarre stories from work. She was working as a nurse, doing home care, and one meets an array of interesting people there. You see it now, but it took me a while to realise that the best idea was right there in front of me my whole life - in the character of my mother.' Slávek Horák, Director

'Home Care is a surprisingly uncomplicated, yet very effective, humane drama about dying, and more besides. Vlasta, the embodiment of self-sacrifice, is built on the female prototype of a giver - both in her professional life, as she patiently puts up with the sick and their whims, and in her private life, towards her husband, Láďa, in what seems to be a marriage devoid of any passion and stagnating in routine. The Czech comedy *Hourly Husband* adopted the male perspective as it tackled the theme of a decaying marriage due to a husband's neglect; however, Horák's movie penetrates beyond the carnal surface, making for an unsentimental and touching portrayal.' *Martin Kudláč, Cineuropa*

The Idealist



Premiere Status	UK Premiere
Original Title	Idealisten
Country	Denmark
Year	2015
Running Time	114 min
Format	DCP
Language	Danish
Director	Christina Rosendahl
Screenwriter	Lars Andersen, Simon Pasternak, Christina Rosendahl, Birgitte Støermose
Producer	Jonas Frederiksen, Ane Mandrup
Leading Cast	Peter Plaugborg, Søren Malling, Thomas Bo Larsen
Cinematographer	Laust Trier-Mørk
Film Editor	Olivier Bugge Coutté, Janus Billeskov Jansen, Molly Marlene Stensgaard
Original Music	Jonas Struck
Sales Company	Danish Film Institute
Contact	dfi@dfi.dk

A gripping Arctic conspiracy thriller about one of the most secretive chapters in Danish history. In 1968, during the Cold War, a US B-52 bomber carrying four hydrogen bombs crashes at the US military base in Thule, Greenland. Both Danish and US governments report that the accident is under control, after which a large number of Danish workers are engaged in a gigantic cleanup action. 20 years later a dogged young radio journalist Poul Brink begins to investigate the story of those workers contracting lethal diseases and is met with a wall of silence and an escalating sense of dread and hostility.

'I have taken on the task of portraying journalist Poul Brink's struggle to find the truth of the Thule Case, because I wish to examine a basic human and democratic dilemma: Must the truth always be made known? Can a country or a society withstand revealing all of its secrets to its population? Is it even possible to sustain a community if there is no such thing as diplomacy? What are the advantages of the lie and how far can you go before a lie becomes an offence? For Poul Brink, there is no middle ground. For him, everything is an either-or situation. He recognizes neither the diplomacy, nor the little rewrites, nor the white lies that make life run along more smoothly. Poul Brink is a rude, direct and sometimes decidedly anti-social person, and yet, he is a passionate champion for the idea of the little man's right to know the truth about the society in which he lives.

In *The Idealist*, I have strived to create an engaging and disturbing film about an uncompromising idealist set against a gigantic canvas of political and historical events. It's a story about a highly dedicated journalist, who follows the clues to the revelation of one of the greatest scandals in recent Danish history.' Christina Rosendahl, Director

In The Crosswind



Original Title	Risttuules
Country	Estonia
Year	2014
Running Time	87 min
Format	DCP
Language	Estonian
Director	Martti Helde
Screenwriter	Martti Helde
Producer	Pille Rünk, Piret Tibbo-Hudgins
Leading Cast	Laura Peterson, Tarmo Song, Mirt Preegel
Cinematographer	Erik Põllumaa
Film Editor	Liis Nimik
Original Music	Pärt Uusberg

Sales Company Pluto Film Distribution Network
Contact info@plutofilm.de

Visually stunning and filmed with hundreds of actors, *In The Crosswind* took three and a half years to make. In 1941 under Stalin's regime Baltic families were separated as men were sent to prison and women and children were deported to labour camps. The film is based on the letters written by Erna, a young Estonian woman, who, along with her daughter, is sent to Siberia. Erna's dramatic story is told using an unbroken series of still images; the actors stand frozen in dramatic poses, while the camera weaves through them. The striking visuals and poignant narration of Erna's letters make for an unforgettable watch.

'A few years ago now I was doing photo research in the archive. An archive lady handed me an old notebook saying: "You should read, young man! Don't just stare at the pictures". This thin notebook was a Siberian-diary of a young Estonian woman Erna Nagel. The content of this remarkable diary became groundwork of my film. And the author of it, an incredibly sharp observer, became my main character. It is a Soviet holocaust story, but the most important issue for me is a theme of freedom and first of all, freedom of the human mind. The idea actually came from one precise letter, quite the first one I read. There was a line: "I feel like time has stopped here in Siberia. That my body is in Siberia, but my soul is still in my homeland". Then it struck me that I wanted to make a film where time has stopped, to recreate the feeling of what those people in Siberia felt... But to create the film, I would never recommend it to anybody. It took us two to six months to prepare one scene. Then we had one day for shooting. Then we had two or three days off and we started to prepare another scene. So the whole shooting period was three and a half years. So it's quite nerve-wrecking!' Martti Helde, Director

Iona



Country UK, Germany
Year 2015
Running Time 85 min
Format DCP
Language English
Director Scott Graham
Screenwriter Scott Graham
Producer Gunter Hanfgarn, Margaret Matheson
Leading Cast Tom Brooke, Michelle Duncan, Ben Gallagher
Cinematographer Yoliswa von Dallwitz
Film Editor Florian Nonnenmacher

UK Distributor Verve Pictures

Named after her Hebridean birthplace, Iona returns to the island and its religious community with her teenage son to seek refuge from a violent crime in Glasgow. Iona's return exposes her tormented son, Bull, to a way of life she rejected when she left the island as a teenager and sends a shockwave through the family she left behind. Scott Graham's follow up to his debut Shell (2012) is another uncompromising tale of harsh existence in a remote Scottish region, with striking performances from an outstanding cast.

'Every inch of the screen has been delicately considered with cinematographer Yoliswa von Dallwitz packing raw emotion into every frame, often heightened by the bleak, raggedy nature of the boundless locale. As much as the film doesn't lay it on thick with dialogue and soundtrack (only two scenes feature music, both of which are for dramatic reasons), there's myriad looks, glances and gestures that convey what the characters are feeling and thinking in a much more striking way than words probably could.' CineVue

'I was always more interested in the portrait, the characters shared history, the guilt you speak of but which they do not. I dipped into the thriller genre to give some momentum to their journey and to the end sequence that leads to that final shot of them in the sea.

'I'm interested in how one person's trauma reaches another and not just a loved one but anyone, a stranger on a train or in a supermarket. We are the sum of our experiences good and bad and we wear and inflict those experiences on everyone we meet. Bull is both sensitive and uncommunicative so what's happened to his mother is not something he can outrun.' Scott Graham, Director

Lucifer



Country Belgium, Mexico
Year 2014
Running Time 110 min
Format DCP
Language Purepecha, Spanish
Director Gust Van den Berghe
Screenwriter Gust Van den Berghe
Producer Tomas Leyers
Leading Cast María Acosta, Jeronimo Soto Bravo, Norma Pablo
Cinematographer Hans Bruch Jr.
Film Editor David Verdurme

Sales Company NDM
Contact info.ndm@mantarraya.com

Belgian maverick Gust Van Den Berghe has invented a new circular film format he calls Tondoscope, in which the image is like an iris, shot via an optical cone-shaped mirror. The story follows Lucifer himself, who passes through the earthly paradise of Mexico on his way from Heaven to Hell, where elderly Lupita and her granddaughter Maria live. Lucifer's brother Emanuel pretends he's paralyzed so he can drink and gamble while the two women tend to the sheep. Lucifer senses an opportunity and plays the miraculous healer, illuminating the line between good and evil, where it didn't exist before.

'The action of the film takes place on Earth and not in Heaven as in the original play, Lucifer - once God's favourite - has been banished and is on his way to Hell. He is no longer an angel, but isn't yet a devil and is therefore never depicted as such in the film. He was the first being to carry within himself both the knowledge of good and of evil. It is Lucifer who gave us this knowledge. And therefore it is he who is responsible for the original sin and also for the emergence of human free-will and consciousness. The film was shot in Mexico, near Parícutin, the youngest volcano on earth. In the village where the film was shot time stands still, and beliefs and age-old traditions have not changed, while all the surrounding villages are changing with the times. It is a place that is holding out, while at the same time waiting to cave-in. This duality is what made me want to situate Lucifer's story here, and work with local actors. The film is shot in a circular format because for me paradise is enclosed, with Heaven at its centre. The approach is philosophical, connecting the micro cosmos with the macro cosmos: we look at the world, as if from heaven, we see it in its true planetary form. At the same time we find ourselves looking at the world through a periscope, and experiencing it as molecular tissue.' Gust Van Den Berghe, Director

Magical Girl



Country	Spain, France
Year	2014
Running Time	127 min
Format	DCP
Language	Spanish
Director	Carlos Vermut
Screenwriter	Carlos Vermut
Producer	Amadeo Hernández, Pedro Hernández Santos, Álvaro Portanez
Leading Cast	José Sacristán, Marina Andruix, Raimundo de los Reyes
Cinematographer	Santiago Racaj
Film Editor	Emma Tusell

Sales Company Films Distribution
Contact info@filmsdistribution.com

Magical Girl is a dark and inventive psychodrama, constantly defying expectations in quietly gripping fashion. Spanish director Carlos Vermut's second feature skilfully intertwines the stories of four characters: Alicia, a 12 year old girl who is suffering from leukemia and dreams of owning the dress in the Japanese series Magical Girl Yukiko; Luis, her father, who will do anything he can to make her dream come true; Bárbara, a pretty young girl with psychological issues; and Damián, a teacher who has retired from everything except his stormy past. They all become embroiled in a dark web of intrigue and blackmail with tragic results.

'In my new film, as happens in the latest Korean genre films, the story is what it is because the characters makes certain decisions, and the characters grow the way they do because the story puts them in that situation. Therefore, they are inseparable. Magical Girl uses a chain of blackmails, a typical element of black cinema, to speak about love, desire, obsession and the relationship between human beings and their darker side. The eternal conflict of the human soul struggling against their enemies.' Carlos Vermut, Director

'He is a brilliant actors' director and all of them are outstanding, with a special mention to Bárbara Lennie. As a screenwriter, Vermut surprises at every sequence, with deep and unexpected twists. In the last part, he gets you to think that nothing can come out of his hat anymore. In fact, twenty minutes before the end of the film, I felt like the story was coming to a dead end, as it seemed impossible to compete with the previous part. And yet, he brilliantly succeeds.' Pedro Almodóvar

The Measure of a Man



Original Title	La loi du marché
Country	France
Year	2015
Running Time	93 min
Format	DCP
Language	French
Director	Stéphane Brizé
Screenwriter	Stéphane Brizé, Olivier Gorce
Producer	Philip Boëffard, Christophe Rossignon
Leading Cast	Vincent Lindon, Karine de Mirbeck, Matthieu Schaller
Cinematographer	Eric Dumont
Film Editor	Anne Klotz

UK Distributor New Wave Films

In a compelling performance that won him Best Actor at Cannes, Vincent Lindon plays laid-off factory worker Thierry who's been unemployed for over a year and who has endured dashed hopes and constant rejection in his search for work, not to mention humiliating job-seeker training sessions. When he finally lands a job in security at a big-box supermarket, he is forced into situations where he must make decisions that go against everything he believes in. 'A companion piece to the Dardenne brothers' recent Two Days, One Night in its strong sense of labour and justice in an often unjust economy... powerfully affecting social drama.' Variety

'I wanted to look at and echo the humanity of a man made into the cog of brutality of a system. I decided to point the camera on a straight, honest type who unfortunately finds himself sidelined and experiencing his own humanity. My starting point was the question: would you do anything for a job, for a permanent contract? My inspiration comes from things I see around me in the media, in my everyday life. I needed to familiarise myself with all the scenes I wanted to put together, in particular the scene at the superstore. I spent months doing research and even did an internship as a security guard. Vincent Lindon also spent a good amount of time watching to see how it all works, listening, learning how to speak during interrogations, understanding how these people physically move around their environment. I also participated in various workshops held at the job centre, on CVs, on job interviews, to capture this reality, to see how the situation builds, to become familiar with the personal journey of a job seeker over 15 months, two years, etc. It was necessary because a film is not fantasy but reality that must be observed and that I cannot change just to make it fit with what I want as a screenwriter.' Stéphane Brizé, Director

One Floor Below



Original Title Un etaj mai jos
Country Romania, France, Sweden, Germany
Year 2015
Running Time 93 min
Format DCP
Language Romanian
Director Radu Muntean
Screenwriter Alexandru Baciu, Radu Muntean, Razvan Radulescu
Producer Dragos Vilcu
Leading Cast Ionut Bora, Liviu Cheloiu, Calin Chirila
Cinematographer Tudor Lucaciu
Film Editor Andu Radu
Original Music Electric Brother

Sales Company Films Boutique
Contact info@filmsboutique.com

Romania's flush of vital contemporary cinema continues with Radu Muntean's *One Floor Below*, a subtle and clever ethical drama which builds slowly from a casual everyday scenario to a devastating emotional climax. Defying predictable moral conventions, *One Floor Below* probes the complicated dilemma of a man at odds with his own conscience. Patrascu is a regular middle aged guy who lives in an ordinary apartment and works in a constant struggle against the tide of Romanian bureaucracy. One day he witnesses a domestic quarrel between neighbours that ends in murder and has to decide how much to tell the police.

'*One Floor Below* is not a film with heroes, people who succeed in overcoming their condition and doing courageous battle with their conscience; it is a film about people who, like us all, are made up of weaknesses rather than strengths. Patrascu knows he has witnessed a murder, but does not tell the police. Vali, his neighbour, knows that Patrascu knows he has killed Laura, their neighbour. And the viewer knows all that. Vali's insistent pressure on Patrascu places Patrascu face to face with his conscience, just as Patrascu's refusal to denounce his neighbour forces Vali to solve his own conscience issues by himself, without the help of an intermediary. This, then, is a film where structure is laid bare. All the cards are on the table, and all the data is provided straightforwardly, chronologically, with no stylistic embellishments. I want to make this film not in order to judge the characters or issue verdicts, but to question notions that, for most of us, sound abstract and pretentious. Truth, morals, conscience are circumstantial to this film; they are topics that can only be approached with honesty if one is brave enough to take a step back. And that is really what I want: to lead the viewers out of their comfort zone.' Radu Muntean, Director

Our Little Sister



Original Title Umimachi Diary
Country Japan
Year 2015
Running Time 128 min
Format DCP
Language Japanese
Director Hirokazu Koreeda
Screenwriter Hirokazu Koreeda
Producer Kaoru Matsuzaki, Hijiri Taguchi
Leading Cast Haruka Ayase, Masami Nagasawa, Kaho
Cinematographer Mikiya Takimoto
Film Editor Hirokazu Koreeda
Original Music Yoko Kanno

UK Distributor Artificial Eye

This Cannes 2015 Palme d'Or award contender is a subtle meditation on loss, and a warm portrayal of a family coming to terms with their past, whilst forging a new future. Japanese master Hirokazu Koreeda, tells the story a trio of adult sisters who welcome the arrival of their teenage half-sister, Suzu, while grieving the death of their absent father. The presence of the shy, young Suzu stirs up long suppressed memories among the sisters, but also inspires their maternal instincts. Adapted from Akimi Yoshida's bestselling manga series, *Umimachi Diary*, the film is set in a sleepy seaside town, and marks the subtle transitions in the lives of each of the women.

'I wonder if the central character of the film is the time that absorbs the past and the future. With this thought, I realized that to focus on and work up the troubled relationships between these human characters was not the right approach for this film. What interests me greatly is not only the beauty of the scenery of Kamakura - or of the four sisters - but also the accepting attitude of this seaside town itself, absorbing and embracing everything. It is the beauty that arises from the realization - not sorrowful but open-hearted - that we are just grains of sand forming a part of the whole, and that the town, and the time there, continue even when we are gone. This film is also a story about the father, Suzu's mother, the grandmother, people who are no longer around. It was a difficult task to depict the traces of these people through the characters' behaviour and dialogue instead of flashbacks, and to show how their feelings toward these people would affect the sisters. I think an important element of the film is that a part of it has the future in view'.

Hirokazu Koreeda, Director

The Postman's White Nights



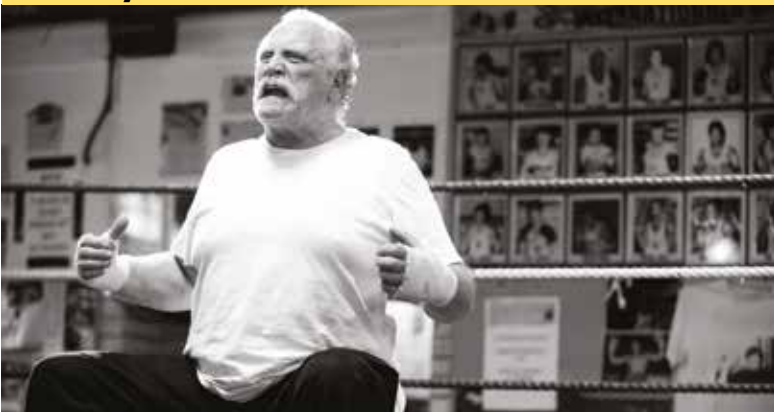
Original Title Belye nochi pochталona Alekseya Tryapitsyna
Country Russia
Year 2014
Running Time 90 min
Format DCP
Language Russian
Director Andrei Konchalovsky
Screenwriter Andrei Konchalovsky, Elena Kiseleva
Producer Andrei Konchalovsky
Leading Cast Aleksey Tryapitsyn, Irina Ermolova, Timur Bondarenko
Cinematographer Aleksandr Simonov
Film Editor Sergey Taraskin
Original Music Eduard Artemev

Sales Company Antipode Sales and Distribution
Contact liza@antipode-sales.biz

Andrei Konchalovsky's latest is a wry and playful docudrama featuring warm and improvisational performances by a group of non-professionals, inhabitants of a remote Russian village on the beautiful Kenozero Lake. They live as their ancestors did for centuries gone by: the community is small, everyone knows each other and they produce only those things which are necessary for survival. The village Postman is their sole connection to the outside world, relying on his motorboat to bridge the two civilizations. But when his boat's motor is stolen and the woman he loves escapes to the city, he follows, desperate for a new adventure.

'In the last years I've started thinking that modern cinema is trying to spare the audience from having to engage in contemplation. Over the last few years I've been plagued by the uncertainty of whether I truly understand the essence of cinema. This film is my attempt at discovering new possibilities offered by moving images accompanied by sound. An attempt to see the world surrounding us through the eyes of a 'newborn'. An attempt to unhurriedly study life. Contemplation is a state in which a person is very aware of his unity with the Universe. Perhaps this film is my attempt at sharpening my hearing and trying to listen to the quiet whisper of the Universe. I had a 'script' only to get money, then I shot whatever I wanted. Out of the 50 people Alexei [Tryapitsin, the postman] delivered to, we chose the five most interesting. It's not a drama, it's not a documentary; it's a film and today a film is anything. You can shoot a movie with an iPhone. You don't need cameras, lights, clapperboards, shouts of 'action!' and 'cut!'. Fifteen years ago, a surgeon had to open you in half to operate, now it's endoscopic. So with cinema today. You can have an endoscopic entrance into life and find extraordinary things.' Andrei Konchalovsky, Director

The Pyramid Texts



Country UK
Year 2015
Running Time 97 min
Format DCP
Language English
Director The Shammaasian Brothers
Screenwriter Geoff Thompson
Producer Cheyenne Conway, Ludwig Shammaasian
Leading Cast James Cosmo, Ethan Cosmo
Cinematographer Sam Brown
Film Editor Paul Shammaasian
Original Music Stephen Hilton

Sales Company Solascope
Contact ludwig@solascope.com

Ray, a lonely old boxer, estranged from his son, records his loves, regrets, and greatest life lessons to a camera in an empty boxing gym. Recording his feelings for his son rather than writing a letter after years of holding back, Ray's desperate hope is that no estrangement is permanent, and that it is never too late to say sorry. Based on BAFTA winner Geoff Thompson's stage play, The Pyramid Texts is an impressive debut from The Shammaasian Brothers shot in stark monochrome and featuring an award-winning performance from veteran Scottish actor James Cosmo. 'A piece of raw power.' Eye for Film

'Developed for the screen from his stage play, Geoff Thompson shows himself to be a most talented wordsmith with The Pyramid Texts, a film that turns out to be little more than a 90-minute monologue by a boxer (James Cosmo) trying to communicate to his son via a video camera. When I say 'little more than' I don't mean that in a dismissive way. It doesn't need any more. All it needs is the restrained direction from Ludwig and Paul Shammaasian, the engrossing script, and a central performance from James Cosmo that I cannot praise highly enough. I don't have to detail any more of the plot, because there's nothing more. It really is as simple, and also as deep and moving, as one man thinking back over his life while he talks to a son that he's been unable to see face to face. The format is, obviously, a bit of a daring one. If the lead actor doesn't hold your attention, or remain believable throughout, then you may as well just slip a sedative in the refreshments of the viewers about to sit down and give over their time. Thankfully, Cosmo is every inch the retired boxer with a rich history to pick life lessons from. That face shows everything, be it laughter lines, anger, or tears.' Kevin Matthews, Flick Feast

Son of Saul



Original Title	Saul fia
Country	Hungary
Year	2015
Running Time	107 min
Format	DCP
Language	Hungarian, Yiddish, German, Polish
Director	László Nemes
Screenwriter	László Nemes, Clara Royer
Producer	Gábor Rajna, Gábor Sipos
Leading Cast	Géza Röhrig, Levente Molnár, Urs Rechn
Cinematographer	Mátyás Erdély
Film Editor	Mathieu Taponier
Original Music	László Melis

UK Distributor Artificial Eye

One of the film highlights of the year, *Son of Saul* is an astonishing, deeply moving drama that's also as tense and exciting as any of the Bourne thrillers. Auschwitz, 1944. Saul Ausländer is a member of the Sonderkommando, the Jewish prisoners forced to assist the Nazis in the machinery of extermination. He dedicates himself to one last desperate act of moral redemption, setting himself against both the Nazis and his fellow inmates. Immaculately assembled with ingenious use of sound and a tunnel vision style of cinematography, *Son of Saul* is an unforgettable cinematic experience.

'*Son of Saul* is an ambitious film carried out in an economical manner, plunging its viewer directly into the heart of a concentration camp. Our aim was to take an entirely different path from the usual approach of historical dramas, their gigantic scope and multi-point of view narration. This film does not tell the story of the Holocaust, but the simple story of one man caught in a dreadful situation, in a limited framework of space and time. Two days in the life of a man forced to lose his humanity and who finds moral survival in the salvaging of a dead body. We follow the main character throughout the film, reveal only his immediate surroundings, and create an organic filmic space of reduced proportions closer to human perception. The use of shallow focus photography, the constant presence of off screen elements in the narration of extended takes, the limited visual and factual information the main character and the viewer can have access to – these were the foundations of our visual and narrative strategy. Depicting an accurate world as truthful to history as possible, the events and places of the horror are shown in fragment, leaving room for the imagination of the viewer. Thus, the Inferno we journey through cannot be entirely assessed by the eyes of the viewers, only partially reconstructed in their minds.' László Nemes, Director

Sunset Song



Country	Luxembourg, UK
Year	2015
Running Time	135 min
Format	DCP
Language	English
Director	Terence Davies
Screenwriter	Terence Davies
Producer	Roy Boulter, Sol Papadopoulos, Nicolas Steil
Leading Cast	Agness Deyn, Peter Mullan, Kevin Guthrie
Cinematographer	Michael McDonough
Film Editor	David Charap

UK Distributor Metrodome

The great Terence Davies' latest is a lush and emotive adaptation of the classic Scottish novel by Lewis Grassie Gibbon. Featuring sweeping cinematography of the Scottish Highlands and a stunning performance from the young actress Agyness Deyn, *Sunset Song* is a richly rewarding treat on the big screen. The film is set on the eve of the First World War. Deyn plays Chris Guthrie, a bereaved teenager who finds she has to manage the family farm in a land about to be changed forever by the onset of technology and war. Can the promise of love transform her future?

'I didn't see *Sunset Song*, or read the book until the early '70s, on BBC1 on a Sunday night. They had a serial, a particular serial and this particular serial—it used to run for six weeks—was fantastic and I'd never heard of it, but I watched and waited for it every Sunday. Because those days you couldn't record anything, and then I went out and bought it. It's quite difficult to read because it's written in the Doric dialect, but I just loved it. But I was working as a bookkeeping clerk. I had no idea of going into the arts or anything, I just loved the book. And it was many years later that I thought, 'Oh, I think that would be a really good film to do' ...

Once you've done the first assembly, I never look at the script again. Because you've got to find meaning within the film, and you juxtapose this with this on the page, thinking 'That will really work,' and you do it in the cutting room and it just doesn't work at all, and that's when you have to find the subtext, and that's the hardest part, but it's the most interesting. Because there are times when you wouldn't have thought of juxtaposing this with that, and something happens, and they've just got to go together.'

Terence Davies, Director

Tangerine



Country	USA
Year	2015
Running Time	88 min
Format	DCP
Language	English
Director	Sean Baker
Screenwriter	Sean Baker, Chris Bergoch
Producer	Sean Baker, Karrie Cox, Marcus Cox, Darren Dean, Shih-Ching Tsou
Leading Cast	Kitana Kiki Rodriguez, Mya Taylor, Karren Karagulian
Cinematographer	Sean Baker, Radium Cheung
Film Editor	Sean Baker

UK Distributor Metrodome

It's Christmas Eve in Tinseltown and Sin-Dee is back on the block. Upon hearing that her pimp boyfriend hasn't been faithful during the 28 days she was locked up, the working girl and her best friend, Alexandra, embark on a mission to get to the bottom of the scandalous rumour. Their rip-roaring odyssey leads them through various subcultures of Los Angeles.

Director Sean Baker on the use of iPhones to shoot Tangerine, 'It initially began as a budgetary thing. We knew we couldn't shoot on the high-end cameras. We just didn't have enough money, and this is my fifth feature, and I wasn't about to pull any more favours. So we knew that we were stuck with somewhat lower-end cameras or DSLRs, and I thought, if we're in this realm, let's make this film look totally original and do something different that nobody else has done. I started doing my studying and researching online, and I found out that there are actually some Vimeo channels of people who've done experimenting with the iPhone, and that was where I found out about this app called Filmic Pro, but also these adapters that Moondog made. They had a crowd-funding campaign at the time; they hadn't even released these at the time. So I called them and I told them about the project and they released their prototypes to us, and they were generous enough to give us three of their prototypes. That's really what elevated the look to a whole other level, because, you know, without it it would've looked... like iPhone footage. And then I also treated it heavily in post by giving it grain and pumping up the saturation. At first, though, going into the movie, a lot of these social-realist films drain the colour. For some reason they think that draining the colour makes it look more real. We decided that since we're going with a hyperreal style anyway, and it's cutting and these women are so colourful in their lives, let's boost the color and go the opposite way.'

Taxi



Country	Iran
Year	2015
Running Time	82 min
Format	DCP
Language	Persian
Director	Jafar Panahi
Screenwriter	Jafar Panahi
Producer	Jafar Panahi
Leading Cast	Jafar Panahi
Cinematographer	Jafar Panahi
Film Editor	Jafar Panahi

UK Distributor New Wave Films

In 2010 renowned Iranian director Panahi was banned from filmmaking. Since then he has less than discretely defied those orders, once smuggling a film out of Iran inside a cake. Panahi now further challenges the restrictions imposed on him in Taxi, a thought-provoking and witty film that was awarded the Golden Bear for Best Film at Berlin. Panahi himself plays a taxi driver ferrying a colourful array of characters around Tehran. The camera, placed on the dashboard is rationalised as a surveillance device. The stories, arguments and contemplations from the assortment of passengers gives a snapshot of modern day Iran.

In the aftermath of the 2009 elections, Panahi was detained, sentenced to six years in prison, but then put under house arrest instead with a twenty-year ban on filmmaking, script writing, traveling outside of the country and giving interviews. His sentence of six years in prison still stands, and his past three films were made without authorization. This Is Not A Film (In Film Nist) premiered in Cannes (Special Screening), Closed Curtain (Pardé) won the Silver Bear for Best Script in Berlin, and Tehran Taxi, his latest film, won the Golden Bear in Berlin in 2015. Panahi has won a number of human right prizes, including the Sakharov Prize for Freedom of Thought and The Medal of Art for Freedom.

'Oppression has transformed Panahi's art. Under the pressure of circumstances, he has turned from a classicist into a modernist, while at the same time transforming the very codes and tones of his frame-breaking aesthetic.'

Richard Brody, The New Yorker

Tikkun



Premiere Status UK Premiere
Country Israel
Year 2015
Running Time 120 min
Format DCP
Language Hebrew, Yiddish
Director Avishai Sivan
Screenwriter Avishai Sivan
Producer Ronen Ben Tal, Leon Ederly, Moshe Ederly, Avishai Sivan
Leading Cast Aharon Traitel, Khalifa Natour, Riki Blich
Cinematographer Shai Goldman
Film Editor Nili Feller, Avishai Sivan

Sales Company Bleiberg Entertainment
Contact info@bleibergent.com

A transfixing depiction of a crisis of faith that claimed the top honours at Jerusalem Film Festival. Haim-Aaron, an Ultra- Orthodox Jewish scholar lives in Jerusalem. After collapsing from a self-imposed fast he is pronounced dead by paramedics but astonishingly his father resuscitates him. Subsequently, Haim- Aaron, overwhelmed by his re-awakening, suspects that God is testing him and begins to stray from the prescribed path in an attempt to explore his own existence. The community disapprove of his strange new behaviour whilst his father, tormented by guilt that he has gone against God's will, has visions that he should kill his son.

'The casting process lasted a year and a half, due to the enormous challenge of finding the lead actor. I met with many talented actors but something was always lacking. The more I researched, the more I wondered how I would manage to bring a non-religious, professional actor anywhere close to the specific mannerisms and dialect of a devout Hasidic Jew. Eventually we scouted ex-yeshiva scholars who had left religion. We tried teaching them basic acting techniques in the hope of discovering natural talent. Aharon Traitel, a former Hasidic Jew, responded to our casting advert and after the first few auditions I remained unsure about him. Then, unlike the other candidates, Aharon started suggesting script amendments and guided me in my research on Ultra Orthodox Jews. He also translated the relevant scenes to Yiddish. He had a hidden charm that I needed to surface and trust in order for him to take on the main role. It was a risk worth taking as, over time, Aharon became deeply entrenched in the project and came to understand all the minutia of the story'.
 Avishai Sivan, Director

To The Centre Of The Earth



Premiere Status UK Premiere
Original Title Al centro de la Tierra
Country Netherlands, Argentina, France, Germany
Year 2015
Running Time 82 min
Format DCP
Language Spanish
Director Daniel Rosenfeld
Screenwriter Daniel Rosenfeld
Producer Heino Deckert, Annemiek van Gorp, Serge Lalou, Daniel Rosenfeld
Leading Cast Tony Zuleta
Cinematographer Ramiro Civita
Film Editor Lorenzo Bombicci
Original Music Jorge Arriagada

Sales Company Daniel Rosenfeld Films
Contact rosenfeld.daniel@gmail.com

A beautifully sublime film that reflects on our own existence blurring the line between documentary and fiction. Antonio, a humble man living in the North of Argentina, is fascinated with UFOs. He teaches his sons how to operate a video camera and together they interview locals about possible sightings in the area. Antonio, believing he has captured footage of UFOs in the distant mountains, desires to get closer to the truth. With the help of an aeronautics mechanic, they set out on a journey into the Andes in search of answers.

'I didn't know it would be a film about faith, although it somehow turned out to be this too. I was attracted by the way Curiosity and Hope could be manifested, in the least trivial or banal sense of these words. There was something lovely about the process of making this film, because there was no hypothesis, the script was simple and had no definite form. Making cinema is itself an act of faith. What do we leave behind in this life? What is the legacy parents leave to their children? These are ancestral, almost mythical questions. And it is precisely the myths that go beyond, where words can't go. In the case of this film, images had to take me to that place where words can't go, to the interior, but at the same time showing all the magnitude of the immensity of nature and the solitude of people. This is a film about hope in the least banal sense of the word, about somebody who wants to believe in something'.
 Daniel Rosenfeld, Director

The Tree



Premiere Status	UK Premiere
Original Title	Drevo
Country	Slovenia
Year	2014
Running Time	90 min
Format	DCP
Language	Slovenian
Director	Sonja Prosenec
Screenwriter	Sonja Prosenec
Producer	Sonja Prosenec, Sandra Rzen, Rok Secen
Leading Cast	Katarina Stegnar, Jernej Kogovsek, Lukas Matija Rosas Ursic
Cinematographer	Mitja Licen
Film Editor	Milos Kalusek
Original Music	Janez Dovc

Sales Company Monoo
Contact info@monoo.si

A distinctive and enigmatic debut feature from Slovenian filmmaker Sonja Prosenec, *The Tree* is a chamber drama told from three points of view, slowly unravelling a profound and unforeseen family tragedy. Widowed mother Milena lives with her teenage son Alek and his nine-year-old brother Veli. It soon becomes evident that they are confined to their barren home -but what is it about the outside world they fear? As each piece of the puzzle comes together, the story moves towards its shattering climax with the inevitability of a Greek drama.

'The Tree is a film about entrapment, different kinds of entrapment, especially three kinds of entrapment that we deal with through three different characters in three chapters so everything is three. I was lucky that my co-writer was also the director of photography in this film and we are both very visual types of people. I also work as a graphic designer. So the way we were writing the film was mostly through images. We thought a lot about which images to use and how to play with colours so we decided for mostly three colours to avoid any kind of distraction from what we wanted the film to focus on. We thought about it a lot. How to create this very claustrophobic atmosphere but still keep the audience in the theatre because when you feel something so unpleasant, it could make you want to leave. So this is why we put so much attention to all these aspects of the film, the visuals, the music, the sounds, the atmospheres so that despite feeling so claustrophobic, it would really take you in and prevent you from escaping because the characters also cannot escape. And it looks like from the responses that we have from festivals, film critics and audience, the film succeeded in this.'

Sonja Prosenec, Director

Urban and the Shed Crew



Premiere Status	World Premiere
Country	UK
Year	2015
Running Time	112 min
Format	DCP
Language	English
Director	Candida Brady
Screenwriter	Candida Brady, Bernard Hare, Tiffany Sharp
Producer	Candida Brady, Titus Ogilvy
Leading Cast	Fraser Kelly, Richard Armitage, Anna Friel
Cinematographer	Peter Field
Film Editor	Armen Deghkhadrian

Sales Company Blenheim Films
Contact web@blenheimfilms.com

Bernard Hare's popular memoir about growing up on an East Leeds estate is vividly brought to the screen for the first time by Candida Brady. Eleven-year old Urban Grimshaw (Fraser Kelly) is Britain's most runaway child, he's even been on TV's *Crimewatch*. His mother (Anna Friel) is a junkie and his father might as well be dead. He can't read or write, and he doesn't go to school. His average day is spent sitting round a bonfire with his mates smoking drugs and stealing cars. When he meets his mother's new friend Chop (Richard Armitage), a 37 year old, disillusioned, ex-social worker also living on society's margins, on one of Leeds' roughest estates, the two become firm friends. But even Chop with his own penchant for drink, drugs and hard living is shocked by the state of Urban's life. After much soul searching, he resolves to clean up his own act and do his utmost to save the kid. As their friendship deepens, Urban introduces him to the Shed Crew - the anarchic gang of kids between the ages of ten and fourteen; joy-riding, thieving runaways, no strangers to drugs or sex and it's only then that we see exactly how long the road to civilization really is.

When ex-social worker Bernard Hare turned his startling experiences with a group of young delinquents into the novel *Urban Grimshaw and the Shed Crew*, published in 2005, it was hailed as a 'compelling piece of ethnography, but it is also a deeply personal memoir... Moving but never sanctimonious, it is another City of God, this time for Britain rather than Brazil.' Observer

Urban and the Shed Crew is the debut feature of Candida Brady whose first solo documentary *Trashed* (2012), with Jeremy Irons, won nine documentary awards including Special Jury Prize at The Tokyo International Film Festival.

Victoria



Country Germany
Year 2015
Running Time 138 min
Format DCP
Language German, English, Spanish
Director Sebastian Schipper
Screenwriter Olivia Neergaard-Holm, Sebastian Schipper, Eike Frederik Schulz
Producer Catherine Baikousis, Christiane Dressler, Jan Dressler, David Keitsch, Anatol Nitschke, Sebastian Schipper
Leading Cast Laia Costa, Frederick Lau, Franz Rogowski
Cinematographer Sturla Brandth Grøvlen
Film Editor Olivia Neergaard-Holm
Original Music Nils Frahm

UK Distributor Artificial Eye

One of the most talked about films of the year, Sebastian Schipper's extraordinary Victoria is an exhilarating heist thriller shot at night on the streets of Berlin in a single continuous, breathtaking take. Victoria is a young Spanish student living in Berlin and looking for a little adventure, but one night she gets far more than she's bargained for. At one of Berlin's underground dance clubs, she meets the charismatic Sonne and his friends, and takes up their offer of a tour of the real Berlin. It's soon clear they have bigger plans than stealing beers and trespassing on rooftops. 'Victoria is a huge logistical and artistic gamble; one which pays off astonishingly.' The Guardian

'We filmed [Victoria] three times, and technically it worked three times. Yes, the film is about a bank robbery and it's filmed in one take. But on some level, those two aspects are the most important and the least important. That's hopefully not all people who come out of the cinema are thinking about. Some people will say: 'you can CGI everything.' I don't think that's valid, because you can't. If you could, they would have done it with 'Birdman' too. We thought we could do a jumpcut version of this, if it didn't work out. And, well, that never worked out. The material does not work like that. I feel like we are much better than we think at decoding certain situations, you know the flow, or the temperature of the flow, I think you would feel it. I think you would detect it. You would detect that all of a sudden, you're in a different stream. Especially if you have been used to one and not the other. One of the starting ideas of doing Victoria was to get outside of the box. To not go through the movements of 'this is what you call making a movie': you work on the script forever, then you finally have financing, then you shoot it like crazy, then you hope that the material comes together.' Sebastian Schipper, Director from an interview with Indiewire

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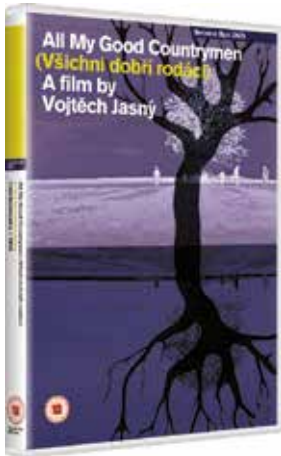
SUNDAY 15 NOVEMBER, LEEDS TOWN HALL, 1PM – 10PM



13:00 Extraordinary Stories Part 1 **15:30** Extraordinary Stories Part 2 **18:00** Ice and the Sky **20:00** Unbranded
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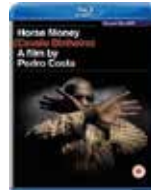


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For our main themed retrospective this year, LIFF presents Arctic Encounters in collaboration with the University of Leeds School of English and partners in Denmark, Iceland and Norway funded by HERA (Humanities in the European Research Area). Aiming to spread the word about the importance of the Arctic through cinema, LIFF29 presents a whole range of new and archive, fiction and documentary features as well as a week-long mini-festival at the University's Clothworkers Centenary Concert Hall showcasing films, readings, talks and Q&A sessions. Highlights include the rare, intrepid silent film *By Dogsledge Across Alaska*, the story of the first indigenous Greenlandic rock band, *Sumé: the Sound of a Revolution* and Russian adventure classic *Letter Never Sent*. See also *The Idealist* and *The Postman's White Nights*, two new Arctic themed features in Official Selection.

Retrospectives also features a series of special screenings, silent film classics and film favourites in the Victoria Hall. From New Zealand's *Ngati* to India's *Pyasa*, a tête-à-tête between the two great directors Hitchcock/Truffaut to a teadance with *Brief Encounter*, Retrospectives offers the opportunity to immerse yourself in world cinema history.

Dreamland + Parallax + 7 Sami Stories



Country Norway
Year 2015
Running Time 88 min
Format Blu-ray
Language Norwegian, Saami
Director Rachel Andersen, Britt Kramvig
Screenwriter Britt Kramvig, Helen Verran
Producer Sonar Film
Leading Cast Marry Somy, Edel Jensen

Sales Company Britt Kramvig
Contact britt.kramvig@uit.no

Dreamland is a 21st-century Arctic road movie that follows a native anthropologist on a journey through Arctic landscapes. The journey recalls the footsteps of others and offers a glimpse of the sublime as inspired by Edgar Allen Poe's poem Dreamland, which begins, 'By a route obscure and lonely, haunted by ill angels only.' Viewed through the lens of a philosopher, this essayist documentary gives form to hopes for futures that differ from pasts.

Dreamland screens as part of the landmark Arctic Encounters film week headlining Tuesday's Films from Arctic Norway and Sápmi theme. The evening also includes the short films 7 Sami Stories and an excerpt from film in progress, Parallax – Fielding Future Resources of Arctic Seascapes. Fifteen years after Norwegian oil production peaked, the search for the remaining oil reserves in the Arctic is intensifying. In the extract from the film, we meet the fishing community from remote Røst, the southernmost settlement of the Lofoten Islands. We travel with the island's fishermen to the site of a potential oil field outside Røst, Production Licence (PL) 219, and experience the islanders' perspectives on the possibilities and limitations of new natural resource development, reflecting a range of economic, political and cultural values. Parallax is partly funded by Rodeo Film.

The films will be followed by a roundtable discussion on Sápmi and the Norwegian North with Dreamland directors Rachel Andersen and Britt Kramvig, actress Marry Somy, and Parallax directors Carsten Aniksdal and Berit Kristoffersen. The evening will also feature the announcement of the winner of the Intravel Arctic Moments photography competition.

7 Sami Stories



Sámi Bojá, Norway, 2015, Dir. Elle Sofe Henriksen, 9 min

Mikkel is a reindeer herder who has the entire responsibility for the herd of his family. He has a tough shell like a sámie bojá should have. But in his inside there is chaos.

Oh Máigon Girl (Hilbes Biigá • O.M.G.), Norway, 2015, Dir. Marja Bål Nango, 18 min

The midnight sun is shining; two teenage girls are bored of their small little village. They want some adventure, so they decide to hitch hike somewhere else - not without risks.

Long Live Sápmi (Ellos Sápmi), Norway, 2015, Dir. Per Josef Idivuoma, 12 min

The story of the charismatic womanizer Klemet, who is betrayed by his own people. A revolutionary depiction of what really happened when the first, Sami Parliament was formed.

Burning Sun (Iditsilba), Norway, 2015, Dir. Elle Márjá Eira, 12 min

Májjen carries a very special hat. All the women in her tribe wear this hat. But the men representing the church think the hat has a likeness to the horn of the devil itself.

Edith & Aljosja, Norway, 2015, Dir. Ann Holmgren, 8 min

A woman and a man, a river keeps them separated. They have to break the laws of nature to come close to each other. A simple story about love that defies cultural differences.

Áile And Grandmother (Áile Ja Áhkku), Norway, 2015, Dir. Silja Somy, 12 min

Grandmother and Áile are close to one another and Grandmother teaches Áile the powers of Nature and healing, however Áile has a secret that puts their bond to the ultimate test.

The Afflicted Animal (Giksášuvvan Ealli), Norway, 2015, Dir. Egil Pedersen, 15 min

A young girl seeks help for her afflicted dog, but other members in her family need more help. Her mother is lost in her own mind and her father wants to cure his loneliness.



Sales Company International Sami Film Institute
Contact info@isfi.no

By Dogsledge Across Alaska



Original Title	Med Hundeslæde gennem Alaska
Country	Denmark
Year	1926
Running Time	62 min
Format	Blu-ray
Director	Leo Hansen
Leading Cast	Knud Rasmussen
Cinematographer	Leo Hansen

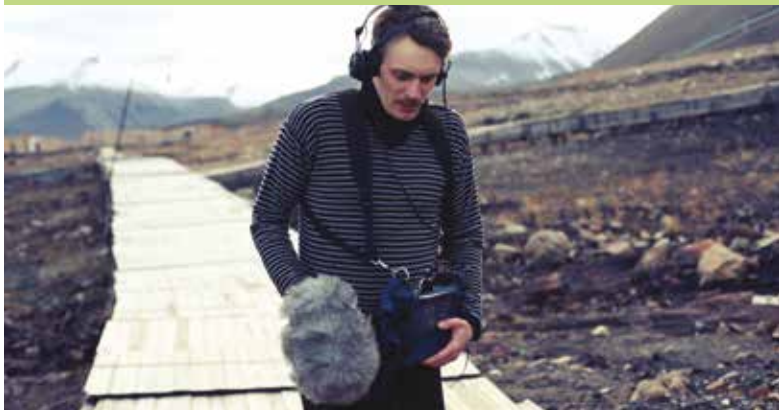
Sales Company Danish Film Institute
Contact dfi@dfi.dk

A very rare chance to see a mesmerising Arctic adventure film made by Danish filmmaker Leo Hansen in 1926. *By Dogsledge Across Alaska* documents the famous Greenlandic explorer Knud Rasmussen's North American expeditions, in which he collected a wealth of ethnographic data and many museum artefacts. Rasmussen left the original team of explorers and traveled for 16 months with two Inuit hunters by dogsledge from Arctic Canada to Nome, Alaska. The same journey was dramatised from the Inuit's point of view in Zacharias Kunuk's *The Journals of Knud Rasmussen*. Screening with live accompaniment by Bridget Hayden, Sam McLoughlin and Jake Blanchard.

'The 27th of January was fine, but cold; it was bright starlight towards the close of the journey, but we had had a long and tiring day, and wished for nothing better than to find shelter without having to build it ourselves. Suddenly out of the darkness ahead shot a long sledge with the wildest team I have ever seen. Fifteen white dogs racing down at full speed, with six men on the sledge. They came down on us at such a pace that we felt the wind of them as they drew alongside. A little man with a large beard, completely covered with ice, leapt out and came towards me, holding out his hand white man's fashion. Then halting, he pointed inland to some snow huts. His keen eyes were alight with vitality as he uttered the ringing greeting: 'Qujangnamik' (thanks to the coming guests). This was Aua, the angakoq.

'Observing that my dogs were tired after their day's run, he invited me to change over to his sledge, and quietly, but with authority, told off one of the young men in his party to attend to mine. Aua's dogs gave tongue violently, eager to be off again and get home to their meal; and soon we were racing away towards the village.' Knud Rasmussen, from the book *Across Arctic America*

The Ghost of Piramida



Original Title	Efterklang: The Ghost of Piramida
Country	Denmark
Year	2012
Running Time	65 min
Format	Blu-ray
Language	Danish
Director	Andreas Koefoed
Screenwriter	Jacob Secher Schulsinger
Producer	Efterklang, Andreas Koefoed
Leading Cast	Efterklang
Cinematographer	Alexander Ivanovic, Andreas Koefoed, Sophia Olsson
Film Editor	Jacob Secher Schulsinger
Original Music	Efterklang

Sales Company Monoduo Films
Contact sales@monoduo.net

Intrepid sonic adventurers Efterklang set out on an audio treasure hunt to the abandoned Russian mining town of Piramida on the Arctic archipelago of Svalbard, Norway in 2011. Armed with microphones and accompanied by their taciturn and indifferent Russian polar bear guard, the acclaimed Danish band explore the eerie empty buildings in search of material for their new album. Meanwhile the narrator, former Piramida citizen Alexander, takes us back to a bygone era, when the town flourished and the immigrant Russian miners and their families lived in a Soviet parallel society far from the brutal reality of their homeland.

'When we got introduced to Piramiden, we just knew that was the place we wanted to go. It is a cool thing to be able to say back home at the traveller's club that you have played that grand piano. You can't say one context is better than another, but you can for sure say that the context directs the music in a certain direction. Songs written on guitars come out different than songs written on pianos. A ghost town is quiet and a perfect place to make recordings. It is a brilliant setting for recording sound. It is quite a long boat ride. We needed permission to stay for 9 days and access every building, and for this, you need to get permission from this Russian state-owned mining company. They are not easy to dance with. We never got permission, but we got lucky and were able to sneak in undercover using the same permission as this German TV production team who helped us out. Drums and percussion have often been the starting point for us. With the many field recordings from Piramida, we had so many options for making percussive parts. My favourite percussion instrument that we found up there can be heard on the very first song on the album. Those first 25 seconds are played and recorded live in the Arctic.' Rasmus Stolberg, Efterklang

How I Ended this Summer



Original Title Kak ya provel etim letom
Country Russia
Year 2010
Running Time 130 min
Format Blu-ray
Language Russian
Director Aleksey Popogrebskiy
Screenwriter Aleksey Popogrebskiy
Producer Roman Borisevich, Sergey Chliyants
Leading Cast Grigoriy Dobrygin, Sergey Puskepalis, Igor Chernevich
Cinematographer Pavel Kostomarov
Film Editor Ivan Lebedev
Original Music Dmitry Katkhanov

UK Distributor New Wave Films

A majestic, psychological thriller about the experiences of two meteorologists on an isolated Arctic island that becomes a suspenseful parable of modern Russia. The film follows the lives of Sergei, a laconic fifty-something man and recent college graduate Pavel, his respectful summertime intern. As they perform their daily duties of reporting weather and tide statistics to the state meteorology office, the pair slowly become embroiled in personal drama and tragedy.

How I Ended This Summer screens as part of the landmark Arctic Encounters film week headlining Monday's Russian Cinema and Literature theme. The evening begins with a reading from award-winning British travel writer Sara Wheeler. The London-based travel writer and biographer is the author of *The Magnetic North: Notes from the Arctic Circle*, which was chosen in 2009 as Book of the Year by Will Self, Michael Palin, A.N. Wilson, among others. Wheeler's book opens in Chukotka, the forested northlands of Russian Asia, where the land is threatened by post-Soviet industry. Here, the region's indigenous folk, the Chukchi, suffer lack of identity and access to their own past and life-ways, leading to alcoholism and suicide. And yet, within just one generation, Russia has moved from viewing the Arctic as a remote wilderness deemed appropriate only for prison camps to being a repository of hope, resources and, increasingly, tourism.

Following the film will be a discussion about the cultural politics of a changing Russian Arctic. The evening's discussions will be helmed by Vlad Strukov, Associate Professor in Digital Culture and Director of the Centre for World Cinemas at the University of Leeds.

The Journals of Knud Rasmussen



Country Denmark / Greenland / Canada
Year 2006
Running Time 112 min
Format Blu-ray
Language Inuktitut, English, Danish
Director Zacharias Kunuk
Screenwriter Eugene Ipkanak, Madeline Ivalu, Herve Paniaq, Pauloosie Qullitalik, Lucy Tulugarjuk, Abraham Ulayuruluk, Louis Uttak
Producer Norman Cohn, Zacharias Kunuk, Elise Lund Larsen, Vibeke Vogel
Leading Cast Pakak Innuksuk, Leah Angutimarik, Neeve Irgaut
Cinematographer Norman Cohn
Film Editor Cathrine Ambus, Norman Cohn, Félix Lajeunesse

Sales Company Isuma TV
Contact info@isuma.tv

The team behind the modern Inuit classic *Atanarjuat The Fast Runner*, followed it with the lesser known *The Journals of Knud Rasmussen*, a fascinating perspective on the explorer's journey into the Arctic in 1922. The story follows the great shaman, Avva, and his family who are living on the land some distance from Iglulik, his home community that lately has taken up the teachings of Christian missionaries. Knud Rasmussen pays Avva a visit, accompanied by two fellow Danes: trader Peter Freuchen and anthropologist Therkel Mathiassen to head and record Avva and his family's life story.

Director Zacharias Kunuk was inspired to make the film for 'a first audience that is Inuit: elders who are still alive and young people looking for a future beyond boredom, unemployment and suicide. It tries to answer two questions that haunted me my whole life: Who were we? And what happened to us?' Producer Norman Cohn adds 'If the Inuit of *The Fast Runner* ended up in church, then the Inuit depicted in *The Journals of Knud Rasmussen* have ended up in today's headlines, all too often living desperate lives on the margins of society.' For the team at Igloodik Isuma Productions, the best result of making *The Fast Runner*, was that many Inuit in the community discovered great things could be accomplished today through the same collaboration and teamwork on which the very survival of their people had once depended. The central rule of life, anchored in collaborative community effort, had not often been demonstrated since the changeover took place in 1922. Igloodik Isuma's mission begins and ends with the community. Depicting the lives of ancestors of people who worked on the production recognises, dignifies and honours people who had a good sense of the world and their place in it, and thereby draws renewed sustaining energy into our world.

The Kautokeino Rebellion



Original Title	Kautokeino-opprøret
Country	Norway
Year	2008
Running Time	96 min
Format	35mm
Language	Saami, Norwegian, Swedish, Danish
Director	Nils Gaup
Screenwriter	Nils Isak Eira, Nils Gaup, Reidar Jönsson
Producer	Erik Disch, Tove Kløvvik, Jørgen Storm Rosenberg, Jeanette Sundby
Leading Cast	Mikkel Gaup, Anni-Kristiina Juuso, Aslat Mahtte Gaup
Cinematographer	Philip Øgaard
Film Editor	Jan-Olof Svarvar, Tomas Tång

Sales Company Norwegian Film Institute
Contact post@nfi.no

Nils Gaup, director of the great *Pathfinder*, the first ever film in the Sami language, made *The Kautokeino Rebellion*, an impassioned dramatisation of key historical events for the indigenous Sami people of Northern Scandinavia. The events in question occur in the mid 19th Century when a dispute escalates between a local tribe and Ruth, the village's most powerful businessman who profits from liquor sales to the Sami men. Led by headstrong young woman Elen and a new fanatical pastor, the men are encouraged to turn away from alcohol and challenge the authorities, resulting in increasingly bitter and violent confrontations.

'Many theories have been put forward as to why the Sami did such a drastic thing against Norwegian society. Never before or since has the tension between Sami and other Norwegians led to deaths. Some claimed that the leaders were driven by hatred and the need for revenge. Others suggested that the rebels were confused and misguided fanatics who had misinterpreted the Swedish priest Lars Levi Laestadius. His revival spread throughout northern Scandinavia at this time, and it captivated the frustrated Sami reindeer herders. In recent times, social economic explanations have been put forward as a motive for the bloody winter day in Kautokeino. The Sami had for years herded their reindeer in Norway, Finland and Sweden. A boundary agreement between Norway and Sweden in 1751 had secured the Sami's right to utilise pastures on both sides of the border. When the Swedes lost Finland to Russia, the Russians closed the border for the Norwegian Sami's use of Finnish grazing on the 15th of September 1852. This had enormous economic consequences. At the same time there was an increasing antagonism between the migratory Sami and the growing coastal population which was due to agricultural interests.' Storm Rosenberg, Producer

Letter Never Sent



Original Title	Neotpravlennoe pismo
Country	USSR
Year	1960
Running Time	80 min
Format	Blu-ray
Language	Russian
Director	Mikhail Kalatozov
Screenwriter	Valeri Osipov
Leading Cast	Tatyana Samoylova, Evgeniy Urbanskiy, Innokentiy Smoktunovskiy
Cinematographer	Sergey Urusevskiy
Film Editor	N. Anikina
Original Music	Nikolai Kryukov

Sales Company Mosfilm
Contact referent@mosfilm.ru

The great Soviet director Mikhail Kalatozov and his cinematographer Sergei Urusevsky, the partnership behind the classics *I Am Cuba* and *The Cranes are Flying*, also made the lesser known Siberian adventure film *Letter Never Sent*. The film is just as technically audacious and emotionally gripping, perhaps even more visually astonishing. A guide and three geologists succeed in finding diamonds in Bolshaya Zemlya in the boreal forest of Siberia. Before they can return, they are trapped by a forest fire that cuts them off from the canoe where their supplies are kept. Now the battle is to survive.

'The opening five minutes of *Letter Never Sent*, a sequence of five long takes (none shorter than thirty seconds in duration), can be seen as a primer on Urusevsky's cinematographic mastery. In the first shot, the camera moves up and away, showing the group of waving geologists from the point of view of the helicopter that has just dropped them off, details of their faces at first clearly visible but the figures becoming smaller and smaller, until they are just dots in the landscape. The third shot in the sequence, showing the geologists searching disorientedly through the woods, reveals a dizzying choreography, the handheld camera turning and following their probing moves, approaching and then receding from the actors. 'Throughout the film, Urusevsky's camera scrutinizes the protagonists' expressive faces for an almost intrusively long time, in extreme close-up, and often in profile. The representation of nature in *Letter Never Sent* is as important as the acting, however, and the images of landscapes are indeed unforgettable. All the elements—earth, water, air, fire—feature prominently and propel the plot.'

Dina Iordanova

North



Original Title Nord
Country Norway
Year 2009
Running Time 79 min
Format 35mm
Language Norwegian, Saami
Director Rune Denstad Langlo
Screenwriter Erlend Loe
Producer Sigve Endresen, Brede Hovland
Leading Cast Anders Baasmo Christiansen, Kyrre Hellum, Marte Aunemo
Cinematographer Philip Øgaard
Film Editor Zaklina Stojcevska
Original Music Ola Kvernberg

Sales Company Norwegian Film Institute
Contact post@nfi.no

Norwegian deadpan humour at its best! Following a nervous breakdown, ski athlete Jomar learns that he might be the father of a child way up north, so he sets off on a strange and poetic journey through Norway on a snowmobile, with 5 litres of alcohol as his sole provisions. On this journey through amazing arctic landscapes, Jomar seems to do everything in his power to avoid reaching his destination. He meets other tender and confused souls, who will all help to push Jomar further along his reluctant journey towards the brighter side of life.

'I first had the idea for the film four years ago when I was skiing. The film takes place in the area around Trondheim where I grew up. I was going through a bad period in my life, and in those circumstances, you often get ideas... I met with writer Erlend Loe who is very close to our production company, Motlys, and I convinced him to help me make it into a feature film... The film is about Jomar meeting all those people and actually realizing that, although he acts strangely because of his depression, other people are even weirder. In northern Norway a lot of people live in isolation and have little interaction with other human beings. We called the film an 'off-road movie', as people in northern Norway don't take the main roads. When we wrote the script we just made up the characters as we went along. In terms of casting, because of my background as a documentary filmmaker, I enjoy working with non-professionals. Some of the characters were picked from the streets, others are friends or family. Some have theatre experience - like the young man Ulrik or the elderly Sami - but had never acted in a movie before. The lead, Anders Baasmo Christiansen, is an established actor but this is his biggest role yet. I tried to tell everybody, 'It's only a movie, let's have fun'. That's the best way to get the most out of people.' Rune Denstad Langlo, Director

Of the North



Country Canada
Year 2005
Running Time 74 min
Format Blu-ray
Language English
Director Dominic Gagnon
Screenwriter Dominic Gagnon
Film Editor Dominic Gagnon

Sales Company Film 900
Contact dg900@hotmail.com

A dizzying collage film assembled from amateur film footage posted on YouTube exclusively made by contemporary Inuit, Dominic Gagnon shows the descendants of Nanook in the process of making their own cinema. Avoiding academic elitism, replication of cliches, political correctness or sentimentalism, the film veers from warm and funny intimate moments to the awkward, untidy and disturbing including family scenes, hunting animals and drunken escapades. The Arctic filmed by its inhabitants turns out to be a startling contrast to most ethnographic films made in the region.

When I do a collage film I don't feel that I can be 'wrong' or 'right' when it comes to editing decisions and how I portray people. Things happen. Somehow I like to keep it on the right/wrong dividing line only for the audience's pleasure and discomfort - but it is subjective to every individual. I get so many distinct reactions from the public based on their different locations, age group or gender... I personally don't care about rights. We can't let only big internet private companies and secret state-run agencies determine our profile as a person and member of society. Data-mining has to be performed by independent artists as well. Many artists agreed in the past that if we stop representing ourselves we will simply disappear, so it's a question of survival to me. There is also another important point about rights: my videos are not for sale and are easily available. They are no more or less public than any of the original videos that I have used. Dominic Gagnon, Director

Qallunaat! Why White People Are Funny



Country Canada
Year 2006
Running Time 52 min
Format Blu-ray
Language English, Inuktitut
Director Mark Sandiford, William Hansen, David Poisey
Screenwriter Mark Sandiford
Producer Kent Martin, Mark Sandiford
Leading Cast John Amagoalik, Lori Idlout, Alexina Kublu
Cinematographer Gary Elmer
Film Editor Christopher Cooper
Original Music Asif Illyas

Sales Company National Film Board of Canada
Contact info@nfb.ca

For years, researchers and the general public alike have been fascinated by the ways of Northern peoples. Mark Sandiford's irreverent, often hilarious film *Qallunaat! Why White People Are Funny* turns the tables on generations of anthropologists, adventurers and administrators who ventured North to pursue their Arctic dreams. The director holds up a looking glass to the peculiar world of the *Qallunaat* (the Inuit word for white people) to expose Western society's fascination with exotic native documentary subjects. Through its investigation of behaviour encompassing inane salutations, odd dating habits, complaints about being cold, obsession with owning property and unsuccessful attempts at Arctic exploration, the film is an insightful look at Western Civilization through Inuit eyes.

Qallunaat screens as part of the landmark Arctic Encounters film week headlining Thursday's Inuit Documentary Film theme. The evening will be kicked off by a talk from University of Berkeley social anthropologist Nelson Graburn, whose groundbreaking work on both the Arctic and on tourism has paved the way for much contemporary study. Graburn will speak about how the film came about, and discuss Inuit film within the context of wider interest in Inuit culture. He will also show clips from *Starting Fire with Gunpowder*, a film chronicling the origins and achievements of the Inuit Broadcasting Corporation (IBC), a model for aboriginal broadcasters the world over that helps keep Inuit culture and language alive.

Sigur Rós: Heima



Country Iceland
Year 2007
Running Time 97 min
Format DCP
Language English, Icelandic
Director Dean DeBlois
Producer John Best, Dean O'Connor
Leading Cast Amiina, Hildur Arsaeisdóttir, Jon Thor Birgisson
Cinematographer Alan Calzatti
Film Editor Nick Fenton
Original Music Sigur Rós

UK Distributor Park Circus

Virtually an instant classic of the concert film genre, Sigur Rós's 2007 film *Heima* documents an innovative tour to the farthest flung corners of their Icelandic homeland through a series of free, unannounced concerts. On their way, they visit ghost towns, outsider art shrines, national parks, small community halls, the highland wilderness, as well as playing the largest gig of their career at their homecoming Reykjavik show. The band's soaring, atmospheric sound is the perfect accompaniment to the dramatic Icelandic landscapes, which combine to create a majestic cinematic experience.

'I had been in touch with the band over the years by way of their management. They knew that I worked in feature film and that I wanted to do something in collaboration with them. In February of this year, the managers/producers of *Heima* (at the time entitled 'Lost in the Lava') asked if I would take a look at their troubled project and offer some feedback. I did... and they forwarded our correspondence to the band, who felt that I was articulating what they had wanted from the start. So I was asked to take over as director and fly out to shoot the necessary material. *Heima* in name, concept, and approach grew out of those first exchanges...

'A salvage operation is never ideal; there are strained budgets, ruffled feathers, and the stylistic restrictions of what has already been shot. But that said, I was up for the challenge and thrilled to be asked. The production team at Truenorth were welcoming and great to work with. We had the band's full support too. At the end of the day, everyone just wanted the film to work.

'My plan from the start was to keep as much of the useable tour material as possible, but then supplement it with footage that would give us intimacy, context, and a consistent point of view.' Dean DeBlois, Director

Sume - The Sound of a Revolution



Original Title Sume - Mumisitsinerup Nipaa
Country Denmark / Greenland / Norway
Year 2014
Running Time 74 min
Format Blu-ray
Language North American Indian
Director Inuk Silis Høegh
Screenwriter Inuk Silis Høegh, Emile H. Péronard
Producer Emile H. Péronard
Leading Cast Erno Aronsen, Per Berthelsen, Hjalmar Dahl
Cinematographer Henrik Ipsen
Film Editor Per K. Kirkegaard
Original Music Per Berthelsen, Malik Høegh

Sales Company Contact Jakob Søvendahl Skovaa
 jakob@thesoundofarevolution.com

The documentary Sumé - the Sound of a Revolution was without doubt last year's most celebrated and influential Greenlandic cultural event. It premiered in Nuuk, and toured throughout Greenland to communities without cinemas including tribute and reunion concerts. The film tells the story of the Greenlandic band Sumé - the first rock band to write lyrics in Greenlandic. It highlights their time spent in Denmark from 1972 to 1976, a period during which the band members began playing together and released their first three albums. The documentary speaks about the music and lyrics and the band's influence on the Greenlandic people and the political situation in Greenland - including the band's cooperation with the Greenlandic independence movement. The film represents a mapping of Greenland's relations to Denmark and how this fraught relationship has left its mark on Greenlandic people and society.

The reception of the documentary has sparked wide public debate. Central to this is the film's ending, which controversially suggests that the difficult social conditions in Greenland during the 1960s and 1970s remain largely intact some four decades years later. Sumé screens as part of the landmark Arctic Encounters film week headlining Friday's Greenlandic Cinema theme. The evening's screening will be accompanied by a discussion with the film's director, Inuk Silis Høegh, who will be in conversation with two Denmark-based researchers on Greenland, Astrid Andersen and Lars Jensen. The conversation will focus both on the historical background of the film and its repercussions for a contemporary Greenlandic reality.

Trollhunter



Original Title Trolljegeren
Country Norway
Year 2010
Running Time 103 min
Format DCP
Language Norwegian, English
Director André Øvredal
Screenwriter André Øvredal
Producer Sveinung Gollimo, John M. Jacobsen
Leading Cast Otto Jespersen, Robert Stoltenberg, Knut Nærum
Cinematographer Hallvard Bræin
Film Editor Per-Erik Eriksen

UK Distributor Entertainment One

In a decade where found footage films have become common-place and somewhat passé, André Øvredal's breakout feature film stands out from the rest. A group of students, convinced that the Norwegian government is hiding something, follow a solitary ranger into the forest in the search for truth about a legend that is as old as the hills. Eventually convincing him of their good intentions, he shares with them the secrets of the trolls and takes them on an adventure that will change their lives forever. Drawing on mythology from across Europe, Trollhunter is at once clever, entertaining and scary, and introduces some of the most wonderfully grotesque monsters ever to appear on screen.

'The idea popped into my head as far back as 1999. I was sitting in an office in a commercial production company that I worked at, at the time, as a director, and I was just thinking of ideas for a feature film, and the idea of a guy who hunts trolls for a living was something that I thought of, among other ideas. And then, the idea popped into my head again in 2005, without me even realizing it was the same idea that I had years ago. And then, I started working on the concept and developing what kind of film it really was, whether it was scary or funny. I was working on the world and the character for years, while I was making my living doing other things. I knew, from the moment I got the idea, that this was the film I wanted to make. Nobody had done anything with trolls, in my opinion, since the 18th Century. They've made them into tourist things, instead of actually making them into a piece of our culture. Also, you couldn't make a film like this in Norway until we did it because of the technology. It was way too expensive 10 years ago and basically impossible. We didn't have the people or the equipment to do it.'

André Øvredal

The Cabinet of Dr Caligari with Live Organ Accompaniment



Original Title	Das Cabinet des Dr. Caligari
Country	Germany
Year	1920
Running Time	67 min
Format	DCP
Language	German
Director	Robert Weine
Screenwriter	Carl Mayer, Hans Janowitz
Producer	Rudolf Meinert, Erich Pommer
Leading Cast	Werner Krauss, Conrad Veidt, Friedrich Feher
Cinematographer	Willy Hameister

UK Distributor Eureka

Arguably one of the greatest works of German Expressionist cinema, *The Cabinet of Dr Caligari* gets a rare screening at this year's festival with live organ accompaniment. Considered by some as the first true horror film this is a stunning example of cinematic artistry, the dark and twisted visual style perfectly reflecting the nightmarish emotional states of the characters. After a series of mysterious murders have taken place in a small town Francis suspects it is the visiting hypnotist and his somnambulist, who can seemingly predict people's deaths. But things might not be as they seem! Prepare to be drawn into a sinister world of intrigue, murder and madness.

'Warped in all senses, fascinating and bizarre: this is the 1920 silent movie by Robert Wiene that lay down a template for today's scary movies, noirs and psychological thrillers.' Peter Bradshaw, *The Guardian*

'This is arguably the first successful attempt to show the workings of a highly disturbed and fractured mind. Producer Erich Pommer first approached Fritz Lang to direct, but it was Robert Wiene's test scene that won the confidence of the studios. Featuring sets that revel in artifice, painted backdrops and scenery with off-kilter lin... *Caligari* is often credited as the first feature film to incorporate the twist ending, and it was also a production that had the guts to trust those involved to go with their instincts, seeing the value in hiring artistic, unconventional talents, such as Veidt and designer Hermann Warm - and letting them run free. Though the look of the film was partly dictated by the low budget, the theatrical, expressionistic imagery is a perfect fit and has inspired generations of filmmakers to take a less literal approach, and to exploit the visual potential of cinema'. Phelim O'Neill, *The Guardian*

Nanook of the North with Live Organ Accompaniment



Country	France / USA
Year	1922
Running Time	79 min
Format	Blu-ray
Director	Robert J. Flaherty
Screenwriter	Robert J. Flaherty, Frances H. Flaherty
Producer	Robert J. Flaherty
Leading Cast	Allakariallak, Nyla, Allee
Cinematographer	Robert J. Flaherty
Film Editor	Robert J. Flaherty

Sales Company The Flaherty Estate
Contact ifs@flahertyseminar.org

Robert Flaherty's pioneering classic, enormously popular at the time of its release in 1922, follows the lives of an Inuk, Nanook and his family as they travel, search for food, and trade in northern Quebec, Canada. Although he has been criticised for staging some of the sequences and presenting a romanticised idea of the Inuit lifestyle, the film has been enormously influential on what was to become the documentary movement and its compelling story and stunning cinematography make it essential big screen viewing to this day. Screening in the historic Town Hall with live organ accompaniment by city organist, Simon Lindley.

'As luck would have it, the first film to be made was the walrus hunt. From *Nanook*, I first heard of the 'Walrus Island' which is a small island far out at sea and inaccessible to the Eskimo during the open water season since it is far out enough so as not to be seen from land. On the island's south end, a surf-bound beach, there were, in summer, Nanook said, many walrus, judging from signs that had been seen by a winter sealing crowd of Eskimo who, caught by a break up of the ice, had been forced to live there until late Spring, when, by building an umiak of driftwood and sealskins and by digging out the open water lands of ice which had not yet cleared from the coast, they succeeded in getting on to the mainland. Nanook was very keen about my going, for, as he said, 'It is many moons since I have hunted the summer walrus.' When I had decided upon taking the trip the whole countryside was interested. There was no lack of applicants for the trip. Everyone gave me some particular reason why he should be included in the expedition. With an open-seas boat twenty-five feet long rigged with a leg-o'-mutton sail we started, a throng of Eskimo, their wives, children and dogs assembled on the beach to see us off.' Robert Flaherty, Director

Nerves with Live Accompaniment



Original Title	Nerven
Country	Germany
Year	1919
Running Time	110 min
Format	DVD
Language	German
Director	Robert Reinert
Screenwriter	Robert Reinert
Producer	Robert Reinert
Leading Cast	Eduard von Winterstein, Lia Borré, Erna Morena
Cinematographer	Helmar Lerski
Original Music	Joachim Bärens

Sales Company Munich Film Museum
Contact stadtmuseum@muenchen.de

Largely unknown, but perhaps the first German Expressionist film, Robert Reinert's *Nerven* is a 'disorienting [and] highly experimental' (David Bordwell) meditation on the psychological fallout of the First World War. Brutally cut by the censors on its release in 1919, for many years the film existed only in fragmentary form. Thanks to the painstaking efforts of the Munich Film Museum, however, who restored and reconstructed the film in 2008, we are now able to experience it in some of its former glory. Don't miss a rare opportunity to see this visceral and visually striking masterwork of Weimar cinema on the big screen.

'Having a more complete version of *Nerven* available is a wonderful contribution to our understanding of film history. The standard version was known to very few students of cinema, and though it was impressive, it was somewhat incoherent. We are still lacking a lot of footage, but Stefan Droessler and his team have added what they could and arranged the sequences into a more intelligible order. The quality of the restoration, moreover, makes the film's visual style even more vivid and unsettling.

Released shortly before *The Cabinet of Dr. Caligari*, *Nerven* ought to have entered the Expressionist canon. Its themes echo the movement's post-Romantic attack on capitalism and the modern conception of the anguished soul. Its narrative plays out the implications of such icons of Expressionist art as convulsive crowds and men's homicidal urges toward women. Just as important, the film's pictorial design finds an original way to convey the tale's emotional tenor, the sense of nervous anxiety strung ever tighter. Significantly, Reinert achieves a unique look without recourse to the painted sets of *Caligari*, but through a unique use of other cinematic resources.' David Bordwell

Would You Believe It! + Shorts with Live Piano Accompaniment



Country	UK
Year	1929
Running Time	90 min
Format	35mm
Director	Walter Forde
Screenwriter	Walter Forde, H. Fowler Mear
Producer	Archibald Nettlefold
Leading Cast	Walter Forde, Pauline Johnson, Arthur Stratton
Cinematographer	Geoffrey Faithfull
Film Editor	Culley Forde
Original Music	Paul Mulder

UK Distributor British Film Institute

Walter Forde was the biggest screen comedy star in Britain during the 1920s. In *Would You Believe It!*, he plays an amateur inventor and his latest project, a radio controlled tank, looks like being a success. But it's not just the War Office that likes the look of Walter's tank - a band of ruthless anarchists is on his tail and they'll do anything to get hold of it. Screening with live piano accompaniment from Jonathan Best.

Walter Forde spent most of his early life touring in stage melodramas and music hall acts, where he developed a comic routine heavily reliant on his physicality. From 1920, in collaboration with his father, Forde wrote and directed a number of short film comedies for Zodiac featuring himself as 'Walter' - a hapless innocent, sporting a boater and Oxford bags, and getting into a series of gentle scrapes. They were essentially visual and slapstick in appeal, and gained popularity with audiences. In 1923 he spent a short period working for Universal in America, but unlike his father (a gag-writer for Laurel and Hardy) he failed to achieve success, and soon returned to Britain. He resumed the 'Walter' series, this time in collaboration with James B. Sloan and by the late 1920s, had become recognised as one of Britain cinema's major comic talents, the director and star of a number of very popular comedies for Nettlefold, including *Wait and See* and *Would You Believe It!*. (From BFI Screen Online)

Motor Pirates (UK, 1906, UK Distributor: British Film Institute) An armoured car rampages through the countryside, flattening everything in its path.
Blood and Bosh (Dir. Hay Plumb, UK, 1913, UK Distributor: British Film Institute) A baby, the beneficiary of a will, is kidnapped, thrown through a window, trampled on, and finally rushed to the hospital to be re-inflated.

Apocalypse Now



Country USA
Year 1979
Running Time 153 min
Format DCP
Language English, French, Vietnamese
Director Francis Ford Coppola
Screenwriter Francis Ford Coppola, John Milius
Producer Francis Ford Coppola
Leading Cast Martin Sheen, Marlon Brando, Robert Duvall
Cinematographer Vittorio Storaro
Film Editor Lisa Fruchtmann, Gerald B. Greenberg, Walter Murch
Original Music Francis Ford Coppola

UK Distributor Park Circus

Francis Ford Coppola's legendary, hallucinatory epic is one of the defining classics of the New Hollywood era and the most acclaimed Vietnam War film ever made. A loose adaptation of Joseph Conrad's novella Heart of Darkness, the film follows US Army assassin Captain Willard (Martin Sheen) who is sent on a mission to terminate the warlord Colonel Kurtz (Marlon Brando), who has gone AWOL and is living a deranged, despot fantasy in the deep jungle. Too big for the small screen, Apocalypse Now gets appropriate scale in Leeds Town Hall.

'I was really on the spot. I had no ending, but Brando couldn't play the scenes that were originally meant to form the ending. He was too fat. So, with the help of Dennis Jakob I decided that the ending could be the classic myth of the murderer who goes up the river, kills the king and then himself becomes the king - it's the Fisher King, from The Golden Bough. Somehow it's the grand-daddy of all myths. I was dealing with moral issues, I didn't want to have just the typical John Milius ending, when the NVA attack and there's a gigantic battle scene, and Kurtz and Willard are fighting side by side, and Kurtz gets killed, etc. etc. That's the way it was in the script. I wanted to explore the moral side, and in reading some of The Golden Bough and then From Ritual to Romance I found a lot concerning that theme. T.S. Eliot's The Waste Land also seemed so apt for the conclusion of the story.

Anyway, I was desperate. I was losing Brando in the matter of a week. So I shot all this stuff that I worked out in conversations with him.'

Francis Ford Coppola, Director

The Breakfast Club: 30th Anniversary Screening



Country USA
Year 1985
Running Time 97 min
Format DCP
Language English
Director John Hughes
Screenwriter John Hughes
Producer John Hughes, Ned Tanen
Leading Cast Emilio Estevez, Judd Nelson, Molly Ringwald
Cinematographer Thomas Del Ruth
Film Editor Dede Allen
Original Music Keith Forsey

UK Distributor Universal

Celebrate the 30th anniversary of the cult classic by joining The Breakfast Club for their Saturday morning detention in this free screening. John Hughes was the master of the teen movie genre in the 80's and this is arguably the most iconic of his films. The story follows a day in the life of five high school students from different walks of life, who are thrown together in detention - there's the jock, the nerd, the outcast, the princess and the rebel. After listening to each other's stories, secrets and struggles, they soon realise they have a lot more in common than they first thought. Relive the glory days of the 80's and journey back to your teenage years - it'll be one hell of a free ride!

'By the time we actually shot The Breakfast Club in 1984, he had re-written the script numerous times because the studio demanded it. There was a nude teacher swimming, scenes that were there just to insert nudity, to make the movie a little more like Porky's. The thinking was: if we're going to make a teen movie, then it should be like Porky's because it was a hit. But the result was something quite different. It was John at his best. He called me a week before we were supposed to start. 'Are you excited?,' he asked. And I said, 'Yeah, I am. But the script is really different from the one I initially read.' He said, 'What do you mean?' I told him, 'Well, a lot has changed.' So the next day, at rehearsal, John brought in a stack of scripts, all his different versions of The Breakfast Club. He had us go through them, piecing together a script that was like the one I originally agreed to do. That's unique for a writer-director. If you wanted to change something or make it your own, John completely encouraged it. Subsequently, when I've worked with other writer-directors, they get so precious about every single line, you can't change anything. There was none of that with John - he was so free.' Molly Ringwald, Actor

Pyasa



Premiere Status	UK Premiere of Restoration
Country	India
Year	1957
Running Time	146 min
Format	DCP
Language	Hindi
Director	Guru Dutt
Screenwriter	Abrar Alvi
Producer	Guru Dutt
Leading Cast	Mala Sinha, Guru Dutt, Waheeda Rehman
Cinematographer	V.K. Murthy
Film Editor	Y.G. Chawhan
Original Music	Sachin Dev Burman

Sales Company Ultra Media and Entertainment
Contact vineet@ultraindia.com

LIFF29 is delighted to present the first UK screening of a digitally restored print of legendary Indian director Guru Dutt's *Pyasa*. One of the most moving film experiences of LIFF29's line-up, with a breathtaking finale, *Pyasa* is the story of Vijay (Guru Dutt himself), a homeless poet, forced on to the streets of Calcutta by his brothers, who struggles to find recognition. Gulabo (Waheeda Rehman), the young prostitute Vijay has befriended, falls in love with him and tries to get his poetry published as he sinks into despair. V.K. Murthy's black and white cinematography is stunning and the great songs by S.D. Burman are still popular in India today.

'*Pyasa* is Guru Dutt's real masterpiece. It tells of the thirst for love, for recognition, for spiritual fulfilment. There is a strong parallel between the hero, a poet, the outsider trying to make a place for himself in the society he inhabits and the director, the outsider, trying to leave his independent stamp in a world of formulaic cinema.

'It is in *Pyasa* where we really see Guru Dutt transcend way above the ordinary and succeed in totality. Many individual shots and scenes become impressionistic images telling of his lyricism. An example which immediately comes to mind is the song *Aaj Sajjan Mohe Ang Lagalo*. It is a kirtan – a Bengali devotional song telling of longing and desire. Though we see Baul singers perform the song, it, in fact, voices the prostitute's passion for the poet. She follows the poet up the stairs to the terrace where he stands his back to her. She moves towards him but cannot bring herself to touch him and she runs away. The earthly love she feels is uplifted and given a spiritual dimension through the words. And this is further reinforced by the amazing rendering of the song by Geeta Dutt.' Karan Bali, Upperstall

Rosemary's Baby



Country	USA
Year	1968
Running Time	136 min
Format	Blu-ray
Language	English
Director	Roman Polanski
Screenwriter	Roman Polanski
Producer	William Castle
Leading Cast	Mia Farrow, John Cassavetes, Ruth Gordon
Cinematographer	William A. Fraker
Film Editor	Sam O'Steen, Bob Wyman
Original Music	Krzysztof Komeda

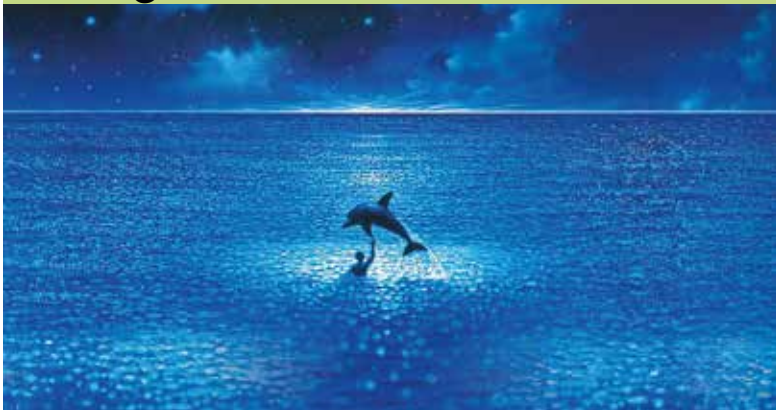
UK Distributor Park Circus

Roman Polanski's psychological horror masterpiece is an unparalleled tale of urban paranoia featuring a young Mia Farrow in a career defining performance. A young couple move into a new apartment, only to be surrounded by peculiar neighbours and unusual occurrences. When the wife becomes mysteriously pregnant, doubt over the safety and identity of her unborn child begins to fray her psyche. She begins to believe her husband has made a pact with the neighbours to use the child as a human sacrifice. See the film on the big screen as it was intended in the grand surroundings of Leeds Town Hall.

'I think that Robert Evans had a flare, I don't know how different or artistic he wanted his films to be but he trusted talent very much and he was a great enthusiast of motion pictures. He loved a good movie and he was trying to inject new blood into the old system which started getting slightly sclerotic. It paid off...

Bob was supportive with all those executives who had to justify their existence somehow in making my life miserable. But one person who I liked very much and saw often, who was one of Paramount's leading directors, was Otto Preminger. And I bumped into him on the lot, he said, 'what's the matter with you? You look so gloomy'. I said, 'I'm just getting out of a meeting and I have so many problems'. He said, 'what's your problem?' - 'I'm behind the schedule'. And he says, 'what about the rushes, do they like them?' I said, 'they're delighted with the rushes' - 'so what do you care? They never fired anyone because of the schedule, because of lagging behind but if they don't like the rushes, you're out very soon'.'
 Roman Polanski, Director

The Big Blue



Original Title Le grand bleu
Country France / USA / Italy
Year 1988
Running Time 168 min
Format DCP
Language English, French, Italian
Director Luc Besson
Screenwriter Luc Besson, Robert Garland, Marilyn Goldin, Jacques Mayol, Marc Perrier
Producer Patrice Ledoux
Leading Cast Jean-Marc Barr, Jean Reno, Rosanna Arquette
Cinematographer Carlo Varini
Film Editor Olivier Mauffroy
Original Music Eric Serra

Sales Company Contact Gaumont international@gaumont.fr

Luc Besson's *The Big Blue* opened the Cannes Film Festival in 1988 and has since become a cult phenomenon. The film features breathtaking underwater photography and spectacular visual effects. Inspired by the life of the famous deep-sea free diver Jacques Mayol, the film depicts the rivalry between this champion diver and his childhood friend, Enzo. Both men are obsessed with competing to see who can descend to the furthest depths of the sea without any equipment, a rivalry that soon gets out of hand. But when Jacques falls in love with Johanna will it be enough to lure him away from his underwater world? Presented in partnership with the French Film Festival.

'The first time I saw a documentary about Mayol, he took one breath to go down to one hundred and fifty feet and the water is about 0 degrees, it's very very cold. You see him come back from the dark depths to the light and you see his face and he has this smile. He doesn't need to smile, it's dangerous! At this time I decided I had to make a movie about him. It's easier for me to direct underwater because I don't have to talk, and you have no weight so you float and it's really nice. The sea calms you, and you are empty with the sea because she has everything. She can take your life just like that, it makes you more human. In the film Rosanna Arquette is disturbed by Mayol, she is in love and also not in love, she doesn't know what to do, and in this way I think it is a real competition. The more you understand him the more you don't love her, and that's what I want. I want the audience to understand Jacques.'

Luc Besson, Director

Leon



Country France
Year 1994
Running Time 110 min
Format DCP
Language English, French, Italian
Director Luc Besson
Screenwriter Luc Besson
Producer Patrice Ledoux
Leading Cast Jean Reno, Gary Oldman, Natalie Portman
Cinematographer Thierry Arbogast
Film Editor Sylvie Landra
Original Music Eric Serra

UK Distributor Park Circus

Luc Besson's classic thriller on the giant screen at Leeds Town Hall in a new digital cinema print of the original cut. Twelve-year old Mathilda (Natalie Portman in her first screen role) lives within the desperate confines of a squalid New York apartment block. On returning from a shopping trip she finds that her abusive, dysfunctional family have been slaughtered by a psychotic, drug dealing police officer (Gary Oldman). In fear for her life she takes refuge with her reluctant, mysterious and solitary neighbour. His name is Leon (Jean Reno) and he's one of the world's deadliest assassins. And while Mathilda begins to teach him how to live, Leon begins to teach her how to kill.

'Besson regular Jean Reno stars as the eponymous assassin whose ruthless efficiency will have you on tenterhooks for the first five minutes. Thereafter, the film changes tack and goes not for the jugular, but the heartstrings. Driven by another electrifying score from Eric Serra, this features an astonishingly histrionic performance from Oldman, chomping drugs at every turn, and a touchingly affecting relationship between the stoic Reno and the quite extraordinary Louise Brooks-coiffured Portman in her first movie.

'Despite its US setting, English dialogue and the presence of actors such as Gary Oldman and Danny Aiello, this is a fully fledged French arthouse film through and through, packed with incredible visuals, and featuring Besson's typical disregard for plot logic. There may well be something morally dubious about the idea of training a young girl in the ways of an assassin, but Besson manages to pull it all off with his typical flair and visual aplomb, instilling his narrative with an emotional centre hitherto lacking in his previous work. It's preposterous to be sure, but that's an essential part of its quality.' Empire

All My Good Countrymen



Original Title	Vsichni dobří rodáci
Country	Czechoslovakia
Year	1969
Running Time	114 min
Format	DVD
Language	Czech
Director	Vojtěch Jasný
Screenwriter	Vojtěch Jasný
Producer	Jaroslav Jílovec
Leading Cast	Vlastimil Brodský, Radoslav Brzobohatý, Vladimír Mensík
Cinematographer	Jaroslav Kucera
Film Editor	Miroslav Hájek
Original Music	Svatopluk Havelka

UK Distributor **Second Run**

Winner of both the Best Director and the Jury Prizes at the 1969 Cannes Film Festival, Vojtěch Jasný's autobiographical *All My Good Countrymen* is one of the wonders of the Czech New Wave - but also one of the least-known films from that miraculous era of Czech filmmaking. Completed barely before the Soviet invasion of Czechoslovakia in 1968 it was immediately banned and never shown. Its deceptively simple narrative weaves a complex tapestry around the interwoven lives and stories of a group of Moravian villagers immediately following the socialization of Czechoslovakia in 1948.

Director Vojtěch Jasný, hailed 'the spiritual father of the Czech New Wave' by Miloš Forman, fled Czechoslovakia following the completion of this film and went into exile rather than recant. A pronounced influence on later films like Edgar Reitz's *Heimat* and Michael Haneke's *The White Ribbon*, Jasný's film remains a potent reminder of lives and idealism lost under totalitarianism.

'The film and the milieu it so precisely evokes are not so much nostalgic as they are powerfully remembered and irrevocably lost.... *All My Good Countrymen* reflects the curdled fury of a former true believer' J. Hoberman, *The Village Voice*

'They told me my only chance was to tell a story ratifying the secret police, and to write to radio, TV, newspapers, that 'Countrymen' and 'Czech Rhapsody' were my worst movies and that I repent totally.' Vojtěch Jasný, Director

The Big Love Teadance with Brief Encounter



Country	UK
Year	1945
Running Time	86 min
Format	Blu-ray
Language	English
Director	David Lean
Screenwriter	Anthony Havelock-Allan, David Lean, Ronald Neame, Noël Coward
Producer	Anthony Havelock-Allan, Ronald Neame, Noël Coward
Leading Cast	Celia Johnson, Trevor Howard, Stanley Holloway, Joyce Carey
Cinematographer	Robert Krasker
Film Editor	Jack Harris
Original Music	Sergei Rachmaninoff

UK Distributor **Independent Cinema Office**

Fall in love like it's 1945! As part of BFI LOVE, LIFF joins Live Cinema UK and Left Bank Leeds for a very special 70th anniversary screening of the classic *Brief Encounter* on a brand new digital print. Plus dance lessons from Swing Dance Leeds, live music from Swingamathing to test out your new skills before the screening, and an afternoon tea buffet all included in your ticket price. Food, music, dancing and classic cinema in a beautiful location. What more could you ask for on a Saturday afternoon? Wear your best vintage, and your dancing shoes... Part of BFI LOVE www.bfi.org.uk/love

'David Lean's third Noël Coward adaptation for Cineguild has become one of the most popular romantic British films of all time, regularly appearing on lists of 'best films'. The story of unconsummated middle-class adultery began life as a one-act play, *Still Life*, in the compilation *Tonight at 8.30*. The film is a small masterpiece of construction. According to Kevin Brownlow's biography of Lean, it was the director's idea to start the film at the end of the story, and then recount earlier events in flashback before revisiting the first scene, now expanded and made all the more poignant by what the audience knows. Laura herself tells the story, as though to her dull but kindly husband Fred, although he never actually hears her voice-over confessions. It is with this film that Lean announces himself as a poet of the cinema, using the imagery of shadowy subway passages and platforms lit by sudden bursts of harsh light from passing trains to convey the atmosphere of Alec and Laura's illicit liaison. The small town locations (actually Beaconsfield, near to Denham where most of the film was shot) are beautifully used, both to suggest Laura's real world and how her love for Alec makes her see familiar surroundings in a new light.' Janet Moat, BFI Screenonline

Blockade



Original Title	Blokada
Country	Russia
Year	2006
Running Time	52 min
Format	DVD
Director	Sergey Loznitsa
Producer	Vyacheslav Telnov
Original Music	Vladimir Golovnitkiy

UK Distributor Second Run

Sergei Loznitsa's profound and state of the art *Blockade* is entirely composed using rare silent archive footage, vividly brought to life using a subtly and meticulously reconstructed soundtrack, showing modern audiences a first hand representation of the siege of Leningrad. The longest siege of the Second World War lasted for 900 days, from September 1941 to January 1944, when Hitler attempted to starve the Soviet city of three million people into submission. Estimates of the number of residents who died from starvation, disease or cold range from 641,000 to 800,000.

'If I put in a voiceover, I offer my view, and that means I exclude the possibility of the viewer having his own view. He has either to agree with me or not agree with me. When you completely take away any words and add ordinary sounds to the footage, doing so convincingly, it suddenly opens up in a different way. I tried to structure the film around the onset of horror. Death advances, and life falls away. That happens gradually and unnoticeably for us; we gradually immerse ourselves in the nightmare of a completely absurd existence.

Life consists of the present moment. Everything else occurs in a conceptual, abstract space, and is therefore impermanent and not reliable, both in the literal sense, and in the sense of its authenticity. The paradox is that it is only possible to see the whole by taking it apart in the form of reflections within an abstract space—but the authenticity of the whole disappears in the process. It is possible to see the whole of a moment in other ways, but those ways are individualized and unrepeatable.'

Sergei Loznitsa, Director

From Caligari to Hitler: German Cinema in the Age of the Masses



Original Title	Von Caligari zu Hitler: Das deutsche Kino im Zeitalter der Massen
Country	Germany
Year	2014
Running Time	114 min
Format	Blu-ray
Language	German, English
Director	Rüdiger Suchsland
Screenwriter	Rüdiger Suchsland
Producer	Martina Haubrich
Leading Cast	Siegfried Kracauer, Fritz Lang, Thomas Elsaesser
Cinematographer	Harald Schmuck
Film Editor	Katja Dringenberg
Original Music	Henrik Albrecht, Michael Hartmann

UK Distributor Eureka

Taking its cue from Siegfried Kracauer's seminal book of the same name, Rüdiger Suchsland's *From Caligari to Hitler* is a rigorous and engrossing cine-essay that situates Weimar cinema in its broader socio-political context. Doing justice to the richness and variety of this tumultuous and prolific period in German cultural history, Suchsland reminds us that there is far more to the cinema of the era than Expressionism, and offers a valuable opportunity to become acquainted with lesser known films and genres such as the realist works produced under the banner of the 'new sobriety'.

'Youth, freedom, irony, curiosity: Weimar is Modernity at its best and 'the' time of German cinema: By far the prime and richest period of our filmmaking. Cinema mirrors the turbulent era of the Twenties. These movies had it all! But more or less everything of it is forgotten, reduced to two or three footnotes. I wanted to take us all to an adventurous trip to this lost time, a trip which should entertain, move, surprise and remind us all to an open wound in our past. Siegfried Kracauer, as well a forgotten genius of cultural critique, is the perfect guide to an era, which is fascinating in its contradictions. This fascination and, yes: my love for this time and its cinema, I hope to share.' Rüdiger Suchsland, Director

'From the beginnings the German film contained dynamite...Chaos spread in Germany from 1918 to about 1923, and as its consequence the panic-stricken German mind was released from all the conventions that usually limit life. Under such conditions, the unhappy, homeless soul not only drove straightaway toward the fantastic region of horrors, but also moved like a stranger through the world of normal reality.' Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film*

Hitchcock/Truffaut



Country France / USA
Year 2015
Running Time 80 min
Format DCP
Language English, French, Japanese
Director Kent Jones
Screenwriter Kent Jones, Serge Toubiana
Producer Charles S. Cohen, Olivier Mille
Leading Cast Wes Anderson, Olivier Assayas, Peter Bogdanovich
Cinematographer Nick Bentgen, Daniel Cowen, Eric Gautier, Mihai Malaimare Jr, Lisa Rinzier, Genta Tamaki
Film Editor Rachel Reichman
Original Music Jeremiah Bornfield

UK Distributor Dogwoof

A glorious love letter to cinema. In 1962 two great masters of film, Hitchcock and Truffaut, met for a week to discuss the art of cinema. This was turned into a fascinating book: Hitchcock by Truffaut, which remains one of the most influential publications about cinema ever written. Fifty years on filmmakers from across the globe, including Scorsese, Fincher and Kurosawa discuss the importance of this book and the enduring legacy that Hitchcock's notion of 'pure cinema' has had upon their own work. Making extensive use of the original taped conversation between Hitchcock and Truffaut this film gives a sense of the passion and conviction which both men had for their art.

Released 50 years ago simultaneously in France and the United States, Truffaut's celebrated book based on his Hitchcock interview has accomplished the feat of being not only a good read that is accessible to all, but also the reference for innumerable filmmakers the world over, as relevant today as it was in the past. The conversations between these two men profoundly altered the critical approach to Hitchcock's cinema around the world. Furthermore, the very conception of cinema in general was shattered. From then on, the filmmaker was seen as the true creator of his or her film through mastery of the mise-en-scène. Thus this book significantly transformed the power balance between artists and the film industry. Truffaut considered the book a 'livrefilm', referring to it as the 'Hitchbook', finding that it unmasked an artist's secrets, revealing his conception of cinema and the world. This explains the stir that the book created when it was first released, its translation into many languages throughout the world, and the fact that many cinephiles have used it as a reference in the past and still do so today.

La Silence de la Mer



Country France
Year 1949
Running Time 88 min
Format DCP
Language French, German, English
Director Jean-Pierre Melville
Screenwriter Jean-Pierre Melville
Producer Jean-Pierre Melville, Marcel Cartier
Leading Cast Howard Vernon, Nicole Stéphane, Jean-Marie Robain
Cinematographer Henri Decaë
Film Editor Henri Decaë, Jean-Pierre Melville
Original Music Edgar Bischoff

Sales Company Gaumont
Contact international@gaumont.fr

The great Jean-Pierre Melville's debut film is an underappreciated classic of French cinema, contrasting fascinatingly with his later, more famous crime thrillers. It's an adaptation of a legendary novel, published secretly during the Nazi occupation by writer Jean Bruller using the pseudonym Vercors. It tells the story of an elderly man and his niece who are forced to host a German officer. He turns out to be a delicate and cultured man, a supporter of rapprochement between the two countries, but his hosts refuse to speak to him in silent protest.

'The most radical decision Melville made as a filmmaker was to adhere with extraordinary fidelity to the book. There are a few additions that enlarge the historical scope, notably a discussion by Nazi officers of the horrors of Treblinka (of which Vercors could not have known at the time) and a public notice of hostages executed by the Germans, but essentially the film amounts to an almost literal reading of the book. (Another difference is that the conversations between von Ebrennac and his fellow Nazi officers, summarized in the book, are here rendered in German, so it becomes the language for the only conversations of any length—a harsh reminder of the recently ended occupation.) Melville clearly saw that to alter the mechanisms of the storytelling would be to destroy the story. Thus the film does not merely employ voice-over narration; the narration is its heart. This is, literally, a story told by the fireplace, the fireplace being Vercors's own; Melville chose to shoot the interiors in the writer's home. The effect is of a doubled experience: the tale is told and at the same time retold without words. Melville does not use images in place of Vercors's words but rather reinforces the words with visual enactments, sometimes to underscore, sometimes to subtly elaborate or enlarge.'

Geoffrey O'Brien

Ngāti + New Zealand Maori Film Legacy Project with Leeds Uni



Country	New Zealand
Year	1987
Running Time	93 min
Format	DCP
Language	English, Maori
Director	Barry Barclay
Screenwriter	Barry Barclay, Tama Poata
Producer	John O'Shea
Leading Cast	Tuta Ngarimu Tamati, Ross Givren, Oliver Jones, Wi Kuki Kaa
Cinematographer	Rory O'Shea
Film Editor	Dell King
Original Music	Dalvanius Prime

Sales Company New Zealand Film Commission
Contact info@nzfilm.co.nz

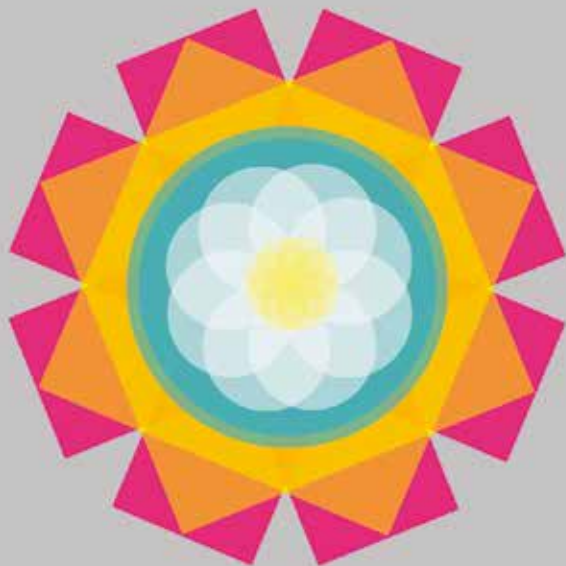
Screened as part of Cannes' Critics Week in 1987 Ngāti was Barry Barclay's first dramatic feature and the first film to be written and directed by a Māori. Unique in tone and powerful in its storytelling, the film tells the story of a Māori community as they cope with personal and public crises which threaten to disrupt their lives and traditional ways. The film comprises of three narrative threads: a boy dying of leukaemia, the return of a young Australian doctor who discovers his Māori heritage; and the fight to keep the local freezing works open. The director's daughter, Claire Barclay, will be joining us for a special Q&A. Presented in partnership with the University of Leeds.

'Wanting to show cultural sensitivity to the mainly Māori cast, Barclay abandoned the tradition of using first assistant directors to keep the film on schedule; instead a team of inexperienced young Māori took on the job. Ngāti was shot in just five weeks. Barclay described Ngāti as 'the first film made by an indigenous people, if you take indigenous to mean an indigenous minority living within a majority culture'.

Writer Cushla Parakowhai has argued that Ngāti celebrates the values of community, 'despite the persistent imperatives of technology and social change'.

Variety described Ngāti as 'Profound and resonant...A deceptively simple low-budget feature that releases the miraculous essence of community strength and joy'

When Barry Barclay died in 2008, MP Pita Sharples wrote that the director's work had given 'voice to the voiceless, and helped people tell their own stories.' NZ Herald writer Peter Calder called him 'indisputably our greatest documentarian'. NZonscreen



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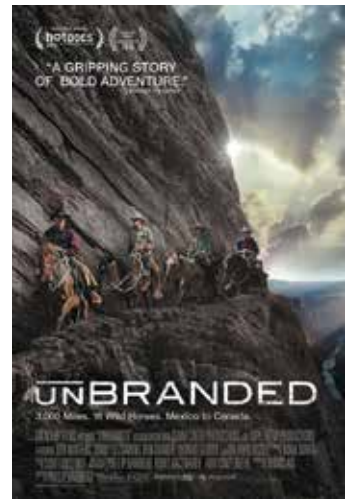
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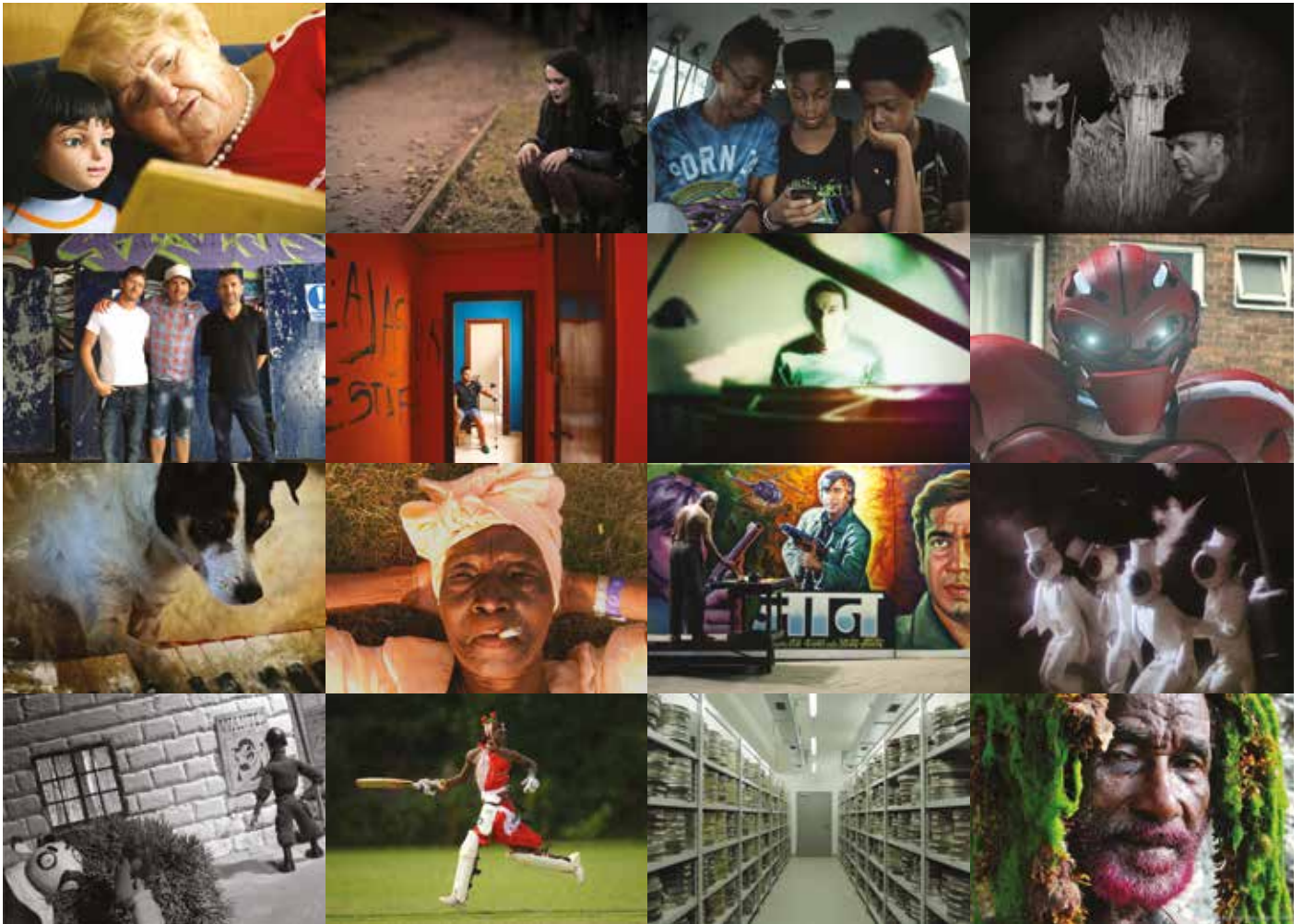
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Cinema Versa celebrates the documentary, the underground festival aesthetic and expanded ideas of cinema including the subsections Underground Voices, Music on Film and the Forum. Underground Voices explores human rights and grassroots political activism, outsiders, misfits and unusual cultural phenomena. LIFF29's line-up includes UK premieres of *Another Country* with Australian actor David Gulpilil's witty and irreverent narration tracing the history of his Aboriginal Community, extraordinary literary hoax investigation *The Cult of JT LeRoy*, and the deeply moving portrait of the ageing New York yippie activist Mayer Vishner, *Left on Purpose*.

Music on Film surveys the best new music documentaries across the genres from jazz fusion bass legend Jaco Pastorius to one of the founding fathers of Jamaican reggae, Lee Scratch Perry, to Scottish new wave indie labels in *Big Gold Dream*. Live music and performance are showcased in the Forum including Tuareg guitar hero Mdou Moctar live at the Belgrave Music Hall and legendary dub poet Linton Kwesi Johnson. Political debate and activism are the focus for *Everyday Rebellion* with Leeds Summat and *The Wanted 18* with Leeds Palestine Solidarity Campaign.

Abandoned Goods + Exquisite Corpus



Country UK
Year 2014
Running Time 56 min
Format DCP
Language English
Director Edward Lawrenson, Pia Borg
Screenwriter Edward Lawrenson, Pia Borg
Producer Kate Ogborn, Lisa Marie Russo
Leading Cast Nick James, Iain Sinclair
Cinematographer Nick Gordon Smith
Film Editor Philippe Ciompi
Original Music Philippe Ciompi

Sales Company Fly Film
Contact hello@flyfilm.co.uk

Abandoned Goods is a moving and enlightening essay film, outlining the hidden history of the Adamson Collection. Recently rediscovered after years of neglect, the collection is one of the major bodies of British 'asylum art'. It contains around 5,500 paintings, drawings and sculptures created between 1946-1981 by patients in Netherne psychiatric hospital in Surrey.

'In 2011 we visited Lambeth Hospital, a busy care facility in South London for people with mental health problems, to look at artwork made by patients from a nearby psychiatric hospital. On the walls of the hospital admin wing were paintings of extraordinary power and subtlety. In a disused shower room were stacks of the most amazing sketches and drawings. And covered in bubble wrap in the filing cabinet of a consultant psychiatrist were painted flints and ceramics, every aspect of which were covered in dazzling figurative and abstract designs... After years of neglect at Lambeth Hospital, the collection was, when we first encountered it, about to be moved to several prestigious archives and museums, a long overdue recognition of the importance of the work. But this was only the latest transformation in the status of these objects. Over the course of their lifetime, the works in the Adamson Collection have been viewed as diagnostic tools..., material with therapeutic properties..., remnants of asylum history, and - finally - revered aesthetic objects, valued and appreciated by contemporary gallery curators.' Edward Lawrenson and Pia Borg, Directors

Exquisite Corpus (Peter Tscherkassky, Austria, 2015, 19 min) is a filmic voyage to regions of desire found in sexualized cinema: A naked couple from a '60s nudist film climbs aboard a small sailboat, gliding over darkly tinged waters before stumbling on an isolated beach where a sleeping beauty lays.

Alice Cares



Original Title Ik ben Alice
Country Netherlands
Year 2015
Running Time 79 min
Format Blu-ray
Language Dutch
Director Sander Burger
Screenwriter Sander Burger
Producer Janneke Doolaard
Cinematographer Sal Kroonenberg
Film Editor Manuel Rombley
Original Music Jeroen Arts

Sales Company Keydocs
Contact info@keydocs.nl

A touching film which raises questions about the future of artificial intelligence and whether a robot can really replace human relationships. Alice, a 60cm tall care robot with a doll like face, is designed to provide companionship and assistance to elderly people living alone. High-tech with a camera behind her eyes and a computer brain, Alice is able to hold conversations and listen and react to stories. This intimate and touching documentary follows three women in their 80's who spend time with Alice in a pilot study. Reluctant at first they soon develop an intimate bond with Alice.

'I felt a bit awkward in the beginning, and wasn't looking forward to speaking to her. What is there to say to a robot? But it's actually not as hard as you think, and time flies by when you're speaking to Alice. I enjoyed the fact that she starts talking when you're not talking. It all actually feels very natural. The way she is programmed is very human, and because the team behind Alice adjusts and re-programs her, she is updated at all times. They do a really fantastic job at programming, because you don't realize it's a doll through the things she says. I think it's all for a great cause. I'm personally not that lonely, but for an elderly lady who doesn't have that many people around who come to visit, time passes very slowly. I have that sometimes too, and it's lovely to have Alice around during those times. I should add though, that although I was interested in participating, as long as I can still take good care of myself I'd rather have human contact. If that's not possible, then it is definitely great to have her around, and certainly in a practical way too as she can remind you to take your medicine, to go for a walk. And in future, Alice will probably be able to move too; she can make you coffee, help you go to the bathroom and so on. In those cases she is an amazing solution.' Mrs. Van Wittmarschen, participant

Another Country



Premiere Status UK Premiere
Country Australia
Year 2015
Running Time 75 min
Format DCP
Language English, Aboriginal
Director Molly Reynolds
Screenwriter David Gulpiilli, Molly Reynolds, Rolf de Heer
Producer Rolf de Heer, Peter Djigirr, Molly Reynolds
Cinematographer Matt Nettheim
Film Editor Tania Nehme

Sales Company Contact Visit Films
info@visitfilms.com

Renowned Australian actor David Gulpiilli narrates a searing and often hilarious documentary, telling the story of his own Aboriginal community of Ramingining. Directed by Molly Reynolds and involving many of the team who made the extraordinary Aboriginal drama *Ten Canoes*, *Another Country* takes on the contradictions of the modern Indigenous experience – the bureaucracy that forced absurd and arbitrary changes on a community without appreciating its innate differences. Benefitting from a rare first hand perspective, this is a simultaneously insightful and mischievous, irreverent and humane documentary.

'Our relationship with the Ramingining mob properly began with the film *Ten Canoes*... They didn't know us well then but were prepared to take the risk. As *Ten Canoes* co-director Peter Djigirr said early on, 'We have to stand up for our culture and make this film so the world knows who we are or else we are lost'. What I didn't appreciate at the time was that by creating relationships with the Ramo mob for the *Canoes* projects, we were in fact creating lifelong relationships. With Yolngu people, once connected you are always connected. For them this doesn't mean Christmas cards or an intermittent Facebook poke or the occasional telephone call, it means that there are obligations that exist and can be called upon at any time. Usually the trigger for this is when the outcome can be of mutual benefit for all of those involved. While I know and understand this much, I still struggle to explain it more satisfactorily...there is no suitable example that I can extract from our western paradigm. Perhaps it is the ideal that we seek within our culture also, but it is not the reality. And now it is increasingly not the reality within Yolngu culture either, as they adapt to whitefella ways in order to try and find a constructive place in an unknown future.' Molly Reynolds, Director

Black Roses: The Killing of Sophie Lancaster



Country UK
Year 2015
Running Time 45 min
Format Digital
Language English
Director Susan Roberts
Screenwriter Simon Armitage with an interview with Sylvia Lancaster
Producer Susan Roberts, Tim Baxter
Leading Cast Julie Hesmondhalgh, Rachel Austin
Cinematographer Tim Baxter
Original Music Spesh Maloney

UK Distributor BBC

Black Roses: The Killing of Sophie Lancaster is a drama documentary in which Sophie tells her own story through a series of poignant poems written by the award-winning poet Simon Armitage alongside her mother, Sylvia Lancaster remembering her daughter's shortened life. The film is an elegy to this young gap-year student who was attacked in Stubbeylee Park, Bacup, Lancashire and later died on August 24th 2007. Sophie had suffered fatal injuries while cradling her boyfriend Rob's head in an attempt to protect him from a ferocious attack by a group of youths. Rob survived but Sophie went into a coma and never recovered.

Sophie was an intelligent bookish child who showed signs of wanting to be different from an early age. Political, vegetarian, a pacifist, Sophie had left school with A levels and was thinking about what to do with her future when it was taken so brutally from her. Sophie and Rob dressed in a unique way, expressing their individuality as creative artistic people through goth-style clothes, piercings and make-up, which provoked the fatal attack in the early hours of a Saturday morning in August 2007.

Julie Hesmondhalgh plays Sylvia and Rachel Austin gives voice to Sophie, as she looks back over her life through the poems.

Director Susan Roberts is the Editor of BBC Drama in Media City. She has directed many dramas for BBC radio 3 and 4, and has directed *The Royal Exchange Theatre* and *Z Arts* in Manchester. This is her first film. 'It has been a huge privilege to be allowed into this story by Sophie Lancaster's mother Sylvia. I hope the film will in some small way help to raise issues around tolerance and the acceptance of difference'. Susan Roberts

By Our Selves



Country UK
Year 2015
Running Time 83 min
Format DCP
Language English
Director Andrew Kötting
Producer Edward Fletcher, Andrew Kötting
Leading Cast Toby Jones, Freddie Jones, Alan Moore
Cinematographer Nick Gordon Smith
Film Editor Andrew Kötting, Cliff West
Original Music Jem Finer

UK Distributor Soda Pictures

By Our Selves is a playful docufiction, recreating a four day walk made by the English Poet John Clare 150 years ago, an escape from a private asylum in Epping Forest through Northamptonshire. A fascinating cast of actors and commentators assemble for the project including maverick father and son actors Freddie and Toby Jones, writer and psycho-geographer Iain Sinclair, legendary graphic novelist and occultist Alan Moore and the filmmaker himself, Andrew Kötting, dressed as a straw bear. They discover the only truth of the road; whatever our hopes and delusions, we are always By Our Selves.

'The walk from High Beach in Epping Forest to the village of Glinton, north of Peterborough, in the footsteps (on and off) of the poet John Clare, became the basis for a book, Edge of the Orison. But that never felt like more than the start of something. For years a film, in the mood of Herzog's The Enigma of Kaspar Hauser, haunted me. Our paths were never likely to cross – so, as an admirer of This Filthy Earth, I pestered Andrew Kötting instead. Andrew didn't say no. He made his excuses and swam to France or jumped on a plastic swan. (I suspected that he couldn't read my book or John Clare.) Decades later, Kötting came by accident on the photograph in Orison of a fearsome Straw Bear with his sullen driver, dark fenland figures out of Whittlesey. Now he was smitten. He saw the perfect excuse for getting thatched, bell-hung, hobbled. The game was on. His energies were alarming. Within days, we visited the great performer Freddie Jones, in his Oxfordshire village, and enjoyed a convivial discussion – before coming away with a VHS of Freddie's electrifying performance as Clare. Now Freddie's son, an actor of beautiful infolded presence, minimalist gesture, silence, will play Clare on the road. On modest (bare-bones) budget we'll start to tramp.' Iain Sinclair

Chuck Norris vs. Communism



Country Romania, UK, Germany
Year 2015
Running Time 78 min
Format DCP
Language Romanian
Director Ilinca Calugareanu
Screenwriter Ilinca Calugareanu
Producer Mara Adina, Brett Ratner
Leading Cast Irina Margareta Nistor, Ana Maria Moldovan, Dan Chiorean
Cinematographer Jose Ruiz
Film Editor Per K. Kirkegaard
Original Music Rob Manning, Anne Nikitin

Sales Company Vernon Films
Contact mara@vernonfilms.co.uk

In 1980s Romania, thousands of Western films smashed through the Iron Curtain opening a window into the free world for those who dared to look. A black-market VHS racketeer and a courageous female translator brought the magic of film to the people and helped to spark a revolution. Chuck Norris was one of the favourite movie heroes in Romanian homes, where screenings for neighbours were arranged in secret to avoid detection from the state police, likely fans themselves, who confiscated the tapes. A fascinating and inspiring documentary, Chuck Norris vs. Communism manages to make the old VHS format into a movie legend itself and you might just miss it...

'It's a film about film and the power it has to affect us and even to change our lives. It's such a strong message and such a strange story that I just had to tell it. Of course, as I was working on it and engaging in all sorts of conversations about the topic, we discussed the power of media and how we see things today. We've learned about similar situations in North Korea where people are watching soaps from South Korea and I think it's a very universal story about the power of film and the power of media. Nowadays we take media for granted, with film and the internet everywhere, and it's a freedom that not everyone has. I wanted to show people the reverse side of the situation. In street demonstrations, you still have people with 'What Would Chuck Norris Do?' banners... He has this kind of presence in the Romanian psyche. He also represents the all-American hero; his films were all very pro-America, and there was almost this undertone in the films that suggested the directors were hoping they would make their way through the Iron Curtain and that they would have a role in the revolution!' Ilinca Calugareanu, Director

Cinema: A Public Affair



Premiere Status UK Premiere
Country Germany, Russia
Year 2015
Running Time 100 min
Format Blu-ray
Language Russian, German
Director Tatiana Brandrup
Screenwriter Tatiana Brandrup

Sales Company Filmkantine
Contact k.springer@filmkantine.de

'Russian documentarist Tatiana Brandrup chronicles the rise and fall of the Moscow Film Museum, one of the gems of the perestroika reform movement, as she paints a vibrant portrait of its legendary director Naum Kleiman. Using on camera testimony by former museum staff and loyal filmgoers like Leviathan director Andrey Zvyagintsev, interviews with Kleiman and excerpts from the film collection, this is an openly partisan account of the political decision to curb the museum's activities. This is not just a doc about an unfortunate change of staff, but a ringing alarm bell warning of the return of totalitarianism in Russia.' Deborah Young, Hollywood Reporter

'What are films and the cinema capable of accomplishing in the best case? Who can answer this complex question more beautifully and wisely than Naum Kleiman? The Russian film historian and curator of the legendary Eisenstein Archive was director of the Moscow Film Museum, which was closed in 2005. Since then the cinematheque's films and collection have been in storage on the grounds of the Mosfilm Studios. The Moscow Film Museum - Kleiman and the Friends of the Museum - continued working in exile however, against all resistance. The film reconstructs the events leading up to the summer of 2014, when Kleiman was scandalously dismissed. 'Cinema has the ability to turn people into citizens.' Only a few film excerpts are needed to grasp why Kleiman is such an admired film advocate and enthusiast: like his allies Erika and Ulrich Gregor of Berlin's Arsenal cinema, Kleiman knows how to use film as a weapon in the fight for better, more open societies. It's thus fitting that while this film looks back on an impressive, courageous life, it first and foremost documents why Naum Kleiman's understanding of cinema in today's Russia can hardly be surpassed in terms of force and topicality.' Tatiana Brandrup, Director

The Cult of JT LeRoy



Premiere Status UK Premiere
Country USA
Year 2015
Running Time 92 min
Format DCP
Language English
Director Marjorie Sturm
Producer Marjorie Sturm
Leading Cast Asia Argento, Beth Bachtold, Stephen Beachy
Cinematographer Peggy Peralta
Film Editor Josh Melrod
Original Music Peggy Peralta

Sales Company Film Sales Corp
Contact contact@filmsalescorp.com

Truth is stranger than fiction, but telling one from the other is the inspiration for Marjorie Sturm's fascinatingly multilayered documentary. JT LeRoy was a teen prostitute, addicted to heroin and infected with HIV, when a therapist encouraged him to write his life story. Buoyed by a cadre of celebrities, he published three critically acclaimed books, including *The Heart is Deceitful Above All Things*. But as his fame skyrocketed, the shocking truth emerged: JT was not what he seemed. A Pandora's box of powerful questions about literature and culture, identity and celebrity, and the reality of the society we live in.

'I was working with the homeless mentally ill while working in San Francisco's Tenderloin district and finishing up film school, and then this guy that I just started dating called me. He said 'This writer is right up your alley...' because I was interested in homelessness and poetry. At this time John Waters was super into JT, and Tom Waits and all these people, and I was like 'huh? what is this?' So I worked on the film for 10 months... Then JT became very sensitive and didn't want the film made anymore, and I had always thought it was really strange that I was filming JT in the first place because he was so sensitive. So I said 'sure, I'll stop filming you, no problem.' After that, when Stephen Beachy wrote that huge New York Magazine piece, I wrote him a quick email saying 'Hey, you resolved this really unresolved experience in my life', and then he encouraged me to re-open the unfinished film. The day before the New York Times broke the piece I actually wrote JT, and I said: 'Hey JT, I'd love an interview with Laura Albert.' I didn't hear back from Laura Albert for many months, and when I did it was really aggressive and crazy... She kept saying 'This is my story to tell.' But her story overlapped with a lot of other peoples' lives... so it wasn't just her story anymore.' Marjorie Sturm, Director

Doing Nothing All Day



Premiere Status	World Premiere
Country	Germany
Year	2015
Running Time	65 min
Format	Blu-ray
Language	German
Director	Margarete Hentze, Yuval Tzafrir
Screenwriter	Margarete Hentze
Producer	Margarete Hentze
Cinematographer	Sanne Kurz
Film Editor	Sophie Oldenbourg
Original Music	Sebastian Giussani, Edouard Stork

Sales Company Margarete Hentze
Contact contact@margaretehentze.de

Margaret Hentze and Yuval Tzafrirs' eye opening documentary interrogates conventional approaches to education, comparing them with ideas of self-determination and democratic schooling: classes where the children determine both the curriculum and the rules and regulations themselves. Gathering Super8 clips by everyone from filmmakers to preschoolers, *Doing Nothing All Day* also follows a young mother's search for the ideal school for her son. She discovers the tradition of democratic schools and speaks with scientists and protagonists of the democratic education movement in Germany, England and Israel.

Doing Nothing All Day incorporates film footage that was created in a project known as Democracy on Super8. The project involves a team of artists and filmmakers, who run a series of workshops encouraging adults and children to make short Super8 films which explore their interpretation of democratic principles. The theory is that individual perception of society is shaped by personal experiences. Thus the principles of democratic action such as self-determination, equality, individuality, community, freedom, responsibility or fairness are interpreted in different ways by different people. Participants are given a roll of film that's about 2.5 minutes of material and encouraged to capture a principle of democratic action from their own perspective. Super8 was deliberately chosen as an almost obsolete medium with real film material which can only be implemented successfully by observing certain rules. Dealing with Super8-film demands a higher degree of concentration and alertness than is the case with currently common digital media. Limited film material demands clear decision making in the planning phase in order to achieve a coherent statement for the chosen topic.

The Event



Premiere Status	UK Premiere
Original Title	Sobytie
Country	Netherlands
Year	2015
Running Time	74 min
Format	DCP
Language	Russian
Director	Sergei Loznitsa

Sales Company Atoms and Void
Contact atomypustota.info@gmail.com

The latest film from Sergei Loznitsa, director of *Maidan* and *Blockade* is a compelling documentary made entirely from found footage shot at the collapse of the USSR 25 years ago. A failed coup d'état attempt led by hard-core communists, ended the 70-year-long rule of the Soviets and the tricolour of the sovereign Russian Federation flew over the Kremlin. President Gorbachev was detained and state TV and radio, usurped in the coup, broadcast Tchaikovsky's *Swan Lake* instead of news bulletins. Crowds of protesters gathered in Moscow and Leningrad, preparing to defend Boris Yeltsin's democratic opposition.

'In *The Event* I tried to develop my method of working with archival material. I am fascinated and enchanted with the aura of Leningrad/Petersburg, and I am excited by the opportunity to continue the cinematic chronicles of this city. Just as in *Blockade*, the footage of *The Event* documents the life of the city at the time of a historical calamity. Perhaps, not as tragic, as it was in *Blockade*, but nevertheless, crucially significant. Mythology created around the events of the 1991 Putsch has overshadowed the actual facts, and it is only now – 25 years later – that we can distance ourselves from the misconceptions, strip off the layers of propaganda and speculations, and see and judge the events in a contemporary context. What interests me most is not the politicians, but the people. The protagonists of the film are the citizens of Leningrad, living through the calamities of the coup d'état in August 1991. The film consists of episodes, arranged in chronological order, representing life of the city during those troublesome summer days. We can observe a gradual change in the mood and the spirit of the people: we can see how ordinary life turns into history.' Sergei Loznitsa, Director

Forbidden Films



Premiere Status UK Premiere
Original Title Verbotene Filme
Country Germany
Year 2014
Running Time 94 min
Format Blu-ray
Language German
Director Felix Moeller
Screenwriter Felix Moeller
Producer Amelie Latscha, Felix Moeller
Leading Cast Götz Aly, Stefan Drössler, Jörg Jannings
Cinematographer Isabelle Casez, Aline László, Ludolph Weyer
Film Editor Annette Muff
Original Music Björn Wiese

Sales Company Blueprint Film
Contact info@blueprintfilm.de

In *Forbidden Films* Felix Moeller poses a simple but difficult question: under what circumstances should Nazi propaganda films (such as Veit Harlan's infamous 'Jew Süß') be screened to the public? Drawing on a wealth of archive material and a series of wide-ranging interviews with historians, filmgoers and even neo-Nazis, Moeller offers no simple answer to this problematic question. Instead, his sensitive and trenchant documentary pushes the audience to engage in debates about censorship and representation which are as pertinent now as they ever were.

'Are these old films nothing but historical documents at this point or still effective ideological messages? There's no simple answer. I also thought that, 70 years after the end of World War II, they couldn't possibly still upset anyone that much, but then, during the many projections and audience discussions in Germany and abroad, I noticed that there's still quite a bit of poison in them. No doubt the restrictive way the films are handled today is also partly a foreign policy decision. Nobody wants to see the headline 'Germany declares (anti-Russian/anti-Semitic/anti-Polish) Nazi films OK and makes them available to the public' in the Russian, British or American press.

DVDs and television broadcasts aren't permitted, and every projection has to take place in the context of a lecture and discussion. In principle, this isn't a bad idea— you learn quite a bit about the films. But it's also very forcedly educational and didactic, and it also implies: You adult citizens of a free society aren't mature enough to watch this without 'guidance'. Young people in particular react with skepticism. Both Spiegel TV and Arte wanted to broadcast Nazi films from the list of restricted titles. They only managed to do so once, almost 20 years ago.'

Felix Moeller, Director

A German Youth



Premiere Status UK Premiere
Original Title Une jeunesse allemande
Country France, Switzerland, Germany
Year 2015
Running Time 93 min
Format DCP
Language German, French
Director Jean-Gabriel Périot
Screenwriter Jean-Gabriel Périot
Producer Nicolas Brevière
Film Editor Jean-Gabriel Périot
Original Music Alan Mumenthaler

Sales Company Films Boutique
Contact info@filmsboutique.com

French director Jean-Gabriel Périot orchestrates a fascinating assemblage of archive footage to piece together the history of the Red Army Faction, the German revolutionary terrorist group from the 1970s founded by Andreas Baader and Ulrike Meinhof. The film doubles as both political and cinematic history using a wealth of student movies, protest films and news broadcasts. *A German Youth* reveals the rise and fall of the Baader-Meinhof Group, transformed from disillusioned post-war generation to left-wing militants whose actions would have deadly consequences for all involved.

'I realized a few years ago that I only questioned violence produced by the systems to which I was personally and deeply opposed. It is much easier, of course, to judge the acts of adversaries. Why was I so ready to find excuses for actions committed in the name of convictions I deemed to be 'good'? Just because the impetus was an ideology closer to my own, did that somehow make one act of violence more justified than another? Upon reflection, I realized that associating with the victim was still ultimately a one-sided point of view. To be truly objective, one must truly examine and question the motivations and thought processes of the so-called wrongdoers as well. This raises unresolvable and even unbearable questions. While considering these ideas as human beings neither rewrites history, nor excuses the crimes committed, it does open a door to a more complete discussion about the nature of the acts, and our own humanity, albeit the gloomiest part. With this in mind, I dove headfirst into my research of revolutionary violence. As years passed, I narrowed down my research to emancipation movements in the sixties and seventies, until finally I chose to focus on the history of the Red Army Faction.' Jean-Gabriel Périot, Director

Heart of a Dog



Country	USA
Year	2015
Running Time	75 min
Format	DCP
Language	English
Director	Laurie Anderson
Screenwriter	Laurie Anderson
Producer	Laurie Anderson, Dan Janvey
Leading Cast	Archie, Jason Berg, Heung-Heung Chin
Cinematographer	Laurie Anderson, Toshiaki Ozawa, Joshua Zucker-Pluda
Film Editor	Melody London, Katherine Nolfi
Original Music	Laurie Anderson

UK Distributor Dogwoof

Heart of a Dog is an expressive, heartfelt and funny essay film by the great artist and musician Laurie Anderson, exploring intertwining themes of love, death and language. The director's unmistakable voice is a constant companion through tales of her musically inclined rat terrier Lolabelle, the dreams, fears and wonder of her childhood and a series of insightful and unconventional political and philosophical theories unfurled in a seamless song like stream. A visually rich and poetic film questioning the essence of storytelling featuring Laurie Anderson's signature music.

Heart of a Dog is a meditation on the experience of death. Mingyur Rinpoche, one of Anderson's Buddhist teachers, sums up the approach when he says 'You should try to practice how to feel sad without actually being sad.' 'My goal with the center section of the film, the scene that depicts the bardo or the Tibetan afterlife, was to juxtapose jarring, rapid-fire images — a cartoon dog, a train, a data collection center and several heavily processed scenes from the first half of the movie as a way of representing some of the ways we think,' Anderson says. 'These are some of the ways we associate, remember and predict.' Beginning with the dream sequence that opens the film, Heart of a Dog creates a visual language out of the many linked stories comprising its 75-minute running time that is akin to dream logic. 'The first story is told from the perspective of my dream self. The first words in the movie are 'This is my dream body,' says Anderson. 'So the narrator says right away that these stories come from a different time and place.' But the film is as much about fractured stories as it is about the construction of stories. The narrator describes the final moments of her mother's life and the deathbed speech she gave to her eight children. 'We knew we were watching a mind breaking down,' Anderson says. 'We were watching language and words shredding as she died. The effort she made to speak under those circumstances was breathtaking.'

Leaving Africa



Original Title	Hyvästi Afrikka
Country	Finland, Uganda
Year	2015
Running Time	84 min
Format	Blu-ray
Language	English
Director	Iiris Härmä
Screenwriter	Iiris Härmä
Producer	Visa Koiso-Kanttila
Leading Cast	Riitta Kujala, Catherine Othieno, Daizy Kimbowa
Cinematographer	Visa Koiso-Kanttila
Film Editor	Niils Pagh Andersen
Original Music	Marcel Vaid

Sales Company The Finnish Film Foundation
Contact ses@ses.fi

Leaving Africa is a poignant film about friendship, activism and female empowerment. Finnish Riitta and Ugandan Catherine have been living and working together in rural Africa for 25 years. Their organisation provides education on sexual health, family planning and equality, to both men and women. The project is a huge success with many of their students going on to teach others. Now in her 60's Riitta begins to plan her retirement and return to Finland, but shocking news arrives that officials are preparing to shut down their project, claiming the women have been spreading perverse sexual propaganda. Now they need to fight to save the organisation before Riitta must return to Finland.

'The gender equality is progressing in small steps. I find that it is extremely important to show the work done for equality matters. I am fascinated by how the religion and sexuality are so closely entangled in this film. It has been interesting to witness the dialogues between religious leaders when they exchange their views on issues around sex and sexuality and then reflect these views on the stories of individual women whose lives are directly affected by these values. Somehow this film is very comforting in the way it brings people of different faiths together in order to tackle common social problems. I was also interested to seek answers for these questions: what are the benefits of development co-operation? How does it help the community and what is its significance? What are the motives of the aid workers? I'm very happy that I can examine these issues through the emotional story of very unique and warm friendship of Finnish and Ugandan women and share the humour and wisdom they have'.

Iiris Härmä, Director

Left on Purpose



Premiere Status	UK Premiere
Country	USA
Year	2015
Running Time	84 min
Format	Blu-ray
Language	English
Director	Justin Schein
Producer	Justin Schein, Eden Wurmfeld
Leading Cast	Mayer Vishner, Michael Ventura, Andrew Hoffman
Cinematographer	Justin Schein
Film Editor	David Mehlman
Original Music	David Mansfield

Sales Company Contact Eden Wurmfeld
edenwurmfeld@me.com

Left on Purpose is a deeply intimate and poignant documentary exploring the friendship between filmmaker Justin Schein and his subject, Mayer Vishner, an ageing New York Yippee who announces, six months into filming, that his last political act will be to take his own life. Vishner is an irresistible character - once a countercultural icon, Abbie Hoffman's former comrade in arms, ex-L.A. Weekly editor, and a stubborn contrarian, he is now deeply depressed and feels he has nothing left to offer. Simple curiosity about a rebellious legacy becomes a dark yet profoundly humorous journey through Mayer's 'existential project.'

'It's true—some will say that I caused the death of Mayer Vishner. That by telling his story, I gave him permission to take his own life. Others—his doctors and his close friends—tell me that the filming kept him alive, giving him a reason to carry on. Sadly, I believe that both are correct...I extended Mayer's life while ensuring his death. I first met Mayer when I was shooting the documentary No Impact Man—the story of a family trying to live in New York City with no environmental impact. Mayer was the only member of the local community garden growing vegetables. In his words, the other gardeners were bourgeois flower growing narcissists. Mayer was a true Greenwich Village character, and to him, everything was political. A lifelong radical, he grew up resenting the 1950s post-war conformity he was born into and then switched his focus to the fight against the draft and the Vietnam War. Mayer wasn't content to just march—he organized, strategized, and made his home in the activist community. One of the original Yippies, he was mentored by the legends—Abbie Hoffman, Paul Krassner, and Dave Dellinger. But unlike many, Mayer never stopped protesting. He never stopped fighting with the world.' Justin Schein, Director

Original Copy



Country	Germany, India
Year	2015
Running Time	95 min
Format	DCP
Language	Hindi, English
Director	Florian Heizen-Ziob, Georg Heizen
Screenwriter	Florian Heizen-Ziob, Georg Heizen
Producer	Florian Heizen-Ziob, Georg Heizen
Cinematographer	Enno Endlicher
Film Editor	Florian Heizen-Ziob

Sales Company Contact Magnet Film
info@magnetfilm.de

A poignant and humorous insight into the lively workings of an Indian cinema and its passionate and devoted staff. Living in the heart of Mumbai is Sheikh Rehman, the city's last painter of film posters. Like his father before him Sheikh has mastered the giant art and created his own style which he teaches to his young protégés. Each week a mammoth task begins, to paint a huge billboard sized picture showcasing the latest film. His colourful and spectacular posters are works of art in their own right, but Sheikh's work is becoming obsolete as plastic posters take over and the cinema battles against declining audiences.

'This crazy old cinema, which appears to have stepped out of time, holds not only an abundance of fascinating characters and amazing stories, but also some of life's great questions. What does work signify? What makes us human? How do we cope with failure? This wealth of material does not make our job any easier. Which story should we tell? A nostalgic look back at the golden era of Hindi films? A critical commentary on how gentrification is leading to the extinction of cultural institutions in Mumbai, as in every other metropolis? The empowering story of Najma, who, being a woman, was never supposed to take over the cinema? Or a family saga about Sheikh Rehman, whose sons are turning away from him because they have realized there is no future in film posters? You might think that the "Alfred Talkies" is a sad place, full of memories of a better age. But on the contrary: the films are trashy, the audience is poor, and the painters have to paint on the white backings of discarded billboards, but it is impossible to imagine a more lively place than the old Hindi picture palace deep in the messy heart of Mumbai. The screenpainters' studio in particular is a magical place, where the lines between film and reality are blurred.' Florian Heizen-Ziob & Georg Heizen, Directors

Show of Shows: 100 Years of Vaudeville



Country	Iceland, UK
Year	2015
Running Time	74 min
Format	DCP
Language	English
Director	Benedikt Erlingsson
Producer	Margret Jonasdottir, Heather Croall, Mark Atkin, Professor Vanessa Toulmin

UK Distributor Dogwoof

Roll Up, Roll Up for a visual extravaganza! Travel back in time to the shows that wowed the world, as we take a remarkable look at rare and never-before seen footage of fairgrounds, circus entertainment, freak shows, variety performances, music hall and seaside entertainment from the 19th and 20th century. Director Benedikt Erlingsson (*Of Horses and Men*) takes us back to the days when the most outlandish, skillful and breathtaking acts travelled the world. Created with exclusive access to the University of Sheffield's National Fairground Archive and accompanied by an epic new score by Georg Holm and Orri Páll Dyrason of Sigur Rós.

'Archive films can be a juggling act. Balancing the enthusiasm of discovering revealing old footage with a keen awareness of what should and shouldn't be excised in order to appeal to an unfamiliar audience is often a challenge for film-makers. Self-indulgence can take over and a skilled editor perfects a disappearing act. In *The Greatest Shows on Earth*, director Benedikt Erlingsson manages to walk this tightrope with effortless ease. His film is an affectionate tribute to vaudeville, circuses and carnivals, with rare archive footage sliced and ordered with precision, structured in themed sections and scored by Georg Holm and Orri Páll Dyrason of Sigur Rós. Erlingsson and his team cover impressive ground and are unafraid to highlight the darker side of the industry... But there's also awe on show, especially in a series of tightrope tricks which provide more thrills than most Hollywood action scenes, given what's really at stake. The film itself is ultimately a paean to the art of inventive, practical entertainment and the shared joy of experiencing it with an audience. Given the increase in solitary, indoor experiences of lazily constructed CGI blockbusters, this is a loving and vital flashback'. Benjamin Lee, *The Guardian*

Uncle Tony, Three Fools and the Secret Service



Country	Bulgaria
Year	2014
Running Time	87 min
Format	Blu-ray
Language	Bulgarian, English
Director	Mina Mileva, Vesela Kazakova
Screenwriter	Mina Mileva
Producer	Vesela Kazakova, Mina Mileva
Leading Cast	Georg Yordanov
Cinematographer	Plamen Gelinov, Vasilena Goranova
Film Editor	Donka Ivanova
Original Music	Emilian Gatsov

Sales Company Alexander Ugrinski
Contact office@activist38.com

An extraordinary documentary that caused a scandal on its release in its native Bulgaria, Antony 'Uncle Tony' Trayanov was an animator who created pivotal films in tandem with the talented caricaturist Donio Donev. The films made history in 1970's, but Tony's name remained unknown to the public. Donev established a spectacular career and travelled worldwide while Tony wasn't allowed to leave the country. The film also presents credible evidence to suggest that Donev was part of the Secret Service, highlighting a bizarre conspiracy in bewildering contrast to the charming, knockabout toons profiled liberally throughout the film.

'Uncle Tony' - Antoni Trayanov is a world-class animator whom I've known for more than 20 years and I had the privilege to study the craft directly from him. Thanks to this I, Mina Mileva made a career in the British animation industry. In the 60s, '70s, and 80's Communist Bulgaria had a celebrated animation studio, and Trayanov was the invisible creative force behind some of Bulgaria's most memorable and well-travelled animated films. Some of these films were done in tandem with Donio Donev who was a loyal Communist Party member and an agent for the Secret Service. Donev managed to build a spectacular international career using Trayanov's skills and talent as stepping-stones. Together with intriguing personal story we're building a bigger picture of the time and imposing a nuanced and layered critique on the totalitarian system. Unlike the rest of the former East European countries, Bulgaria - has not yet dealt with its past and the role of the Secret Service during communism. Subtle and subversive suppression of free-minded people still takes place, which is why Uncle Tony's story is hugely relevant.'
Mina Mileva and Vesela Kazakova, Directors

Warriors



Premiere Status	UK Premiere
Country	UK
Year	2015
Running Time	86 min
Format	DCP
Language	English, Masai
Director	Barney Douglas
Producer	Barney Douglas, Michael Elson
Leading Cast	Sonyanga Ole Ngais, James Anderson
Film Editor	Julian Rodd
Original Music	Barney Douglas, Ali Gavan

UK Distributor Verve Pictures

Warriors is an inspiring documentary following a group of young Maasai who, in a remote region of Kenya, have remarkably formed a cricket team. The team pursue their dream of reaching England, but there is a darker heart to the story. The Maasai are male dominated, women have few rights – and girls as young as six have suffered Female Genital Mutilation and early marriages. The Warriors are using their new-found unity on the field as an inspiration to those off it, attempting to educate and give young people a sense of belonging, support, and hope.

‘These ‘Cricket Warriors’ feel education and change is the only way to secure the health of the community, provide equality to their society, and as a result protect their future. But this has been the Maasai way of life since the founder families, and the elders fear changing these traditions will herald the end of the Maasai. The struggle between identity, heritage, and development is something that resonates across the globe - even in the game of cricket itself. And it’s cricket that’s given these young guys a status. Their peers are beginning to listen to them; schoolchildren - both boys and girls - are looking up to them. In a world where sport has become a commodity, it’s easy to forget that it still holds a strong inspirational power. But there is also scepticism about what they can really achieve and whether they are to be taken seriously - not just from the elders, but from some women as well. Do they practice what they preach? Can they really make a difference? How far can this team go?

The people we’ve met have just blown us away. From the bravery of the girls in the rescue shelter, to the team and their captain Sonyanga, to the elders sitting under the tree and debating the future of the Maasai. What a privilege. We’ve spoken to many more in the community too, and we’re so excited to share those experiences with you in the most imaginative, moving, and compelling way possible: Barney Douglas, Director

The Yes Men are Revolting



Country	Netherlands, Denmark, France, Germany, USA
Year	2014
Running Time	91 min
Format	DCP
Language	English
Director	Laura Nix, Andy Bichlbaum, Mike Bonanno
Screenwriter	Laura Nix, Andy Bichlbaum, Mike Bonanno
Producer	Laura Nix
Leading Cast	Mike Bonanno, Andy Bichlbaum, Benadette Chandia Kodili
Film Editor	Geraud Brisson, Claire L. Chandler, Søren B. Ebbe
Original Music	Didier Leplae, Joe Wong

Sales Company Cinephil
Contact info@cinephil.co.il

The third cinematic outing for the notorious prankster activists the Yes Men, reveals the real people behind the ruses as family commitments and midlife crises threaten to derail their latest thought provoking media stunts. Mike Bonanno and Andy Bichlbaum have been tirelessly campaigning iconoclasts for the last 20 years, staging an ever inventive series of hilarious and outrageous hoaxes to draw international attention to corporate crimes against humanity and the environment. Armed with nothing but thrift store suits and a lack of shame, they bluff their way into business events and government functions to expose the dangers of letting greed run our world.

‘Each stunt involved a copious amount of planning, definitely more than we could show in the film. There was the process of the Yes Men conceptualizing the action, creating fake characters with bios, websites, email addresses, and then the fake characters communicating with real people for an extended period of time via email and phone. Sometimes a stunt required pulling a number of elements together to create a spectacle. For me the biggest concern was always how we were going to shoot each one. What kind of cameras did we need for each scenario? Were we outside, or if we were doing interiors what kind of available light did we have? Did we need to use hidden cameras? Was it possible to get good sound? Things often didn’t go smoothly, and we usually needed to improvise. During stunts I was always worried we would be stopped midway and we wouldn’t get to shoot the scene we needed. So for me, directing a stunt required planning for every contingency as best as we could – decoy camera cards, aliases for the crew, lawyers on call, get-away cars. Knowing these plans were in place made it easier for me to wing it when things started to go haywire. The guys weren’t really into contingency plans; they just went for it.’ Laura Nix, Director

The Ambiguity of David Thomas Broughton + Travelling Light



Premiere Status	UK Premiere
Country	UK
Year	2015
Running Time	56 min
Format	Blu-ray
Language	English
Director	Greg Butler
Producer	Greg Butler
Leading Cast	Sam Amidon, David Shrigley, Anthony Chalmers
Cinematographer	David Rafique
Film Editor	Greg Butler
Original Music	David Thomas Broughton

Sales Company Greg Butler
Contact gregbutleredits@gmail.com

A musical portrait and journey into the mind and life of a Yorkshire original, the idiosyncratic musician and songwriter David Thomas Broughton. Hailing from Otley and now living in Korea, Broughton's unique creative process and bizarre approach to musical performance makes a fascinating documentary even as the artist himself remains enigmatic throughout. Featuring testimony from a range of artists, fellow musicians and fans like Sam Amidon, David Shrigley and James Yorkston, anecdotes include increasingly bizarre acts of improvisation and self sabotage and the best way to deal with aggressive hecklers yet devised.

'On 1st September 2006, I got married. In the dregs of that drink and dance fuelled evening, a friend played a song on the stereo. It was one of the most beautiful songs I'd ever heard. That song was called 'Ambiguity', by a man named David Thomas Broughton... A year later I was at the End of the Road festival... He commanded everyone's attention in a way I'd never seen before. That tent felt like the most important place to be at the festival. His voice was haunting and powerful, just as I'd imagined. What I didn't expect, however, was to be laughing all the way through. David's performance wasn't just brilliant from an artistic point of view; it was also comic genius. He was like a Dadaist performance artist crossed with a silent movie star, with a sprinkling of Vic and Bob-style Northern humour.' Greg Butler, Director

Screening with the revealing short film, **Travelling Light** (Dir. Conxi Fornieles, UK 2015, 18 min, contact: agata@scotdoc.com), a warm and funny film about how we see ourselves when we accept who we are, through the eyes of a fantastic bunch of veteran nudists.

Around the World in 50 Concerts



Premiere Status	UK Premiere
Original Title	Om de wereld in 50 concerten
Country	Netherlands, Finland, Sweden, Australia
Year	2014
Running Time	95 min
Format	DCP
Language	Spanish, English Russian, Dutch
Director	Heddy Honigmann
Screenwriter	Heddy Honigmann
Producer	Carmen Cobos, Kees Rijninks
Leading Cast	Koninklijk Concertgebouworkest, Marcelo Ponce, Alice Makgorane
Cinematographer	Goert Giltay
Film Editor	Daniel Daniel

Sales Company Cobos Films
Contact ccobos@cobosfilms.nl

The Dutch Royal Concertgebouw Orchestra decided to celebrate its 125th anniversary by playing 50 concerts spread over six continents. Acclaimed documentary maker Heddy Honigmann followed the famous orchestra around the world, capturing the drive and unbounded passion that continues to draw audiences and performers together.

'In an otherwise deserted concert hall, a personable percussionist shares his anxiety over timing out and recognizing the single cymbals cue in an hour-and-a-half Bruckner symphony, the film cutting between his re-enactment and an actual performance. A Buenos Aires cab driver, first seen with his wife at the Concertgebouw concert where his open curiosity contrasts with the blase indifference of the rich habitués, tells of the delicate balance he strikes between not wanting to appear snobbish among his colleagues, yet needing music to rise above the vulgarity of his trade.

'But it is the way Honigmann often weaves a subtle continuum around these otherwise discrete stories that makes her film so special. Over dinner in a restaurant in Argentina, a flautist confesses his love of folk themes, inside and outside of classical music, even extending to popular song. Shortly thereafter, the piquant tweaking of 'Frere Jacques' in Mahler's Symphony No. 1 is heard as the camera moves over the streets of Buenos Aires when the orchestra leaves the city. And in a particularly atmospheric nocturnal scene, half of Amsterdam seemingly turns out in nostalgic, candlelit celebration, watching from boats and windows along the canal as a resonant baritone, accompanied by Concertgebouw, with the self-same flautist among them, swings into a rousing rendition of the city's unofficial anthem, 'Aan de Amsterdamse grachten.' Variety

Big Gold Dream



Country UK
Year 2015
Running Time 94 min
Format DCP
Language English
Director Grant McPhee
Screenwriter Innes Reekie, Erik Sandberg
Producer Wendy Griffin, Grant McPhee
Leading Cast Norman Blake, Jo Callis, Allan Campbell
Cinematographer Grant McPhee, Martin Parry, Garry Torrance
Film Editor Angela Slaven

Sales Company Digital Onset
Contact grant_mcphee@hotmail.com

Following the initial punk explosion, two independent labels put Scotland on the map with short but incredible bursts of activity which have had an enduring influence on the musical landscape. Edinburgh's Fast Product was as pivotal as Rough Trade, releasing singles by The Human League and Gang of Four while Glasgow's Postcard Records brought the world homegrown talent like Orange Juice (featuring Edwyn Collins) and Josef K. Big Gold Dream is an engrossing account of a music scene driven by inspiration and competitiveness, also featuring The Fire Engines and The Scars.

'Fast Product was more than a record label. It was part art project, that I still really don't understand [laughs]. I think they've been unfairly looked over, whereas a lot of other labels like Zoo, Postcard, Rough Trade, and Factory have been reappraised. It's really unfortunate that it's taken until now for them to be reappraised in the public eye. But if you speak to people who were around at the time - we spoke to Peter Hook and he was incredibly aware of Fast and how unique and new it was at the time.

'Bob Last (owner of Fast Product) set out not to be parochially Scottish. They were completely capable of running this from Scotland, which was a very different thing. Whereas, other than the Go-Betweens, Postcard was very much a Scottish label. But you know, the contemporary label of Postcard in Scotland wasn't Fast Product, it was Pop:Aural, the second label [Bob Last] had, and there's a lot of similarities there with Postcard. That's a label that has some fantastic releases but has been even more overlooked.'

Grant McPhee, Director

Breaking a Monster



Country USA
Year 2015
Running Time 92 min
Format Blu-ray
Language English
Director Luke Meyer
Screenwriter Luke Meyer, Brad Turner
Producer Tom Davis, Thad Luckinbill, Molly Smith
Leading Cast Malcolm Brickhouse, Jarad Dawkins, Alec Atkins
Cinematographer Ethan Palmer, Hillary Spera
Film Editor Brad Turner

Sales Company SeeThink Films
Contact tom@seethink.com

In 2013, a video of three African-American pre-teens playing remarkably accomplished heavy metal in a New York street performance went viral. Sony records were quick to approach the group with a staggering \$1.8 million dollar contract. With a title that makes a nod to Metallica documentary Some Kind of Monster, the film follows their journey into the industry machine, as a management Svengali attempts to prime them for mainstream success. Whilst committed to their music, the trio would often prefer to drink cola and skateboard than play the industry game in this endearing and original story.

'What the experience of making this, and also what I think [viewers] get from it, is this band was made popular by YouTube, and when it came time for them to record an album they did it through PledgeMusic, a crowdsourced pre-sale on a music release. There's some push they get from the label, and of course a lot of the press they got is because they signed with a label. But the label in some ways feels like an auxiliary or an appendage to what they are doing otherwise.

The appeal was that we were going to get behind-the-scenes access to what happens when very powerful people decide to, quote unquote, make a band. We wanted to shoot through the experience where they themselves felt like they were stars. So we shot [until] we felt physically, and the way that they were even interacting with us, [they] changed a bit. They dressed a little different, they interact with us a little differently. We wanted to shoot through that transition, which we felt was their metamorphosis.'

Luke Meyer, Director

The Case of the Three Sided Dream



Country	USA
Year	2014
Running Time	88 min
Format	Blu-ray
Language	English
Director	Adam Kahan
Screenwriter	Adam Kahan
Producer	Adam Kahan
Leading Cast	Akua Dixon, Dorthaan Kirk, Rahsaan Roland Kirk
Cinematographer	Alex Baev
Film Editor	Adam Kahan

Sales Company Monoduo Films
Contact sales@monoduo.net

Standing out from the crowd in a golden age for music documentaries, *The Case of the Three Sided Dream* profiles the extraordinary Rahsaan Roland Kirk. One of the most exciting jazz saxophonists of all time, Kirk was also a blind musician who could play three horns at once, and a tireless campaigner for people with disabilities, racial justice and jazz as an art form, which he called 'Black Classical Music'. Director Adam Kahan splices fantastic interview and performance footage with inspired animated sequences to create a multifaceted portrait of a man pursuing what he called 'The Religion of Dreams.'

'I stumbled on one of his records at a garage sale in San Francisco. At the time I was just scraping the edges of jazz. I didn't know what to expect. I thought jazz, Louis Armstrong, Miles Davis, the obvious ones. But of course Rahsaan is the furthest from the obvious choice for anything you can have a preconceived notion about.

'The liner notes on his records were always super insane, crazy, beautiful, wonderful stories written by Joel Dorn. Each thing I read about Rahsaan, the next thing was more incredible. When I moved back to New York in '99 - this documentary started a while ago, not in '99 but shortly after - I was talking to a friend of mine about Rahsaan, and I was like, 'Someone needs to make a documentary around him.' My friend was like, 'Well, you should.' Back in those days there were phone books. I found Joel Dorn's phone number, called him up. He was so accessible - 'Sure, come over.' It snowballed, he hooked me up with Dorthaan [Kirk's widow], other musicians. He was a wonderful guy. He's not in the finished documentary, but he was just a great guy and opened up tons of doors.' Adam Kahan, Director

Concerto - A Beethoven Journey



Country	UK
Year	2015
Running Time	90 min
Format	DCP
Language	English
Director	Phil Grabsky
Leading Cast	Leif Ove Andsnes, Mahler Chamber Orchestra, Gustavo Dudamel and the LA Philharmonic

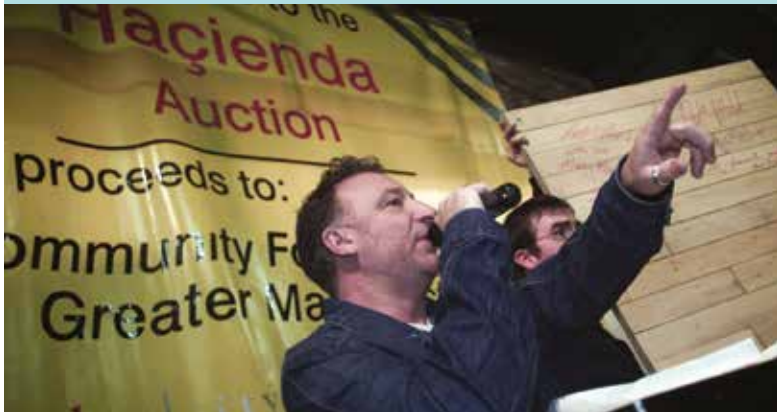
Sales Company Seventh Art Productions
Contact LGibson@seventh-art.com

Filed over the course of four years, director Phil Grabsky followed leading concert pianist Leif Ove Andsnes's attempt to understand and interpret one of the greatest sets of works for piano ever written: Beethoven's five piano concertos. However, *Concerto* is more than a portrait of a famous musician on tour; it is an exploration into Ludwig van Beethoven's life as revealed by these five masterworks. The relationship between the composer and his world is mirrored by the relationship between the pianist and orchestra in these concertos. The film seeks to reveal Beethoven in a way rarely seen before and bears witness to what is increasingly being regarded as one of the greatest interpretations ever of these five great pieces of music.

Considered one of the top pianists of the age, Leif Ove Andsnes offers rare insights into the mind of a world-class pianist and access to his personal and professional life. Andsnes gives an insight into the world of a contemporary classical musician. Against the wonderful background of Leif Ove playing these five pieces, we also peel back the many myths of Beethoven's life from prodigious talent in Vienna, to greatest composer alive by the time he wrote the fifth concerto. Perhaps above all it is the fresh new biography of Beethoven that is most revealing.

'I knew this exclusive journey with Leif Ove would allow me access to great performance - but I had no idea it would be this great. These became the best reviewed concerts of the past few years and I was on stage to record them. Even more importantly the music and Leif Ove's intelligent and accessible insight creates a staggeringly interesting new biography of arguably the greatest composer of all time.' Phil Grabsky, Director

Do You Own the Dancefloor?



Country UK
Year 2015
Running Time 90 min
Format DCP
Language English
Director Stuart Wareing, Dan Lightening, Chris Hughes
Producer Mally Graveson, Chris Hughes, Toby Trueman
Leading Cast Liam Gallagher, Peter Hook, Tony Wilson
Cinematographer Dan Lightening
Film Editor Drew Gibson

Sales Company Chris Hughes
Contact mypig7@aol.com

A documentary tribute to the iconic Hacienda nightclub which closed its doors for the last time in 1997. In 2000, interior and exterior pieces of the building were auctioned to fans from around the world. *Do You Own the Dancefloor?* meets those who were at the auction; people who had spent years at the club from its rocky inception to its high profile and controversial closure. People who would ultimately gather in a warehouse in Central Manchester, England, to eagerly bid over bricks, boards, sinks and urinals, anything just to take a piece of the legend home with them.

'I went to the auction in 2000, and bought a piece of the Hacienda dancefloor. After drinks one night at a wedding, my mate asked me why I don't track down the rest of the club. I hadn't made a film before, couldn't use a camera or a boom, but lived a few doors down from someone who had. Myself, Dan and Stu, decided we could and should make a film. Then through the goodwill of the most amazing people of Manchester I was introduced to a world of people who were touched by the Hacienda and who haven't been the same since. I decided to give all of the money from the film to charity, it felt like the right thing to do. We have amassed a working collective of people who all worked for nothing, and held full time jobs down but who shared the passion for telling the story. In all there are about ten people who made the film, and a whole cast of people who joined us on the journey. I was told to put something about any obstacles we had, in here. Well, not enough hours in the day, and the fact that not many people had smartphones in 1989, were the two things that constantly proved a hindrance.'

Chris Hughes, Director

Jaco



Premiere Status UK Premiere
Country USA
Year 2015
Running Time 110 min
Format Blu-ray
Language English
Director Stephen Kijak, Paul Marchand
Screenwriter Paul Marchand, Robert Trujillo
Producer Robert Trujillo
Leading Cast Alex Acuna, Randy Brecker, Bootsy Collins
Cinematographer Roger de Giacomi
Film Editor Paul Marchand

Sales Company Paul Marchand
Contact mrpaulmarchand@gmail.com

There are few musicians who fundamentally change their instrument, and even fewer still who transcend their instrument altogether. Jaco Pastorius did both. In 1976, Jaco's melodic 'singing' bass style redefined the role of the bass in modern music. Almost overnight, critics hailed him as the future of modern music and Jaco transformed himself from a poor and unknown, scrappy Florida boy, into an international sensation. Stephen Kijak and Paul Marchand's vibrant documentary pays testament with insights from an array of artists including Flea, Joni Mitchell, Carlos Santana, Wayne Shorter and Herbie Hancock.

'Jaco tells the story of Jaco Pastorius, a self-taught, larger-than-life musician who changed the course of modern music. This film unveils the story of his music, his life, his demise, and ultimately the fragility of great artistic genius. Our film has been nearly four years in the making. It's been one hell of a journey with a great group of people. When placing an artist's work under such a microscope, it's nearly impossible not to find chinks in his/her creative armour; motivations may seem insincere and internal conflict may become simple and even disappointing. However in the case of Jaco Pastorius, even after four years of study, my understanding of the passion and sincerity in his art has only deepened, while the mysteries of his creative impulse remains as complex as the first day we began. It's been a true honor to spend the last four years piecing together the story of a man that far more people need to know about.'

Paul Marchand, Co-director

Landfill Harmonic



Country Norway, Brazil, Paraguay, USA
Year 2015
Running Time 84 min
Format DCP
Language Spanish
Director Graham Townsley, Brad Allgood, Juliana Penaranda-Loftus
Producer Juliana Penaranda-Loftus, Jorge Maldonado
Cinematographer Brad Allgood, Neil Barrett
Film Editor Brad Allgood
Original Music Michael A. Levine

Sales Company The Film Collaborative
Contact festivals@thefilmcollaborative.org

A testament to the transformative power of music and the resilience of the human spirit. In Paraguay there is a children's orchestra living next to one of South America's largest landfills. A music teacher and a rubbish picker scavenge materials from the dump to make instruments for the local children; flutes from pipes, guitars from packing crates and violins from oil drums. When their story goes viral the ensemble are propelled into the global spotlight, touring with some of their favourite heavy metal bands. However, when a natural disaster devastates their community, the orchestra provides an instinctive source of hope.

'For a documentary filmmaker, it's not often that a story comes along that captivates, inspires, entertains and educates all at once – and the story of the Recycled Orchestra of Cateura does all of that. Never has a film project affected me as much as Landfill Harmonic, and the experience has reshaped my views of Latin American society as well as the possibilities that exist for all communities, no matter how impoverished. The film is a modern-day fairy tale that teaches important lessons of ingenuity, hard work, perseverance and the importance of dreaming. What started as a simple idea to provide music education to children in Cateura is now the cultural centerpiece of the community and a source of inspiration for many around the world. The Recycled Orchestra is a concrete example of how one simple idea can transform lives and provide an opportunity to transcend one's situation in life. I can only hope that audiences who see this film will be moved in some small way and carry that same spark of inspiration with them. Like Favio says in the closing scene of the film, 'To have nothing is not an excuse to do nothing.' May we all take that lesson to heart and use the resources at our disposal to make the world a better place for future generations.' Brad Allgood, Director

Lee Scratch Perry's Vision of Paradise



Country Germany, UK, Switzerland, Jamaica, Ethiopia
Year 2015
Running Time 100 min
Format DCP
Language English
Director Volker Schaner
Screenwriter Volker Schaner
Producer Volker Schaner, Daniela Schmid
Leading Cast Lee 'Scratch' Perry, Irmin Schmidt, Jonathan Scratchley
Cinematographer Volker Schaner
Film Editor Kashi Grobe, Volker Schaner, Adriana Villanueva
Original Music The Orb, Lee 'Scratch' Perry, Adrian Sherwood

Sales Company MusicFilmNetwork
Contact info@musicfilmnetwork.co.uk

A visionary record producer and pioneer in both reggae and dub music, Lee Scratch Perry's life has been an ongoing quest for spiritual liberation through sound. Vision of Paradise offers unprecedented access into the life of this great eccentric. Filmed over a 15 year period, we are invited into his legendary Black Ark studio in Kingston, where Perry recorded Bob Marley and The Wailers, and into his home today in the Swiss Alps. Enlivened by animation and the colours of his Jamaican homeland, this is a rare opportunity to step into the personal world of a true musical maverick.

'There is something so mysterious and sparkling in Lee Perry's music, an energy that doesn't turn you loose, a greatness and goodness so unique and clear. I always wanted to understand this man and his cosmos and to make a film with and about him.

Lee Perry loves interviews and he loves to play games with you, the interviewer, slip into different roles, check you out. After a shoot, we often sat desperate and said, it's not working. He is not answering one question but keeps telling us crazy things we won't ever be able to use. But then, after one or two weeks, when we went back home and saw the scenes again, they made a lot of sense and were great. He is a teacher, a master of art. You just have to be open to follow him, leave the traditional interview method and join the happening.

He is convinced that a human being can turn back into an angel being, just by saying 'I am'.

Volker Schaner, Director

Sign o' the Times



Country	USA, Canada
Year	1987
Running Time	85 min
Format	Blu-ray
Language	English
Director	Prince, Albert Magnoli
Producer	Robert Cavallo, Steven Fargnoli, Joseph Ruffalo
Leading Cast	Prince, Sheila E., Sheena Easton
Cinematographer	Peter Sinclair
Film Editor	Steve Purcell
Original Music	Prince

Sales Company Contact the LIFF Office

The single most requested film since our Once in a Lifetime concert film day in LIFF28, Prince's Sign o' the Times is an unique, high-energy stage show, spliced with vignettes of street life, specially filmed at Prince's Paisley Park Studios in Minnesota. Made during his 1987 Summer Tour, Prince and his band perform a blistering set of thirteen numbers, including Sign 'O' The Times, Little Red Corvette and Housequake. Sheila E, Boni Boyer and Cat provide rhythmic, vocal and physical pyrotechnics while Sheena Easton appears in a film within a film with her rock video U Got The Look.

'Everyone hung out together, it's not like you'd play the show, then never see the band again until the next time you hit the stage. We're all like a big family, which is nice. We all get along. Half of the band is from Oakland (Calif.), like me. No one was ego-tripping. Every night after the show, someone would ask: 'Where's everyone going tonight? What club? Where we gonna go dancing?' Some nights after a show, Prince would invite all the band over to his room, and we'd watch a videotape of the show to see what we were doing and to check what we might want to change. Maybe we'd see we should dance a little harder or a little less, just correct things. Prince put the whole show together, but all of us after a while put ourselves into it, our own personalities. People in the band would suggest things. Prince is open to ideas. He'll tell us what he wants us to do, but he'll say: 'Well, what do you guys think? You wanna do this?' We take what he wants us to do, and then we put our personality into it. This movie was pretty easy, we just filmed it and did it. The hard part was when Prince asked me later to help mix the sound for the movie. The audience was so loud. But we didn't do any overdubbing in the studio or anything. We just compacted the audience so you could hear the instruments. Otherwise, you would have heard nothing but screaming.' Sheila E., Musician

Theory of Obscurity: A Film About The Residents + Commercial Album Videos



Country	Austria, Germany, Netherlands, USA
Year	2015
Running Time	87 min + 56 min
Format	Blu-ray + DCP
Language	English
Director	Don Hardy Jr
Screenwriter	Don Hardy Jr
Producer	Barton Bishoff, Josh Keppel, Don Hardy Jr.
Leading Cast	Jerry Casale, Les Claypool, Chris Combs
Cinematographer	Barton Bishoff, Josh Keppel, Don Hardy Jr.
Film Editor	Barton Bishoff, Don Hardy Jr.

Sales Company KTF Films
Contact don@kffilms.com

The Residents have infiltrated pop culture – and yet nobody knows who they are. Their instantly recognisable mascot features a figure with a giant eyeball for a head wearing a top hat, and is only a glimpse into their immense world of musical, visual and conceptual creativity. LIFF29 celebrates The Residents with a double bill screening of the new documentary film Theory of Obscurity, which offers a kaleidoscopic, in-depth look at their long history, and of the entire selection of music videos created to accompany each of the 40 one-minute long songs on 1980's The Commercial Album.

'What I really learned as I dug into the footage and started to put the film together is this feeling that I was very inspired, to go out and create the kind of art that I wanted to create without thinking necessarily about the end result or becoming rich and famous, but just for the love of doing it. And I think that's what The Residents embodied for me.

'Most of the time when you set out to make a film you go to your central characters and interview them first or follow them around with a camera first. Not being able to do that here, I think it made us broaden out and talk with a lot of people they've collaborated with over the years to try to paint a portrait of who they are as artists and what it's like to be in that world. So, it was a unique challenge, but I hope that's one of the things that makes this film different from a lot of the other music-themed documentaries that are out there. Challenges are good, things that confine you make you take more chances than you would otherwise take.'

Don Hardy, Director

Voice of the Eagle: The Enigma of Robbie Basho



Country UK
 Year 2015
 Running Time 80 min
 Format Blu-ray
 Language English
 Director Liam Barker
 Producer Liam Barker
 Leading Cast Will Ackerman, Alex de Grassi, Glenn Jones
 Cinematographer Justinas Vabuolas
 Film Editor Liam Barker

Sales Company Liam Barker
Contact info@robbiebashofilm.com

Voice of the Eagle is a stunning new documentary about the great guitarist and composer Robbie Basho, a true original and a fascinatingly eccentric character. A real innovator who has not really received the recognition he deserves alongside contemporary and kindred spirit John Fahey, a diverse range of influential musicians describe his influence including Pete Townsend, Glenn Jones and Country Joe McDonald. The film traces his development from a precocious child diagnosed with synaesthesia to gifted young folk guitar picker to a more rich and complex artist, processing a range of unusual influences from classical to Indian music.

'As an ardent explorer of obscure musicians it was perhaps inevitable that I was to discover Robbie Basho at some point but nothing had quite prepared me for the experience. As well as being astonished by Basho's inimitable musical vision, I was equally fascinated by the mystique and intrigue surrounding his person.

In the decades since his death, no attempt to document Basho on film has been made - the almost baffling scarcity of information on his life and paucity of archive material being some of the many ostensible stumbling blocks. Nevertheless I became convinced that my love for his music, interest in his character and my own path in filmmaking would be ripe territory for conflation.

With interest in the man's work growing by the day, previously undiscovered material surfacing and a 'Basho revolution' on the cards it is surely an auspicious time for his unique music and life story to be evoked via the medium of film.'

Liam Barker, Director

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The Amazing Equal Pay Show + Give Us A Smile



Country UK
Year 1974
Running Time 60 min
Format Digi-beta
Language English
Director The London Women's Film Group (Linda Dove, Barbara Evans, Claire Johnston, Fran McLean, Esther Ronay and Francine Winham)
Screenwriter Women's Street Theatre Group
Producer The London Women's Film Group
Original Music Kirsten Burstrom, Frankie Hewett, Eleanor Thorneycroft, Vicki Meadows and Cilla Matthews

UK Distributor BFI

Wearing a selection of different hats, Mr Marvo the ring-leader of the capitalist circus and his loyal bunny girl, Poodle, lead us through the issues around the Labour Government's 1970 Equal Pay Act. The film looks with humour at details of the Act and whether it will really change anything for working women. The burden of housework and child care still belong to women, 'women's work' and part-time work are excluded and women's ability to organise and protest for better pay and conditions are undermined by male-dominated trade unions. Comments from a working mother, representing the audience, add realism to this committed and politically defiant film. The London Women's Film Group combined an existing burlesque play by the Women's Street Theatre Group with radical film production techniques to create this film. Blurring genres and taking turns in front of and behind the camera, *The Amazing Equal Pay Show* is as formally experimental as it is politically committed, a very funny parody of filmmaking itself.

Give Us A Smile (1983, Leeds Animation Workshop, 13 min) is an explosive, fast-moving and witty film that calls out 'street humour' and soft-porn media images using examples from real cases. Words are shown to be forms violence that not only have an effect on women's self-esteem but influence the way they are treated by others, including those to whom they turn to for help. It's not all bad news though, the exhilarating final sequence shows women challenging this daily harassment and fighting back!

These films have been selected by the Bristol Radical Film Festival (BRFF) to celebrate the 40th anniversary of the 1st Festival of British Independent Cinema. The 1975 festival screened overtly political film alongside avant-garde and experimental work. The BRFF recently founded the international Radical Film Network for the production, exhibition and distribution of politically engaged, aesthetically innovative film culture today.

Ashtray Navigations: 16mm Films and Live Performance



Running Time 90 min approx

Sales Company Contact LUX (16mm films)
distribution@lux.org.uk

Psychedelic films and live performance with 16mm projection.

Leeds-based psychedelic duo Ashtray Navigations' visibility has been at an all-time high in 2015, but they've long been a presence on the international psychedelic rock and experimental music scene with their uniquely alchemical approach to turning seemingly unlikely ingredients into something magnificent. For LIFF29, they present a trio of specially selected short films from the 1960s and 1970s, projected on 16mm prints, reflecting their visually-minded approach to music. Lis Rhodes' Dresden Dynamo, Storm De Hirsch's Peyote Queen and Ron Rice's Chumlum are followed by a live performance by the group.

'I've always loved experimental, non-narrative films since discovering them as a young 'un thanks largely to Channel 4 in the 80s/90s. My first reaction on encountering cinema which foregrounded an unfolding visual feast rather than a good story well told, etc, was the inevitable 'What the f**k was that?'. This was closely followed by the revelation - 'looks like music to me'. I feel that, in Ashtray Navigations at least, I think like a filmmaker (or so I cheekily assume, I've never made a film). This means thinking largely in terms of a picture that evolves with time. Thinking in terms of edits, superimpositions, events in time and colours. Thinking this way has always made playing live bloody difficult. Anyway, in the spirit of all this, Ashtray Navigations and LIFF29 proudly presents a programme of films followed by one of those afore-mentioned bloody difficult Ashtray Navigations live performances.' Phil Todd, Ashtray Navigations

Calvin Johnson Live + The Shield Around the K



Country USA
Year 2000
Running Time 85 min
Format DVD
Language English
Director Heather Rose Dominic
Screenwriter Heather Rose Dominic
Producer Heather Rose Dominic
Leading Cast Michael Azerrad, Sonic Boom, Timothy Brock
Film Editor Heather Rose Dominic

Sales Company Heather Rose Dominic
Contact heatherdominic@hotmail.com

While the UK indie pop scenes developed around record labels like Glasgow’s Postcard Records and Bristol’s Sarah Records, the US had its own stronghold in Calvin Johnson’s K Records – so beloved by Kurt Cobain he had their logo tattoo’d on his arm. Here is a rare opportunity to see Calvin Johnson live in concert, as he tours with the even-rarer Shield Around The K (2000) documentary film about his label. Presented in partnership with Beacons Metro, LIFF29 offer a limited quantity of tickets to pass holders only. Individual tickets are £10, available from www.beaconsmetro.com

‘I never considered [music] a profession; it’s more of a hobby; more of a lifestyle. [I’m] just a fan of music. I like music. I like putting together songs. It seems like a fun thing to do. Figuring out avenues to do it for a while. Olympia is a pretty good place; things are pretty low-key. It works out. There’s a lot of creative people in Olympia. It’s a good way to keep inspired; just to keep what people are doing and groove off that.’
 Calvin Johnson

‘Beat Happening and Calvin in general were so into this idea of naivete, returning to kind of a child-like state, and yet if you listen to their music, most of the lyrics are about some very dark, adult situations. And the music behind it, it is quote-unquote ‘naive’ or primitive, but I think that’s a wonderful metaphor. It just shows that adult life is just as confusing and ‘make it up as you go along’ as when you were a kid, it’s just that life is a little bit more complicated, that’s all.’ Michael Azzerad, Journalist

Cinehacking LIFF



Running Time 100 min approx (drop-in workshop)

Contact d.p.green@newcastle.ac.uk

Cinehack is a DIY filmmaking and hardware hacking collective who have been pioneering low budget / no budget cinematography since 2008. Using a brand new videocommissioning system (Bootlegger.tv), they want to capture the spirit of LIFF29 in a unique interactive documentary – but they need your help to do it! Drop into this unique, fun and fascinating workshop to see some Cinehacks in action, build your own low-tech gadgets, or get some pro-tips on how to hack your way towards high-quality video on your smartphone.

Cinehack was set up by David Green and Guy Schofield. They say ‘necessity is the mother of invention’: Cinehack is all about just that. Schofield and Green, like many filmmakers, realised that to make great films without great budgets, film-makers invent, hack and cobble together; often improvising their own props, lights and camera equipment. They developed a website to support micro-budget filmmakers and provide a place to gain and share insights which might be interesting to newbie movie-makers and cinematic old-hats alike.

Cinehack’s LIFF29 workshop will be a platform for learning new skills, hacking new ways around common filmmaking situations and developing new ways of making interactive documentaries. The Cinehack team along with LIFF’s Digital Volunteers (and you!) will explore how the web can be used for sharing film ideas and hosting ‘living documentaries’: films that use social media to expand, grow and take on a life of their own. Together, we’ll make a film that captures the excitement of LIFF29 across the festival. Everyone is welcome, from experienced filmmakers to film fans who just want to see what’s happening at the cutting edge of grass-roots digital filmmaking. Check for updates at Cinehack’s Facebook group.

Cinema Stories: Book Launch



Running Time 85 min

Two local poets celebrate Leeds's cinematic heritage.

Leeds-based poets James Nash and Matthew Hedley Stoppard have spent the last two years researching Leeds's cinematic heritage; the 60-or-so picture houses dotted about the city and its suburbs, the people who used to frequent them and their memories. The result is a collaborative poetry collection by two writers at different stages in their artistic development. James and Matthew will read from *Cinema Stories* accompanied by clips from films significant to the book. There will also be time to reminisce about former picture houses and purchase copies of their collection.

Who knew there were so many old picture houses left in Leeds? On their bike and car rides around the city, James and Matthew found many of them were still standing. And even if they are being used for other purposes these days, from tile warehouses to offices, their architecture still celebrates the heyday of 'going to the pictures'. Some survive - the iconic Hyde Park Picture House is alive and thriving in Leeds 6, bringing a range of great movies to local communities as well as to film buffs from all over the city. Cinemas and films hold memories for everyone, and are an important part of our social history; James and Matthew dug deep into their own experience and imaginations to write about the buildings, the films and the audiences from a century of Leeds film-going in a series of delightful, moving and amusing poetic vignettes.

Bring your own memories and tales to *Cinema Stories*.

Everyday Rebellion with Leeds Summat



Country Austria, Switzerland, Germany, Greece, Belgium
Year 2013
Running Time 118 min
Format Blu-ray
Language English
Director Arash T. Riahi, Arman T. Riahi
Screenwriter Arash T. Riahi, Arman T. Riahi
Producer Vadim Jendreyko, Arash T. Riahi, Michael Seeber
Leading Cast Andy Bichlbaum, Mike Bonanno, Srdja Popovic
Cinematographer Mario Minichmayr, Arash T. Riahi, Arman T. Riahi, Dominik Spritzendorfer, Olivia Wimmer
Film Editor Nela Märki
Original Music Karwan Marouf

UK Distributor Future Artists

Everyday Rebellion traverses the globe to connect creative forms of nonviolent protest and civil disobedience from the Occupy movement in New York to the Spanish Indignados to the Arab Spring. The reasons for the various people's uprisings in these countries may be diverse, but the creative nonviolent tactics they use in their struggles are strongly connected to each other. So are the activists who share these strategies, new ideas and established methods. *Everyday Rebellion* is a story about the richness of peaceful protest, acted out everyday by passionate people. Presented in partnership with Leeds Summat.

'The classic revolution has always been vertical. One leader and his people, a top down structure, spreading ideology, gaining power of broadcasting stations, and so on. In the events around the election in Iran in summer 2009, we witnessed a horizontal uprising. Instead of a leader, we had hundreds of thousands of individuals acting on their own behalf. Instead of weapons, they were carrying mobile phones, spreading videos through youtube and short messages with twitter. During our shootings over the last 3 years we realized how many connections exist between the movements and the activists in the different countries. All non-violent movements are somehow connected and are inspiring and helping each other in different ways. We want to focus on their methods, the people behind them, and the connections between them, and also prove that non-violent struggle is the only way to create sustainable change from oppressive systems. We managed to get in close contact with inspiring activists from the different movements, which we will follow and understand over their journey they make. Our goal is to bring non-violent tactics to the mainstream and show that this is a very joyful and emotional way of activism.' The Riahi Brothers, Directors

Film to Change: Short Film Screening and Talk by Gary Morris



Country UK
Year 2015
Running Time 90 min approx
Format DVD
Director Various

UK Distributor Arts & Minds Network

Film to Change is the latest in a series of events recognising the work being done in Leeds by film-makers with experience of mental health issues. Hosted and curated by Arts & Minds, an NHS project that promotes the use of creativity and the arts to impact positively on people’s mental health in Leeds. The event will comprise of a short selection of films made by local filmmakers, followed by a talk and discussion about mental health in film, led by Gary Morris from Leeds University.

The short film programme includes work from a number of individuals and organisations, including:
 Mojo Films – a social enterprise that aims to employ and train talented creative people who have had mental health issues. Inkwell Arts Media – based at a creative, safe space in Leeds 7 the team work on media commissions and were set up by people who have used mental health services. Space 2 – an arts organisation who have many years experience working with communities to improve well-being. Other films will be shown too.

Gary Morris is a mental health lecturer with a practice background in psychotherapy and dementia care. He is the author of Mental Health Issues & The Media (Routledge, 2006) and teaches on the Mental Health and Supporting Learning in Practice programmes, managing classroom based and online modules in mental health and the media and dementia care. Gary’s talk will focus on the international aspect of mental health, using examples from world cinema to illustrate how cultures differ in their treatment of people with mental health issues. There will be time for discussion after the talk.

I Shot Bi Kidude + Matona Oud Recital



Country UK
Year 2015
Running Time 74 min
Format Blu-ray
Language English, Swahili
Director Andy Jones
Producer Andy Jones
Leading Cast Bi Kidude, Andy Jones
Cinematographer Natalie Haarhoff
Film Editor Steve White

Sales Company Andy Jones
Contact andy.screenstation@gmail.com

In late 2012, Tanzanian media reported that 100 year old singer, Zanzibari cultural icon Bi Kidude had been kidnapped by a relative who claimed that longtime musical and business associates were mistreating her. Independent filmmaker Andy Jones, who examined Kidude’s mythic life in the documentary As Old As My Tongue, returned to Stone Town to investigate. The result is a thrilling new documentary with a deep emotional core, a portrait of a unique character and an unlikely friendship and a fascinating insight into world music. Screening with a live performance by Zanzibari oud virtuoso and Bi Kidude collaborator, Matona.

‘I went to Zanzibar for the first time in 2000, and then back again the next year, to the [Zanzibar] Film Festival. They were having a seminar about African feminism and they were using Bi Kidude as an example. She just sat at the top table on this panel, looking thoroughly bored as these academics rapped on. At some point in the proceedings she stood up in front of this room and sang a song, a cappella, still looking very bored. It was all being conducted mainly in Swahili. I understood that this was a famous singer, but I was like, why the hell is she a famous singer? But that night I saw her drumming. This was the most remarkable thing I’d ever seen: this same old woman who I’d seen looking thoroughly bored and disconnected from everything was suddenly hammering the hell out of this drum that was almost as tall as her. At that point I was just starting out. I’d made some short films and I was doing a lot of campaign films, but I’d never done a feature doc. That was, straightaway, ‘This is it, I want to make a film about this woman.’ We started off by asking the people at the film festival, and they’re like, ‘Dude, everybody wants to make a film about Bi Kidude. Join the queue.’ That was a bit of a gauntlet. If people say join the queue, that’s a sign that at least you’re on the right line.’ Andy Jones, Director

Linton Kwesi Johnson Presents Michael Smith: Upon Westminster Bridge



Country UK
Year 1982
Running Time 90 min approx
Format DVD
Language English
Director Anthony Wall
Producer Alan Yentob
Leading Cast Michael Smith, Bob Marley, Linton Kwesi Johnson, CLR James
Cinematographer Mike Southon
Film Editor Gerry Pomeroy

Sales Company BBC Arena
Contact Andrew.Wright@bbc.co.uk

We are delighted to welcome legendary dub poet Linton Kwesi Johnson who will be reading a selection of his poems and introducing the documentary made for BBC's Arena in 1982, *Upon Westminster Bridge*. The film profiles the magnificent Michael 'Mikey' Smith, a leading Jamaican poet of his generation who died tragically in 1983 aged only 28. The film features a series of dynamic performances by Smith alongside engaging conversations with Johnson and critic and historian CLR James, discussing English and Caribbean literature and the influence of British colonialism. Presented in collaboration with Jumbo Records.

'I met Michael in Jamaica. I went there to do a couple of gigs with Peter Tosh in 1979. He had heard about me and came to the house where I was staying to see me. He seemed like a kindred spirit. Someone who was very serious, socially engaged, politically non-committed, but socially engaged and generally on the left of politics in Jamaica. He identified with Rastafari but he saw himself more as an anarchist... He saw me as this big time poet in England who had the keys to open the doors of success for him and he tried to morally blackmail me to help in whatever way I could to get him over here! So the first opportunity I had I got some of his poems published in *Race Today* magazine, released his first record he had put out in Jamaica in '78 - *Mi Cyaan Believe It* and *Roots* - and got him invited to the International Book Fair: *Radical Black and Third World Books*. He brought a cassette with him with some stuff he had been working on with Ebo Cooper from the group *Third World*, and more or less asked me to get him a recording contract. So I went to Island and I spoke to Chris Blackwell who was the owner of Island Records in those days and persuaded him to sign up Michael to the label.' Linton Kwesi Johnson

Mik Artistik's Ego Trip Live



Country UK
Year 2010
Running Time 35 min (event 85 min approx)
Language English
Format Digital
Director Jackie Jarvis
Producer Jackie Jarvis
Leading Cast Mik Artistik

Sales Company Mik Artistik
Contact mik@mikartistik.com

Mik Artistik is virtually undefinable - artist, poet, comedian, musician, He's sixty and he knows it. He's Irish with a proper Leeds accent and he is 'one of the city's most colourful characters'! You might have seen him around Yorkshire drawing on brown paper bags or throwing straws and syllables at a stunned Glastonbury crowd. His paintings have hung in Leeds Art Gallery and in the National Portrait Gallery and he was runner up to Peter Kay in a Channel 4 comedy contest in Edinburgh. Back in 2011 Jackie Jarvis made an intimate 30 minute documentary about Mik, his background and his work, which was originally screened at LIFF.

In 2015 Mik is back (truth be told he's never been away!). Chapel FM will be screening *Who is Mik Artistik* and then hosting a full live performance - *Mik Artistik's Ego Trip* - featuring Mik with fellow musicians Jonny Flockton and Benson Walker. Tickets via chapelmgotrip.eventbrite.co.uk.

'Mik Artistik's *Ego Trip* is a strange and beautiful beast of a band...The act juggles rock n' roll, stand-up and performance art without tears, and is 'bloody funny and poignant in equal measure'. With blistering performances at Glastonbury, Latitude and a string of other festivals in the last few years, the band has accumulated a disparate bunch of fans including the likes of Faust, Keith Allen, Kaiser Chiefs, Zodiac Mindwarp, Barnzley, Tom Hodgkinson and the *Idler* magazine.'
The Port Eliot Festival

Older Active Filmmakers: Cinage at Bramley Lawn



Running Time 100 min approx
Format DVD

Bramley Lawn is an innovative social centre for the whole community managed by Bramley Elderly Action, a registered charity offering opportunities and support for older people in Bramley, Swinnow and parts of Stanningley, West Leeds. It is one of 38 Neighbourhood Network Schemes, supported by Leeds City Council supporting older people throughout Leeds. Bramley Lawn, off Rossefield Approach, Leeds, LS13 3RG @bramleylawn

Brought to you by Bramley Elderly Action
www.bramleyea.org.uk
www.northernfilmschool.co.uk
http://cinageproject.eu/en/

Sales Company Leeds Beckett University
Contact d.p.turner@leedsbeckett.ac.uk

A screening of 10 short fictional films made by older people in Leeds (working with the Northern Film School, Leeds Beckett University), Italy, Portugal and Slovenia, on the Cinage project.

Bright Day (Portugal, 2015, Antónia Matias, Armando Cardoso, Carlos Consiglieri, João Estrada, 7 min) A former revolutionary finds out that an ideal never dies, in a great advert for lifelong learning.

Baron (Italy, 2015, Bernardo Radi, Alfredo Zeetti, 4 min) Baron is the nickname given to Gigi, the League top-goal scorer now training a young football team.

Swimming Pool (UK, 2015, Rowena Godfrey, 5 min) The fantasy of Cranach's 16th century painting is fast-forwarded to a scene in a swimming pool today.

The Right to Adventure (Slovenia, 2015, Jasna Tepina, 4 min) Marija and her friends decide to cycle to Albania, but her husband does not agree with her plans.

Lemon Dance (Slovenia, 2015, Mateja Mahnič, 4 min) Adi works selling fruit at the market in Ljubljana. He is in love with a customer Vera, but will he have the courage to step forward?

Heart Problems (Italy, 2015, Bernardo Radi, Enrico Coresi, 4 min) Ernesto's friend encourages him to go the dance hall where his prescription becomes the tool to approach new love.

1 x 2 (Portugal, 2015, António Diogo, Jorge Monteiro, Peter Derksen, 6 min) After the death of his wife, a retired man is looking for a new love.

Know Thyself (UK, 2015, Liz Cashden, 6 min) Henry has had enough of being treated in hospital by uncaring staff and decides to take control of his end.

Trapped (UK, 2015, Doug Sandle, 3 min) Ray has been visiting his daughter and is all set to get a taxi for his journey home... but nothing goes to plan.

Joy (Slovenia, 2015, Bojana Žokalj Jesih, 3min) Older people show different abilities and interests. Joy is catching, be it the joy of life, learning, music, gardening...

Rain the Colour Blue with a Little Red in it + Mdou Moctar Live



Original Title Akounak Tedalat Taha Tazoughai
Country Niger
Year 2015
Running Time 75 min
Format Blu-ray
Language Tamashek
Director Christopher Kirkley
Screenwriter Christopher Kirkley
Leading Cast Mdou Moctar
Cinematographer Jérôme Fino
Original Music Mdou Moctar

Sales Company Sahel Sounds
Contact ckirkley@gmail.com

The very first fiction film shot in the Tuareg language, Rain the Colour of Blue with a Little Red in it is a loose, desert remake of Prince's 80s rock-udrama Purple Rain set in Saharan Africa and featuring star musicians from Agadez, Niger. Directed by the head of the Sahel Sounds Record Label, Christopher Kirkley, the film's star is the guitar hero Mdou Moctar who plays a version of himself, newcomer to a local battle of the bands. Full of fantastic, hypnotic Tuareg rock music, we are delighted to also be presenting a live performance by Mdou Moctar himself with his band.

'A few years back, a friend and I were joking about the idea of adapting films to the Sahara. The buddy cop film in Nouakchott, the alien invasion of the Western Sahara. We eventually came to Prince's 1984 epic rock-udrama Purple Rain, which seemed the ideal model. The film is written around a musician. In some ways, it plays like a long music video. While some of the writing seems kitsch today, and riddled with clichés, the idea at the core – a fictional film very loosely based around the life and struggle of a musician – was a feasible project that could be possible. Flashforward a few years, I began working with Mdou Moctar (the autotuned star of the Music from Saharan Cellphones compilations) and Jerome Fino of the French collective L'improbable to make this film a reality. Over three weeks in Niger, we started shooting, found a cast and crew, and most importantly, began rewriting the story from the perspective and experiences of Mdou and his fellow musicians. The resulting project is less a remake than a homage – a telling of a universal story. Rain is the first ever movie shot in the Tuareg language ...and one of the few fiction films concerned with the Tuareg music subculture. While Tuareg guitar has been explored somewhat exhaustively in documentary features, most of these films have focused on the political origins of the folk music – not how it thrives today.' Christopher Kirkley, Director

Sugar Cane Alley



Original Title	Rue cases nègres
Country	France, Martinique
Year	1983
Running Time	103 min
Format	Blu-ray
Language	French
Director	Euzhan Palcy
Screenwriter	Euzhan Palcy
Producer	Michel Loulergue, Alix Regis, Claude Nedjar
Leading Cast	Garry Cadenat, Darling Légitimus, Douta Seck
Cinematographer	Dominique Chapuis
Film Editor	Marie-Josèphe Yoyotte
Original Music	Groupe Malavoi

Sales Company Patrick Aglae
Contact patrick.aglae@gmail.com

Director Euzhan Palcy's screenplay for *Sugar Cane Alley* was based on the semi-autobiographical book 'Black Shack Alley' (*La Rue Cases Nègres*) written by well-known Martinican writer Joseph Zobel. The film transports viewers to 1930s Martinique, a Caribbean island under French colonial rule, at a time when poor rural black children can hope for little more than a life of back-breaking working in the sugar cane fields, working for the wealthy white béké, or boss. Young José escapes this fate and wins a scholarship to a prestigious high school in the capital, gaining his education through the determination and many sacrifices of his extraordinary Grandmother, played by Darling Légitimus.

The Martinique-born director Euzhan Palcy was just 25 years old when she produced this film, making her the first black female director of a Hollywood film. She won the Silver Lion award for Best First Film at the 1983 Venice International Film Festival and a César Award for Best First Feature Film in France.

2015 is the 100th anniversary of Joseph Zobel's birth and this screening is one of many international Year of Zobel events that celebrate his life and work. This event has been sponsored by the Centre for Culture and the Arts at Leeds Beckett University and will be introduced by Zobel's daughter Jenny Zobel and granddaughter Dr Emily Zobel Marshall. The event is simultaneously part of Being Human the UK's only national 'festival of the humanities'.

The Wanted 18 + Leeds Palestine Solidarity Campaign



Country	France, Palestine, Canada
Year	2014
Running Time	75 min
Format	Blu-ray
Language	Arabic, English, Hebrew, French
Director	Paul Cowan, Amer Shomali
Screenwriter	Paul Cowan
Producer	Saed Andoni, Dominique Baneaud, Nathalie Cloutier
Leading Cast	Alison Darcy, Rosann Nerenberg, Holly O'Brien
Cinematographer	German Gutierrez, Daniel Villeneuve
Film Editor	Aube Foglia
Original Music	Benoit Charest

Sales Company National Film Board of Canada
Contact info@nfb.ca

No ordinary film about the Israeli-Palestinian conflict, *The Wanted 18* combines investigative documentary with Aardman-style stop motion animation to tell the strange and inspiring story of a small Palestinian village community and 18 cows. Acquired in the late 1980s, the cows were a symbol of freedom and resistance for the residents of Beit Sahour so that they would not rely on Israeli producers. Soon the illegal cows were being sought by the Israeli army as a threat to security. Screening in collaboration with the Leeds Palestine Solidarity Campaign as part of a new Palestinian Film Festival.

'What interested me most in the project, once I knew that it was an interesting story, was the means of telling the story: that we were going to use animation, and drama, and documentary, that there was a surrealistic edge to it, but that we would be telling a real story. As a filmmaker, I find the format of films really interesting, and this was a chance to try something new, in a story that was important. Here was a way to look at the conflict from a totally new perspective, that was partly humorous, partly heart-warming, partly sad, certainly dramatic... it gave us a fresh perspective on something that we just kind of took for granted: people are always fighting, Palestinians and Israelis. But now we get a good story, and we understand, from that good story, what it's all about. It's fun to watch, but it tells an important story, and rarely do you get those two things in one film.'

Paul Cowan, Co-Director

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Crumbs



Country Spain, Ethiopia, Finland
Year 2015
Running Time 68 min
Format DCP
Language Amharic, Afrikaans
Director Miguel Llansó
Screenwriter Miguel Llansó
Producer Miguel Llansó
Leading Cast Daniel Tadesse, Selam Tesfayie
Cinematographer Israel Seoane
Film Editor Velasco Broca
Original Music Atomizador

Sales Company New Europe Film Sales
Contact festivals@neweuropemfilmsales.com

A post-apocalyptic surreal love story set in Ethiopia follows Candy, a man who believes he may be from another planet. Candy roams the harsh landscape collecting the crumbs of past civilisations, from toys and records to Michael Jackson memorabilia. He takes these treasures back to his beloved where they live in an abandoned bowling alley, whilst trying to avoid the neo-Nazis who want to steal his hoard. When a dormant spaceship hovering in the sky suddenly switches on Candy embarks on a bizarre and perilous journey to find Santa Claus who can grant him the wish to return home.

'In October 2013 my audio recorder captured the following words during an interview with the first Ethiopian graduate in nuclear engineering – the elderly professor Seifu Yohannes – now emeritus physics professor in the University of Harar: 'All your dreams of wealth and unlimited power, all your dreams of disproportionate ambition; the satisfaction of feeling analogous to the gods, all your sexual impulses which you deem infinite; all these pharaonic dreams will be reduced to a series of cheap plastic figurines floating in the stratosphere once everything has finally exploded. The American dream will soon enough end up devastating you. Then you will return to your village with your tail between your legs. And you will wish that your old boyfriend or girlfriend – whose breath always reeked of garlic – will once again cover you in kisses and eternally care for your welfare.' When I finished transcribing these words, Crumbs was born.'

Miguel Llansó, Director

Demon



Premiere Status UK Premiere
Country Poland, Israel
Year 2015
Running Time 94 min
Format DCP
Language Polish, English, Yiddish
Director Marcin Wrona
Screenwriter Pawel Maslona, Marcin Wrona
Producer Marcin Wrona
Leading Cast Itay Tiran, Agnieszka Zulewska, Andrzej Grabowski
Cinematographer Pawel Flis
Film Editor Piotr Kmiecik
Original Music Marcin Macuk, Krzysztof Penderecki

Sales Company Reel Suspects
Contact festivals@reelsuspects.com

Peter, a young architect, moves to a small Polish town to marry his girlfriend, Zaneta, after a whirlwind romance. A sense of foreboding permeates the wedding preparations, made worse by the discovery of human remains at the property he and his bride have inherited. As the wedding gets underway Peter starts to behave erratically leading some guests to believe he has been possessed by a dybbuk, a malicious spirit from Jewish mythology. Sadly Marcin Wrona died unexpectedly shortly after the world premiere of Demon at Toronto International Film Festival. A tragic loss, Wrona was destined to be an exceptional director and we present the UK premiere of his final film in memory of him.

'I decided to write this film because we have many stories about Polish-Jewish relationships based on the Holocaust, but not only that, our roots are stronger, terrible nightmares, terrible trauma, really sad and nobody knows about it. There's more information that connects us, more than connects our culture on both sides. One thousand years of Jewish culture has inspired us. When we go to Israel, we feel like it is a neighbouring culture, because everybody knows everything about Poland. You know, it's amazing.

'Again, my idea is not talking about guilt, or someone who is a victim because I think that there are stronger films about the Holocaust. The film is not about trauma, and not about the Holocaust, it is about demons of the past. And there is something much stronger about our culture. It is also mixed with Polish grotesque. Pure horror is not enough for this film, because the film wants to tell more serious topics. I did not want to make it pure horror, because otherwise, it would just be too scary.'

Marcin Wrona, Director

Goodnight Mommy



Country	Austria
Year	2015
Running Time	99 min
Format	DCP
Language	German
Director	Severin Fiala, Veronika Franz
Screenwriter	Severin Fiala, Veronika Franz
Producer	Ulrich Seidl
Leading Cast	Susanne Wuest, Lukas Schwarz, Elias Schwarz
Cinematographer	Martin Gschlacht
Film Editor	Michael Palm
Original Music	Olga Neuwirth

UK Distributor Koch Media

Severin Fiala and Veronika Franz deliver a dark fairy tale that, while not especially violent for a horror film, is incredibly unsettling and disturbing. Identical twin brothers Lukas and Elias live with their single mother in the Austrian countryside, enjoying an idyllic life of playful adventure. This perfect life is shattered when their mother returns from an unexplained plastic surgery procedure. Seeing a marked change in her personality the boys believe that the woman who has returned may not be their mother after all. As their fear grows the brothers go to increasingly extreme lengths to discover the truth.

'We love cinema and horror films and have watched a lot of these films together. But then when we had this idea for the story for our film, it just became about the story and the characters. We weren't consciously thinking about other films while writing the script. There are so many films dear to our hearts that maybe come out here and there, but we didn't intend that consciously. We really just wanted to make the kind of film we wanted to see, as simple as that sounds.'

'I think a film is simply scarier if it's rooted in reality. If it's fantasy, you can push it aside more easily. In our case, we're looking at family life, which is something everyone knows - everyone has a mother or knows about the bond between mother and child. It's also about power games within families. Today as a single mum raising children you have to be in charge all the time, but the truth is that very often you're not in charge at all - very often the children are in charge. So we wanted to thematise this relationship in modern families.'

Severin Fiala & Veronika Franz, Directors

Hollow



Premiere Status	UK Premiere
Original Title	Doat Hon
Country	Vietnam
Year	2014
Running Time	95 min
Format	DCP
Language	Vietnamese
Director	Ham Tran
Screenwriter	Ham Tran
Producer	Jayvee Mai The Hiep, Jenni Trang le, Quan Nguyen
Leading Cast	Kieu Chinh, Jayvee Mai The Hiep, Nguyen Hong An
Cinematographer	Nate Fu
Original Music	Christopher Wong

Sales Company Vietnam Media Corp
Contact baomai@bhdvn.com

Martial arts director Ham Tran moves firmly into the horror genre with this cautionary tale of possession, child prostitution and human trafficking. When six year old Ai falls into the river and drowns, her uncle, a police captain, travels to a remote village to collect her corpse, only to discover that she is still alive. When the family starts to be terrorised by their undead daughter, they believe that she has been possessed by a vengeful spirit. Ai's father seeks help from a shaman to exorcise the spirit, only to find that she is possessed by a living soul who must be blood related. When Ai's older sister travels to the village where her body was found she discovers an even darker truth.

'The idea of Hollow was actually conceived while we were shooting Journey From the Fall more than ten years ago now. We were sitting around 'nhau-ing' (drinking and eating) after shooting and my producer Lam started telling us stories of his childhood and how he lived by a river in Vinh Long. There is a cemetery groundskeeper whose job was to check the river everyday for drifting dead bodies. If there was he'd pull them out and set the body by the roadside for grieving family members searching for their deceased to identify. On those days, instead walking down the road to get to his home, Lam would cross through the cemetery so that he wouldn't have to see a dead corpse. A seed was planted for the opening scene of Hollow. What if the corpse was that of a little girl who fell into the river and drowned?'

'The theme of Hollow is about a parent is responsible for the life he or she brings into this world, not just in this existence but even into death. It is a message that addresses the underlying issue this film hopes to bring to light: the global crisis of human trafficking.'

Ham Tran, Director

Hostile



Country France
Year 2015
Running Time 89 min
Format DCP
Language French
Director Nathan Ambrosioni
Screenwriter Nathan Ambrosioni
Producer Fabrice Ambrosioni
Leading Cast Anatolia Allieis, Nathan Ambrosioni, Vanessa Azzopardi
Cinematographer Fabrice Ambrosioni, Nathan Ambrosioni
Film Editor Nathan Ambrosioni
Original Music Erwan Coic

Sales Company Lighthouse Productions
Contact lighthouse@bbox.fr

Meredith feels her dream to be a mother has finally come true when she adopts two orphans, Anna and Emilie. However the siblings find it hard to adapt to their new surroundings and resort to playing secretive games that only they understand. As their behavior begins to change and deteriorate Meredith seeks the help of SOS Adoption, a local TV show that monitors how adopted children adapt to their foster home. The two reporters soon discover that there is another, malevolent, presence in the house that means Meredith and the girls harm.

'In Hostile, this fan of James Wan shows that he knows how to successfully combine an incredibly low budget with ingenuity and scare the stuff out of cinema goers. That Nathan has an eye for composing an image cannot be denied – each of his scenes is remarkably eye-catching. He has certainly not contented himself with taking the easy path: his original screenplay constantly dares to change direction. He also brings a breathe of fresh air to the very style of 'found-footage' and approaches it with skill and gusto. Hostile is the first achievement of a creator with a very promising career ahead of him. His youth is certainly no disadvantage in genre cinema.' Simon Laperrière, Fantasia International Film Festival

Director Nathan Ambrosioni was just 14 when filming of Hostile began in October 2013. This young filmmaker not only wrote the screenplay himself but also supervised casting as well as selecting key film locations. As he still had to attend school, the 25 days of shooting took place on weekends and during school holidays. Self-taught and totally passionate about his art, Nathan goes beyond scriptwriting and directing, throwing himself wholeheartedly into editing and postproduction work. Since Hostile, Nathan has directed a 100% found-footage feature plus three short films.

Liza, the Fox-Fairy



Original Title Liza, a rókatündér
Country Hungary
Year 2014
Running Time 108 min
Format DCP
Language Hungarian, Japanese
Director Karoly Ujj Meszaros
Screenwriter Bálint Hegedűs, Károly Ujj Mészáros
Producer István Major
Leading Cast Mónika Balsai, Szabolcs Bede Fazekas, David Sakurai
Cinematographer Péter Sztalmári
Film Editor Judit Czakó
Original Music Dániel Csengery, Eiko Toda, Ambrus Tövisházi

Sales Company Hungarian National Film Fund
Contact kati.vajda@filmunio.hu

Liza, the Fox-Fairy is a deliciously dark comedy based on a Hungarian play. Director Mészáros added a Japanese theme as he was fascinated the similarities between Japanese and Hungarian traditions. Set in the 1970s, Liza is a lonely 30 year old nurse taking care of Marta, an elderly Japanese widow. Her only friend is Tomy Tani, the ghost of a Japanese pop singer from the 1950s that only Liza can see. When people start to die around Liza in bizarre circumstances, she becomes convinced she is a Fox-Fairy from Japanese mythology, but eccentric Police Sergeant Zoltan believes someone (or something) else is to blame.

'With a story this odd and quirky, you'd be forgiven for thinking the film would be a manic affair, moving all over the place at great speed. Remarkably it isn't: in the first half of the film, Ujj Mészáros takes his time explaining the set-up, and introduces us to his version, or rather vision, of late-sixties Budapest. It is a place where architecture, clothing, cars, and even the people themselves all point to a bright and colorful future, no matter how decrepit they might be on the inside. It's a city where the police force is staunchly communist, but where the citizens read Cosmopolitan magazine and visit fast food restaurants. In this backdrop, with its cast-in-iron visual design, Liza's every-day life looks like a fairy tale, even though it's not a particularly happy one. The effect is that the supernatural events surrounding her do not seem out of place at all. In many reviews, Liza, the Fox-Fairy gets compared to the work of Jean-Pierre Jeunet, and Amelie in particular. It is a fair assessment with regards to the attention to design and detail, and the skillful way an off-kilter reality is shown. Károly Ujj Mészáros has created something very special here, a combination of sweet and sour, flashy and dreary, gross and sexy, intimate and spectacular. The end result is very addictive and very impressive.' Ard Vijn, Twitch Film

Lovemilla



Premiere Status	UK Premiere
Country	Finland
Year	2015
Running Time	95 min
Format	DCP
Language	Finnish
Director	Teemu Nikki
Screenwriter	Teemu Nikki, Jani Pösö
Producer	Jani Pösö
Leading Cast	Antti Reini, Miila Virtanen, Matti Onnismaa
Cinematographer	Jyrki Amikari
Film Editor	likka Hesse
Original Music	Janne Huttunen

Sales Company Reel Suspects
Contact festivals@reelsuspects.com

Based on the Finnish teen dramedy TV show, Lovemilla takes everyday mundane issues and puts them in a world that is populated with zombies, superheroes, mutant pandas, aliens and cybernetic enhancements. Milla wants to move into her own flat with her boyfriend Aimo, away from her alcoholic parents who turn into zombies when they drink. Aimo's insecurity leads him to blow their deposit money on some bionic arms, which causes their relationship to fall apart and Aimo to lose his heart. Mixing up sci-fi, fantasy and horror, Lovemilla's charm lies in creating a bizarre alternative world for its characters and then treating these weird events like they are perfectly normal.

#Lovemilla TV/Web show was broadcast on Yle TV2 in 2013-14. The show had 70 five to ten minute episodes and a scripted, but highly reactive, social media narrative - basically meaning that the show is always on International awards and nominations. The show is a huge crossover hit in Finland - it is the most popular Finnish TV show for teens ever broadcast on Ytl.

'Lovemilla is a genre-anarchistic comedy trip - we visit the zombie house, we witness delicate young love blooming, we fight with aliens, we sing in a weird musical, we fly like an ugly superhero and we see a young man transforming into a robot. Lovemilla is a comedy about love but it is not a romantic comedy. It is story about love, robots and bodybuilding.'

Teemu Nikki, Director

Men & Chicken



Original Title	Mænd & høns
Country	Denmark
Year	2015
Running Time	99 min
Format	DCP
Language	Danish
Director	Ander Thomas Jensen
Screenwriter	Ander Thomas Jensen
Producer	Kim Magnusson, Tivi Magnusson
Leading Cast	David Dencik, Mads Mikkelsen, Nikolaj Lie Kaas
Cinematographer	Sebastian Blenkov
Film Editor	Anders Villadsen
Original Music	Frans Bak, Jeppe Kaas

Sales Company Danish Film Institute
Contact dfi@dfi.dk

The title Men & Chicken might hint at where this brilliant new black comedy from the outrageous mind of Anders Thomas Jensen is going to head, but you won't have seen anything like it before. Starring Mads Mikkelsen (The Hunt, Hannibal) and breaking box office records on its release in Denmark, Men & Chicken is about two hapless man-fail brothers who head to a dilapidated mansion on a remote island to meet their biological father - and their three seriously eccentric siblings.

'Even given the standards of off-the-rails cinematic family reunions, you'd have to look a while to find one as bizarre as Anders Thomas Jensen's Men & Chicken, in which two misfit brothers go in search of their biological father and find three siblings even weirder than themselves. Jensen strings along clues and revelations that nicely balance laughs with revulsion, and that he feels for these grotesque characters far more than one would expect from an American film with a similar concept. These guys are a mess, to be sure, and Dad is far from an adoptee's dream. But this is the family they've got, and this is the place they have to live. And as the script mock-profoundly declares, 'Life is life, and the alternative is never to be preferred''. The Hollywood Reporter

Director Anders Thomas Jensen won an Oscar in 1999 for his short Election Night and has since written more than 25 features in a wide variety of genres. Jensen wrote the screenplay for Susanne Bier's In a Better World (2010), which won an Academy Award for Best Foreign Language Film. Men & Chicken is Jensen's fourth film as director, after Flickering Lights (2000), The Green Butchers (2003) and Adam's Apples (2005).

Night Fare



Country	France
Year	2015
Running Time	80 min
Format	DCP
Language	English, French
Director	Julien Seri
Screenwriter	Cyril Ferment, Julien Seri, Pascal Sid, Tarubi
Producer	Raphaël Cohen, Julien Seri
Leading Cast	Jonathan Howard, Jonathan Demurger, Fanny Valette, Jess Liaudin
Cinematographer	Jacques Ballard
Original Music	Alex Cortés

Sales Company	WTFilms
Contact	sonia@wtfilms.fr

Julian Seri delivers a brutal and compelling horror-thriller using the seedier side of Paris as a provocative backdrop to his film. When Englishman Chris returns to Paris for a reunion with his best mate Luc, he finds things have changed between them. Leaving a late night party the two men take a taxi home but on a whim decide to do a runner and not pay the fare. Unfortunately they cross the wrong taxi driver who makes it his mission to track the two friends down, leaving a trail of death and destruction in his wake, as he relentlessly closes in on them, all the while with the meter still running. It soon becomes apparent though that the mystery killer wants more than just his fare.

'A Paris-set all-through-the-night thriller which at first pits two mismatched friends against a seemingly unmotivated killer - but unusually spends the last reel explaining exactly why the muscular, inexpressive taxi driver (Jess Liaudin) does what he does and fills in centuries of history with anime-style woodcuts and a well-thought-out mythology that works a lot better than the daft detours of Halloween: The Curse of Michael Myers or Return of the Texas Chainsaw Massacre in giving a cult context to the surprisingly moralistic urban predator.

'It has a great look, exploring strip-lit concrete spaces well away from the usual Paris film locations, and the players express their characters through physical presence and mannerism as much as in the dialogue. Liaudin, a fighter who had bit parts in The Wrestler and The Sweeney, does a couple of impressive take-out-everybody-in-the-room-with-minimal-effort sequences but is almost as imposing in scenes in which he simply grips the steering wheel of his cab or stands menacingly in the middle-distance.'

Kim Newman

Nina Forever



Country	UK
Year	2015
Running Time	96 min
Format	DCP
Language	English
Director	Ben Blaine, Chris Blaine
Screenwriter	Ben Blaine, Chris Blaine
Producer	Cassandra Sigsgaard
Leading Cast	Fiona O'Shaughnessy, Abigail Hardingham, Cian Barry
Cinematographer	Oliver Russell
Film Editor	Ben Blaine, Chris Blaine
Original Music	Daniel Teper

UK Distributor	Studiocanal
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A sexy, funny, morbid, poignant film that deals with overcoming the baggage of a previous relationship in a unique exploration of love and loss. Nina Forever is at its heart a romantic love story. Following the death of his girlfriend Nina in a car crash, Rob tries to commit suicide. As he recovers and overcomes his grief, he falls in love with a co-worker, Holly. Unfortunately their blossoming relationship is met with scorn by Nina, who returns from the dead to sarcastically torment them whenever they try to have sex. Together Rob and Holly must find a way to put Nina to rest if they have a hope of a future together, but Nina isn't planning on leaving quietly.

'We wanted to make something that was fantastical and magical but true to our own experiences of loss and love and that urge to help people. We were also very keen to capture the quiet suburban English landscape that we grew up in, but place in the middle of it this explosion of craziness. We wanted to look at a bunch of emotions that don't get much airing in public. The way you miss someone not because they were lovely but because you physically crave them. The way you go hunting not for love but for loss, for having been loved. In all of this there's a shame, the shame of grief, the humiliations you endure for love. That all felt very at home in the suburbs, very at home in normality. Because these things are normal. All the blood and sex and heart break, all turmoil that feels uniquely our own - that's pounding away inside all of us. So this film is a love song, even if it's a love song to sadness. We hope it's still strangely uplifting, some sort of comedy even; one where most of the jokes happen later when you think about it the next day. Perhaps it's a comedy but for only one of the characters. Perhaps it's not a comedy at all and you should feel ashamed of yourself. Nina Forever is as dark and as innocent as we have ever been. We hope you enjoy it.' The Blaine Brothers, Directors

The Open



Premiere Status	World Premiere
Country	France
Year	2015
Running Time	104 min
Format	DCP
Language	French, English
Director	Marc Lahore
Screenwriter	Marc Lahore
Producer	Marc Lahore, Alexandre Langlais
Leading Cast	James Northcote, Maia Levasseur-Costil, Pierre Benoit
Cinematographer	Marc Lahore
Film Editor	Marc Lahore, Benjamin Minet
Original Music	Ddamage, Jean-Baptiste Hanak

Sales Company Contact Screen Division
annick@screen-division.com

Director Marc Lahore's feature debut is the most unique approach to the post-apocalyptic genre film since *The Road*. Filmed in the Scottish Highlands, *The Open* focuses on the strength of faith - what motivates you to live each day when the world around you has been destroyed? In the midst of a global war, André and Stéphanie refuse to give up and are determined to continue with their lifelong dream - to organise their own tennis tournament. When they meet Ralph, a soldier from the plain, they invite him to lay down his gun and pick up his racquet instead. Together these three misfits, playing air tennis in the middle of nowhere, strive to dream, even though the world is coming to an end.

Marc grew up between a mountain of VHS and a heap of comics. He became a voluntary projectionist, then a TV editor, pursuing at the same time a university course in English language and culture. He then directed a series of quite different, often strange short films (the last one of which, *DO*, is currently being screened all around the world and showed at LIFF28), deliberately choosing disconcerting forms, as he likes to explore, or rediscover, varied worlds and concepts ; *The Open* is his first feature film.

Marc recently won the CNC's 'Aide à la réécriture' (a State grant for the development of feature films), and is today putting the finishing touches to Joe Louis' *Left Hand*, a rural Pyrenean drama, alongside Nicolas Peuffaillit (*Un Prophète, Les Revenants*), at the same time he is working on a political series for France 4 (*B-82*, directed by Marc Fouchard).

Sensoria



Premiere Status	UK Premiere
Country	Sweden
Year	2015
Running Time	90 min
Format	DCP
Language	Swedish
Director	Christian Hallman
Screenwriter	Christian Hallman, Måns F.G.Thunberg
Producer	Christian Hallman
Leading Cast	Lanna Ohlsson, Norah Andersen, Alida Morberg
Cinematographer	Janssen Herr
Film Editor	Jorge Orellana
Original Music	Haim Frank Ilfman

Sales Company Contact Grindhouse Pictures
chris@grindhousepictures.com

Sensoria is a modern psychological thriller with a Scandinavian sensibility from director/producer Christian Hallman, the Co-ordinator of the European Fantastic Film Festivals Federation (of which LIFF was a member from 2005-2014). Caroline, a woman in her late thirties, has lost everything she cares for in the world. In the search for a new beginning, she moves into an old apartment and quickly begins to realise that she is not as alone as she thought she was. As Caroline's isolation from the world increases, her paranoia and her fears grow as she becomes aware of what is happening around her. Is it all in her head? Or is she caught in a nightmare...

'The look, tone and design of *Sensoria* is very important to me. Some of the films we had as reference during the development were; *The Others*, *Rosemary's Baby*, *Repulsion*, *The Tenant*, *The Conjuring*, *Insidious*, *A Tale of Two Sisters*, *Paranormal Activity*, *Sisters* and *Dark Water* to name but a few. Since most of my crew never worked with genre film, I made it a requirement to watch these and many other films as homework before starting pre-production. I wanted to make a genre film with strong and interesting characters, focusing on a woman with inner strength, but who is also very vulnerable, lonely and multilayered. A film that looks at how our senses and emotions sometimes gets the better of us and takes us to a dark place which exists within all of us, and which makes it possible for us to see what not everyone sees... it makes us more attuned and sensitive to what is around us. *Sensoria* is a small and contained story, written intentionally with that in mind, so that we could produce it with small means and still keep the integrity of the characters, and the story. I hope you'll like it.'

Christian Hallman, Director

The Hallow



Country Ireland, USA
Year 2013
Running Time 95 min
Format DCP
Language English
Director Corin Hardy
Screenwriter Corin Hardy
Producer Felipe Marino
Leading Cast Joseph Mawle, Bojana Novakovic, Michael McElhatton
Cinematographer Martijn Van Broekhuizen
Film Editor Nick Emerson
Original Music James Gosling

UK Distributor Momentum Pictures

When a London-based conservationist is sent to Ireland with his wife and infant child to survey an area of forest believed to be hallowed ground by superstitious locals, his actions unwittingly disturb a horde of demonic creatures who prey upon the lost. Alone and deep within the darkness of the remote wilderness, he must now fight back to protect his family against the ancient forces' relentless attacks. The Hallow is the directorial debut of acclaimed visual stylist Corin Hardy who displays a technical elegance and sophisticated approach to the macabre in this modern and disquieting horror fable. Next up Hardy will be directing the remake of The Crow.

'I love horror movies, especially creature-based horror. Monsters excite the hell out of me. I want to make genre films that people want to go see on a Friday night, something that people can recognise and identify with, be scared of and thrilled by, but with a fresh unexpected approach, a new spin. A new monster. The Hallow is a scary, thrilling, visceral and emotional story with creatures at the core, and the initial home-invasion conventions that lead into something darker, more imaginative, more original and more terrifying... The Hallow is a contemporary horror movie about fairies, using the original darker Irish and European mythology as a basis rather than the mischievous image painted by Tinkerbell and the likes. Bad Fairies, if you will. The Hallow revolves around the safety light brings and ultimately the fear of the dark and what might be lurking in it. I believe in mixing up techniques and balancing carefully lit and composed 'in-camera' practical effects with VFX. Utilizing puppetry, animatronics, prosthetic and costume alongside CG additions, enhancements, removals, and green-screen compositing to achieve the indefinable and blur audiences' perceptions.'
Corin Hardy, Director

Shrew's Nest



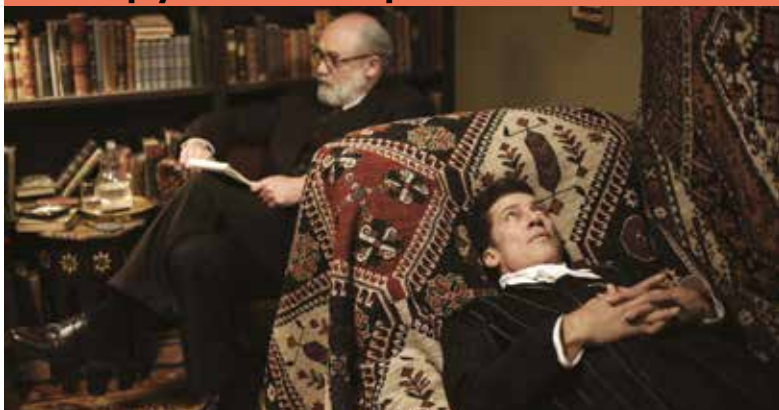
Original Title Musarañas
Country Spain
Year 2014
Running Time 91 min
Format DCP
Language Spanish
Director Esteban Roel, Juan Fernando Andres
Screenwriter Juanfer Andrés, Sofía Cuenca
Producer Carolina Bang
Leading Cast Macarena Gómez, Nadia de Santiago, Hugo Silva
Cinematographer Ángel Amorós
Film Editor Juanfer Andrés
Original Music Joan Valent

Sales Company Film Factory Entertainment
Contact assistance@filmfactory.es

The first feature to be produced by the production house of acclaimed director Alex de la Iglesia and actress Carolina Bang, Shrew's Nest is a stylish psychological claustrophobic horror drama set in 1950s Madrid where two sisters share a sinister apartment. Older sister Montse is confined to the flat by crippling agoraphobia brought on by a terrifying secret in her past. Her only link with the outside world is her younger sister, who has just turned 18 and is excited by the prospect of adulthood and dating, much to Montse's displeasure. Desperate to cling to the life she has established, her mental state quickly deteriorates as she becomes more and more irrational and violent towards her sister.

'The origin of Shrew's Nest is a short film shot in 1999. We wanted to make a cheap film and we remembered that old short film that Esteban produced, I edited and our cinematographer, Angel Amorós, wrote. As soon as Sofia Cuenca and I started to turn it into a feature film we realised that the history of those two sisters was the history of Spain. Montse and the girl were 'the two Spains': the old-fashion, ultrareligious and devoted to past traditions, and the young, rebel and willing to be part of the world. We had very little shooting time. Only 21 days. A week before the shooting, our producers took us for dinner to talk about the last details. During dessert Alex looked at us, very serious, and suddenly said, with that deep and hoarse voice of his: 'Guys, we can not shoot this film in less than a month. It is impossible. I couldn't do it. But you have to.' Of course he wanted to motivate us, but we had been doing short films in very extreme conditions, without any budget, and we said: 'Alex: for us this is a superproduction. In 21 days we can shoot the whole trilogy of 'Lord of the Rings'. We started laughing. A month later, at the party, having completed the shooting in time, Alex came and said to me: 'We expected you to exceed the dates. You guys are awesome'''. Juanfer Andrés, Co-director

Therapy for a Vampire



Original Title	Der Vampir auf der Couch
Country	Austria, Switzerland
Year	2014
Running Time	87 min
Format	DCP
Language	German
Director	David Rühm
Screenwriter	David Rühm
Producer	Christian Davi, Alexander Glehr, Christof Neracher, Franz Novotny, Thomas Thümena
Leading Cast	Tobias Moretti, Jeanette Hain, Cornelia Ivancan
Cinematographer	Martin Gschlacht
Film Editor	Claudio Cea
Original Music	Bernd Jungmair, Stefan Jungmair

Sales Company PictureTree International
Contact sandrine@picturetree-international.com

Following the success of *What We Do in the Shadows* (LIFF Audience Award Winner 2014), Austrian writer/director David Rühm delivers a sophisticated, witty and subtle vampire comedy set in 1930's Vienna where Dr. Sigmund Freud is breaking new ground with his psychoanalysis. Enter Count Geza von Közsnöm, a vampire who has lost his thirst for life and who despises his vain wife. While receiving therapy, the Count meets Lucy, the girlfriend of Freud's assistant Viktor and falls in love with her. Reinvigorated the Count hatches a plan to make Lucy his, not knowing that his wife has nefarious plans of her own. An elegant film with a wonderfully theatrical feel and indulgent performances.

'You wouldn't expect to find any kind of feminist message in a supernatural comedy set in 1911 Vienna, but *Therapy For A Vampire* manages it without detriment to its main premises. Lucy is a plucky waitress who wears the trousers in her relationship with artist Viktor, in both senses of the phrase. Viktor is a bright artist in the employ of one Dr. Sigmund Freud, illustrating the lusty dreams of the doctor's patients. He's upsetting Lucy by desiring to change her from a headstrong woman into a demure and refined lady. A fairly typical romantic comedy, I hear you cry, and it is, until a pair of depressed vampires enters the mix. Depressed vampires? Surely not? Immortal, never to grow a day in age, able to fly and morph into all manner of creatures of the night, impeccably dressed and living in gothic splendour, there shouldn't be any room for moonlit navel gazing. In a way similar to *Interview With A Vampire's* musings on the issues presented by the potential prison of immortality, David Rühm has conjured up a story where you'll believe a vampire can struggle to get out of the coffin in the evening.'

Luke Shaw, Eye for Film

The Witch



Country	USA, Canada
Year	2014
Running Time	87 min
Format	DCP
Language	English
Director	Robert Eggers
Screenwriter	Robert Eggers
Producer	Daniel Bekerman, Lars Knudsen, Jodi Redmond, Rodrigo Teixeira, Jay Van Hoy
Leading Cast	Anya Taylor-Joy, Ralph Ineson, Kate Dickie
Cinematographer	Jarin Blaschke
Film Editor	Louise Ford
Original Music	Mark Korven

UK Distributor Universal

Hailed as the scariest film of the year, Robert Eggers' directorial debut has been terrifying audiences at film festivals across the globe. With great attention to detail and an exceptional cast delivering memorable performances, *The Witch* pulls no punches. Set in New England, 1630, a devout Christian family hope to start a new life in America but after falling out with the other settlers their lives start to unravel when their newborn son mysteriously vanishes and their crops fail. As their fears and paranoia escalate the family members turn on each other, leaving them prey for an ancient evil that dwells in the woods near to their land.

'I'm from New England, and for whatever reasons as a kid, New England's history and past was part of my consciousness. I was very aware I was from the place where the Pilgrims were from and the Puritans and witches. I thought an archetypal New England horror story could be really powerful. Going back and trying to understand what a witch was to a person in the 17th Century was scary, and I thought trying to present her as 'real' could be really exciting.

'Everything is an extraordinarily authentic reproduction. There were years of research going in this to make sure everything was just so, and we worked very closely with this Smithsonian affiliated museum in Massachusetts and some of our props came from them. The farmstead was built in accordance to how they were built in that period. Everything you see on camera was made from the authentic material, which often meant having to use the authentic tools to make it right.'

Robert Eggers, Director

Bone Tomahawk



Country	USA
Year	2015
Running Time	132 min
Format	DCP
Language	English
Director	S. Craig Zahler
Screenwriter	S. Craig Zahler
Producer	Jack Heller, Dallas Sonnier
Leading Cast	Kurt Russell, Patrick Wilson, Richard Jenkins, Matthew Fox
Cinematographer	Benji Bakshi
Film Editor	Greg D'Auria, Fred Raskin
Original Music	S. Craig Zahler, Jeff Herriott

UK Distributor **The Works**

Kurt Russell's long-awaited return to the Western genre is a violent, bloody masterpiece from celebrated author S. Craig Zahler who provides Russell and his co-stars with plenty of great material to get their teeth into. When a stranger appears in the tiny Western town of Bright Hope he is wounded in a scuffle with the local sheriff (Russell) and put in jail, where Samantha, the beautiful wife of a local townsman, tends to him. During the night Samantha and the stranger are kidnapped by a tribe of cannibalistic troglodytes and dragged off to their underground lair. Sheriff Hunt leads a group of men on a desperate rescue mission against the cave-dwelling monsters who are brutal, violent and without mercy.

'By the end of 2011, I had sold or optioned 21 different screenplays to the Hollywood machine, not one of which had gone into production. Also at this time, I had been watching a ton of micro-budgeted horror movies, and inspired by the passion and resourcefulness of these guys I decided to write a brutal horror piece that I would finance, photograph, and direct myself. I adore Westerns and feel that the genre plays to my strengths as a writer far more than does straight horror, but even a very, very low budget western that had all of the elements I desired would cost more than I could toss on my credit card, so this suggestion made things a bit more complicated... Twenty-nine days later, I had written Bone Tomahawk. Two and a half years later, after numerous struggles, Dallas Sonnier and I commenced principal photography on the picture, supported by major acting talents, Kurt Russell and Richard Jenkins, both of whom were believers from the beginning. Patrick Wilson, Matthew Fox, and the other performers who came aboard were comparably enthusiastic and remained determined and ready during the very, very taxing 21-day shoot. Bone Tomahawk certainly isn't for everybody, but it is the idiosyncratic, surprising, and character-driven western that I set out to make.' S. Craig Zahler, Director

Deathgasm



Country	New Zealand
Year	2015
Running Time	85 min
Format	DCP
Language	English
Director	Jason Lei Howden
Screenwriter	Jason Lei Howden
Producer	Andrew Beattie, Morgan Leigh Stewart
Leading Cast	Milo Cawthorne, James Blake, Kimberley Crossman
Cinematographer	Simon Raby
Film Editor	Jeff Hurrell, Gareth Van Niekerk
Original Music	Joost Langeveld, Mike J. Newport, Chris van de Geer, Gareth Van Niekerk

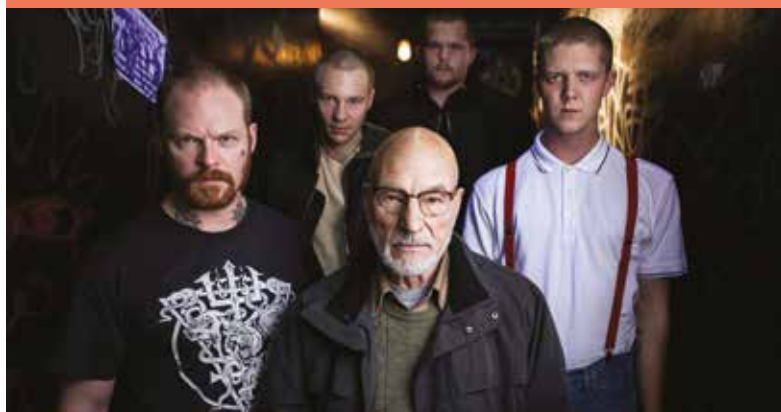
UK Distributor **Studio Canal**

The debut feature from New Zealand visual effects artist Jason Lei Howden (who worked on The Hobbit and The Avengers), harks back to 90s era heavy metal with a healthy dose of splatter and gore reminiscent of early Peter Jackson films. Tormented by his cousin and bullied at school, heavy metal fan Brodie forms the band Deathgasm with his friends. When they obtain cursed sheet music from their idol, Ricki Dagggers, they inadvertently summon an ancient evil entity called The Blind One who releases hell on their despised hometown. In order to prevent the end of humanity they must figure out how to destroy the demon, using their beloved music (and a chainsaw or two).

'I've always been a little disappointed by the lack of decent Heavy Metal horror movies. I love Trick Or Treat and a few others, but the falloff in quality from there is pretty steep. And many of the 80's films contain soundtracks that are classified as more 'Rock n' Roll' than pure 'Heavy Metal'. So I set out to create a movie which was fun, gory as hell and featured real metal: Brutal Death Metal, Thrash Metal, Black Metal, Doom Metal. But the metal had to not only be in the soundtrack, but part of the story. It's the catalyst for the film's conflict and the tool which the protagonists use to save the day. I do believe that it's the most metal Heavy Metal Horror movie ever made and I look forward to seeing someone try and top it, because it's a horror genre that deserves a revival...I just received a small grant from the Writers Guild to write Deathgasm 2, so there will be a script at least. I can't reveal too much at this point but there are some really fun directions I'm planning to take it. I have a trilogy in mind, and a comic book series which I'm currently working on also.'

Jason Lei Howden, Director

Green Room



Country	USA
Year	2015
Running Time	95 min
Format	DCP
Language	English
Director	Jeremy Saulnier
Screenwriter	Jeremy Saulnier
Producer	Neil Kopp, Victor Moyers, Anish Savjani
Leading Cast	Imogen Poots, Alia Shawkat, Anton Yelchin
Cinematographer	Sean Porter
Film Editor	Julia Bloch
Original Music	Brooke Blair, Will Blair

UK Distributor Altitude / Picturehouses

Jeremy Saulnier follows up his brilliant Blue Ruin with a claustrophobic ultra-violent siege thriller about a young punk band who witness a murder in a secluded gig venue. Unable to escape the remote Oregon club, Pat (Anton Yelchin) and the other members of the band must dig in against a gang of neo-Nazi thugs led by club owner Darcy (played with aplomb by Patrick Stewart) and use their wits and whatever weapons they can lay their hands on to survive. Green Room takes a deceptively simple premise and elevates it into a terrifying and beautifully crafted edge-of-your-seat thriller.

'This is my most violent film. I had to get this one in before I go too soft. I'm the father of three beautiful daughters and I had to revert emotionally. I want to make this film for my teenage friends and myself and archive all the teen punk history and the crazy fun we had growing up. You could argue it's about the perceived immortality of youth and me getting older, whatever, but it's all there. The key for me was to do a really insane punk rock thriller, grounded and chaotic and very present. It wasn't going to have tricky plot points or smart developments, it was going to be blunt force and human and messy. I had a tough time editing it, watching it over and over and over. It's brutal. The whole thing is made to be a really rapid, insane experience that is hopefully going to affect people in different ways. There's shocking moments of violence but I like that it will quieten an audience as much as it will bring laughter. The dark comedy, if you get it, you get it and if you don't, you don't. I'm not going to ratchet up the comedy. I'll ratchet up the intensity because that's the whole point of the movie but I think it'll play different ways to different audiences. The dark humour comes naturally and will be destroyed if I try too hard.' Jeremy Saulnier, Director

Tales of Halloween



Country	USA
Year	2015
Running Time	90 min
Format	DCP
Language	English
Director	Darren Lynn Bousman, Axelle Carolyn, Adam Gierasch, Andrew Kasch, Neil Marshall, Lucky McKee, Mike Mendez, Dave Parker, Ryan Schifrin, John Skipp, Paul Solet
Screenwriter	Axelle Carolyn, Andrew Kasch, Neil Marshall, Lucky McKee, Mike Mendez, Dave Parker, Ryan Schifrin, Clint Sears, John Skipp
Producer	Shaked Berenson, Axelle Carolyn, Patrick Ewald, Mike Mendez
Leading Cast	Lin Shaye, Ben Wolf, Booboo Stewart
Film Editor	Andrew Kasch, Mike Mendez, Dave Parker
Original Music	Lalo Schifrin
Sales Company	Epic Pictures Group
Contact	office@epic-pictures.com

Named 'the best horror anthology since Trick 'r Treat' by Fangoria and 'among the best Halloween-themed horror movies ever made' by Daily Dead, this critically acclaimed film weaves together ten chilling tales from horror's top directors. Ghosts, ghouls, monsters, and the devil delight in terrorizing unsuspecting residents of a suburban neighborhood on Halloween night. The all-star directorial lineup includes Neil Marshall (Game of Thrones, The Descent), Darren Lynn Bousman (SAW 2,3,4), Lucky McKee (The Woman, All Cheerleaders Must Die), and Mike Mendez (Gravedancers, Big Ass Spider!). Cameos by horror heavyweights such as Barry Bostwick (The Rocky Horror Picture Show), Lin Shaye (Insidious), John Savage (The Deer Hunter), Adrienne Barbeau (The Fog), John Landis (Director of Animal House), Joe Dante (Director of Gremlins), Barbara Crampton (Re-Animator, We Are Still Here), Booboo Stewart (Twilight), Keir Gilchrist (It Follows), Grace Phipps (Fright Night), Pat Healy (Cheap Thrills), Kristina Klebe (Rob Zombie's Halloween), Greg Grunberg (Heroes, Star Wars), Alex Essoe (Starry Eyes), Pollyanna McIntosh (The Woman), and more.

Actor-writer-director Axelle Carolyn is a Belgian filmmaker and creator/producer of Tales of Halloween. As an actor, she is best known for her role in Centurion. A horror reporter for various magazines and websites, Carolyn's non-fiction career culminated with the publication of It Lives Again! Horror Movies in the New Millennium, for which she won the Silver Award from the Book of the Year Awards. She has written and directed several short films and her first feature film, 'Soulmate' screened at LIFF27. In addition to directing her segment for Tales of Halloween, Axelle appears in a supporting role in her husband, Neil Marshall's, segment 'Bad Seed.' In Tales of Halloween, Carolyn directs the segment 'Grim Grinning Ghost.'

The Case of Hana and Alice



Original Title	Hana to Alice Satsujin Jiken
Country	Japan
Year	2015
Running Time	100 min
Format	DCP
Language	Japanese
Director	Shunji Iwai
Screenwriter	Shunji Iwai
Leading Cast	Shōko Aida, Yū Aoi, Sei Hiraizumi
Original Music	Shunji Iwai

UK Distributor Anime Ltd.

Japanese auteur Shunji Iwai's first animation is a charming comedy that uses the vivid imagination of its characters to delightful effect. Tetsuko (aka Alice) is off to a fresh start as she begins school at Ishinomori College. A victim of bullying, she finds solace in her return to dance. During a dancing session, she hears about the enigmatic Ishinomori College murder, in which one student was supposedly killed by four others. When Alice discovers that her reclusive next-door neighbor Hana might hold the missing pieces to this homicidal puzzle, she decides to pay her a visit. Together, they follow the threads of an investigation that will cement their friendship forever.

'While some mysteries can leave audiences impatient for clues that advance the plot, in this case, Iwai puts such a compelling (and delicately amusing) emphasis on his characters that we're perfectly content just to hang out with them, whatever they happen to be doing. For Alice, that means getting acquainted with her new environment, whether that's being manipulated by 'Moo,' a long-haired classmate who orchestrates a spontaneous seance/exorcism, or attending ballet lessons with childhood friend Fuko — the latter laying the groundwork for a solo dance scene fans adore from the earlier film.

'Oddly enough, we forget that we're watching animation swiftly enough, owing to the naturalism in both the technique and writing, but especially the latter: Little details, like the way Alice's newly single mom flirts with one of her daughter's teachers or the terrific bonding scene between Hana and Alice as they huddle for warmth beneath a parked SUV, bring the film to life. A classical strings-and-piano score not only breathes further energy into the experience, but reinforces the connection to the original film.' Variety

Empire of Corpses



Original Title	Shisha no teikoku
Country	Japan
Year	2015
Running Time	120 min
Format	DCP
Language	Japanese
Director	Ryōtarō Makihara
Screenwriter	Midori Goto, Hiroshi Seko, Koji Yamamoto
Leading Cast	Kana Hanazawa, Yoshimasa Hosoya, Taiten Kusunoki
Film Editor	Aya Hida
Original Music	Yoshihiro Ike

Sales Company Funimation

The first film in an anime trilogy based on the award-winning science fiction novels of the late Japanese author Project Itoh. When brilliant medical student John Watson is invited to join the UK government's secret society, the Walsingham Institution, he is sent on a clandestine mission. In his alternate 19th-century London, corpse reanimation technology has developed, rendering the dead useful as basic labour. Watson is tasked with searching for the legendary writings of Dr Victor Frankenstein, who, a century earlier, allegedly detailed the technology which produced 'The One', the original reanimated corpse gifted with the powers of speech and free will.

'The most interesting thing about Empire of Corpses is its approach to death on both individual and collective levels, imagining the deceased as a massive untapped workforce while also pondering whether an individual might want to be of use to those he leaves behind in body if not in spirit upon his passing. Set against the author's own tragic demise at an early age, it's a poignant train of thought, but one that the film never manages to find time to actively explore in any detail, which is very much to its detriment. The film looks gorgeous - the steampunk aesthetic is an acquired taste but it's carried off masterfully here, and the film's characters, backgrounds and designs are all wonderfully crafted and a real joy to behold. We wouldn't blame you if you wanted to check out the film for its animation alone.' UK Anime Network

Ghost in the Shell: The New Movie



Original Title	Kôkaku Kidôtai
Country	Japan
Year	2015
Running Time	90 min
Format	DCP
Language	Japanese
Director	Kazuchika Kise, Kazuya Nomura
Screenwriter	Tow Ubukata
Leading Cast	Maaya Sakamoto, Ken'ichirô Matsuda, Tarusuke Shingaki
Original Music	Keigo Oyamada

Sales Company Funimation

Ghost in the Shell had a powerful influence both in Japan and abroad. Shirow Masamune created the manga that became an instant reference for cyberpunk science-fiction, and now Kazuchika Kise (a key animator on the first film) puts a fresh spin on the original story. This brand-new feature, co-directed with Kazuyuna Nomura (Mind Game / Tekkonkinkreet), sheds light on the concept of the Ghost and the birth of the saga's heroine, agent Motoko Kusanagi. In March 2029, the first minister is assassinated; Motoko's former manager is one of the collateral victims. After assembling a team with Bato, Togusa and others, she begins her investigation....

'Ghost in the Shell packs a huge number of machinations and shifting allegiances from the elements involved in the story at hand - this is a film you'll want to watch more than once to really grasp all of its events and topics at hand, in the grand tradition of the franchise. Having spent much of Arise seemingly trying to grasp the Ghost in the Shell nettle and bring it under his own control, Tow Ubukata finally seems to have succeeded here - his desires to pay homage to the original film remain under wraps (until the very end, at least), and rather than revisiting familiar territory he actually manages to weave some incredibly interesting ideas here. By the end of it another important topic is that of cyborg obsolescence - a cyborg may not be able to 'die' per se, but if the upgrade path of technology veers away from compatibility with your existing augmentations and parts, then you're sentenced to the living hell of watching your body literally fall apart from disrepair until you meet your end.' UK Anime Network

Miss Hokusai



Original Title	Sarusuberi: Miss Hokusai
Country	Japan
Year	2015
Running Time	93 min
Format	DCP
Language	Japanese
Director	Keiichi Hara
Screenwriter	Miho Maruo
Leading Cast	Kumiko Asô, Gaku Hamada, Kengo Kôra
Cinematographer	Kôji Tanaka
Film Editor	Shigeru Nishiyama
Original Music	Harumi Fuki

UK Distributor Anime Ltd.

Miss Hokusai is the new award-winning anime from Keiichi Hara, the director of Colourful. In 1814 Edo, a much accomplished artist works tirelessly in his studio. His name is Katsushika Hokusai and decades later his work will come to mesmerise a score of prominent Western artists. But few were aware of the woman who often painted for him whilst remaining uncredited. This is the untold story of Hokusai's daughter, O-Ei, a free-spirited woman overshadowed by her larger-than-life father. Inheritor of both his stubbornness and his talent, her own art is so powerful that it leads to trouble...

'Even if the name of Hokusai isn't one that's instantly recognisable to you, chances are you'll recognise at least one of his works on sight - 'The Great Wave off Kanagawa' has become an iconic piece of Japanese artwork that has come to represent not just the ukiyo-e style but the country as a whole. Dig a little deeper and you'll find a wide-range of highly respected works from this late Edo period artist, be they flowers, depictions of Mount Fuji or erotic in their nature. As the title to this new film from Production I.G might suggest, Hokusai had a daughter, and it is she who is the subject of this film from Colorful director Keiichi Hara, adapted from two volume manga Surusuberi.

'The anime original content surrounding O-Nao shows Miss Hokusai at its best. The way this blind character is utilised really shows off the sumptuous animation and sound direction of the film, taking in a busy bridge where O-Nao loves to soak in the sounds and smells in lieu of sight, and a trip out in the silence of a snowy day that provokes unexpected and unbridled joy for this little girl. It's also this character who effectively provokes the emotional denouement of the film, for it is her life that punctuates the important moments of O-Ei's, ultimately leading to that 'discovery' within her art that she's been searching for.' UK Anime Network

Rakuen Tsuiho: Expelled from Paradise



Country	Japan
Year	2014
Running Time	104 min
Format	DCP
Language	Japanese
Director	Seiji Mizushima
Screenwriter	Gen Urobuchi
Producer	Koichi Noguchi
Leading Cast	Rie Kugimiya, Wendee Lee, Steve Blum
Cinematographer	Kōjirō Hayashi
Film Editor	Masato Yoshitake
Original Music	Narasaki

UK Distributor Anime Ltd

The new anime feature from the director of Mobile Suit Gundam 00. With Earth in ruins following a massive disaster, most of humanity have abandoned their physical bodies and the planet they once called home, and rebuilt their minds in the DEVA cyberuniverse. In AD 2400, DEVA discover someone on Earth trying to hack into the system, identified only as 'Frontier Setter'. They despatch Officer Angela Balzac to Earth, equipped with a prosthetic 'material body', to make contact with local agent Dingo. But what awaits her instead is the swarm of sandworms now infesting the Earth's surface. Will Angela and Dingo be able to find Frontier Setter on this devastated planet?

'From a visual standpoint, by far the most notable aspect of Expelled from Paradise is its place as another all-CG effort from Toei Animation - unlike the more photo-realistic Harlock: Space Pirate, this film always aims squarely at recreated a more traditional anime style within its 3D framework, and it succeeds to a remarkable degree. Angela in particular is a lovingly realised character in terms of movement, body (and boy does the camera love to linger on parts of that body) and expression as a great example of how to pull off this mix of 3D and cel shading, and although the rest of the cast don't get the same treatment - as exhibited by Zarik's bland-looking character in particular - the overall look of the show is very good indeed. It's when the film's action kicks off that the CG animation really enters its own of course, and that final act of the film knocks it out of the park in this regard as a high-tempo, busy action set piece that has just the right amount of tension to power it along. There are other flashes of action sprinkled throughout, all of which work similarly well from a visual standpoint. In short, this is one of the better examples of how to produce an anime-styled work with CG animation.' UK Anime Network

Assassination Classroom



Original Title	Ansatsu kyōshitsu
Country	Japan
Year	2015
Running Time	110 min
Format	Blu-ray
Language	Japanese
Director	Eiichirō Hasumi
Screenwriter	Tatsuya Kanazawa
Producer	Juichi Uehara
Leading Cast	Okuma Anmi, Wakana Aoi, Shōta Arai
Original Music	Naoki Satō

'An alien creature - a yellow being with octopus-like tentacles and a large, smiley-face emoticon for a head — destroys most of the moon and announces to Earth's leaders that he's going to do the same to the Earth in one year unless they can stop him. They can't, of course, as the being is far too fast, strong and capable for our military to defeat, but in an effort to make things a bit less one-sided the creature offers mankind a very specific deal. He wants to be homeroom teacher for a particular class of high school misfits - he'll train them in the art of assassination along with far more traditional subjects, and they can attempt to kill him whenever they please without fear of retribution. If they succeed the world is safe and the students earn ten billion yen, but if they fail he'll destroy the Earth on graduation day.

'This is the utterly bonkers setup for Eiichirō Hasumi's sci-fi action/comedy, Assassination Classroom, and it only gets stranger from there. The script (by Tatsuya Kanazawa, from Yūsei Matsui's manga) wisely unloads all of that in the first five minutes complete with introducing the alien, nicknamed UT for 'unkillable teacher' (and voiced by Kazunari Ninomiya) at the head of the class in his robe and educator's cap. It's pure absurdity, and while the kids act appropriately perplexed they quickly settle into accepting the challenge. The beauty of it is that we settle in just as quickly. UT is brought to life through a near seamless combination of CG and practical effects, and aside from the times he's flitting about the room at 'mach 20' speeds he feels like a tangible part of the film sharing space with real people and objects. Ninomiya's playful but sincere voice-work completes the illusion by bringing personality and depth to what is essentially a cartoon character.' Film School Rejects

Love and Peace



Country Japan
Year 2015
Running Time 117 min
Format DCP
Language Japanese
Director Sion Sono
Screenwriter Sion Sono
Leading Cast Kumiko Asô, Suidôbashi Hakase, Hiromi Hasegawa

UK Distributor Third Window Films

Ryoichi, a disgraced musician with a day job at a third-rate company, adopts a little turtle to make his life better and calls it Pikadon. But when he takes Pikadon to work, his colleagues force him to flush the reptile down the toilet. Ryoichi is devastated, yet his obsession with the animal, oddly, brings him back to music. Meanwhile, Pikadon's journey through the sewage system leads him to – well, you'll have to wait and see where, as prolific director Sion Sono outdoes himself. Sono's Tag also screens at LIFF29.

'Best known on the international festival circuit for 2008's Love Exposure, a nearly-three-hour throwback to Japan's pinkie exploitation-pic tradition featuring girl-gang battles and sexual transgression aplenty, Sono surprised audiences at the London Film Festival last year, where he was invited to program a classic movie of his choice, by picking Babe 2: Pig in the City. Surrealism has long been one of the helmer's signatures, but where, fans wondered, had this talking-animal soft spot come from?

'Love & Peace serves as Sono's tribute to such surrealist family fare, with a dash of kaiju craziness (those super-sized, town-wrecking Japanese monsters) thrown in for good measure: It's Babe by way of Godzilla, except that here, our human protagonist inhabits the pigsty, while the giant reptile in question has only benevolent intentions.

'Rather than leaning on computer-animation, the director resurrects practical-effects technology that dominated in the heyday of Jim Henson and Stan Winston, presenting a full coterie of non-digital creatures: cats and dogs, live and stuffed, plus dinos, dolls and all sorts of puppet-like toys. As Pikadon grows, the little turtle is replaced by ever-larger animatronic substitutes, complete with cartoonishly cute googly eyes.' Variety

Tag



Original Title Riaru Oni Gokko
Country Japan
Year 2015
Running Time 85 min
Format DCP
Language Japanese
Director Sion Sono
Screenwriter Sion Sono
Producer Masayuki Yajima, Ryuichiro Inagaki, Takahiro Ohno
Leading Cast Reina Triendl, Mariko Shinoda, Erina Mano
Cinematographer Maki Ito
Film Editor Junichi Ito
Original Music Tomoatsu Kikuchi, Glim Spanky

Sales Company Shochiku

Directed by Japan's hyper prolific indie master Sion Sono (he's made 5 films already this year – Love & Peace is also on at LIFF29), Tag is a whirlwind of graphic shocks, pitch-black comedy, frantic action, bizarre plot twists, parallel worlds, and at the centre of it all is sweet, poetry-loving schoolgirl Mitsuko.

'Two buses filled with jubilant schoolgirls are rolling down a country road, and Mitsuko is the only one who is sitting calmly, writing poetry. When she bends down to pick up a pencil dropped by her friend, something unthinkable happens: both vehicles are cut in half by an invisible entity, lengthwise. Standing amidst dozens of severed bodies, the young girl is suddenly being chased by a homicidal wind whose clutches she barely escapes. When she finally makes it back to school after a hot pursuit, she finds herself surrounded by her fellow classmates who are acting as nothing ever happened. Was she dreaming? Hallucinating? Is Mitsuko trapped in a parallel dimension? What's certain is that she's at the mercy of Sion Sono's twisted imagination!

'Get ready for a cinematic experience you won't soon forget! With the non-conformist genius of Sion Sono, Japanese cinema is in great shape, and his latest film Tag just might be his most subversively surrealistic and violent work to date! Undertaking his own adaptation of the novel Riaru Oni Gokko, which also spawned The Chasing World, Sono creates a strange mutant of a movie, in which action and gore rub shoulders comfortably with existential self-exploration and biting social commentary. The visual and narrative debauchery sets in during the film's opening moments, giving way to horrific situations through which the director pushes the limits of dark humour to trigger laughter and discomfort all at once, the whole thing coming together diabolically in the surprising final act.' Fantasia

Ice and the Sky



Original Title	La glace et le ciel
Country	France
Year	2015
Running Time	89 min
Format	DCP
Language	French
Director	Luc Jacquet
Screenwriter	Luc Jacquet
Producer	Richard Grandpierre
Leading Cast	Claude Lorius, Michel Papineschi
Cinematographer	Stéphane Martin
Film Editor	Stéphane Mazalaigue
Original Music	Cyrille Aufort

Sales Company Adriana Chiesa Enterprises
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The Oscar winning director of March of the Penguins, brings to life the incredible journey of Claude Lorius. This French scientist was one of the pioneers in glaciology and research on global warming. Lorius has taken part in over twenty polar expeditions and this film retraces his fascinating life and quest for knowledge. Using home-movie footage we delve back to 1956, when the 23-year-old scientist volunteered for a year-long stint on a French ship bound for Greenland. Restored Super 8mm also offers an intimate glimpse into his time in Antarctica. Now in his 80's Lorius continues to raise awareness of the damage that humanity is doing to the planet.

1955- Claude Lorius replied to an ad, and left with two fellow travelers for a one-year wintering journey in the Antarctic, with no possible return or support. This first expedition in the Far South was to lay the foundations of his entire life...

Claude would dedicate his life to convince and raise awareness of the dangers brought about by men and looming over their own planet. Yet, too often his call echoed in silence, lack of understanding, denial and pressure.

'Now that he is 82 years of age, I feel like going back in the past with him to recount his story; to travel along the timeline of his life, as a genuine reflection of our planet history. To paint a subtle portrait of this marvelous, wise old man with whom I intuitively share words and images that stem from our immoderate love of the Antarctic, a headland where both of us, forty years apart, have found a common destiny.'

Luc Jacquet, Director

Unbranded



Country	USA
Year	2015
Running Time	106 min
Format	DCP
Language	English
Director	Phillippe Baribeau
Producer	Dennis Aig
Leading Cast	Jonny Fitzsimons, Thomas Glover, Ben Masters
Cinematographer	Phillip Baribeau
Film Editor	Scott Chestnut
Original Music	Noah Sorota

UK Distributor Dogwoof

Based on the best-selling book by Ben Masters, Unbranded is the story of four friends who decided to delay their entry into the responsibilities of adulthood and instead embark on an unprecedented 3,000-mile horseback journey through the most pristine back-country of the American West; from Mexico to Canada they rode mustangs across an almost continuous stretch of public lands, border to border. The ride takes over five months through the harsh, rugged, but strikingly beautiful terrain of Arizona, Utah, Idaho, Wyoming and Montana and tests the men's strength, courage, endurance, and friendship. Screening as part of LIFF29's Adventure Films Day.

'As the film informs us early on, horses, not an indigenous species, were introduced to this country 500 years ago by the Spanish conquistadors. A 1971 Federal law extended protection and allowed wild horses to run free, much to the consternation of ranchers who claim that they cause irrevocable damage. Reproducing at the rate of 20% a year, their numbers have reached unprecedented levels, with 50,000 horses and burros now living in holding facilities throughout the country. Culled from some 500 hours of raw footage, the film is an episodic account of the adventure that held no small challenge for its participants, including one who got kicked in the head by a horse while attempting to extract cactus thorns. There are plenty of facts and figures shared in Unbranded, as well as a strong element of advocacy. But what viewers will come away with most is a renewed appreciation for the natural beauty of both the western region of the country and the wild animals that inhabit it.'
 The Hollywood Reporter

Blade Runner: The Final Cut



Country	UK, USA, Hong Kong
Year	1982 / 2007
Running Time	117 min
Format	DCP
Language	English
Director	Ridley Scott
Screenwriter	Hampton Fancher, David Peoples
Producer	Charles de Lauzirika
Leading Cast	Harrison Ford, Rutger Hauer, Sean Young
Cinematographer	Jordan Cronenweth
Film Editor	Marsha Nakashima
Original Music	Vangelis

UK Distributor British Film Institute

Leeds Town Hall is a stunning venue for screening classic films, with the magnificent Victoria Hall offering a unique setting for re-experiencing all-time favourites. LIFF29 is delighted to present at the venue this year the recently released digital print of Ridley Scott's classic sci-fi Blade Runner: The Final Cut. Harrison Ford is Rick Deckard, a detective assigned to track down four androids in a stylishly futuristic masterpiece of cinema which blends the genres of science fiction and thriller. If you're a big fan of video gaming, before the screening there is a free live gameplay event featuring Fallout 4, which Blade Runner has influenced.

'The director's cut removed the voice-over and that silly ending and put in the unicorn daydream, but the disc didn't look that great. And it should look great, because Blade Runner at the time was pretty formidable - it's pretty formidable even now, actually. A lot of people don't notice whether they're watching something beautifully technical or not, but it's important to me. So that always got in the way of the director's cut being the final version. I think it's final now because I've done all the nips and tucks and tidied up one or two of the visual areas that we couldn't do properly at the time because we didn't have the technology.' Ridley Scott, Director

'Blade Runner anticipated the conception of the metropolis that we have now, as a global phenomenon. It's so thorough in this depiction that it's incredibly useful to anyone making environments. It reminded architects to think about the physical environment in cultural terms, as something ephemeral and chaotic. It's still contemporary.' Thom Mayne, Architect

Fehérlófia: Son of the White Mare



Country	Hungary
Year	1981
Running Time	81 min
Format	Digital
Language	Hungarian
Director	Marcell Jankovic
Screenwriter	László György, Marcell Jankovics
Leading Cast	György Cserhalmi, Vera Pap, Gyula Szabó
Cinematographer	Zoltán Bacsó
Film Editor	Magda Hap, Mária Kern, Valéria Pauka, Judit Szarvas

Sales Company Mandarchiv
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Described as 'the Walt Disney of Hungary', Oscar-nominated, Palme d'Or-winning director Marcell Jankovics remains a rarely discussed name. His psychedelic imagery and stunning visuals are the stuff of cult legend, and few films will astound the way Fehérlófia does. Treeshaker is the son of a goddess horse, and sets out to avenge the injustices his mother faced at the hands of the 77 dragons of the underworld. His fantastical journey, based on an ancient Hungarian folktale, takes him from the Seven-Hearted Lobahobgoblin to the glorious rotating castles. 'Without knowing you at all, I can say that Fehérlófia is unlike any other movie you've seen.' Huffington Post

'I had originally constructed a basic tale out of several folktales, which explored the concept of the recurring nature of time and space. But the studio manager wouldn't allow us to make it because of its anti-Marxist interpretation of time! According to Marxism, time is irreversible. Because of this I had to start again with an original folktale.

'The poem it's based on [by Hungarian Imre Madách] was written in 1861, but it contains messages that are timeless, even to our generation - and not just to us Hungarians. Madách's message about the significance of persistence is very important to me. I am a great fighter. Working on one and the same production for all this time proves it.

'Also, I was displeased with the stage and live-action film adaptations of The Tragedy of Man. They are wearisome. Madách didn't write The Tragedy for the stage. His fantasy calls for visual effects, symbolic expression. This, I felt, was the arena of animation.' Marcell Jankovics, Director

The Iron Giant



Country	USA
Year	1991
Running Time	86 min
Format	Blu-ray
Language	English
Director	Brad Bird
Screenwriter	Tim McCanlies
Producer	Allison Abbate, Des McAnuff
Leading Cast	Eli Marienthal, Harry Connick Jr., Jennifer Aniston
Cinematographer	Steven Wilzbach
Film Editor	Darren T. Holmes
Original Music	Michael Kamen

UK Distributor Waner Bros.

Director Brad Bird on how he came to direct *The Iron Giant*, from an interview with the World Animation Network:

'Iron Giant was brought to Warner Bros. by Pete Townsend of The Who, and Des McAnuff, who directed the stage version of Tommy. They wanted to do an animated musical. Pete had already done a musical adaptation of the original Ted Hughes story (*The Iron Man*) for the stage play as well as an album based on those songs. I'd read the Ted Hughes book and loved it for its poetic simplicity... but I also had some new ideas of my own on what the film could be about. I'm a huge fan of Pete Townsend's work, but I really didn't see *Giant* as an animated musical. The meat of the story, to me, was the relationship between this little boy and the Giant. My main problem with the book was that it veered away from that relationship about halfway through, and became a contest between the Giant and this Giant Space Bat flying back and forth to the sun.

'I came back to Warner Bros., said I was interested in IG, but wanted to go a different direction with it. Then I asked them: 'What if a gun had a soul and didn't want to be a gun?' That kind of stuck with them, so I went further and pitched them my new storyline. Rather than setting the film in a timeless England, I wanted to set the film in America in 1957 - at the height of the Cold War. I added the beatnik character Dean and the government character Kent Mansley and the army and such - none of which are in the book.

'The Maine setting looks Norman Rockwell idyllic on the outside, but inside everything is just about to boil over; everyone was scared of the bomb, the Russians, Sputnik - even rock and roll. This clenched Ward Cleaver smile masking fear (which is really what the Kent character was all about). It was the perfect environment to drop a 50-foot-tall robot into.'

The Reflecting Skin



Country	UK, Canada
Year	1990
Running Time	96 min
Format	DCP
Language	English
Director	Philip Ridley
Screenwriter	Philip Ridley
Producer	Dominic Anciano, Ray Burdis
Leading Cast	Viggo Mortensen, Lindsay Duncan, Jeremy Cooper
Cinematographer	Dick Pope
Film Editor	Scott Thomas
Original Music	Nick Bicât

UK Distributor Soda Pictures

An overdue re-release and director approved restoration for the 1990 cult classic, the debut feature from Philip Ridley (*Heartless*) and an early starring role for Viggo Mortensen. Set in the Idaho farmlands of the 1950s, the film follows eight year-old Seth through a summer where reality is heightened to the level of a hallucinogenic quasi-fantasy. As mysterious deaths plague the rural community, Seth comes to believe that the pale, reclusive widow living next door (Lindsay Duncan) is a vampire. Seth's worst nightmare comes true when his older brother Cameron (Mortensen) returns home from abroad and falls in love with the widow.

'Earlier this year I saw something I hadn't seen for over twenty years. A beast so rare I thought it extinct. I saw *The Reflecting Skin* looking exactly as it was meant to look. This occasionally sighted beast originally flourished in the early 1990's but soon become extinct. The fossils that remained were dodgy re-gradings (done without me)... For a film that, in many ways, is about images and visual ravishment, not to get 'the look' right is, quite simply, not to 'get' the film at all. For me to see a work that was made to be experienced on the big screen - with an overwhelming soundtrack and images to dazzle the eye - reduced to some washed out and audibly muffled clips on Youtube was heartbreaking to say the least. But - and this is a very, very big 'but' - these clips started a ripple of interest that eventually become a tidal wave of re-appraisal. Fan sites for the film started to spring up everywhere. Ph.D. theses and dissertations were being written. Everywhere I went people started to ask me where they could get a 'proper' version of film. For years I had to tell them, 'It doesn't exist'. But now - like the T-Rex in *Jurassic Park* - the nasty beastie roars again.'

Philip Ridley, Director

Requiescant



Country	Italy, West Germany
Year	1967
Running Time	92 min
Format	Blu-ray
Language	Italian
Director	Carlo Lizzani
Screenwriter	Lucio Battistrada, Andrew Baxter, Adriano Bolzoni, Armando Crispino, Denis Greene, Edward Williams
Producer	Carlo Lizzani, Ernst R. von Theumer
Leading Cast	Lou Castel, Mark Damon, Pier Paolo Pasolini
Cinematographer	Sandro Mancori
Film Editor	Franco Fraticelli
Original Music	Riz Ortolani

UK Distributor Arrow Films

Carlo Lizzani's *Requiescant*, Latin for 'Rest in Peace' is one of the great Spaghetti Westerns. Alex Cox named it the 'one film to prove that the Italian Western was not solely Sergio Leone's'. Lou Castel plays a young man who was raised to be a pacifist by a travelling preacher after Confederates massacred his family, forced to challenge these values in an unexpected confrontation with his past. Featuring the great Italian filmmaker Pier Paolo Pasolini in a rare acting role as a revolutionary priest. Shown in partnership with Lee Broughton at the Centre for World Cinemas, University of Leeds with the kind support of the Leverhulme Trust.

According to the film's director, Carlo Lizzani, *Requiescant* was borne out of a desire to produce a Western that possessed serious political content. Lizzani observed, 'Through the Western certain hot topics and resonances with our history had started to emerge, like justice, revolution, the spirit of '68. This is how I managed to get Pasolini involved... Pasolini possessed just the right level of popularity to fit in perfectly amongst a curious cast that would appeal to a more sensible and cultured section of the public without excluding the usual spectators of popular cinema.'

Lizzani also noted, 'Pasolini loved the film's plot and he contributed to the script revisions a little... The only thing he couldn't stand about *Requiescant* was the camera angles we employed. He was used to always filming front on. So when the camera was used from a low angle, to frame the faces of the actors who were wearing hats for example, he was allergic to that. I could see that on his face. I was sensing his suffering. He used to consider this a personal insult because he never did that in his cinema.'

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

Roar



Country	Australia
Year	1981
Running Time	102 min
Format	Blu-ray
Language	English
Director	Noel Marshall
Screenwriter	Noel Marshall
Producer	Tippi Hedren, Noel Marshall
Leading Cast	Tippi Hedren, Noel Marshall, Melanie Griffith
Cinematographer	Jan de Bont
Film Editor	Jan de Bont, Jerry Marshall
Original Music	Terrence P. Minogue

Sales Company Olive Films
Contact alex@olivefilms.com

Produced over the course of ten years, *Roar* is an audacious cinematic experiment: a thriller showcasing the majesty and ferocity of African lions, filmed on location amidst dozens of actual untrained big cats using regular actors instead of stuntmen. Writer/director Noel Marshall stars as Hank, a doctor and outspoken naturalist in Africa who allows lions, tigers, cheetahs and other big cats to roam freely around his remote estate. While away protecting animals from poachers, Hank's family (including Marshall's real-life wife and daughter, Tippi Hedren and Melanie Griffith), arrive at his home and are stalked by the massive lions that have overrun the house.

Noel Marshall and Tippi Hedren originally projected completing *Roar* in six months and within a budget of \$3 million. The filming of *Roar* first shut down less than one week into production when Casey lion bit Noel in the hand, completely impaling it. Ultimately, the film was in production for 11 years, cost \$17 million, and made only \$2 million worldwide.

When *Roar* started shooting, the animal cast numbered 132 lions, tigers, leopards, cougars and jaguars, plus an elephant, three aoudad sheep, and a variety of exotic savanna birds including ostriches, flamingos, marabou storks, and black swans.

Though she ultimately completed the film, Melanie Griffith originally quit *Roar* when it first began shooting, telling Tippi Hedren, 'Mother, I don't want to come out of this with half a face.' Melanie later required facial reconstructive surgery after being mauled by one of the animals (which is captured in the film.).

The location where *Roar* was filmed became Shambala, a private wildlife reserve that Tippi Hedren and Noel Marshall built and still exists to this day.

Big Trouble in Little China



Country	USA
Year	1986
Running Time	99 min
Format	Blu-ray
Language	English, Cantonese
Director	John Carpenter
Screenwriter	Gary Goldman, David Z. Weinstein
Producer	Larry J. Franco
Leading Cast	Kurt Russell, Kim Cattrall, Dennis Dun
Cinematographer	Dean Cundey
Film Editor	Steve Mirkovich, Mark Warner, Edward A. Warschilka
Original Music	John Carpenter, Alan Howarth

UK Distributor Filmbank

The second in a LIFF29 afternoon Double Bill of John Carpenter films led by Kurt Russell, *Big Trouble in Little China* is riotous fun. A truck driver passing through San Francisco becomes entangled in an evil sorcerer's plan to marry a green eyed woman, unleashing a relentlessly energetic escapade of mystical mayhem, packed with special effects. *Big Trouble in Little China* revels in its own playfulness, never taking itself too seriously to undermine the meat-headed high jinks of its protagonist. Kim Cattrall stars alongside Russell as they battle through magicians, monsters and martial arts fighters.

'I read the script, *Big Trouble in Little China* and I had been a fan of Kung Fu movies early in the 70s. That was my first taste of Asian cinema. [These films] were fabulous, and had this charm to them, they were innocent. There was always a lot of fighting and stuff, but the dialogue and the attitudes of the characters was absolutely innocent. But, [I thought] 'I'm not gonna get Kurt Russell to do this stuff. He can't do this.' So, I came upon the idea of making him this white guy who was a complete idiot and all the Asians around him are completely competent, and he thinks he's a blowhard, he thinks he's doing well. But, he's not doing well. He doesn't get it at all and that was the whole movie.

'Well, the studio was in shock because they wanted *Raiders of the Lost Ark*. That's what they wanted me to do - with an Asian theme. And that wasn't what I did. It was subversive alright. People like it now. I love that movie, I had a great time.'

John Carpenter, Director

Escape From New York



Country	USA
Year	1981
Running Time	99 min
Format	Blu-ray
Language	English
Director	John Carpenter
Screenwriter	John Carpenter, Nick Castle
Producer	Larry J. Franco, Debra Hill
Leading Cast	Kurt Russell, Lee Van Cleef, Ernest Borgnine
Cinematographer	Dean Cundey
Film Editor	Todd C. Ramsay
Original Music	John Carpenter, Alan Howarth

UK Distributor Filmbank

In 1981 John Carpenter created a magnificent vision of future dystopia, where in 1997 crime is out of control and New York City has been turned into a maximum security prison. Into this universe walked one of the greatest anti-heroes ever to appear on screen - eye-patch-wearing, gun-toting, gravel-voiced 'call me Snake' Plissken, played with great enthusiasm by Kurt Russell and backed up by an A-list cast including Donald Pleasance, Lee van Cleef, Ernest Borgnine, Isaac Hayes and Harry Dean Stanton. When the president (Pleasance) is captured by inmates in New York the police turn to newly convicted criminal Plissken to rescue him in return for his freedom.

'Kurt and I were friends and he didn't give me any shit, and he was Disney trained, so there was no shit about him. He showed up and he was fine, there was no ego involved. He had the part down cold and he was a brilliant actor. We wouldn't have to talk to each other. I say 'Action!' he does it, I say 'Cut - it's set!' It's what directing is supposed to be about! I met him on *Elvis*, and here's a guy, ears sticking out, didn't look anything like *Elvis*, but when he started to act, he was *Elvis*. He was brilliant.

'I've used Harry Dean Stanton twice in movies (*Escape from New York* and *Christine*). He's become a friend. He's quite a character too. He's a really, really wonderful, sweet man. From Kentucky. Now he's in a little band, he sings songs. I don't know how to describe him as an actor. He has the lines down - he has no problem with that - but where his performance comes from, I have no idea. He does really unusual things with his acting. I love him.'

John Carpenter, Director

The Fog



Country	USA
Year	1980
Running Time	89 min
Format	Blu-ray
Language	English
Director	John Carpenter
Screenwriter	John Carpenter, Debra Hill
Producer	Debra Hill
Leading Cast	Adrienne Barbeau, Jamie Lee Curtis, Janet Leigh
Cinematographer	Dean Cundey
Film Editor	Charles Bornstein, Tommy Lee Wallace
Original Music	John Carpenter

UK Distributor Filmbank

After a couple of TV movies, John Carpenter followed up his slasher masterpiece, Halloween, with another foray into the horror genre with the 1980 classic, The Fog, starring Adrienne Barbeau and Jamie Lee Curtis. A stylish supernatural thriller with yet another of Carpenter's intense electronic soundtracks, the story focuses on the small seaside town of Antonio Bay, California, which is about to celebrate its centenary. Legend has it that the town was built using treasure looted from a leper ship that was intentionally shipwrecked by the town's forefathers during a thick fog. A hundred years on and the victims have returned from their graves to punish the descendants of those responsible for their deaths.

'One of the things about Adrienne Barbeau is that she has this great vocal gift. And if you play video games now she is likely to pop up in some of your favourite games - she's in God of War, she's in the last Halo... She's a really great actress and it was easy for her to find the voice for this disc jockey, she just cast her voice low. We shot all of her scenes on a sound stage and she was playing to nothing. But Adrienne is a trained actress - she came from Broadway and she knew what she was doing - so it was really pretty effortless.

'It was really fun working with Janet Leigh. Janet was an incredible pro. There was one scene where she had to cry and, for technical reasons, she had to do it fourteen times in a row. Her studio training came in incredibly handy!' John Carpenter, Director

'Jamie Lee Curtis, what a lovely lady she is. So much fun. What she really wanted to be was a production assistant. She just loved the movie-making process, she loved everything about it and she wanted to help and was willing to do anything. It was so refreshing.' Larry Franco, Assistant Director

John Carpenter Interview + The Thing



Country	USA
Year	1982
Running Time	109 min
Format	DCP
Language	English, Norwegian
Director	John Carpenter
Screenwriter	Bill Lancaster
Producer	David Foster, Lawrence Turman
Leading Cast	Kurt Russell, Wilford Brimley, Keith David
Cinematographer	Dean Cundey
Film Editor	Todd C. Ramsay
Original Music	Ennio Morricone

UK Distributor Filmbank

We are thrilled to present a specially recorded interview with horror film legend John Carpenter, made exclusively for LIFF29 in Los Angeles. Our Fanomenon horror guru Martin Grund will be speaking to the legendary director ahead of his film retrospective at LIFF29, and asking him the best questions from our passionate audience for horror, sci-fi and cult cinema.

The interview will be followed by a screening of John Carpenter's The Thing. Kurt Russell stars as one of a crew of scientists on an isolated Antarctic research site who are besieged by a shape-shifting creature. With a soundtrack by legendary composer Ennio Morricone to really set your nerves on edge, its explosions of alien terror become even more terrifying in this highly atmospheric horror film masterpiece.

'As originally written, the monster was not delineated in the movie. There's this cliché [that] it's always better never to show the face of the devil. Never show the monster, always suggest it. And I was struggling with that until I came upon Rob Bottin who did the special effects. He suggested the secret of the movie which was, The Thing can look like anything. It doesn't have to look like one creature. It could look like every life form it's imitated throughout the universe, because it's been on its travels for a long, long time. So, it was a chance to create a monster that was design-based and based on the movement we could give it, and based on some really crazy, off-beat ideas. I don't know that there's been a monster done like this. But Rob Bottin convinced me, and that's the way we went.'

John Carpenter, Director

They Live



Country	USA
Year	1988
Running Time	93 min
Format	Blu-ray
Language	English
Director	John Carpenter
Screenwriter	John Carpenter
Producer	Larry J. Franco
Leading Cast	Roddy Piper, Keith David, Meg Foster
Cinematographer	Gary B. Kibbe
Film Editor	Gib Jaffe, Frank E. Jimenez
Original Music	John Carpenter, Alan Howarth

UK Distributor Park Circus

Screening as part of the mini John Carpenter retrospective and as a tribute to Roddy Piper, who sadly died earlier this year, *They Live* is a satirical look at the excesses of consumerism and the control of the rich and powerful over the poor through television and advertising. Nada, a down-at-huck construction worker, stumbles across a box of special sunglasses that allow him to see the world as it really is – overrun by capitalist aliens who keep the middle classes docile through subliminal messages on advertising billboards and TV. Armed with his sunglasses and a machine gun Nada begins to fight back and reclaim the planet for humankind.

'*They Live* was a primal scream against Reaganism of the '80s. And the '80s never went away. They're still with us. That's what makes *They Live* look so fresh – it's a document of greed and insanity. It's about life in the United States then and now. If anything, things have gotten worse.

I read a comic-book version of the story when I was a teenager and then, in the '80s, I went back to the Roy Nelson short story *Eight O'Clock in the Morning* and it had a framework that I thought I could use to do an off-beat science fiction film. So I took this idea that the aliens are here around us, we just don't know it because we are hypnotised by media. And we can't see because we don't have the right glasses.

We opened up at No. 1, which was pretty cool because it's a tiny little movie. I think it stayed at No. 1 for a few weeks. I don't know that the '80s action audience was really ready for the message of the movie. I think they just enjoyed the fight. I know the critics got it wrong. They thought the movie was about subliminal advertising, which is not what it's about.'

John Carpenter, Director

Golem



Country	Poland
Year	1980
Running Time	92 min
Format	DCP
Language	Polish
Director	Piotr Szulkin
Screenwriter	Piotr Szulkin, Tadeusz Sobolewski
Leading Cast	Marek Walczewski, Krystyna Janda, Joanna Zólkowska
Cinematographer	Zygmunt Samosiuk
Film Editor	Elzbieta Kurkowska
Original Music	Zygmunt Konieczny, Józef Skrzek

Sales Company Zebra Films
Contact zebra@zebrafilm.pl

Piotr Szulkin's atmospheric debut feature is a Kafka-esque allegory updating the infamous Jewish legend to a futuristic world of omnipotent TV propaganda. Beautifully shot by cinematographer Zygmunt Samosiuk with a distinctive, sepia toned colour palette, the film depicts a totalitarian system several dozen years after a nuclear catastrophe. Scientists try to improve the humanity under the authority's careful tutelage. They perform medical experiments on socially unadjusted individuals. Parnat is such an upgraded man, deprived of memory and limited to only working function. Yet, after some time he rebels against his guardians.

'Tadeusz [Sobolewski, the co-writer] recommended to me the book, *The Golem*, by the Austrian expressionist writer, Gustav Meyrink. I could not get through it, finding it very formalist, but I asked Tadeusz to narrate a few scenes, and based on them wrote the screenplay. Somehow, I captured the spirit of the book. Tadeusz actually never believed that I had not read it. Once, my DP, Zygmunt Samosiuk, tried to decide on the hair color for the main actress (Krystyna Janda), and finally picked red, on a whim. And, of course, it turned out that the main female character in the book, Rosina, has red hair! But that's just how it is when making films. Some degree of magic is always involved...

Golem is a fascinating legend, which tells a story of a man who is being manipulated, to the point where he cannot be sure who he really is. [Polish poet] Miron Białoszewski wrote an incredible poem to be recited in the film, about how we are constantly self-searching, and so feel lost, not just in the cosmic order but also in our own homes, in reality.'

Piotr Szulkin, Director

O-Bi, O-Ba - The End of Civilization



Country	Poland
Year	1985
Running Time	88 min
Format	DCP
Language	Polish
Director	Piotr Szulkin
Screenwriter	Piotr Szulkin
Leading Cast	Jerzy Stuhr, Krystyna Janda, Kalina Jedrusik
Cinematographer	Witold Sobocinski
Film Editor	Elzbieta Kurkowska
Original Music	Jerzy Satanowski

Sales Company Zebra Films
Contact zebra@zebrafilm.pl

Jerzy Stuhr stars in the third of Piotr Szulkin's cult sci-fi classics, O-Bi O-Ba, a visionary post-apocalyptic drama transcending its small budget with imaginative production design and sweeping camerawork. In a vast underground bunker, a community of 800 people eke out a meagre living, waiting for a miraculous ark rumoured to be coming to their rescue. In reality, information on its supposed arrival is controlled by the crypt authorities. The crypt is also in need of repair and the only person who can help is the constructor, however, no one can find him.

'Basically, Szulkin offered a different kind of cinema. He was also a colleague from the art college. But, basically, there was nobody else in Poland at the time doing this kind of film. He was always interested in something different. And it was science fiction, which was something new and different... After all this time they have a different meaning to when the films were made. They were metaphors for our reality at the time; there was always a comparison with the totalitarian system in all his films. Now, they are repeated on the television and the younger generation is interested in them to some extent.' Krystyna Janda, Actress

'I have never considered myself a director of science fiction films. My films are socio-psychological, perhaps even social. There is always an opportunity to make a valuable film in any genre, of course, but today, when it is all about selling products, that is so rare. I do not make sci-fi, but rather borrow from its aesthetic.' Piotr Szulkin, Director

The War of the Worlds: Next Century



Country	Poland
Year	1981
Running Time	96 min
Format	DCP
Language	Polish
Director	Piotr Szulkin
Screenwriter	Piotr Szulkin
Leading Cast	Roman Wilhelm, Krystyna Janda, Mariusz Dmochowski
Cinematographer	Zygmunt Samosiuk
Film Editor	Elzbieta Kurkowska
Original Music	Jerzy Satanowski, Józef Skrzek

Sales Company Zebra Films
Contact zebra@zebrafilm.pl

Piotr Szulkin's homage, both to HG Wells and Orson Welles, imagines a presciently media saturated future where Martians rule the Earth. The society subjugated by the 'Aliens' is controlled by a huge television machine, whose supreme slogan says: 'It is us who create reality'. Television imposes all the standards and values on society. There is, however, someone who wants to stop this course of events: a popular TV presenter, Iron Idem. In his independent television programme he calls for resistance to the invaders but his quest becomes increasingly dangerous and desperate.

'I was thinking of films like John Huston's The Maltese Falcon. I aimed for limited expression, no psychologizing. Everything revolves around the plot. There are other things characteristic to my films, like the camera's location, just below the actor's face, as in film noir. In some films, during the action/reaction shots, I delay the reaction. There is a scene in The War of the Worlds, in which the main protagonist, Iron Idem (Roman Wilhelm), very slowly peels off a bandage. He could just rip it off, but the point is to set the stage for his reflecting on his fate as he performs the action. It is also a distancing effect—he distances himself from his absurdist situation. The scene helps the viewer to perceive this... I remember that when martial law came [in 1981], I felt like I had long expected it. The message in my films was always that the students should not throw Molotov cocktails. We are historical subjects, and should not let ourselves be objectified, or manipulated. We participate in History, but cannot always control the political situation. Once, after it was all over, a student came up to me to thank me. He felt like his seeing The War of the Worlds was the reason he had not ended up in jail.' Piotr Szulkin, Director

The House with Laughing Windows + Pupi Avati Interview



Original Title La casa dalle finestre che ridono
Country Italy
Year 1976
Running Time 110 min
Format 35mm
Language Italian
Director Pupi Avati
Screenwriter Antonio Avati
Producer Antonio Avati, Gianni Minervini
Leading Cast Lino Capolicchio, Francesca Marciano, Gianni Cavina
Cinematographer Pasquale Rachini
Film Editor Giuseppe Baghdighian
Original Music Amedeo Tommasi

Sales Company Adriana Chiesa Enterprises
Contact info@adrianachiesaenterprises.com

The illustrious career of Italian director Pupi Avati has spanned over four decades and over forty films. *The House with Laughing Windows* is considered to be his masterpiece and it is presented here in 35mm in partnership with Cigarette Burns. Artist Stefano is hired to restore a fresco in the church of a remote Italian village that was painted years earlier by a local deranged artist, rumoured to have tortured his models so he could paint them as they died. Investigating further Stefano discovers the village's dark secret and is drawn into a web of madness and murder. Pupi Avati will be attending the screening which will be followed by an extended interview about his films and career.

'Though fans of typical Italian horror films may find *The House with Laughing Windows* lacking in the stylistic excesses of many of its contemporary companion pieces, it exceeds its contemporaries in almost every other area. Imbued with an overwhelming sense of dread that grows to an almost unbearable pitch, director Pupi Avati sets the deliberate pace of the film in contrast with the sense of solemn oppression that never ceases from the first to the last frame of the film. Characters seem to be literally swallowed in the sea of darkness surrounding the mythology of the deranged painter of the original fresco and his mysterious sisters. With the soul of the main character at stake as he begins to feel possessed by the same disturbing compulsions that propelled the original artist into madness, the question as to if he will solve the mystery in time, or become another sacrifice in the black legacy, is a testament to Avati's masterful ability to manipulate the expectations and emotions of his audience, only to shatter whatever preconceptions they may have in the film's shocking climax.'

Jason Buchanan, *The New York Times*

Zeder



Country Italy
Year 1983
Running Time 89 min
Format 35mm
Language Italian
Director Pupi Avati
Screenwriter Pupi Avati, Maurizio Costanzo, Antonio Avati
Producer Antonio Avati
Leading Cast Gabriele Lavia, Anne Canovas, Paola Tanziani
Cinematographer Franco Delli Colli
Film Editor Amedeo Salfa
Original Music Riz Ortolani

Sales Company Adriana Chiesa Enterprises
Contact info@adrianachiesaenterprises.com

As to be expected from a master director like Pupi Avati, *Zeder* is more than a simple zombie film and feels more like a supernatural giallo with a dreamlike and unsettling feel throughout. Stefano, a young journalist, is given a used typewriter by his wife and finds that an essay is still readable on the ribbon. He discovers the story of a scientist, Paolo Zeder, who in the 1950's claimed areas of terrain called K-Zones had the power to revive the dead that are buried in them. Stefano's investigations bring him in contact with a group of renegade scientists who are continuing with Zeder's work and the discovery that his theories may indeed be true.

'Unlike the majority of 80's zombie flicks, *Zeder* features little if any gore. By omitting the gore and focusing instead on interesting concepts Avati captures a wonderful sense of the uncanny. The intersection of science and superstition has a wonderful kick - the premise actually starts to seem credible, and you can feel the hairs standing up on the back of your neck. The plot plays out like a conspiracy movie, with a mysterious group staying one step ahead of Stefano and thwarting his efforts. Avati's great accomplishment here (as with *The House with Laughing Windows*) is that he manages to maintain an ominous atmosphere of unsettling dread throughout, even when not much is happening. You seldom see zombies, except in occasional glimpses, and the whole thing feels like an ineffable mystery that remains just inches beyond the grasp of understanding - until it's too late and the story spirals down into tragedy.'

Steve Biodrowski, *Cinefantastique*

Everybody's Gone to the Rapture



Game Developer The Chinese Room is renowned for creating atmospheric, story-driven first-person videogames full of real emotion and believable characters, creating the break-out indie smash Dear Esther. The UK developer's latest title Everybody's Gone to the Rapture, tells the story of the inhabitants of a remote English village in the moments leading up to a cataclysmic event and the end of the world. Andrew Crawshaw and Stuart Yarham from The Chinese Room will describe how the team made the game, created its distinctive English sci-fi visuals and worked with Sony's well-regarded Santa Monica Studio to craft a critically-acclaimed hit.

'There are still bed sheets hanging on the clotheslines in the deserted streets of Shropshire. They sway lightly in the wind; the ethereal vestiges of a place that once was. In many ways, they're the perfect analogy for Everybody's Gone to the Rapture, an experience which is astoundingly gorgeous in a subtle, unassuming, and overwhelmingly sad way. This is a game which feels unlike anything else that you've ever played, one which will masterfully wrap you up in its gentle and heartbreaking world, and one that you won't be able to stop thinking about for days after its completion.

'The writing itself is breathtaking. These are characters with enough depth that you could have detailed arguments about their motivations and intentions. They are real people, with real problems, and real flaws, which makes them utterly compelling. Cleverly, you're always given just enough information for you to be able to join the dots, but not so much information that you don't have to think. In other words, this is game which assumes that you're intelligent, but also manages to never feel pretentious.' Push Square

Fallout 4 Live Play



Experience Fallout 4, one of the year's most anticipated video games, played live on the giant screen at Leeds Town Hall and streamed live with commentary from Twitch broadcaster Sir Twiggy - plus get the chance to win merchandise! Bethesda Game Studios, the award-winning creators of Fallout 3 and The Elder Scrolls V: Skyrim, welcome you to the world of Fallout 4 - their most ambitious game ever, and the next generation of open-world gaming. As the sole survivor of Vault 111, you enter a world destroyed by nuclear war. Every second is a fight for survival, and every choice is yours. Only you can rebuild and determine the fate of the Wasteland.

'Set 200 years after the cataclysmic nuclear war that sets off the series, the role-playing odyssey gives players complete freedom to explore a devastated version of Boston, fighting with mutants, carrying out quests and collecting loot. In a preview level set before the apocalypse, you learn more about the 1950s-inspired society that pre-existed Armageddon, and get to fully customise your lead character. Then you wake up in a Vault two centuries later and - bam - everyone you know is dead.

'To Howard, this return to a pre-apocalyptic world was important and symbolised how he always approaches game design: by thinking about the beginnings of the whole story, not the end of the previous instalment. "We tend to look at them all," he says. "We didn't start at Fallout 3 and think about how to add to that. We take a step back and think, 'okay, if we look at all the Fallout games, what would a new one feel like?' So the focus is not 'Fallout 3 plus this'. Then we start really digging into the world. What does it feel like? What are we going to put in it? What are we not going to include?" Keith Stuart, The Guardian

Her Story



LIFF29 welcomes Sam Barlow, who, as well as creating Silent Hill: Shattered Memories, recently developed and published the acclaimed interactive movie detective videogame Her Story, described by PC Gamer as having ‘all the drama and intrigue of the best TV crime shows, but plays to the interactive strengths of the medium in a daring, imaginative way.’ Sam will discuss the making of Her Story, working with actor Viva Seifert, creating the script and the commercial and critical reaction, with an opportunity for audience Q&A.

Sam Barlow on Her Story: ‘If you can Google, you can play Her Story. The mechanic of searching for clips in the database is so simple that anyone can pick up and play. But it’s a mechanic that quickly reveals its richness and complexity. At times it can feel like you’re engaged in a genuine dialogue with this woman and her story. It’s a unique way to interact with a narrative, a sculptural way of viewing a story - and something that can only be done interactively.

‘The aesthetic is True Detective via Blair Witch. I’m interested in showing that accessible technologies such as video offer a powerful way for indie games to showcase a performance. I am also putting the spotlight on the modern phenomena of the Youtube Jury, in which police forces distribute the footage of intimate suspect interviews for armchair detectives to dissect. You see it in cases such as those of Jodi Arias and Amanda Knox - cases where the suspects’ stories themselves get lost amongst the torrent of cliches and prejudices that the videos elicit.’

The Story of Revolution Software



LIFF29 is excited to welcome games legend Charles Cecil, founder and Managing Director of York-based Revolution Software, creators of classic adventure games such as Steel Sky and the Broken Sword series. Charles will discuss the story of Revolution Software, the evolution of the games industry over the past 25 years and how Kickstarter and crowdfunding changed their relationship with their fans for the company’s last game Broken Sword 5: The Serpent’s Curse.

Awarded the status of ‘Industry Legend’ by Develop and an MBE for his services to the industry, Charles Cecil has over 30 years experience in games. In 1990 he founded Revolution, today one of the world’s leading adventure game companies. Charles is a BAFTA Cymru award winner for BBC’s Doctor Who games, he was nominated for a Writers’ Guild award for Broken Sword: The Angel of Death, and he is on the Board of Governors for the British Film Institute and Screen Yorkshire. He has a particular interest in the narrative and aesthetic aspects of Interactive Entertainment and how this medium will develop with advancing technology. He regularly talks at national and international conferences and to mainstream press about creative and commercial aspects of the video games industry.

Revolution Software was set up in 1990 by Charles Cecil, Tony Warriner, David Sykes and Noirin Carmody. The company’s speciality would be for writing adventure games, including Beneath a Steel Sky, and the Broken Sword series which have sold over 4 million copies worldwide. The company was started with a view to creating Lure of the Temptress - their first game and which incorporated the Virtual Theatre Engine. This virtual engine was subsequently used to develop the first two games in their hugely-successful Broken Sword series.

American Hell

A family's apartment is invaded in the middle of the night by a group of redneck troublemakers led by the psychotic Geneva (Hannah Fierman, V/H/S). The gang have no interest in stealing from them or killing them - instead, they're given a grim glimpse of how alone they are when a dozen neighbours do nothing to help them.

Premiere Status UK Premiere, **Form** Narrative, **Country** USA, **Year** 2014, **Running Time** 8 min, **Language** English, **Director** Robert Milburn, **Screenwriter** Nicholas Begnaud, **Producer** Robert Milburn, **Cinematographer** Trevor Metscher, **Film Editor** Robert Milburn

Contact bryce.milburn@gmail.com

Arcana

In a medieval dungeon a witch sits in her filth, chained and imprisoned by a pentagram of salt. She waits for an opportune moment when her captors become complacent to use her demonic powers to break free of the shackles that bind her and do her master's evil bidding.

Premiere Status UK Premiere, **Form** Narrative, **Country** Spain, **Year** 2015, **Running Time** 11 min, **Language** No Dialogue, **Director** Jerónimo Rocha, **Screenwriter** Jerónimo Rocha, **Producer** Frederico Serra, **Cinematographer** João Lança Morais, **Film Editor** João Canadinhas

Contact takeiteasy@takeiteasy-film.com

The Art of Gesture

In a disused chapel a man is cruelly beaten by two assailants. As the torture intensifies it appears that there is a design to their work. Can there be beauty in pain and suffering?

Original Title L'art du Geste, **Form** Narrative, **Country** France, **Year** 2015, **Running Time** 16 min, **Language** No Dialogue, **Director** Ivan Radkine, **Screenwriter** Ivan Radkine, **Producer** Matthieu Devillers, **Cinematographer** Rodolphe Soucaret, **Music** Laurent Sauvagnat, Guillaume Andre

Contact radkine@hotmail.com

A Boy's Life

With no dialogue A Boy's Life is a narrative short that examines the power of youth in an environment of chaos and violence. What initially appears to be a portrait of a troubled youth is revealed to be something much more shocking and disturbing.

Form Narrative, **Country** USA, **Year** 2014, **Running Time** 7 min, **Language** No Dialogue, **Director** Howard McCain, **Screenwriter** Howard McCain, **Producer** Karen Loop, **Cinematographer** Christopher Pearson, **Film Editor** David Dodson, **Music** Geoff Zanelli

Contact elrey_loop@yahoo.com

Heir

Heir is a monster movie unlike any other, it is a bleak and fantastical examination of one of societies darkest taboos that aims to stimulate the mind and wrench the gut with equal power. Heir suggests that victimisation through sexual abuse leads to mutation of the psyche, soul and even the flesh itself. A disturbing tale of sexual deviance.

Form Narrative, **Country** USA, **Year** 2015, **Running Time** 14 min, **Language** English, **Director** Richard Powell, **Screenwriter** Richard Powell, **Producer** Ron Basch, Zach Green, Richard Powell, Marc Roussel, **Cinematographer** Michael Jari Davidson, **Film Editor** John Nicholls, **Music** Christopher Guglick

Contact zach@fatalpictutes.com

Loose Ends

When Henry passes away he expects to go to Heaven, after all he deserves it for all the good he has done while alive. But due to a clerical error it looks like he might be going to hell instead. He has to convince Walburge the heavenly servant that there's been a mistake, but it won't be easy.

Original Title Dernière Formalité, **Form** Narrative, **Country** Belgium, **Year** 2014, **Running Time** 14 min, **Language** French, **Director** Stéphane Everaert, **Screenwriter** Thomas Vilquin, **Producer** Stéphane Papet

Contact info@revolverprod.com

Reunion


Anja died at the age of twelve and has been working as the local Angel of Death in her hometown ever since, waiting for the day that her brother dies so that they can finally reunite. Until that time she helps other unsuspecting souls cross over into the afterlife.

Premiere Status UK Premiere, **Original Title** Tuolla Puolen, **Form** Narrative, **Country** Finland, **Year** 2015, **Running Time** 15 min, **Language** Finnish, **Director** Iddo Soskolne, Janne Reinikainen, **Screenwriter** Iddo Soskolne, Janne Reinikainen, **Producer** Mark Lwoff, Misha Jaari, **Cinematographer** Teppo Högman, **Film Editor** Jussi Rautaniemi

Contact helena@bufo.fi

Trajectories


David, Lucas and Nina are always on the road, on the run. They live on what they can beg, find or steal. One morning they arrive at a small village and stop for breakfast and supplies at a deserted cafe but this time they may have chosen the wrong place to rob.

Original Title Trajectoires, **Form** Narrative, **Country** France, **Year** 2014, **Running Time** 13 min, **Language** French, **Director** Massoni Philippe, Sébastien Jovellar, **Screenwriter** Massoni Philippe, Sébastien Jovellar, **Producer** Kromov Company, **Cinematographer** Gregory Turbellier, **Music** Marc Welter

Contact philippe.massoni@yahoo.fr

Kung Fury


Kung Fury is an over-the-top action comedy that has its foundation in 80s cop movies. Miami Police Department detective and martial artist Kung Fury time travels from the 1980s to World War II to kill Adolf Hitler, a.k.a. 'Kung Führer', and revenge his friend's death at the hands of the Nazi leader. An error in the time machine sends him further back to the Viking Age.

Form Narrative, **Country** Sweden, **Year** 2015, **Running Time** 31 min, **Language** English, **Director** David Sandberg, **Screenwriter** David Sandberg, **Producer** Linus Andersson, Eleni Young, **Cinematographer** Linus Andersson, Mattias Andersson, Jonas Ernhill, Martin Gärdemalm, **Film Editor** Nils Moström, **Music** Johan Bengtsson, Lost Years, Patrik Öberg

Contact laserunicorns@gmail.com

Portal to Hell!!!


A bad-tempered and reclusive apartment superintendent is thrown into the ultimate fight against evil when a couple of cultists open a portal to the ancient and mystical city of R'lyeh, awakening a slumbering god. Portal to Hell!!! was Roddy Piper's last film and we are pleased to present it in Night of the Dead as a fitting tribute to him.

Premiere Status UK Premiere, **Form** Narrative, **Country** USA, **Year** 2015, **Running Time** 12 min, **Language** English, **Director** Vivieno Caldinelli, **Screenwriter** Matt Watts, **Producer** Ryan Reaney, Lori Fischburg, **Cinematographer** D Gregor Hagey, **Film Editor** Duff Smith

Contact vivieno@me.com

Devil Makes Work

Here we are shown the world as seen through the eyes of the devil; his twisted take on our hopes and dreams, life, love and struggles together with the sacrifices we make for success. Taking inspiration from films such as Angel Heart, Apocalypse Now, Evil Dead, Constantine and even the Texas Chainsaw Massacre the result is an incredibly visual, dark, graphic, powerful film.

Form Narrative, **Country** UK, **Year** 2014, **Running Time** 7 min, **Language** English, **Director** Guy Soulsby, **Screenwriter** Guy Soulsby, **Producer** Pete Ryan, **Cinematographer** Nicholas Bennett, **Film Editor** Nick Armstrong, **Music** Seb Juliver

Contact me@guysoulsby.co.uk

The Herd

The first feminist vegan horror film, The Herd has been rejected by some film festivals for being too horrific or political. A number of kidnapped women are kept imprisoned in a squalid medical facility condemned to a life of enforced servitude at the whims of their captors, without any hope of rescue or escape.

Form Narrative, **Country** UK, **Year** 2014, **Running Time** 20 min, **Language** English, **Director** Melanie Light, **Screenwriter** Ed Pope, **Producer** Melanie Light, **Cinematographer** Bart Sienkiewicz, **Film Editor** Sara Galvao, **Music** Laurent Barnard

Contact misartressmelanie@yahoo.com

Milk!

Timothy and Raymond have run out of milk. Neither will accept that it's their turn to go to the shops so they devise a series of ever more bizarre (and excruciatingly painful) means to obtain the elusive dairy goodness to make their morning cup of tea.

Form Narrative, **Country** UK, **Year** 2014, **Running Time** 10 min, **Language** English, **Director** Ben Malleby, **Screenwriter** Toby Williams, Paul F Taylor, **Cinematographer** Alex Nevill

Contact ben@mallaby.co.uk

The Quiet Zone

Ella is working late in the Quiet Coach of the train when she is disturbed by another passenger. Shaken she decides to get off at the next stop but soon discovers she's trapped in the deserted station... along with the passenger who intends on silencing her.

Premiere Status World Premiere, **Form** Narrative, **Country** UK, **Year** 2015, **Running Time** 9 min, **Language** English, **Director** Andrew Ionides, **Screenwriter** Andrew Ionides, **Cinematographer** Markus Ljunberg, **Music** Richard Keyworth

Contact andrewionides@hotmail.co.uk

Surgery

Kidnapped and suffering the diabolical torturous ways of 'The Crude Surgeon' for no known reason, Michael slips in and out of consciousness until he finds himself in the safe hands of a benevolent doctor and his beautiful nurse. Surgery deserves recognition for the most creative use of a Barbie doll's head ever seen in a film.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 11 min, **Language** English, **Director** The Clemens Bros, **Screenwriter** Sam Clemens, **Producer** Ted Byron Baybutt, Duncan MacInnes, **Cinematographer** Fernando Ruiz, **Film Editor** George Clemens, **Music** Edward White

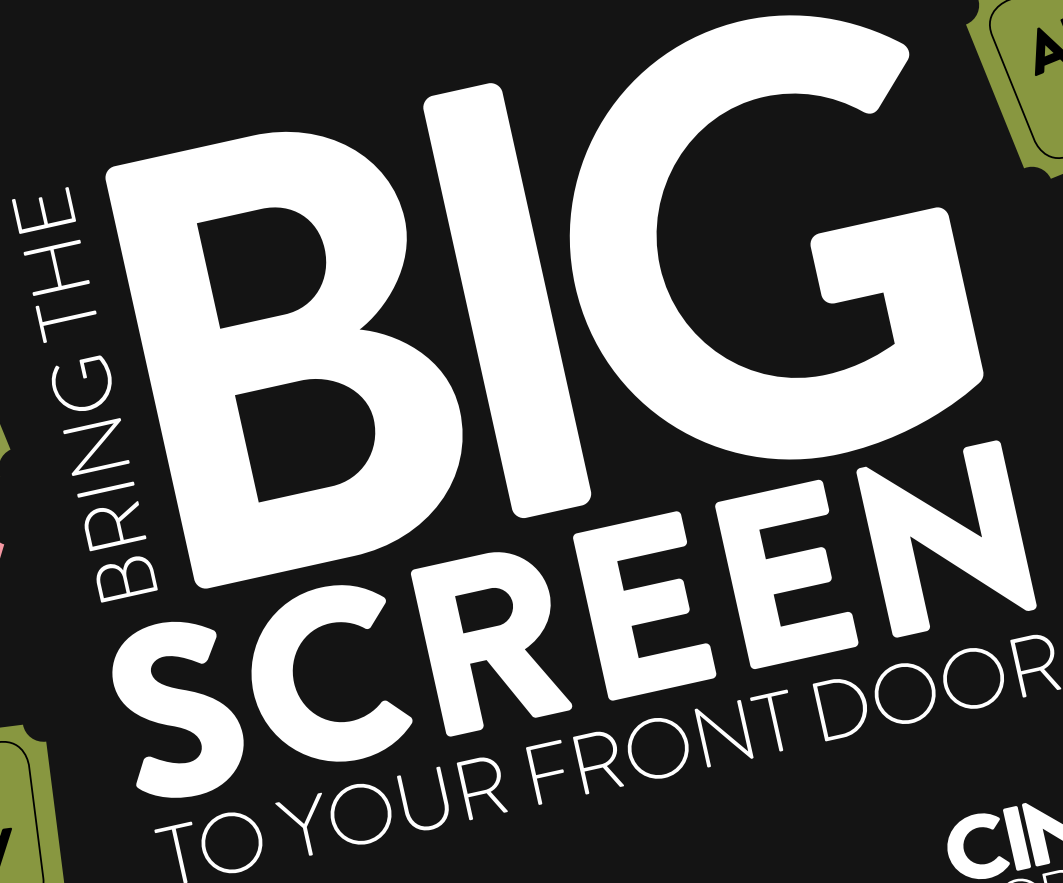
Contact submissions@festivalformula.com

The Tap Tap Lady

When a mysterious old woman catches his attention, Hugh finds himself drawn into a game of cat and mouse. Obsessed by her strange behaviour he is determined to discover her story. The Tap Tap Lady is a dark exploration of what might be hiding in plain sight.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 9 min, **Language** English, **Director** Katie Blagden, **Screenwriter** Katie Blagden, **Cinematographer** Katie Blagden, **Music** Sean Tinnion

Contact blagden.ke@googlemail.com



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There's nothing like watching a film the way it's supposed to be seen – on a big screen, in a darkened room, with other people.

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Cinema For All is the national organisation that supports, develops and champions film societies, community cinemas and the volunteers who run them. We help anyone, anywhere in the UK, who wants to show films to the people in their community or local area.

Our website is packed with free resources, plus you can call our friendly team for more help and advice.

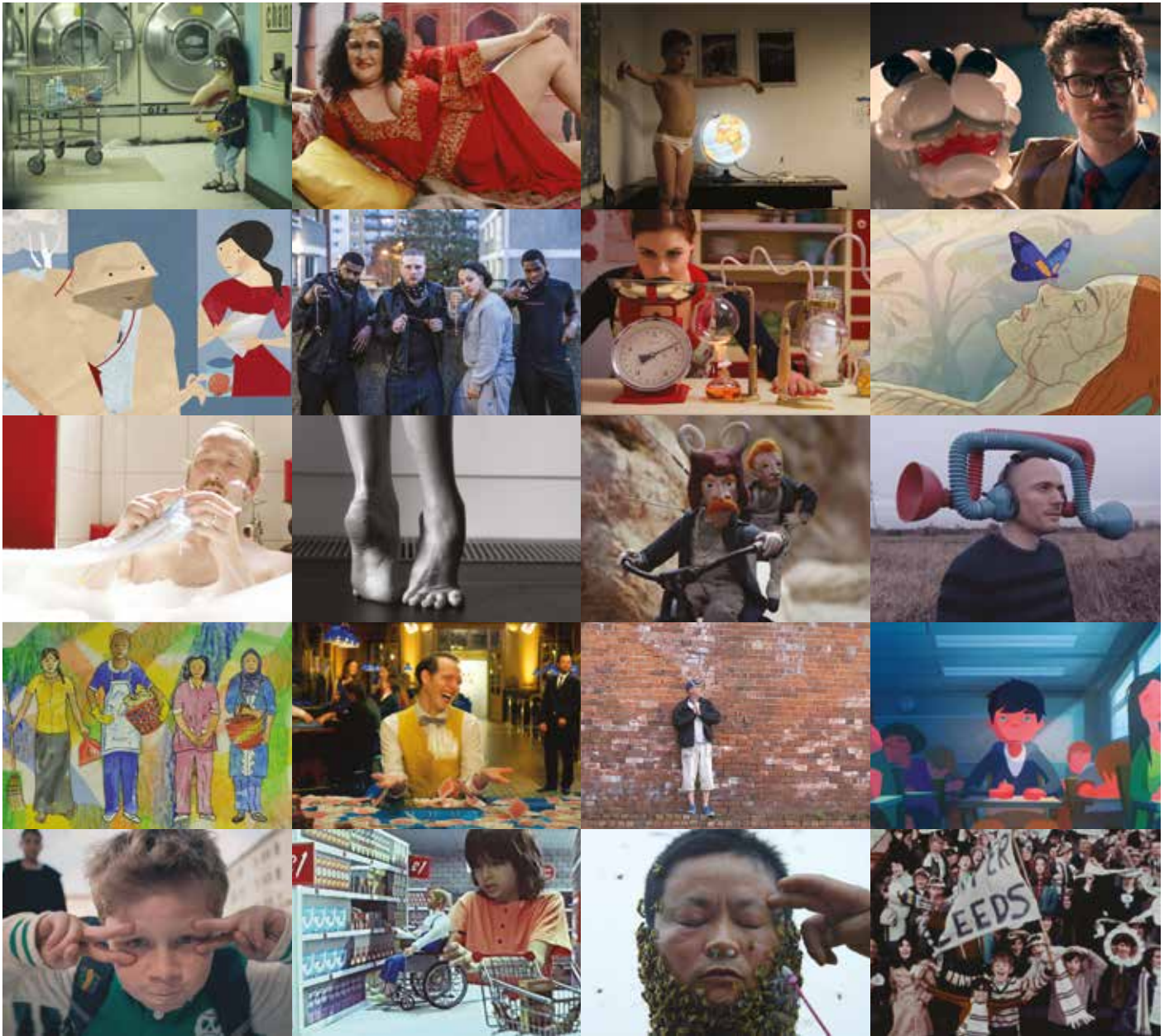
We can offer equipment hire, discounted film licences and discounts on insurance. We also hold a host of helpful events all over the country, including the Film Society of the Year Awards – the UK's only awards for community cinema.

To find out how you can start bringing film to the people where you live, visit www.cinemaforall.org.uk and then get in touch. We'll be with you every step of the journey.

Telephone 0114 221 0314
Email info@cinemaforall.org.uk
[@cinemaforall](https://twitter.com/cinemaforall)

www.cinemaforall.org.uk

**CINEMA
FOR ALL**



Short Film City showcases the latest and greatest short films from around the world, and LIFF is a qualifying festival for both the Academy Awards and the BAFTAs. The very first moving images were captured in Leeds in 1888 by Louis Le Prince and LIFF's prestigious International Competition is named after the film pioneer. Our eight COMPETITIONS also include the World Animation Award, international awards for screen dance and music videos, and British and Yorkshire selections, and this year the very popular Leeds Short Film Audience Award expands to four venues. New filmmaking talent from Estonia, France and Poland is featured in SPOTLIGHTS, which also includes a look at rare archive footage of Leeds. The DAILIES are regular free screenings of shorts showing every day during LIFF29 at Trinity and Leeds City Museum, plus the Parallel Worlds programme over three days at Mill Hill Chapel. The SHORT FILM CITY INDUSTRY DAY is a must for filmmakers just starting out.

LOUIS LE PRINCE INTERNATIONAL SHORT FILMS COMPETITION JURY
Muriel d'Ansembourg


Muriel d'Ansembourg is an award winning and BAFTA nominated writer/director. Her grad-film *Good Night* picked up a string of awards, receiving critical acclaim from the likes of *The Guardian*, *The Observer*, *Little White Lies* and *Time*

Out. She was marked as 'One To Watch' by *MovieScope* and *Creative Skillset* and has been a guest speaker at various institutions including BAFTA, BFI, National Youth Film Academy and Goldsmith University, as well as a jury member at several international film festivals. Having completed the prestigious Binger Writers Lab she is currently developing her first feature *Truly Naked*.

Jasper Sharp


Jasper Sharp is a writer, curator and filmmaker. He is the co-founder of the Japanese film website *MidnightEye.com*. He is a regular contributor to *Sight and Sound* and has curated high profile seasons and retrospectives with the

British Film Institute, Deutsches Filmmuseum and Cinematheque Quebecois. Between 2010 and 2014 he ran *Zipangu Fest* to showcase Japanese independent film in the UK and is currently the Artistic Director of the Asia House Film Festival. His first feature, *The Creeping Garden*, a documentary about slime moulds, played at Leeds International Film Festival in 2014.

Harriet Warman


Harriet Warman is a freelance film writer and programmer. Her writing has appeared in *Sight & Sound*, *Little White Lies*, *CineVue* and the Glasgow-based *Physical Impossibility* zine. Harriet has worked as programme coordinator

for AV Festival, Berwick Film & Media Arts Festival and Edinburgh International Film Festival. She is a member of the latter festival's programme team, currently in the role of Documentary Consultant and previously a short and feature film viewer, and programme advisor for the documentary programme in 2015. Harriet also writes for and edits the *Cinematic Investigations* film site.

BRITISH AND YORKSHIRE SHORT FILMS COMPETITION JURY
Jane Linfoot


Jane Linfoot is a filmmaker from North Yorkshire. A retrospective of her acclaimed short films screened at the Institute of Contemporary Arts in London, 2014. She was nominated for a BAFTA for her fourth short film *Sea View*,

and the film won Best British Short at Leeds International Film Festival 2014. *The Incident* is her feature debut, and was nominated for the Michael Powell Award for Best British Feature, and Best Performance in a British Feature at the Edinburgh International Film Festival 2015.

Sam Meech


With a background in moving image and projection design, Sam is an artist interested in cinema and its relationship to community and architecture. Through film events, workshops and permanent installations Sam has

explored different models and approaches to creating the collective experience we call cinema. As a 'filmmaker', he has only once ever managed to tell a story, and even then it was stolen. Still, he is not afraid to inflict his 'films' on audiences on occasion. He is also the founder of *ScreeningFilm.com* - a listing site that supports independent screening events and grass roots film culture.

Liz Rymer


Associate Principal Lecturer in Film & Media BA Hons at Leeds Trinity University, Liz has over 25 years' experience in the film industry which covers all aspects of the business from production through to marketing and exhibition. Having been

the manager of Hyde Park Picture House and Principle Film Officer for Humberside County Council, Liz became director of Leeds International Film Festival from 1994-1999. In late 1998, Liz was appointed CEO of Yorkshire Screen Commission, a publicly funded agency which supported all types of production and was instrumental in the establishment of Screen Yorkshire.

CRITIC'S CIRCLE


In 2015 the Film Section of the Critics' Circle will inaugurate a new award for British Short Film of the Year. The nominees will be provided by four partner festivals (*Leeds International Film Festival*, *London Short Film Festival*, *Glasgow Short Film Festival* and *Encounters*). Members of the Film Section will vote for the best film from the nominees provided by these festivals.

The winner of the British Short Film Competition at the Leeds International Film Festival will receive a nomination for the Critics' Circle British Short Film of the Year. Full details about the award and nominees will be available in late 2015.

The Critics' Circle is composed of six sections: Drama, Music, Film, Dance, Visual Arts and Literary criticism. The Circle's aims are to promote the art of criticism, to uphold its integrity in practice, to foster and safeguard members' professional interests, to provide opportunities to meet, and to support the advancement of the arts. Find out more at www.criticscircle.org.uk

WORLD ANIMATION AWARD JURY

Sam Groves



Sam is the Programmer for the 'the UK's most creatively curated film festival' (the Independent) Flatpack Film Festival which takes place in Birmingham in the Spring. Prior to joining Flatpack, he was organising film events in

all manner of unusual spaces, setting up his own company KINO 10, which specialised in bespoke film programming, curating film screenings for various galleries, institutions, cinemas and festivals. With expertise in short films, animation, and live cinema, he is a familiar face on the international festival circuit. He has been part of the Flatpack team since 2009.

Ainslie Henderson



Ainslie Henderson is a writer/director/ animator/who in, 2012 was awarded a BAFTA for his co-writing of The making of Longbird Ainslie's films I Am Tom Moody and Monkey Love Experiments were both BAFTA nominated,

and have won over 60 international festival awards, including; Best British short at Encounters, Disney, best student film at Ottawa, the special jury crystal at Annecy and Edinburgh International film festival's McLaren award. Ainslie has a particular love for stop frame animation and is currently freelancing in Edinburgh.

Sonja Rohleder



Sonja Rohleder is a Berlin-based art director and animator. She graduated in animation at the HFF 'Konrad Wolf' with her film Cocoon Child in 2009 and co-founded the Talking Animals Animation Studio the same year.

It's a Collective of 12 animators and 2 sound designers located in Berlin and London. She works there mainly on commercials, music videos, animation for documentaries and personal work. Since 2013 she is giving lectures at the University of Film and Television Potsdam-Babelsberg. Her last short film Dame mit Hund won LIFF28's World Animation Award.

SCREENDANCE JURY

Liz Aggiss



Liz Aggiss is a live artist, dance performer, choreographer and dance film-maker. Her dance films have screened on the BBC, Channel 4, ABC Australia, and have received numerous awards. She received

the Bonnie Bird Choreography Award in 1994, an Arts Council Dance Fellowship in 2003, and has been commissioned by The Zap, Gardner Arts Brighton, University of Surrey and South Bank. She is Emeritus Professor in Visual Performance at the University of Brighton and holds an Honorary Doctorate at the University of Gothenburg.

Leonel Brum



Leonel Brum earned his Doctor of Visual Arts from the School of Fine Arts at the Federal University of Rio de Janeiro (UFRJ). Brum is professor and coordinator of two undergraduate courses in dance at the Institute of Culture and Art of

the Federal University of Ceará (ICA/UFC). Currently, he is one of the founding directors of dança em foco – International Festival of Video & Dance and PODfest – Digital, Media and Poetry Festival. He is coordinator of Midadança: Dance and Multimedia Laboratory (ICA/UFC). He was a former dance coordinator for the National Arts Foundation of the Ministry of Culture (Funarte/MinC).

Marisa Hayes



Marisa C. Hayes is an artist, curator and scholar working at the crossroads of choreography and moving images. She is the founding co-director of the International Video Dance Festival of Burgundy

and recently co-edited the book Art in Motion: Current Research in Screendance (Cambridge Scholars, 2015). Her own works of screendance, often created in collaboration with Franck Boulègue, have been selected for festivals and exhibitions in over twenty countries and have reviewed awards from the New York Dance Films Association and Pentacle Movement Media in New York.

90 Degrees North


It's a fact: good Germans wait at red traffic lights. But what do you do when the green man simply won't appear? Karl, a stressed businessman, is trapped by an evil traffic island - a bitter fight for survival follows. A surreal and black comedy about everyday life and doing what you're told.

Premiere Status English Premiere, **Original Title** 90 Grad Nord, **Form** Narrative, **Country** Germany, **Year** 2015, **Running Time** 21 min, **Language** German, **Director** Detsky Graffam, **Screenwriter** Detsky Graffam, **Producer** Marianne Graffam, **Cinematographer** Hanno Moritz Kunow, **Music** Mathieu Karsenti

Contact marianne@k17films.com

The Guests


Alone in a strange new city, awaiting her husband's return, a new mother has some unexpected visitors. A supremely unsettling piece of work that speaks of alienation and fear.

Premiere Status English Premiere, **Form** Narrative, **Country** Australia, **Year** 2015, **Running Time** 11 min, **Language** English, French, **Director** Shane Daniels, **Screenwriter** Shane Daniels, **Producer** Vanessa Humphrey, Raquelle David, **Cinematographer** Anna Howard, **Film Editor** Simon Njoo

Contact jcm@premium-films.com

Herman the German


After an accident Herman learns that he suffers from a very rare illness which causes him to lose all sense of fear. He is forced to try out all phobias to become normal again. Never has seeing a man being put into various life-threatening situations been so funny and joyous.

Form Narrative, **Country** Germany, **Year** 2015, **Running Time** 15 min, **Language** German, **Director** Michael Binz, **Screenwriter** Michael Binz, **Producer** Maike Drinhausen, **Cinematographer** Jesse Mazuch, **Film Editor** Tom Vennekötter

Contact ute.dilger@khm.de

Love is a Sting


A struggling children's book writer gains an unexpected house guest in the form of an ageing, hyper-intelligent mosquito named Anabel. This atypical love story is an affecting blend of clever camerawork, whimsical story and genuine emotion.

Premiere Status UK Premiere, **Form** Narrative, **Country** Ireland, **Year** 2015, **Running Time** 18 min, **Language** English, **Director** Vincent Gallagher, **Screenwriter** Benjamin Cleary, **Producer** Ian Hunt Duffy, **Film Editor** Martha Meyler, **Music** Barry Gorey

Contact loveisastinging@gmail.com

Myrna the Monster


A heart-broken alien dreamer from the moon transitions into adult life in Los Angeles like any other 20-something-year-old. An intriguing comedy voiced by Kathleen Hanna, the lead singer of American punk legends Bikini Kill

Premiere Status UK Premiere, **Form** Narrative, **Country** USA, **Year** 2014, **Running Time** 14 min, **Language** English, **Director** Ian Samuels, **Screenwriter** Ian Samuels, **Animator** Ethan Clarke, **Producer** Brendan Kennedy, David Harris, Giulia Caruso, Ki Jin Kim, **Cinematographer** Benjamin Kitchens, **Film Editor** Logan Kibens, **Music** Boys

Contact contact@nonethelessproductions.com

One-minded


Shenanigans occur in an apartment shared by two Korean women as one of them brings home a man that she picked up in a club and two thieves invade the place. Meanwhile, a fan oscillates and observes, in this pleasantly odd film.

Premiere Status European Premiere, **Original Title** 동심, **Form** Narrative, **Country** Korea, **Year** 2014, **Running Time** 20 min, **Language** English, French, Korean, **Director** Forest Ian Etsler, Sébastien Simon, **Screenwriter** Forest Ian Etsler, Sébastien Simon, **Producer** Forest Ian Etsler, Sébastien Simon

Contact simonstruous@gmail.com

Coach



A divorced father takes his son to France for a football game but when their car breaks down they are forced to travel with a group of rowdy England fans. When the son enjoys the group's company more than his father's, a series of events begin that will change their lives forever. A powerful film about generational conflict.

Form Narrative, **Country** France, **Year** 2014, **Running Time** 14 min, **Language** English, **Director** Ben Adler, **Screenwriter** Aćim Vasić, Ben Adler, **Producer** Gaëlle Mareschi, Fluxus Films, **Cinematographer** Julien Roux, **Film Editor** Angelos Angelidis

Contact UniFrance

Downhill



A woman walks down a hill and reluctantly accepts a lift from a man. It soon transpires that they know each other and as they drive in the Mediterranean sun their story is pieced together. A clever and witty example of the search for acceptance and understanding.

Premiere Status UK Premiere, **Form** Narrative, **Country** Cyprus, **Year** 2015, **Running Time** 13 min, **Language** Greek, French, **Director** Stelios Kammitis, **Screenwriter** Stelios Kammitis, **Producer** Stelios Kammitis, **Cinematographer** Theo Michopoulos, **Film Editor** Yannis Chalkiadakis, **Music** Stavros Makris

Contact felonyproductions.eu@gmail.com

In / Out



A Swedish boy and his family come to Morocco for a day trip on a tourist bus from Spain. They visit Tangier at the doorstep of Europe. Mehdi is a street kid from Tangier with dreams of his own. Their paths will cross during warm summer hours. A film about shared moments amongst different cultures.

Form Narrative, **Country** Sweden, **Year** 2015, **Running Time** 22 min, **Language** Swedish, English, Arabic, **Director** Olivier Guerpillon, **Screenwriter** Olivier Guerpillon, **Producer** Olivier Guerpillon, Julien Siri, **Cinematographer** Marek Septimus Wieser, **Film Editor** Philip Bergström

Contact olivier@dfm.se

Madam Black



When a glamour photographer runs over a child's pet, he's forced to fabricate a story about its disappearance. A film that shows how one lie can lead to a whole bigger one...

Premiere Status UK Premiere, **Form** Narrative, **Country** UK, New Zealand, **Year** 2015, **Running Time** 11 min, **Language** English, **Director** Ivan Barge, **Screenwriter** Matthew Harris, **Producer** Ivan Barge, Matthew Harris, Jozsef Fityus, Tim Judson, Brett Mills, **Cinematographer** Andrew Stroud, **Film Editor** Sam Brunette, Jarrod Wright, Ken Sparks, **Music** Justyn Pilbrow

Contact info@network-irl-tv.com

Talgar The Hunter



Talgar the Hunter takes a journey through Kyrgyzstan's bleak landscape to heal his closest companion Tumara the Golden Eagle. There is only one man alive that can bring inner peace back to this quiet hero. Part fable, part documentary the film is a beautiful, peaceful and moving short film about loss and reconciliation.

Form Narrative, **Country** UK, Kyrgyzstan, **Year** 2015, **Running Time** 13 min, **Language** Kyrgyz, **Director** Charlie Crane, **Screenwriter** Charlie Crane, Max Barron, **Producer** Archie Hollway, Annabel Kennedy, **Cinematographer** Tim Sidell, **Film Editor** Eve Ashwell, **Music** Chris Morphitis

Contact charliecrane@gmail.com

A Tree in the Sea



A fisherman fishes illegally in a marine reserve to keep a promise he made 65 years earlier. A confident and beautifully shot film that speaks of the importance of friendship

Premiere Status European Premiere, **Form** Narrative, **Country** United Arab Emirates, **Year** 2015, **Running Time** 19 mins, **Language** Arabic, **Director** Shahir Zag, **Screenwriter** Shahir Zag, **Producer** Ranja Ajjour, Jolianne Zag, **Cinematographer** Ricardo Prates, **Film Editor** Neda Ahmend, **Music** Raphael Reed

Contact joliray@gmail.com

Clumsy Little Acts of Tenderness


If you've ever been embarrassed by your parents then spare a thought for Saara whose 'first moment of womanhood' occurs with her slovenly father. When he tries to help buy sanitary towels, a customer decides to try and 'help'. This comedy of embarrassment hides a genuine and affecting tale of parental love.

Premiere Status UK Premiere, **Original Title** Pieniä kömpelöitä hellyydenosoituksia, **Form** Narrative, **Country** Finland, **Year** 2015, **Running Time** 9 min, **Language** Finnish, **Director** Miia Tervo, **Screenwriter** Laura Immonen, Miia Tervo, **Producer** Mikko Tenhunen, Yrjö Nieminen, **Cinematographer** Päivi Kettunen, **Film Editor** Antti Reikko, **Music** Johannes Wist

Contact suvi.paavola@ses.fi

Frankenstein's Bride


Yvana lives in Buenos Aires, working in an agency that rents out apartments to foreigners. She welcomes people and helps with any problems. But behind her smiles lies a complex girl whose world is a heady mixture of fantasy and reality. A carefully observed study of self-delusion and growing-up.

Premiere Status UK Premiere, **Original Title** La novia de Frankenstein, **Form** Narrative, **Country** Argentina, **Year** 2015, **Running Time** 13 min, **Language** Spanish, English, **Director** Francisco Lezama, Agostia Gálvez, **Screenwriter** Francisco Lezama, Agostia Gálvez, **Producer** Francisco Lezama, **Cinematographer** Francisco Lezama, Agostina Gálvez, Jerónimo Quevedo

Contact ucine@ucine.edu.ar

Maman(s)


8-year-old Aida lives in an apartment in the Parisian suburb. Her daily life is interrupted when her father comes back from Senegal with a woman whom he introduces as his second wife, and their new-born baby. Sensitive to her mother's distress at the situation, she decides to get rid of the new visitors...

Form Narrative, **Country** France, **Year** 2015, **Running Time** 21 min, **Language** French, Wolof, **Director** Maimouna Doucouré, **Screenwriter** Maimouna Doucouré, **Producer** Zangro, **Cinematographer** Yann Maritaud, **Film Editor** Sonia Franco

Contact UniFrance

Sasha


Ten-year old Sasha tries to be on good terms with both of her divorced parents. But her innocent idea of family is shattered by reality when she goes to a picnic with her father and his new girlfriend.

Form Narrative, **Country** Germany, Russia, **Year** 2015, **Running Time** 23 min, **Language** Russian, **Director** Taisia Deeva, **Screenwriter** Taisia Deeva, **Producer** Karina Tateosyan, Uliana Lukina, Wolfgang Boss, **Cinematographer** Andrey Zubarev, **Film Editor** Vladimir Krug

Contact film@m1recordings.com

What We Did Before We Drank Cocoa Together


Three girls are tested when one of their actions causes a chain of events that will land them all in terrible trouble. A film about friendship and the value of investing energy into it. From the lauded Slovakian born director Aramisova who sadly passed away earlier this year.

Premiere Status English Premiere, **Form** Narrative, **Country** Czech Republic, **Year** 2015, **Running Time** 30 min, **Language** Czech, Slovak, **Director** Aramisova, **Screenwriter** Aramisova, **Producer** Michal Kráčmer, **Cinematographer** Jan Vinas, Vojtěch Vořípka, Daniel Souček, **Film Editor** Roman Tesáček

Contact kracmer@gmail.com

At the Beach



Under the sun, feet in the water, even at the beach people don't fully relax. The sunbathers on a busy beach are too pre-occupied with their own problems and choose to ignore the dreadful events going on nearby. A thought-provoking film that highlights a sad reality of modern society.

Premiere Status UK Premiere, **Original Title** La Plage, **Form** Narrative, **Country** France, **Year** 2015, **Running Time** 19 min, **Language** French, **Director** Keren Ben Rafael, **Screenwriter** Elise Benroubi, Keren Ben Rafael, **Producer** Delphine Benroubi, **Cinematographer** Damien Dufresne

Contact UniFrance

Safe Space



When harmless advances turn into a sexual assault, a group of people fighting for refugee rights are forced to rethink their aims and the private story grows to an unwanted public dimension. This timely story is a sharp expose of the complexity of cultural relations and a satire on liberal attitudes.

Form Narrative, **Country** Germany, **Year** 2014, **Running Time** 13 min, **Language** German, English, **Director** Zora Rux, **Screenwriter** Zora Rux, Christian Brecht, **Producer** Fred Burle, **Cinematographer** Ágnes Pákozdi, **Film Editor** Nina Caspers

Contact schymik@dffb

Share



A 15-year-old girl returns to school after someone shares an explicit video of her. An uncomfortable examination of the modern world.

Form Narrative, **Country** USA, **Year** 2015, **Running Time** 11 min, **Language** English, **Director** Pippa Bianco, **Screenwriter** Pippa Bianco, **Producer** Carly Hugo, Tyler Byrne, Danielle Oexmann, A.J. Kelly, **Cinematographer** Ava Berkofsky, **Film Editor** Oliver Harwood

Contact tylerjbyrne@gmail.com

Tenderness



Irka and Mitosz are a teenage couple. They lock themselves up in a hotel room for the night. Their plan seems to be perfect. One thought sticks in their mind 'our love is everlasting'. Their time in the hotel will change their lives forever.

Premiere Status UK Premiere, **Original Title** Czulość, **Form** Narrative, **Country** Poland, **Year** 2015, **Running Time** 26 min, **Language** Polish, **Director** Emilia Zielonka, **Screenwriter** Agata K. Koschmieder, **Producer** Leszek Kopeć, Jerzy Rados, **Cinematographer** Bartosz winiarski, **Film Editor** Emilia Zielonka, Irena Siedlar, **Music** Zbyszek Węgliński

Contact akme@op.pl

Tuesday



An ordinary school day for a teenage girl in Istanbul and her encounters with three different men as she goes to school, plays basketball and takes a bus on the way home.

Original Title Sali, **Form** Narrative, **Country** France, Turkey, **Year** 2015, **Running Time** 12 min, **Language** Turkish, **Director** Ziya Demirel, **Screenwriter** Ziya Demirel, Buket Coşkuner, **Producer** Anna Maria Aslanoğlu, Olivier Berlemont, Emilie Dubois, **Cinematographer** Meryem Yavuz, **Film Editor** Henrique Cartaxo

Contact emilie@originefilms.fr

Turtle



A woman has bigger plans for the construction worker whose turtle she agrees to buy. An interesting and subtly funny take on gender and class politics.

Original Title Wu Gui, **Form** Narrative, **Country** Singapore, China, USA, **Year** 2014, **Running Time** 15 min, **Language** Mandarin, **Director** Jordan Schiele, **Screenwriter** Jordan Schiele, **Producer** Jordan Schiele, **Cinematographer** Jordan Schiele, Sherman Lai, **Film Editor** Jordan Schiele, Melanie Schiele, **Music** Patrick Jonsson

Contact js4601@nyu.edu

Drama


A boy and a girl get intimate in a car but soon see life happening outside the windshield. They find themselves adding their own take on what they see unfolding in front of them. A intimate look at human voyeurism and people's tendency to lean towards the judgemental.

Form Narrative, **Country** USA, **Year** 2014, **Running Time** 11 min, **Language** Chinese, **Director** Guan Tian, **Screenwriter** Guan Tian, **Cinematographer** June Kyu Park, **Film Editor** Guan Tian

Contact guantian88@gmail.com

Excursion


The TV News announces the arrival of aliens in Romania. Nine year old Eugen steals a camera from the shop where his father works, starts filming his everyday life and then suddenly disappears. Adrian Sitaru (who won last year at Leeds for his film Art) returns with yet another emotional piece of work in which the fantastical and the mundane collide.

Original Title Excursie, **Form** Narrative, **Country** Romania, **Year** 2014, **Running Time** 19 min, **Language** Romanian, **Director** Adrian Sitaru, **Screenwriter** Adrian Titieni, **Producer** Adrian Titieni, **Cinematographer** Adrian Silişteanu, **Film Editor** Andrei Gorgan

Contact office@4proofilm.ro

The Jacket


A boy meets a girl. It could be love. But there is this jacket, too. And the jacket will change everything. A superlative example of precision short filmmaking that shows how quickly things can change. Directed by one of the winners of the 2015 Student Oscar for Best Foreign Short.

Original Title Die Jacke, **Form** Narrative, **Country** Austria, **Year** 2014, **Running Time** 9 min, **Language** German, **Director** Patrick Vollrath, **Screenwriter** Patrick Vollrath, **Producer** Patrick Vollrath, **Cinematographer** Anselm Hartmann, **Film Editor** Sebastian Schreiner, Patrick Vollrath

Contact pvollrath@nasec.de

Milky Way is Our Galaxy


Sometimes a trip to the shops is more than a trip to the shops. A film that shows how life is full of unexpected events.

Premiere Status UK Premiere, **Form** Narrative, **Country** Finland, **Year** 2015, **Running Time** 5 min, **Language** English, **Director** Olli Ilpo Salonen, **Screenwriter** Olli Ilpo Salonen, **Producer** Olli Ilpo Salonen, **Cinematographer** Hannu Käki, **Film Editor** Olli Ilpo Salonen, **Music** Paavo Malmberg

Contact olli.ilpo.salonen@gmail.com

Small Talk


In this short film we follow the Dvergsnes family from Kristiansand, Norway, through three events that took place during the fall and winter of 2014. A bizarre look at family life and the humour that appears in everyday situations.

Premiere Status International Premiere, **Form** Narrative, **Country** Norway, **Year** 2015, **Running Time** 20 mins, **Language** Norwegian, **Director** Even Hafnor, Lisa Brooke Hansen, **Screenwriter** Even Hafnor, **Producer** Jon M. Puntervold, **Cinematographer** Steivan Hasler, **Film Editor** Erik Andersson

Contact ts@nfi.no

Under the Sun


One incident occurs, two families tangle. There's nothing new under the sun in this clever take on different perspectives.

Premiere Status UK Premiere, **Form** Narrative, **Country** China, Australia, **Year** 2015, **Running Time** 19 min, **Language** Chinese, **Director** Qiu Yang, **Screenwriter** Qiu Yang, **Producer** Qiu Yang, Natalie Erika James, **Cinematographer** Tarun Hansen, **Film Editor** Qiu Yang

Contact whosqiuyang@gmail.com

January Hymn



A reflection on the intangible experience of grief, January Hymn sees Clara return home for the first anniversary of her father's death.

Premiere Status English Premiere, **Form** Narrative, **Country** Ireland, **Year** 2015, **Running Time** 12 min, **Language** English, **Director** Katherine Cauty, **Screenwriter** Katherine Cauty, **Producer** Tanja Harney, **Cinematographer** Kate McCullough, **Film Editor** Katherine Cauty

Contact joana@wildcarddistribution.com

No Birds Sing



An injured knight returns to 21st century London in this strange and surreal affair.

Premiere Status European Premiere, **Form** Narrative, **Country** UK, **Year** 2015, **Running Time** 6 min, **Language** No Dialogue, **Director** Harriet Macdonald, **Screenwriter** Harriet Macdonald, **Producer** Nina Luostarinen, Harriet Macdonald, **Cinematographer** Matthew Emvin Taylor, **Film Editor** Ermete Ricci, **Music** Jon Boorman

Contact hmacdonald2@hotmail.com

Ramona



One night. One girl. One car. No coincidence. This dark take on genre films channels the spirit of Tarantino as it provides an alternative to the kind of cinema often associated with Romania.

Form Narrative, **Country** Romania, **Year** 2015, **Running Time** 21 min, **Language** No Dialogue, **Director** Andrei Cretulescu, **Screenwriter** Andrei Cretulescu, **Producer** Andrei Cretulescu, Radu Stancu, Claudiu Mitcu, Codruta Cretulescu, **Cinematographer** Andrei Butica, **Film Editor** Catalin Cristutiu, **Music** Marius Leftarache

Contact andrei@kinosseur.ro

Twisted



Heard of dance-offs? Maybe rap battles? But have you ever heard of balloon battles? Twisted presents us with two men deciding to do battle with nothing more than balloons. And if you think all you can do with balloons is to make a poodle then this funny short will definitely change your mind.

Premiere Status European Premiere, **Form** Narrative, **Country** USA, **Year** 2014, **Running Time** 6 min, **Language** No Dialogue, **Director** Stuart Bowen, **Screenwriter** Nicholas Russell, **Producer** Jodi Matterson, Ilana Lazar, **Cinematographer** Lachlan Milne, **Film Editor** Stuart Bowen, **Music** Russell Thornton, Simplify

Contact nickrussell11@gmail.com

Volta



A mother and daughter start out from downtown Athens and head to the northern suburbs of the city. Nina thinks she's going on a walk. But what is the truth? A touching story of one mother's struggle.

Form Narrative, **Country** Greece, **Year** 2014, **Running Time** 12 min, **Language** Greek, **Director** Stella Kyriakopoulos, **Screenwriter** Stella Kyriakopoulos, **Producer** Valerie Kontakos, Despina Pavlaki, Stella Kyriakopoulos, **Cinematographer** Thodoros Mihopoulos, **Film Editor** Pascal Troemel, Stella Kyriakopoulos, **Music** Pascal Troemel

Contact info@exilefilms.gr

We Will Stay in Touch about It



A man drives through a deserted landscape. Suddenly his car hits a person but when the driver searches for the body, he cannot find it. He must accept that there is no one.

Form Narrative, **Country** Germany, **Year** 2015, **Running Time** 8 min, **Language** No Dialogue, **Director** Jan Zabeil, **Screenwriter** Jan Zabeil, **Producer** Alexander Fehling, Benny Drechsel, Jan Zabeil, **Cinematographer** Jan Zabeil, **Film Editor** Florian Miosge

Contact film@augohr.de

Yulya



Yulya is a girl who is subjugated and abused. But if she escapes will she make it very far? Utilising no dialogue, this is an enormously powerful and tense affair that tells of the sad plight of many women today.

Premiere Status International Premiere, **Form** Narrative, **Country** Portugal, **Year** 2015, **Running Time** 21 min, **Language** No Dialogue, **Director** André Marques, **Screenwriter** André Marques, **Producer** Joana de Verona, Júlio Alves, Mário Patrocínio, Paulo Castilho, **Cinematographer** Paulo Castilho, André Marques, **Film Editor** André Marques

Contact liliana@curtas.pt

Air-Mail



With a wash of colour and bold cut-out style, this warm Franco-Swiss production is a delightful love story. A girl and a boxer live next door to each other and are only separated by a single page. But they've never met. Maybe a simple letter, or a cat's fish obsession can bring them together? A clever, classy animation about the power of the written word - without using any.

Original Title Messages Dans L'Air, **Form** Narrative, **Country** France, Switzerland, **Year** 2014, **Running Time** 6 min, **Language** No Dialogue, **Director** Isabelle Favez, **Screenwriter** Isabelle Favez, **Producer** Nicolas Buriel, **Animator** Isabelle Favez, **Film Editor** Fee Liechti, **Music** Mario Batkovic

Contact festival@nadasdyfilm.ch

Amélia & Duarte



What happens to the feelings we have after a relationship has ended? Directors Alice Guimarães and Mónica Santos explore this very question. Using a blend of pixilation and stop motion to create a charming and charismatic film, we follow the relationship of Amélia and Duarte as they try to erase and destroy the memories they hold of each other.

Form Narrative, **Country** Portugal, Germany, **Year** 2015, **Running Time** 9 min, **Language** English, **Director** Alice Guimarães, Mónica Santos, **Screenwriter** Alice Guimarães, Mónica Santos, **Producer** Abi Feijo, Thomas Meyer-Hermann, **Animator** Alice Guimarães, Mónica Santos, **Film Editor** Martha Ewa Wojakowska

Contact liliana@curtas.pt

Autumn



The muted colour palette presented in Autumn only adds to the tranquillity of this short but sweet animation. Here we follow the story a woman who receives letters for the previous tenant; someone named Akiko. With Autumn being director Kun Yu's graduation film, it suggests that we are to expect exciting things from this up and coming filmmaker.

Original Title Automne, **Form** Narrative, **Country** France, **Year** 2014, **Running Time** 4 min, **Language** French, **Director** Kun Yu, **Screenwriter** Kun Yu, **Producer** Kun Yu, **Animator** Kun Yu, **Film Editor** Catherine Aladenise, **Music** Yan Volsy

Contact assist.direction@poudriere.eu

Changeover



Probably the shortest film selected for LIFF 29, Changeover is a colourful and perfectly poised animation, and also one of the sweetest. Within a single shot of the corner of a badminton pitch, Iranian director Mehdi Alibeygi serves up a deceptively simple comic tale of mistaken identity.

Form Narrative, **Country** Iran, **Year** 2014, **Running Time** 2 min, **Language** No Dialogue, **Director** Mehdi Abeygi, **Screenwriter** Mehdi Abeygi, **Producer** Mehdi Abeygi, **Animator** Mehdi Alibeygi, Pedram Taghavi, **Film Editor**, **Music** Hani Rajabi

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A Coat Made Dark

In this unique 'film noir' style animation, two burglars strike it rich after stealing a mysterious coat with pockets containing an impossible fortune. So begins this darkly, comic tale in which Midnight, an anthropomorphized dog, and his human servant Peter struggle for power, courtesy of the mysterious coat.

Form Narrative, **Country** Ireland, **Year** 2015, **Running Time** 10 min, **Language** English, **Director** Jack O'Shea, **Screenwriter** Jack O'Shea, **Producer** Damien Byrne, **Animator** Paul Rutledge, Thomas Young, Joe Loftus, **Music** Neil O'Connor

Contact damiencbyrne@gmail.com

A Documentary Film

With its subtle blend of photography and drawing, this tender film minutely details the moving moments in the life of a lonely father. The best of this year's Eastern European animation, it subtly documents a personal and honest portrait of isolation brought on by the loss of family. A stunning example of how sincere Polish animation can be.

Premiere Status UK Premiere, **Form** Documentary, **Country** Poland, **Year** 2015, **Running Time** 7 min, **Language** No Dialogue, **Director** Marcin Podolec, **Screenwriter** Marcin Podolec, **Producer** Polish National Film School in Łódź (Marcin Malatyński), **Animator** Marcin Podolec, **Film Editor** Marcin Podolec, **Music** Wiktoria Nowak

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The Five Minute Museum

Playful, yet complicated in its structure, this fascinating experiment in animation features hundreds of artefacts from the collections of small European museums. These objects are brought to life in a kinetic celebration of human endeavour across the ages. Humorous and clever, very human stories are extracted from the historical ephemera.

Form Documentary, **Country** UK, Switzerland, **Year** 2015, **Running Time** 7 min, **Language** No Dialogue, **Director** Paul Bush, **Screenwriter** Paul Bush, **Producer** Gerd Gockell, Paul Bush, Ted Sieger, Jochen Ehmann, **Animator** Paul Bush, **Film Editor** Paul Bush, **Music** Andy Cowton

Contact films@paulbushfilms.com

Footprints

Legendary animator Bill Plympton definitely does not disappoint with his brand new film Footprints, which brandishes his signature hand drawn style and is rich in texture. After a mysterious visitor breaks into a man's house, he is determined to find the culprit and in order to do this, must follow the footsteps left behind.

Form Narrative, **Country** USA, **Year** 2014, **Running Time** 4 min, **Language** English, **Director** Bill Plympton, **Screenwriter** Bill Plympton, **Producer** Wendy Cong Zhao, **Animator** Bill Plympton, **Film Editor** Wendy Cong Zhao, **Music** Corey Allen Jackson

Contact studio@plymptoons.com

Haircut

Using traditional hand drawn animation techniques, director Virginia Mori used 3000 drawings to create this fascinating yet unsettling short film. A teacher and her pupil linger in an empty classroom. Between their looks and gestures a strange confrontation begins.

Form Narrative, **Country** Italy, France, **Year** 2015, **Running Time** 8 min, **Language** No Dialogue, **Director** Virginia Mori, **Screenwriter** Virginia Mori, **Producer** Pascaline Saillant, Pascaline Saillant, **Animator** Virginia Mori, **Film Editor** Lola Capote Ortiz, **Music** Andrea Martignoni

Contact UniFrance

House of Unconsciousness

Based on the long-term studies of the dreams of chimney sweeps, prepare yourself to enter this strange and nightmarish Estonian conundrum. Particularly if you like animated walruses... With shades of Jodorowsky and reminiscent of Polish film 'The Hourglass Sanatorium', this psychedelic journey is not to be missed. All your answers will be questioned!

Original Title Alateadvuse maja, **Form** Narrative, **Country** Estonia, **Year** 2015, **Running Time** 11 min, **Language** No Dialogue, **Director** Priit Tender, **Screenwriter** Priit Tender, **Producer** Kalev Tamm, Eesti Joonisfilm, **Animator** Tarmo Vaarmets, Ülle Metsur, Maiken Silla, **Film Editor** Priit Tender, **Music** Rainer Jancis

Contact rutt@joonisfilm.ee

In the Distance


A man lives a simple but happy existence; he has a window to look out of and a roof where he can stretch his legs. But war is in the distance, and day by day it comes closer and threatens to destroy the man's trouble-free life. The ever changing, coloured sky is mesmerising and a clever tool used to reflect the passage of time.

Form Narrative, **Country** Germany, **Year** 2015, **Running Time** 8 min, **Language** No Dialogue, **Director** Florian Grolig, **Screenwriter** Florian Grolig, **Producer** Florian Grolig, **Animator** Julian Vavrovsky, **Film Editor** Florian Grolig, **Music** Tobias Boehm, Christian Wittmoser

Contact fgrolig@gmail.com

Isle of Seals


In the middle of a grey sea there is a grey isle. On this grey island, grey hunters live. The life is simple and harsh. One day, the Photographer arrives to document this everyday life. Animator Edmunds Jansons returns with something less colourful than the previous 'International Father's Day' but no less enjoyable.

Form Narrative, **Country** Latvia, **Year** 2014, **Running Time** 6 min, **Language** No Dialogue, **Director** Edmunds Jansons, **Screenwriter** Edmunds Jansons, **Producer** Sabine Andersone, **Animator** Edmunds Jansons, **Film Editor** Edmunds Jansons, **Music** Jekabs Nimanis

Contact ieva@atomart.lv

Leftover


Have you ever felt a keen sense of completion, yet loss when a meal is over? A poetic and at times mystical film, Leftover is a beautifully drawn animated anthology, surveying this contradiction from 6 different perspectives. It's a haunting expression of the acceptance of loss and feeling in our lives, which cleverly weaves together the mundane and transcendent.

Premiere Status English Premiere, **Form** Narrative, **Country** France, **Year** 2014, **Running Time** 7 min, **Language** English/French, **Director** Tibor Banoczki, **Screenwriter** Tibor Banoczki, **Producer** Laurent Baujard, Pierre Fleurantin, **Animator** Marie Vieillevie, Hugo Bravo, Guillaume Lorin, **Film Editor** Camille Guyot, **Music** Chris White

Contact mknoch@paprifilms.fr

Life with Herman H. Rott


Meet uptight, chain-smoking, heavy-drinking rat, Herman. He likes chess and loud music. Drawn to him is an uptight, piano playing cat who is obsessed with clean living and classical music. How long can this uneasy alliance of chaos and conformity last? Not long it turns out, in this funny Estonian film about how we inevitably change the ones we love.

Premiere Status UK Premiere, **Original Title** Elu Herman H. Rottiga, **Form** Narrative, **Country** Croatia, Denmark, Estonia, **Year** 2015, **Running Time** 11 min, **Language** No Dialogue, **Director** Chintis Lundgren, **Screenwriter** Chintis Lundgren, Draško Ivezic, **Producer** Chintis Lundgren, Draško Ivezic, Henrik Malmgren, **Animator** Chintis Lundgren, **Film Editor** Chintis Lundgren, Ivor Ivezic

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Manoman


AAAAAARRGGHH! And so follows an abject lesson in the perils of therapy. Glen, who cannot tap into his primal sense of self, finally goes too far when he creates a raging homunculus that he finds impossible to control. His now uninhibited impulses lead to disastrous consequences in this night-long insane rampage of an animation. A film about limits, with no limits!

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 11 min, **Language** English, **Director** Simon Cartwright, **Screenwriter** Simon Cartwright, **Producer** Kamilla Kristiane Hodol, **Animator** Simon Cartwright, **Film Editor** Paco Sweetman, **Music** Terence Dunn

Contact si.cartwright@hotmail.co.uk

The Master


Winning the Jury Award at this year's Annecy International Animation Film Festival, this film has gone on to play a number of prestigious film festivals across Europe. And we can see why. With its simple yet deeply moving storyline and its use of slick stop motion, this film will continue to stay with you for hours.

Original Title Isand, **Form** Narrative, **Country** Estonia, **Year** 2015, **Running Time** 18 min, **Language** No Dialogue, **Director** Riho Unt, **Screenwriter** Riho Unt (Based on a short story 'Popi and Huhuu' by Friedebert Tuglas), **Producer** Andrus Raudsalu, Kerdi Kuusik-Oengo, **Animator** Märt Kivi, Andres Tenusaar, **Film Editor** Riho Unt, **Music** Arvo Pärt, Lepo Sumera

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My Home

Director Phuong Mai Nguyen presents her first professional film with My Home; a poignant film about a boy who struggles to come to terms with someone, or something, new living in his house. With excellent use of colour and texture, we can expect to see some great things from this up and coming filmmaker.

Original Title Chez Moi, **Form** Narrative, **Country** France, **Year** 2014, **Running Time** 12 min, **Language** No Dialogue, **Director** Phuong Mai Nguyen, **Screenwriter** Phuong Mai Nguyen, Patricia Valeix, **Producer** Richard Van Den Boom, Phuong Mai Nguyen, **Animator** Phuong Mai Nguyen, **Film Editor** Catherine Aladenise, Phuong Mai Nguyen, **Music** Yan Volsy

Contact UniFrance

The Old Man and the Bird

This simple and sedate stop-motion animation is rich in detail and huge in heart. As a cold wind whistles through the forest, a robin hits the window of an isolated cottage. But with stunningly life-like animation, an old man ventures out into the freezing snow to perform one last tender act...

Form Narrative, **Country** Germany, **Year** 2015, **Running Time** 7 min, **Language** No Dialogue, **Director** Dennis Stein-Schomburg, **Screenwriter** Dennis Stein-Schomburg, **Producer** Roland Fischer, **Animator** Dennis Stein-Schomburg

Contact info@oceanpictures-film.de

Pandemonio

Using only stitched and painted felt circles, this intense Italian animation is a kaleidoscopic dance of invention set to music. Taking a cue from Andreas Hykade's 2010 film Love & Theft, it remarkably uses only simple, single overlapping shapes to build ever more complicated animals, monsters and strange creatures in a pulsing riot of imagery.

Form Narrative, **Country** Italy, **Year** 2015, **Running Time** 3 min, **Language** No Dialogue, **Director** Valerio Spinelli, **Screenwriter** Valerio Spinelli, **Producer** Valerio Spinelli, **Animator** Valerio Spinelli, **Film Editor** Valerio Spinelli, **Music** Zu

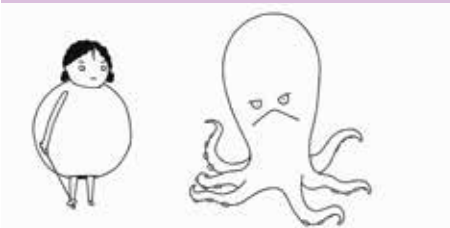
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Paradox

What would happen if plants grew faster than humans? What if nature exploited humanity as humanity is exploiting nature? These are questions presented by graduates Maria Cesaro and Rocco Venanzi when a man discovers a plant growing out of his navel and sets off a struggle between man and nature.

Premiere Status UK Premiere, **Original Title** Paradosso, **Form** Narrative, **Country** Italy, **Year** 2015, **Running Time** 4 min, **Language** No Dialogue, **Director** Maria Cesaro, Rocco Venanzi, **Screenwriter** Rocco Venanzi, **Producer** Centro Sperimentale di Cinematografia Piemonte, Animation Dept, **Animator** Maria Cesaro, Rocco Venanzi, **Film Editor** Maria Cesaro, Rocco Venanzi, **Music** Paolo Armao, Vito Martinelli

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Pawo

Pawo, Tibetan for 'being brave', is a magical adventure of a little girl who finds herself in a curious world. Thanks to some strange companions, she gradually becomes aware of her strength and skills. Drawn in simple black and white, this captivating animation is guaranteed to put a smile on your face.

Premiere Status UK Premiere, **Form** Narrative, **Country** Germany, **Year** 2015, **Running Time** 8 min, **Language** No Dialogue, **Director** Antje Heyn, **Screenwriter** Antje Heyn, **Producer** Antje Heyn, **Animator** Alexander Iserl, Antje Heyn, Caroline Hamann, **Music** Peer Kleinschmidt

Contact info@protoplanet-studio.de

Snowfall

Using a beautiful mix of light and shadow Irish director Connor Whelan presents us with a simple yet charming story of a situation in which we have all experienced before. Whelan creates a story about fleeting love, mixed emotions and coming out the other side when an anxious young man has a moving experience at a friend's house party.

Form Narrative, **Country** Ireland, **Year** 2015, **Running Time** 5 min, **Language** No Dialogue, **Director** Conor Whelan, **Screenwriter** Conor Whelan, **Producer** Conor Whelan, **Animator** Conor Whelan, **Film Editor** Conor Whelan, **Music** Fab Martini, Basenji, ABAAC

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Sunday Lunch



It's Sunday, which means James goes over to his parents' house for the usual family meal. The family ask questions, but don't listen to James' answers. The family give James advice, which they themselves don't follow. In this extremely funny film, Céline Devaux explores the tradition of the family Sunday lunch and a situation we can all relate to!

Original Title Le Repas Dominical, **Form** Narrative, **Country** France, **Year** 2015, **Running Time** 14 min, **Language** French, **Director** Céline Devaux, **Screenwriter** Céline Devaux, **Producer** Ron Dyens, **Animator** Céline Devaux, **Film Editor** Céline Devaux, Chloé Mercier, **Music** Flavien Berger

Contact festivals@autourdeminuit.com

Teeth



Brace yourself for a queasy journey into the mouth of madness. This beautifully hand drawn film follows a character's unhealthy obsession with his teeth that borders on the psychotic, when he finds his natural decrepitude hard to swallow. Set amidst a subtle sense of frailty and decay, this tale is not for the squeamish!

Form Narrative, **Country** Hungary, UK, USA, **Year** 2015, **Running Time** 6 min, **Language** English, **Director** Tom Brown, Daniel Gray, **Screenwriter** Tom Brown, Daniel Gray, **Producer** Tom Brown, Daniel Gray, Adina Sales, Andrew Linsk, Sean McGovern, Wilson Brown, **Animator** Tom Brown, Daniel Gray, **Music** Antfood

Contact tomcjbrown@icloud.com

Tsunami



Director Sophie Kampmark lived in Tokyo during the 2011 earthquake and the tsunami that followed. Though devastating, these events inspired this animation and created something truly beautiful. A man in denial after a tsunami discovers a magical sea spirit, who causes him to face reality and deal with his loss.

Form Narrative, **Country** Denmark, **Year** 2014, **Running Time** 7 min, **Language** No Dialogue, **Director** Sofie Kampmark, **Screenwriter** Sofie Kampmark, **Producer** Michelle Nardone, **Animator** Sofie Kampmark

Contact willfullagar@googlemail.com

Veil

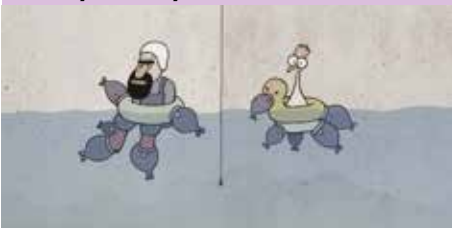


Festival regular Yoriko Mizushiri returns with her new film Veil, a film which is just as soothing and sensual as her previous work. Feelings are explored in slow, flowing movements and the pastel colours combine to create an animation which allows you to be absorbed into her calming world. Simply breathtaking.

Original Title Maku, **Form** Experimental, **Country** Japan, **Year** 2014, **Running Time** 5 min, **Language** No Dialogue, **Director** Yoriko Mizushiri, **Screenwriter** Yoriko Mizushiri, **Producer** Yoriko Mizushiri, **Animator** Yoriko Mizushiri, **Music** Shuta Hasunuma

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A Very Lonely Rooster



Why a rooster is laying eggs will be the least of your questions asked of this brilliant Russian film. On a bleak farm, it's been a hard day's work for the rooster. Then the farmer falls asleep and all hell breaks loose as things get very weird, very quickly. But revel in the insanity and delicious comic timing while it lasts. Perhaps tomorrow, everything will be better..?

Original Title ОЧЕНЬ ОДИНОКИЙ ПЕТУХ, **Form** Narrative, **Country** Russia, **Year** 2015, **Running Time** 6 min, **Language** No Dialogue, **Director** Leonid Shmelko, **Screenwriter** Leonid Shmelkov, **Producer** Marina Popova, **Animator** Leonid Shmelkov, **Film Editor** , **Music** Vadim Kruglov

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Warm Snow



In a small flat, on an ordinary day, a father and daughter struggle to communicate across the snow-bound chasm of their kitchen table. Perfectly filmed and crafted, this Israeli film has been selected for too many festivals to count, and neither could we resist the charm and depth of emotion in its real life sets and lovingly modelled characters.

Form Narrative, **Country** Israel, **Year** 2014, **Running Time** 5 min, **Language** No Dialogue, **Director** Ira Elshansky, **Screenwriter** Ira Elshansky, **Producer** Ira Elshansky, **Animator** Ira Elshansky, **Film Editor** Ira Elshansky, **Music** Fika Magarik

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Wellington Jr.



It's been an amazing year for French animation and this is one of the best. It starts as a coming of age journey between a father and a son, on a hunting trip to claim his first trophy. Suddenly, peer envy and family rivalry are forgotten as events take a much darker path. In a denouement even more unexpected and disturbing, the little boy finally learns the truth of life.

Form Narrative, **Country** France, **Year** 2015, **Running Time** 9 min, **Language** No Dialogue, **Director** Cécile Paysant, **Screenwriter** Patrick Vuittenez, Cécile Paysant, **Producer** Patrick Vuittenez, **Animator** Cécile Paysant, **Film Editor** Pierre Deschamps, **Music** Jonas Atlan

Contact UniFrance

Wolf Games



It's late afternoon in the wolves' house and the three little wolves are as boisterous as ever, and always hungry! A deep sense of unease settles over the film as one of the wolves tries to satisfy its endless cravings. Managing to be both cute and creepy at the same time, director Jelena Oroz has let loose a fine animation of Croatian macabre. Listen to them howl!

Original Title Vučje igre, **Form** Narrative, **Country** Croatia, **Year** 2015, **Running Time** 5 min, **Language** No Dialogue, **Director** Jelena Oroz, **Screenwriter** Jelena Oroz, **Animator** Jelena Oroz, **Film Editor** Jelena Oroz, **Music** Natko Stipaničev

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BRITISH SHORT FILM COMPETITION

SHORT FILM CITY 

Balcony



Tina, a troubled teenage girl, is attracted to Dana, an Afghani girl, whom Tina imagines is oppressively victimised by her controlling substance abusing father, Karim. Initially, we trust Tina and admire her protectiveness of Dana from the other kids at school and on the violent estate, but as we watch their friendship blossom we come to suspect that something is off.

Original Title Balcony, **Form** Narrative, **Country** UK, **Year** 2015, **Running Time** 17 min, **Language** English, **Director** Toby Fell-Holden, **Screenwriter** Toby Fell-Holden, **Producer** Ali Mansuri, Tom Kimberley, **Cinematographer** Brian Fawcett, **Film Editor** Matteo Bini, **Music** Terence Dunn

Contact balconyshort@gmail.com

Battlefield Casualties



'Battlefield Casualties' is a Veterans For Peace UK Film challenging the British Army's policy of recruiting 16 year olds into the most dangerous army jobs.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 3 min, **Language** English, **Director** Price James, **Screenwriter** Darren Cullen, **Producer** Micki Pearlman, **Film Editor** Rob Simpkins, **Music** Tom Deane, Darren Cullen

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Camrex



Camrex House is a notorious homeless hostel that for 40 years has upheld a fearsome reputation. Its skewed, in-house morality perpetuated by men with complex histories. Based on interviews with hostel residents, Camrex constructs a series of unflinchingly visceral sequences that reveal a hidden world of untold stories.

Form Documentary, **Country** UK, **Year** 2015, **Running Time** 13 min, **Language** English, **Director** Mark Chapman, **Screenwriter** Mark Chapman, **Producer** Mark Chapman, **Cinematographer** Mark Chapman, **Film Editor** Mark Chapman

Contact contact@mark-chapman.co.uk

Crack


A new craze is taking over the estates of London. With fights, street deals and territorial warfare growing ever dangerous, it won't be long until it's out of control. Crack follows Jay and his gang, B.H.S. (Brixton Hit Squad), in an exposé of this troubling social epidemic.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 12 min, **Language** English, **Director** Peter King, **Screenwriter** Peter King, **Producer** Joseph Taussig, **Cinematographer** Carl Burke, **Film Editor** Phil Currie, **Music** Jack Hallett

Contact crack@outsider.tv

Edmond


Edmond's impulse to love and be close to others is strong... Maybe too strong. As he stands alone by a lake contemplating his options, he goes on a journey backwards through his life, and revisits all his defining moments in search for the origin of his desires.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 9 min, **Language** English, **Director** Nina Gantz, **Screenwriter** Nina Gantz, **Producer** Emilie Joffroy, **Animator** Adam Watts, **Cinematographer** Ian Forbes, **Film Editor** Nina Rac, **Music** Terence Dunn

Contact joffroy.emilie@gmail.com

Group B


It is 1986, the peak of high-octane Group B rally driving. Known for its incredibly dangerous off-road races, notorious for lack of crowd control, and some of the most powerful and sophisticated cars the world has ever seen, this is the golden era of rallying. Rally driver Shane Hunter is facing his comeback to Group B competition after a long and troubled absence.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 25 min, **Language** English, **Director** Nick Rowland, **Screenwriter** Nick Rowland, Joe Murtagh, **Producer** Alexandra Breede, **Cinematographer** Sverre Sørdal, **Film Editor** Paco Sweetman, **Music** Terence Dunn

Contact groupbfilm@gmail.com

Half Wet


We are all born as wet as a banana. 75% water. By the time we reach adulthood, that amount decreases to 54%. Aging is death by evaporation, thinks Gus. Gus is seeking solitude on a deserted beach, when he is interrupted by Tiny Eyes at dusk, on the eve of his 25th birthday.

Form Narrative, **Country** UK, **Year** 2014, **Running Time** 8 min, **Language** English, **Director** Sophie Gate, **Screenwriter** Sophie Gate, **Producer** Sophie Gate, **Animator** Sophie Gate, Rory Waudby-Tolley, Rachel Sale, **Music** Johnny Wildey

Contact sophie.gate@yahoo.co.uk

I Used to be Famous


I Used to be Famous follows Vince Denman, a former pop star relentlessly pursuing a comeback. Day in, day out he roams the streets of Peckham trying to sell his CD of unfinished songs to anyone and everyone. After hitting rock bottom, he meets Stevie, a young man with a great ear for rhythm who helps Vince see the power and beauty of true music.

Premiere Status World Premiere, **Form** Narrative, **Country** UK, **Year** 2015, **Running Time** 16 min, **Language** English, **Director** Eddie Sternberg, **Screenwriter** Eddie Sternberg, **Producer** Chris Pencakowski, **Cinematographer** Eben Bolter, **Film Editor** Dave Silver, **Music** David M Saunders

Contact eddie@superplex.tv

Lord & Lidl


A man heads to his local Lidl supermarket after God unexpectedly shows up at his door asking for a meal.

Form Narrative, **Country** UK, **Year** 2014, **Running Time** 4 min, **Language** English, **Director** Oscar Hudson, **Screenwriter** Oscar Hudson, **Cinematographer** Ruben Woodin-Dechamps, **Film Editor** Oscar Hudson

Contact oscarhudson@mac.com

Rate Me



Rate Me is a brilliantly conceived portrait of teen escort Coco as told through reviews left on an online forum. Sharp and insightful Coco's character shifts in and out of focus with each authors own agenda.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 17 min, **Language** English, **Director** Fyzal Boulifa, **Screenwriter** Fyzal Boulifa, **Producer** Taina Galis, Fyzal Boulifa, **Cinematographer** Taina Galis, **Film Editor** Fyzal Boulifa, Taina Galis, **Music** Felicita

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SAMUEL-613



The story of Shmilu, a Hasidic Jew in crisis, torn between his community and the romantic possibilities of trendy East London. This is the first fictional film made in the UK's Hasidic community, gaining unprecedented access for a drama including non-professional actors and Yiddish dialogue.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 16 min, **Language** English, Yiddish, **Director** Billy Lumby, **Screenwriter** Billy Lumby, **Producer** Cheyenne Conway, **Cinematographer** Paul Özgür, **Film Editor** Michael Aaglund, **Music** Gunnar Óskarsson, Stuart Earl

Contact billylumby@gmail.com

Stutterer



Stutterer is a poignant, sometimes funny, but ultimately heart-warming story about a very quiet man with an awful lot to offer.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 13 min, **Language** English, **Director** Benjamin Cleary, **Screenwriter** Benjamin Cleary, **Producer** Serena Armitage, Shan Christopher, **Cinematographer** Michael Paleodimos, **Film Editor** Benjamin Cleary, **Music** Nico Casal

Contact benleary@gmail.com

You Are Whole



Norman Pugg arrives in a sleepy British seaside town with a mission: spreading the word of The Children of the Mountain of the Star. However, it seems that the local residents may have bigger problems than battling their spiritual confusions, as Norman discovers a number of his prospective clients dead in their own homes.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 16 min, **Language** English, **Director** Laura Spini, **Screenwriter** Laura Spini, **Producer** Laurence Brook, **Cinematographer** Gonçalo Almeida, **Film Editor** Laurence Brook, **Music** Joseph Brook

Contact Laurence.a.brook@gmail.com

Cargo



Cargo follows the journey of two Syrian refugees as they attempt to smuggle themselves into the UK. Once the lorry they are hidden in starts to move, they know that they are on their way to freedom. But the arrival of a third sparks unrest in the group. Will they be able to keep quiet long enough to not be heard by the Border Patrol?

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 16 min, **Language** English, **Director** Oli Carr, **Screenwriter** Frank Higson, Oli Carr, **Producer** Jennie Hall, **Cinematographer** Thomas Rosser, **Film Editor** Samuel Davies

Contact olicarr@outlook.com

Knit Me Some Happiness


This charming short documentary was shot and edited in three days as part of the ARRI Film Challenge as part of the Sheffield Doc/Fest. The film chronicles the day a knitting club in Sheffield decided to make a giant picnic blanket using 100s of squares from people all over the country.

Form Documentary, **Country** UK, **Year** 2015, **Running Time** 3 min, **Language** English, **Director** Sofia Olins, **Producer** Paulette Caletti, **Cinematographer** Jen Fearnley, Nicola Daley, **Film Editor** Jen Fearnley, Mark Shenson, **Music** Jamie Perera

Contact sofia@olinski.net

The Rain Collector


It's 1866 in Yorkshire, England, at the great home of Lady Kentworth and her daughter Vanessa. She's a girl looking for a life filled with more than parties, suitors and dresses. What she finds is science and excitement, if only her mother will let her, and no one distracts her. Inspired by true events.

Form Narrative, **Country** UK, USA, **Year** 2015, **Running Time** 12 min, **Language** English, **Director** Isabella Wing-Davey, **Screenwriter** Isabella Wing-Davey, **Producer** Emilia Reid, Emily Leo, Theodora Dunlap, Tom Mucklow, **Cinematographer** Neus Ollé, **Film Editor** Matthew C. Hart, **Music** Katya Mihailova

Contact theraincollectorfilm@gmail.com

Rust


Hot-tempered Georgie lives with her grandfather, Henry, on an old farm in the North of England. Since losing his livelihood, Henry has grown difficult and distant, his farm neglected. As Georgie fights to keep her fading Grandfather as the giant he once was she starts to become a giant herself.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 20 min, **Language** English, **Director** Brady Hood, **Screenwriter** Jonathan Harbottle, **Producer** Laura Jackson, **Cinematographer** Hamish Anderson, **Film Editor** Meredith Mandik, **Music** Jess Jones

Contact laurajackson@live.co.uk

They Call Us Maids: The Domestic Workers' Story


Thousands of women from the world's poorest countries must seek work abroad to support their families. Often they become trapped in conditions of great hardship. Many end up in the UK, where they find an opportunity to escape. Vivid watercolours tell the shocking real life story behind Justice 4 Domestic Workers, in this latest film by Leeds Animation Workshop.

Premiere Status World Premiere, **Form** Documentary, **Country** UK, **Year** 2015, **Running Time** 7 min, **Language** English, **Director** Leeds Animation Workshop, **Screenwriter** Terry Wragg, **Producer** Leeds Animation Workshop, **Animator** Jo Dunn, **Film Editor** Leeds Animation Workshop, **Music** Phil Todd

Contact info@leedsanimation.org.uk

Twine


After years of harsh living conditions and pain, a boy experiences a moment of lucidity and sets out to sever the physical and psychological grip his father has on him. But is it possible? Set in unforgiving wintry moors this story is beautifully shot and riddled with tension.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 20 min, **Language** English, **Director** Richard Heap, **Screenwriter** Richard Heap, **Producer** Mario Roberto, Richard Heap, **Cinematographer** Ben Pritchard, **Film Editor** Richard Heap, **Music** Andrew Swarbrick

Contact mario.s.roberto93@gmail.com

Writing Britain


The Writing Britain project fostered the production of a series of films which were written by three Leeds based young people (Mandlenkosi Maposa, Saph Holden and Hassan Abdullahi). Their beautiful and poetic films to reflect their sense of place, belonging, hopes and dreams they have for the future.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 10 min, **Language** English, **Director** Matt Maude, **Screenwriter** Saph Holden, Hassan Abdullahi, Mandlenkosi Maposa, **Producer** Jamie Hutchison, **Cinematographer** Adam Lyons, **Film Editor** Matt Maude, **Music** Richard Lacy, Tom Hodge, Max Cooper, Thomas Newman

Contact jamie@studio12.org.uk

Approaching the Puddle



A curious woman and her fabulous yellow wellies undertake a surreal exploration of an empty car park.

Form Experimental, **Country** Germany, **Year** 2014, **Running Time** 9 min, **Director** Sebastian Gimmel, **Screenwriter** , **Producer** Academy of Media Arts Cologne, **Cinematographer** Claire Jahn, **Film Editor** Sebastian Gimmel, **Music** Tobias Hartmann, **Choreographer** Sebastian Gimmel, Homai Toyoda

Contact datamilch@gmx.de

Choreography for the Scanner - In Between Frames Series



Created using a flatbed scanner, this experimental animation explores a choreography of simple repetition. As such, it is a reminder of the technologies at the heart of the history of cinema and the moving image.

Premiere Status World Premiere, **Form** Experimental, **Country** USA, **Year** 2015, **Running Time** 3 min, **Director** Mariam Eqbal, **Screenwriter** Mariam Eqbal, **Producer** Mariam Eqbal

Contact mariaameqbal@gmail.com

Circle



Repetition, division, reproduction; the circle of life. Shot from above, the tracing of the dancer's multiplied bodies generates organic patterns that recall Busby Berkeley, Sufi whirling and fractals in nature.

Premiere Status UK Premiere, **Form** Experimental, **Country** Turkey, **Year** 2014, **Running Time** 5 min, **Director** Özgür Can Alkan, **Producer** Mehmet Şafak Türkel, **Cinematographer** Özgür Can Alkan, **Music** Özgür Can Alkan, **Choreographer** Ziya Azazi

Contact ozgurcanalkan@yahoo.com

Echo



In this quiet one-minute study, an older man loses himself in dancing and discovers a younger self.

Form Experimental, **Country** Netherlands, **Year** 2014, **Running Time** 2 min, **Director** Nicola Balhuizen Hepp, **Film Editor** Erik Verhulst, **Choreographer** Nicola Balhuizen Hepp

Contact nicola@nicolahepp.com

Hydra



Trapped on a bridge the Hydra tries to find a way out of the city. A fractured soundtrack and rapid edits build dynamic tension to an unresolved conclusion.

Form Experimental, **Country** Germany, **Year** 2014, **Running Time** 3 min, **Director** Florence Freitag, **Cinematographer** Johannes Plank, **Film Editor** Johannes Plank, **Music** Fabian Russ, **Choreographer** Alexandre Munz

Contact florence.freitag@gmail.com

Néants



Four characters, in four locations, see their destiny falling apart. An exploration of mourning, an anticlimax.

Premiere Status European Premiere, **Form** Experimental, **Country** Canada, **Year** 2015, **Running Time** 10 min, **Director** Nellie Carrier, **Producer** Maxime Boutin, Audrey Laroche, **Cinematographer** Hugo Gendron, **Film Editor** Philippe Gariépy, **Music** Charles B. White

Contact nellie_carrier@yahoo.fr

Reborn



A short documentary about Royal Ballet principal Lauren Cuthbertson's experience of returning to work after a crushing injury sustained during a performance.

Premiere Status UK Premiere, **Form** Documentary, **Country** UK, **Year** 2015, **Running Time** 5 min, **Director** Andrew Margetson, **Producer** Anna Zantiotis, **Cinematographer** Federico Alfonso, **Film Editor** David Webb, **Music** Sebastian Plano, Dj Dials, **Choreographer** Alastair Marriott

Contact andy@margetson.com

Solo Finale



A woman and a man encounter each other in an abandoned opera, where they embark on a bizarre flight between time and space.

Form Experimental, **Country** Germany, **Year** 2015, **Running Time** 9 min, **Director** Ingo Putze, **Screenwriter** Ingo Putze, **Producer** Ingo Putze, **Cinematographer** Fabian Spuck, **Film Editor** Fabian Spuck, Ingo Putze, **Music** Ingo Putze, **Choreographer** Christian Spuck

Contact alanna.putze@gmail.com

Yasushi Shoji



Dancer Yasushi Shoji playfully sounds out a space, measures it in movement and rhythm. An abandoned primary school provides the evocative setting.

Premiere Status World Premiere, **Form** Experimental, **Country** Japan, **Year** 2015, **Running Time** 3 min, **Director** Kenichi Sasaki, **Producer** Léna Pont, **Cinematographer** Takeshi Oda

Contact shojiyasushi@gmail.com

You



A tribute to the late Choreographer Nigel Charnock. Recreating a section of his 1991 solo work Resurrection. Verbal and physical slapstick reveals dark truths about human relationships.

Form Experimental, **Country** UK, **Year** 2015, **Running Time** 10 min, **Director** Graham Clayton-Chance, **Screenwriter** Nigel Charnock, **Choreographer** Nigel Charnock

Contact gcc72@yahoo.com

Circle see page 125

Lord & Lidl see page 122

Milky Way is our Galaxy see page 114

Snowfall see page 119

Twisted see page 115

AD 1363, The End of Chivalry

This short film depicts the historical catastrophe that led to the end of the heroic era of chivalry.

Form Narrative, **Country** New Zealand, USA, **Year** 2015, **Running Time** 3 min, **Language** No Dialogue, **Director** Jake Mahaffy, **Screenwriter** Jake Mahaffy, **Producer** Jake Mahaffy, **Cinematographer** Jake Mahaffy, **Film Editor** Jake Mahaffy

Contact j.mahaffy@auckland.ac.nz

Afternoon Class

The drowsiness flocking towards me during the afternoon lessons, the head gets heavier and I try to stay alert.

Premiere Status UK Premiere, **Form** Narrative, **Country** South Korea, **Year** 2015, **Running Time** 4 min, **Language** No Dialogue, **Director** Seoro Oh, **Screenwriter** Seoro Oh, **Animator** Seoro Oh, **Cinematographer** Seoro Oh, **Film Editor** Seoro Oh, **Music** Hyeji Jung

Contact kaniseed@naver.com

Brass Heaven

Every weekend, groups of English men celebrate an imminent marriage by visiting Hamburg's red-light district for the local 'brass'. The drinking begins aboard the low-cost flight.

Form Documentary, **Country** UK, **Year** 2015, **Running Time** 4 min, **Language** English, **Director** Simon Ellis, **Cinematographer** Simon Ellis, **Film Editor** Simon Ellis

Contact info@simonellisfilms.com

Food to Go

A straight faced executive on his lunch break, minutes before a vital presentation. At a restaurant the waitress goes on with her day. They collide as the man wants everything done immediately and she tries to keep to her own pace.

Form Narrative, **Country** Czech Republic, **Year** 2014, **Running Time** 7 min, **Language** Czech, **Director** Edgar Ortiz, **Screenwriter** Edgar Ortiz, **Cinematographer** Tomas Jelinek, **Film Editor** Edgar Ortiz

Contact ortiz.edgarc@gmail.com

The Golden Watch

Factory workers' hard work brings them ever closer to the looming gold watch. A tragicomic study of human existence.

Premiere Status UK Premiere, **Original Title** Guldklockan, **Form** Narrative, **Country** Finland, **Year** 2015, **Running Time** 3 min, **Language** No Dialogue, **Director** Andreas Westerberg, **Screenwriter** Andreas Westerberg, **Producer** Lina Ekblad, Pia Enroth, **Cinematographer** Richard Björklund, **Film Editor** Richard Björklund

Contact Lina.Ekblad@wasateater.fi

Home Leave

The cows already got used to the compressor in the kitchen. The cows did, too.

Premiere Status UK Premiere, **Original Title** Heimaturlaub, **Form** Documentary, **Country** Germany, **Year** 2015, **Running Time** 2 min, **Language** German, **Director** Carsten Knoop, Dorit Kiesewetter, **Cinematographer** Carsten Knoop, Dorit Kiesewetter, **Film Editor** Carsten Knoop, Dorit Kiesewetter

Contact wamix.machtnix@hamburg.de

I Am Fairy


A woman finds a fairy in her backyard.

Premiere Status European Premiere, **Form** Narrative, **Country** Australia, **Year** 2015, **Running Time** 3 min, **Language** English, **Director** James Vinson, **Screenwriter** Liam Ryan, **Producer** Will Sommers, **Cinematographer** Charles Alexander, **Film Editor** Charlie Sturgeon & James Vinson, **Music** Nicholas Buc

Contact james@vinsonj.com

La Pepprette


When two wannabe thieves try to act like bad boys by playing in the big leagues... nothing good happens!

Premiere Status UK Premiere, **Form** Narrative, **Country** Canada, **Year** 2015, **Running Time** 4 min, **Language** French, **Director** Jérôme Hof, **Screenwriter** Jérôme Hof, Joëlle Agathe, **Producer** Joëlle Agathe, **Film Editor** Jérôme Hof, **Music** Les Truands

Contact joelleagathe@aleasfilms.com

Otherwise Engaged


How do I love thee? Let me count the likes...A romantic social media satire for the online age.

Form Narrative, **Country** UK, **Year** 2015, **Running Time** 5 min, **Language** English, **Director** Alicia MacDonald, **Screenwriter** Alicia MacDonald, **Producer** Helen Gearson, Jack Sidey

Contact macdonald.alicia@gmail.com

The Reinvention of Normal


'Go straight off the wall' said his dad and Dominic does just that. The film follows Dominic Wilcox, an artist / inventor / designer, on his quest for new ideas....Transforming the mundane and ordinary into something surprising, wondrous and strangely thought provoking.

Form Documentary, **Country** UK, **Year** 2015, **Running Time** 8 min, **Language** English, **Director** Liam Saint-Pierre, **Producer** Liam Saint-Pierre, **Film Editor** Sam White, Liam Saint-Pierre, **Music** Olly Jenkins

Contact liam@liamsaintpierre.com

Slaves of the Rave


Music worlds collide! A short animated comedy about how an audience reacts to different types of music.

Form Narrative, **Country** UK, **Year** 2014, **Running Time** 3 min, **Language** No Dialogue, **Director** William Garratt, **Screenwriter** William Garratt, **Animator** William Garratt

Contact wol@halfgiraffe.com

Sry Bsy


Sry bsy - no time for nothing. Not even for spelling in full the words 'sorry' and 'busy'...This digital 2D animation is about obsessions, compulsions and the pressure of keeping up with the challenges of modern working life. By combining a dark sense of humor with absurd elements, sry bsy is amusing and disturbing at the same time.

Premiere Status UK Premiere, **Form** Narrative, **Country** Germany, **Year** 2015, **Running Time** 3 min, **Language** No Dialogue, **Director** Verena Westphal, **Screenwriter** Verena Westphal, **Producer** Verena Westphal, **Animator** Verena Westphal, **Film Editor** Verena Westphal, **Music** Moritz P.G. Katz

Contact verena.westphal@gmail.com

Sundae



An irritated mother drives around a residential neighbourhood, bribing her 5 year-old son with ice cream in exchange for crucial information.

Premiere Status European Premiere, **Form** Narrative, **Country** USA, **Year** 2015, **Running Time** 6 min, **Language** English, **Director** Sonya Goddy, **Screenwriter** Sonya Goddy, **Producer** Kristin Frost, Birgit Gerböck, **Cinematographer** Andrew Ellmaker, **Film Editor** Souliman Schelfout

Contact sonya.goddy@gmail.com

LEEDS INTERNATIONAL MUSIC VIDEO AWARD



In 2014, LIFF launched its first ever Leeds International Music Video Awards, in honour of this ever changing visual artform. As the dominance of music television as force for influencing record sales has passed, new frontiers in creativity have opened as musicians use the format to satisfy their own artistic interests. From stop motion animation to dramatic live action, lo-fi inventiveness to the latest studio effects, our selection from the past 12 months sets out to chart a range of visual experiences. LIFF29's jury will select a winner to be announced on the night.

JURY

Andy Gray is a co-founder of Colours May Vary, an independent shop based in Leeds with a focus on graphic art, illustration, photography and interiors.

Phil Leigh is the founder of Norman Records, a UK record store stocking hard-to-find indie music, alternative music, experimental music and electronica.

Hayley Scott is a DIY Promoter and Freelance Writer for The Quietus, TGA Magazine, London in Stereo, Loud and Quiet, The Line of Best Fit and many more.



VIDEOS



- Bruce Smear - Pick & Roll (Anton Tammi)
- Coil - Batwings (A Limnal Hymn) (Happy Drummers)
- Dick Zved - Waveform (Stefan Nadelman)
- Flying Saucer Attack - Instrumental 7 (Peter Strickland)
- Foreign Skin - Enemy (Francesca Castelbuono)
- Hookworms - Radio Tokyo (Sam Wiehl)
- Oliver Max Mason - Horizon (Michael Suttill)
- Jipsy - Heart of the Wood (Sundeeep Toor)
- John Carpenter - Night (Ben Verhulst)
- Lightning Bolt - The Metal East - (Lale Westvind)
- Noah - Flaw (Takcom)
- Ohene Cornelius - Top of the Game (Ian Cinco)
- Paul de Jong - Auction Block (Paul de Jong)
- Schoolbell - Out of Sight (Rafael Moraes)
- Stig Of The Dump - Kubrick [ft. Jehst] (MJ Blackman)
- Terra - Sundays (Benjamin Noah)



Coach


A teenage boy tries to find his place, as he and his dad travel to Paris for a football match. When their car breaks down, they are invited to make their way into the capital on a coach full of fellow English fans. The fans' rowdy behaviour is tempting but being loud and proud isn't always the most heroic choice.

Form Narrative, **Country** France, **Year** 2014, **Running Time** 14 min, **Language** English, **Director** Ben Adler, **Screenwriter** Aćim Vasić, Ben Adler, **Producer** Gaëlle Mareschi, Fluxus Films, **Cinematographer** Julien Roux, **Film Editor** Angelos Angelidis

Contact UniFrance

Game of Life


Sometimes we create special moments that we want to hang on to for the rest of our lives. But how do you preserve loved memories forever? Two brothers have come up with a unique idea that reunites them once a year. As they struggle to come to terms with themselves and each other, it is a memory that brings and keeps them together.

Premiere Status UK Premiere, **Original Title** Le Grand Jeu, **Form** Narrative, **Country** France, **Year** 2015, **Running Time** 13 min, **Language** French, **Director** Agnès Vialleton, **Screenwriter** Agnès Vialleton, **Producer** Carlito Films, **Cinematographer** Guillaume Duchemin, **Film Editor** Giulia Rodino

Contact agnesvialleton@free.fr

Jumble Up


Special talents can earn you a lot of respect and the more devastating it is when you suddenly lose them. Here, playing cards get the better of a croupier known for his excellent command of them. Can you believe your eyes in a casino? Find out who is the real expert in this game...

Premiere Status UK Premiere, **Form** Narrative, **Country** France, **Year** 2014, **Running Time** 6 min, **Language** No dialogue, **Director** Léo Karmann, **Screenwriter** Léo Karmann, Pierre Cachia, **Cinematographer** Victor Chwalczyński, **Film Editor** Olivier Michaut-Alchourroun

Contact accueil@avalonfilms.fr

Revolshk!


An inspiring newspaper article provokes several town people to show their support. They are all for it but when the follow up asks them to double their support, the impracticalities of their agenda become too apparent to be ignored.

Form Narrative, **Country** France, **Year** 2014, **Running Time** 2 min, **Language** No dialogue, **Director** Julia Boutteville, **Screenwriter** Julia Boutteville, **Cinematographer** Jacques Girault, **Film Editor** Antoine Gazaniol

Contact UniFrance

Stunned


When a fatal accident happens, someone needs to relate the sad news to the family. Not a job many people would volunteer for. In Stunned, two men struggle to muster up the courage to tell their colleague's wife.

Premiere Status UK Premiere, **Original Title** L'Étourdissement, **Form** Narrative, **Country** France, **Year** 2015, **Running Time** 23 min, **Language** French, **Director** Gérard Pautonnier, **Screenwriter** Joël Egloff, Gérard Pautonnier, **Producer** Augustin Bernard, **Cinematographer** Benjamin Chartier, **Film Editor** Florence Bresson

Contact festival@lunaprod.fr

Zero


In a small suburban park, a young boy is on a mission: He wants to convince his class mate of his special powers and prove that he has everything it takes to be a textbook super hero.

Premiere Status UK Premiere, **Original Title** Zéro, **Form** Narrative, **Country** France, **Year** 2014, **Running Time** 10 min, **Language** French, **Director** Tony T. Datis, **Screenwriter** Tony T. Datis, **Producer** Mathieu Lalande, Guillaume Colboc, **Cinematographer** Sylvain Séchet, **Film Editor** Matthieu Autin, Marco Casanova

Contact UniFrance

Zero m²

The latest trick of a cunning landlord threatens to literally squash her tenants. But as the housing market is tight, moving out is not an option. It takes some determination and thinking outside the box to save a student and his neighbours from losing their homes.

Premiere Status UK Premiere, **Form** Narrative, **Country** France, **Year** 2015, **Running Time** 19 min, **Language** French, **Director** Matthieu Landour, **Screenwriter** Nicolas Bovorasmay, Matthieu Landour, **Producer** Pierre Emmanuel Fleurantin, Laurent Baujard, **Cinematographer** Luis Armando Artega, **Film Editor** Matthieu Landour

Contact festival@salaudmorisset.com

PARALLEL WORLDS

SHORT FILM CITY 

Another Kind of Girl



17-year-old Khalidiya filmed this portrait of her life as a Syrian refugee in Jordan's Za'atari Refugee Camp as part of a three-month media workshop. A rare insider's view into refugee life that not only introduces us to a foreign world but also focuses on the girl's perception of her personal development.

Premiere Status UK Premiere, **Form** Documentary, **Country** Jordan, **Year** 2015, **Running Time** 10 min, **Language** Arabic, **Director** Khalidiya Jibawi, **Screenwriter** Khalidiya Jibawi, **Producer** Laura Doggett, **Cinematographer** Khalidiya Jibawi, **Film Editor** Khalidiya Jibawi, Laura Doggett

Contact lauradoggett@gmail.com

En Route



The constrictions of small train compartments catalyse relationships between three groups of strangers. They speak different languages, struggle with different problems and are at different stages of their lives. Nevertheless, they offer support to each other, emphasising that we are all the same in the end: human.

Form Narrative, **Country** China, USA, **Year** 2015, **Running Time** 14 min, **Language** English, German, Assyrian, American Sign Language, **Director** Xu Zhang, **Screenwriter** Xu Zhang, **Producer** Melanie D'Andrea, Jeanne Jo, **Cinematographer** Sean McDaniel, **Film Editor** Lindsay Armstrong, Harris McCabe

Contact hexingkang@vmovier.com

My Honeymoon



Part of an initiative of European film festivals fighting against xenophobia, this documentary has been shown at dozens of festivals from Berlin to Clermont-Ferrand to Tampere. It offers a short glimpse of the life of Berivan, a Syrian asylum seeker who arrived in one of the EU's poorest countries, Bulgaria, together with her newly-wed husband.

Form Documentary, **Country** Switzerland, **Year** 2014, **Running Time** 4 min, **Language** English, **Director** Eileen Hofer, **Producer** Eileen Hofer, **Cinematographer** Kamen Kalev, **Film Editor** Eileen Hofer

Contact info@eileenhofer.ch

Omul



Small gifts for strangers. A man sets up shop at a market and gives his goods away for free. His customers thank him with a smile but the vendors around him become increasingly angry. Who does he think he is, giving away things for free?

Form Narrative, **Country** Germany, **Year** 2014, **Running Time** 11 min, **Language** Romanian, **Director** Brigitte Drodloff, **Screenwriter** Brigitte Drodloff, **Producer** Brigitte Drodloff, **Cinematographer** Frank Glencairn, **Film Editor** Frank Glencairn

Contact markus@augohr.de

Rock n Roll Me When I'm Dead



Graffiti artist Dominic Arber - aka Bizerka Heightz - is back on the streets of Leeds. Without permission, his mission is to introduce Leeds' walls to a unique version of Zen street art. A documentary about one of the non-conformists here in our city.

Premiere Status World Premiere, **Form** Documentary, **Country** UK, **Year** 2015, **Running Time** 9 min, **Language** English, **Director** Harvey Marcus

Contact pphdm@hotmail.com

Symbolic Threats



Poetry or threat? An act of surrender or perhaps art? Inspired by the heated debate over the two 'White American Flags' that suddenly appeared on the towers of New York City's Brooklyn Bridge in summer 2014, Symbolic Threats shows how one incident can be interpreted in many different ways.

Premiere Status UK Premiere, **Form** Documentary, **Country** Germany, **Year** 2015, **Running Time** 15 min, **Language** English, **Director** Mischa Leinkauf, Lutz Henke, Matthias Wermke, **Producer** Mischa Leinkauf, Lutz Henke, Matthias Wermke

Contact studio@wermke-leinkauf.com

Yúyú



In the Chinese province of Chóngqing, the beekeeper Shé Zuo Bin performs a rite of spring to recover environmental balance, which involves thousands of bees amassing on his body. One of Short Film City's highlights at Hamburg International Short Film Festival, we are happy to bring you this mesmerising documentary of willpower.

Form Documentary, **Country** France, Germany, **Year** 2014, **Running Time** 15 min, **Language** No Dialogue, **Director** Marc Johnson, **Producer** Marc Johnson, **Cinematographer** Guillaume Brault, **Film Editor** David Charpentier

Contact UniFrance

Carpark



A simple shopping trip goes horribly wrong in this 1 minute animation that won LIFF28's short film audience award.

Form Narrative, **Country** UK, **Year** 2013, **Running Time** 1 min, **Language** No Dialogue, **Director** Anthony Blades

Contact ant@birdboxstudio.com

Hunting For Hockney



This digitally hand-drawn animation tells the story of two young women in search of the painter David Hockney in Yorkshire.

Form Documentary, **Country** UK, **Year** 2013, **Running Time** 3 min, **Language** English, **Director** Alice Dunseath, **Screenwriter** Alice Dunseath, **Animator** Alice Dunseath

Contact alicedunseath@gmail.com

Madam Black

When a glamour photographer runs over a child's pet, he's forced to fabricate a story about its disappearance. A film that shows how one lie can lead to a whole bigger one.

Premiere Status UK Premiere, **Form** Narrative, **Country** UK, New Zealand, **Year** 2015, **Running Time** 11 min, **Language** English, **Director** Ivan Barge, **Screenwriter** Matthew Harris, **Producer** Ivan Barge, Matthew Harris, Jozsef Fityus, Tim Judson, Brett Mills, **Cinematographer** Andrew Stroud, **Film Editor** Sam Brunette, Jarrod Wright, Ken Sparks, **Music** Justyn Pilbrow

Contact info@network-irl-tv.com

Milky Way is our Galaxy

Sometimes a trip to the shops is more than a trip to the shops. A film that shows how life is full of unexpected events.

Premiere Status UK Premiere, **Form** Narrative, **Country** Finland, **Year** 2015, **Running Time** 5 min, **Language** English, **Director** Olli Ilpo Salonen, **Screenwriter** Olli Ilpo Salonen, **Producer** Olli Ilpo Salonen, **Cinematographer** Hannu Käksi, **Film Editor** Olli Ilpo Salonen, **Music** Paavo Malmberg

Contact olli.ilpo.salonen@gmail.com

The Missing Scarf

A stylish animation that was shortlisted for the 86th Academy Awards. George Takei narrates a squirrel's search for his missing scarf. On his travels he encounters other animals in the forest who are struggling to understand their place in the grand scheme of things.

Form Narrative, **Country** Ireland, **Year** 2013, **Running Time** 7 min, **Language** English, **Director** Eoin Duffy, **Screenwriter** Eoin Duffy, **Producer** Jamie Hogan, **Animator** Eoin Duffy, **Music** Tobias Norberg

Contact eoin@eoinduffy.me

Distance

On a misty sea drifts a lonely boat. While unseen danger lurks in the fog, the boat's motor is out of order and visibility is as clear as the relationship between the two men sitting in the boat. Do they get out of the mist? Or is it already too late?

Original Title Distant, **Form** Narrative, **Country** Estonia, **Year** 2012, **Running Time** 24 min, **Language** Estonian, **Director** Janno Jürgens, **Screenwriter** Janno Jürgens, Anti Naulainen, **Producer** Kristjan Pütsep, **Cinematographer** Mart Raun, **Film Editor** Martin Männik

Contact kristjan@alastikino.ee

The Last Romeo

Romantic country boy Lembo lives in a far away village, where men are drunkards and women are dreaming about the bright city life. Lembo has fallen in love with the village beauty Liisu and decides to propose her. The story takes an unexpected turn when Liisu's father and the vodka loving dog steps in. During one night lives and dreams will change and nothing will be like it used to be before.

Original Title Viimane Romeo, **Form** Narrative, **Country** Estonia, **Year** 2013, **Running Time** 32 min, **Language** Estonian, **Director** Moonika Siimets, **Screenwriter** Moonika Siimets, **Producer** Elari Lend, **Cinematographer** Ivar Taim, **Film Editor** Marta Pulk, Maik Kalberg

Contact ruusmartin@gmail.com

My Condolences



A family of cannabis-growers are surprised by their daughter arriving home with a strange young man. They start to impersonate simple country folks writing a condolence note for their dead neighbour. And then the fun begins....

Original Title Kaastundeavaldus, **Form** Narrative, **Country** Estonia, **Year** 2014, **Running Time** 15 min, **Language** Estonian, **Director** Margus Paju, **Screenwriter** Martin Palm, Margus Paju, **Producer** Esko Rips, **Cinematographer** Meelis Veeremets, **Film Editor** Helen Takkin

Contact esko@nafta.ee

Olga



Car park worker Olga spends her monotonous days cleaning snow between cars. Gambling addict Joel, another lonesome soul, brings a little change into the woman's days.

Form Narrative, **Country** Estonia, **Year** 2013, **Running Time** 19 min, **Language** Estonian, **Director** Kaur Kook, **Screenwriter** Kaur Kook, **Producer** Kristjan Pütsep, Esko Rips, **Cinematographer** Sten-Johan Lill, **Film Editor** Liis Nimik

Contact esko@nafta.ee

Pussy



Andrei and Oliver are criminals, lost in the brutal world of 90's Estonia. On the early hours of the day that saw the tragic sinking of the ferry MS Estonia, they are faced with a task to kill a young boy. Will they survive their crime?

Original Title Tupsu, **Form** Narrative, **Country** Estonia, **Year** 2014, **Running Time** 17 min, **Language** Estonian, **Director** Triin Ruumet, **Screenwriter** Triin Ruumet, **Producer** Tõnis Hiiesalu, **Cinematographer** Sten-Johan Lill, **Film Editor** Hendrik Mägar

Contact tonis@insener.com

Concert of Requests



A boy and girl are on the trip and meet people traveling by bus. The conflict between the bus driver and the youngsters begins...

Original Title Koncert życzeń, **Form** Documentary, **Country** Poland, **Year** 1967, **Running Time** 16 min, **Language** Polish, **Director** Krzysztof Kieślowski, **Screenwriter** Krzysztof Kieślowski, **Cinematographer** Lechoslaw Trzesowski, **Film Editor** Janina Grosicka

Contact office@studioindeks.pl

Conflicts



A romantic drama about a marital triangle with a bloody ending and an external intervention that changes it entirely.

Original Title Konflikty, **Form** Narrative, **Country** Poland, **Year** 1960, **Running Time** 7 min, **Language** Polish, **Director** Daniel Szczuchura, **Cinematographer** Stanislaw Sliskowski

Contact office@studioindeks.pl

The Game

A couple are driving in a car. After a while they meet another car and they start playing chicken.

Original Title Zabawa, **Form** Narrative, **Country** Poland, **Year** 1960, **Running Time** 9 mins, **Language** Polish, **Director** Witold Leszczynski, **Cinematographer** Andrzej Kostenko, Wojciech Palmowski

Contact office@studioindeks.pl

Kirk Douglas

A documentary about a visit from film star Kirk Douglas to the Polish National Film School in Łódź.

Form Documentary, **Country** Poland, **Year** 1966, **Running Time** 10 min, **Language** Polish, English, **Director** Marek Piwowski, **Cinematographer** Feridun Erol, Marek Piwowski

Contact office@studioindeks.pl

Krakatau

A film essay on human frustration caused by the surrounding environment.

Form Narrative, **Country** Poland, **Year** 1986, **Running Time** 11 min, **Language** Polish, **Director** Mariusz Grzegorzek, **Screenwriter** Mariusz Grzegorzek

Contact office@studioindeks.pl

Market

The film shows a market which in time fills with people.

Original Title Rynek, **Form** Documentary, **Country** Poland, **Year** 1971, **Running Time** 5 min, **Language** Polish, **Director** Józef Robakowski, Tadeusz Junak

Contact office@studioindeks.pl

The Office

This 5 minute documentary consists entirely of interactions at a social benefits office service window, with a clerk handling various requests by people seeking state aid. The film portrays the intense bureaucracy that existed in Polish government services at the time.

Original Title Urząd, **Form** Documentary, **Country** Poland, **Year** 1966, **Running Time** 5 min, **Language** Polish, **Director** Krzysztof Kieślowski, **Cinematographer** Lechoslaw Trzesowski, **Film Editor** Janina Grosicka

Contact office@studioindeks.pl

Square

A rhythmical transformation of the form of a square leading to the form of ballet.

Original Title Kwadrat, **Form** Experimental, **Country** Poland, **Year** 1972, **Running Time** 4 min, **Language** No dialogue, **Director** Zbigniew Rybczynski, **Screenwriter** Zbigniew Rybczynski

Contact office@studioindeks.pl

Two Men With A Wardrobe



Two young men emerge from the sea carrying a wardrobe. They walk with it across the city. An absurdist short from Roman Polanski.

Original Title Dwaj ludzie z szafą, **Form** Narrative, **Country** Poland, **Year** 1958, **Running Time** 14 min, **Language** Polish, **Director** Roman Polański, **Screenwriter** Roman Polański, **Cinematographer** Maciej Kwieciński

Contact office@studioindeks.pl

With Raised Hands



A free interpretation of the well-known photograph of a Jewish child coming out of the Warsaw ghetto with his hands up. A winner of the Palme D'Or for Best Short Film.

Original Title Z podniesionymi rękami, **Form** Narrative, **Country** Poland, **Year** 1985, **Running Time** 6 min, **Language** Polish, **Director** Mitko Panov, **Screenwriter** Mitko Panov, **Cinematographer** Jaroslaw Szoda, **Film Editor** Halina Szalinska

Contact office@studioindeks.pl

A Documentary Film



With its subtle blend of photography and drawing, this tender film minutely details the moving moments in the life of a lonely father. The best of this year's Eastern European animation, it subtly documents a personal and honest portrait of isolation brought on by the loss of family. A stunning example of how sincere Polish animation can be.

Premiere Status UK Premiere, **Original Title** Dokument, **Form** Documentary, **Country** Poland, **Year** 2015, **Running Time** 7 min, **Language** No Dialogue, **Director** Marcin Podolec, **Screenwriter** Marcin Podolec, **Producer** Polish National Film School in Łódź (Marcin Malatyński), **Animator** Marcin Podolec, **Film Editor** Marcin Podolec

Contact marta.swiatek@kff.com.pl

Gigant



Bartek is a sixteen year old boy who grows up with his mother. While she struggles with life, she tries to relieve her pain by looking for a new love. Bartek is forced to help her and feels increasingly lonely. When he accidentally meets a beautiful girl, she turns his world upside down.

Form Narrative, **Country** Poland, **Year** 2015, **Running Time** 33 min, **Language** Polish, **Director** Tomasz Jeziorski, **Screenwriter** Thomas Jeziorski, **Cinematographer** Karolina Zielinska

Contact office@studioindeks.pl

Hangover



What is a hangover for? The worker of a Municipal Alcohol Recovery Centre loses faith in the purpose of his job.

Original Title Kac, **Form** Narrative, **Country** Poland, **Year** 2015, **Running Time** 17 min, **Language** Polish, **Director** Maciej Buchwald, **Producer** Marcin Malatyński, Katarzyna Janiak, **Cinematographer** Tomasz Gajewski, **Film Editor** Piotr Kulak

Contact office@studioindeks.pl

An Incredibly Elastic Man

The story of a man without shape. Given this ephemeral body he is constraint to deal with the people, things and places that are constantly shaping him. Can one live completely detached from others, from reality? Who and what decides who we are in the end?

Original Title Nieprawdopodobnie Elastyczny Człowiek, **Form** Narrative, **Country** Poland, **Year** 2013, **Running Time** 5 min, **Language** No dialogue, **Director** Karolina Specht, **Screenwriter** Karolina Specht, **Producer** Marcin Malatyński, **Animator** Karolina Specht, **Film Editor** Karolina Specht

Contact office@studioindeks.pl

It Would Be Beautiful

Human's problem with a settlement on Mars could be solved if there was a chance to come back from the planet that is situated one-year-long trip from Earth. Four people will take part in the journey called Mars One that is planned for 2023. Among the over 200,000 applications for the mission was one by Aleksandra, 57-year old biology teacher from the small Polish city Sosnowiec.

Original Title To Byłoby Coś Pięknego, **Form** Documentary, **Country** Poland, **Year** 2014, **Running Time** 18 min, **Language** Polish, **Director** Anna Morawiec, **Screenwriter** Anna Morawiec, **Producer** Marcin Malatyński, **Cinematographer** Paweł Józwicki, **Film Editor** Barbara Fronc

Contact office@studioindeks.pl

To Fly or Not to Fly

A group of scientists conduct some scientific research on a thin strip of land separating a lake from the sea. Situated half way between the sky and the land they try to discover hidden secrets of nature.

Original Title Lecieć Nie Lecieć, **Form** Documentary, **Country** Poland, **Year** 2013, **Running Time** 18 min, **Language** Polish, **Director** Aniela Gabryel, **Screenwriter** Aniela Gabryel, **Cinematographer** Zuzanna Pyda, **Film Editor** Katarzyna Boniecka

Contact office@studioindeks.pl

Leeds on Film with the Yorkshire Film Archive

Running Time

120 min approx including interval

If you love Leeds (and who doesn't?) then don't miss the opportunity to see the most amazing mix of archive footage made in and about the city over the past one hundred years - the people, the places, major events and everyday life in Leeds captured on film over the decades. From the birth of cinematography, with the first ever moving images shot on Leeds Bridge in 1888, we'll take a trip through time and present a rich mix of footage - all capturing Leeds on Film. From some of those early pioneering filmmakers through to the films of enthusiastic cine club members and amateur home movie makers which are steeped in local events, people, places and rich slice of everyday life in Leeds, to the heyday of award winning Yorkshire Television programmes from the beginnings of broadcasting from the region in the late 1960s.

Leeds Town Hall is the setting for our Leeds on Film screening, and we hope you'll be able to join us for what promises to be a fascinating evening of film curated and presented by the Yorkshire Film Archive, as part of the BFI's nationwide Britain on Film programme. From the building and opening of Lewis's in the 1930's to the local kids at Ellerby Lane School and the huge Children's Day events in Roundhay Park in the late 1950's through to the glory days of Leeds United and the Leeds Rhinos in the 1970's, to the 1980's planning controversies of Leeds Market, and much more besides, we look forward to welcoming you to Leeds on Film as part of the 29th Leeds International Film Festival.

The Yorkshire Film Archive is dedicated to collecting, preserving and creating access to the regions rich film heritage and for a taster of what's in store for Leeds on Film check out the trailer available on the leedsfilm.com site. Presented with the support of the British Film Institute, awarding funds from The National Lottery.

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