



# LIFF 30



# *Leeds International Film Festival*

---

NOV 3 - 17, 2016

THIS FESTIVAL'S WINNING  
SHORT FILMS MAY QUALIFY  
FOR CONSIDERATION FOR THE

OSCAR<sup>®</sup>

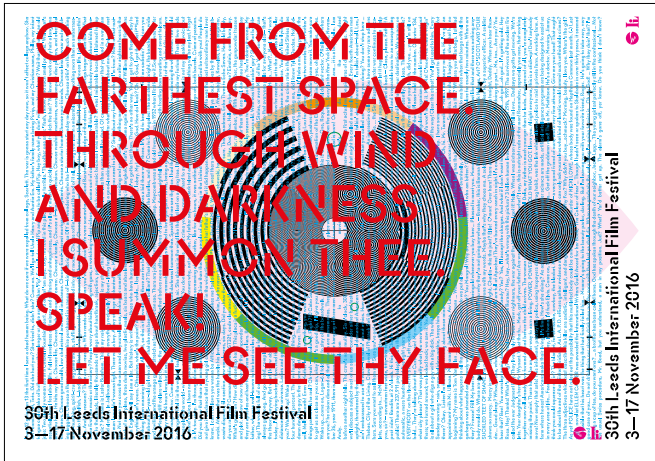
ENTRY REQUIREMENTS:

*Oscars.Org/Rules*



LIFF is as much about exploring the city of Leeds as about discovering films from around the world. For our 30th anniversary year, we're presenting over 300 events in a record 30 venues citywide, taking the LIFF experience into cinemas, music halls, churches, community venues, pubs, bars, clubs, museums, colleges, Millennium Square, Kirkgate Market, Leeds Station, and even onto boats. In partnership with Bruntwood, we've also commissioned a virtual reality short starring the city itself: Welcome to Leeds, a City in Bloom takes you on a 360° tour of new and historic sites in the company of poetry from Leeds Young Authors. We've collaborated with so many more organisations and individuals based in the city to produce LIFF30, including with Leeds Inspired and four artists on the creation of our anniversary posters that appear on this page. LIFF30 is an epic celebration of Leeds and film, and a huge thank you to everyone who has made it possible.

### LIFF30 POSTERS commissioned by Leeds Inspired



Build



Louisa Foley



Graham Pilling

### CONTENTS

#### Official Selection

Opening & Closing Films 11  
Programme 12

#### Cinema Versa

Underground Voices 31  
Music on Film 32  
Forum 41

#### Fanomenon

Fanathons: Day of the Dead, Night of the Dead, Animation Day 45  
Fanorama 51  
Mountain Film 52  
Retros 58  
Fanomenon Short Films: Dark Owl International Fantasy 67  
Short Film Award, Dead Shorts Competition, Future Shock: 67  
Sci-Fi Shorts Panorama 70

#### Retrospectives

Andrzej Zulawski 75  
Hal Ashby 76  
Jiri Trnka's Czech Histories 77  
New Wave Women 79  
Norwegian Comedies 80  
Silent Film Classics 81  
Soundtracks 84

#### Short Film City

Juries 86  
Competitions: Louis Le Prince International Short Film 100  
Competition, World Animation Award, British Short 102  
Film Competition, Yorkshire Short Film Competition,  
Screenance Competition, Short Film Audience Award,  
Leeds International Music Video Award

Documentary Shorts Panorama: Nine Moving Stories 122  
Teat-Beat of Sex + X-Rated Shorts 124  
World Animation Panorama: VAF New Talents 2016 126  
Three Minute Quickies 128  
Family Short Films at Kirkgate Market 131  
Young European Creations on Tour #4 132  
Bruntwood Virtual Reality Booth at Leeds Station 133  
Leeds Big Screen on Millennium Square 134  
Artist Film 136

#### Index

11  
12  
13  
31  
32  
41  
45  
51  
52  
58  
67  
67  
70  
75  
76  
77  
79  
80  
81  
84  
86  
99  
100  
102  
122  
124  
126  
128  
131  
132  
133  
134  
136  
138



Biserka Stringer-Horne



# PARTNERS

PARTNERS

## Presented by



## Leading Funders



Co-funded by the European Union



## Leading Partners



## Supporting Partners



30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30





Chris Fell  
 Alex King  
 Nick Jones  
 Molly Cowderoy  
 Caroline Döring  
 Jamie Cross  
 Martin Grund  
 Lucile Bourliard  
 Gage Oxley

Director  
 Programme Manager  
 Communications Manager  
 Programme Coordinator, Short Film City Manager  
 Film Festival Coordinator, Guest & Industry Manager  
 Production Manager  
 Design Manager  
 Print Traffic Manager  
 Youth Engagement Coordinator

Sylvia Barber  
 Mosa Mpetha  
 Colm McAuliffe  
 Rebecca Hill  
 Laura Ager  
 Robb Barham  
 Andy Wood  
 Gitta Wigro  
 David Maguire

Venues & Volunteers Supervisor  
 Venues & Volunteers Supervisor  
 Short Film City Programmer  
 Short Film City Programmer  
 Short Film City Programmer  
 Short Film City Programmer  
 Short Film City Programmer  
 Short Film City Programmer  
 Fanomenon Short Film Programmer

**PROGRAMMING**

Official Selection Alex King, Chris Fell, Molly Cowderoy  
 Retrospectives Alex King, Chris Fell  
 Fanomenon Martin Grund, Chris Fell, David Maguire  
 Cinema Versa Alex King, Molly Cowderoy, Nick Jones

Short Film City Molly Cowderoy, Colm McAuliffe, Rebecca Hill, Sylvia Barber, Caroline Döring, Laura Ager, Robb Barham, Andy Wood, Gitta Wigro

**DESIGN**

Lead Designer Lee Goater  
 Additional Design Martin Grund, Martin Pinder, Alex Finney

LIFF30/Leeds Inspired Build, Louisa Foley, Graham Pilling, Biserka  
 Poster Artists Stringer-Horne

**LEEDS CITY CENTRE BOX OFFICE STAFF**

Shirley Shortall, Helen Richmond, Margaret Rooke, Ashley Sagar

**BRUNTWOOD VIRTUAL REALITY BOOTH COORDINATORS**

Alice Duggan, Natasha Fell, Charlotte Imlah

**VENUE COORDINATORS**

Laura Ager, Liz Ainge, Laura Beddows, Georgina Booth, Hollie Bryan, Alexandra Dorisca, Matt Goodband, Evelyn Griffiths, Tom Kendall, Gage Oxley, Nick Randles, Vicki Wildbore, Sarah Wilson

**RUNNERS**

Ruth Clemens, Molly Hewitt, Marte Blyseth Marsden, Katie Ward, Kirstie Watson, Lauren Woodfin

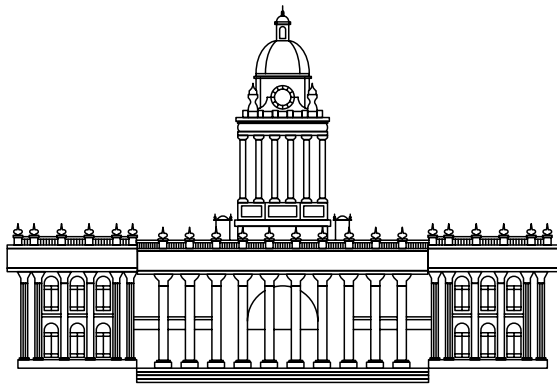
**VENUE ASSISTANTS**

Hibah Zareen Ahmed, Matthew Albrighton, Daoud Al-Janabi, Celia Ashman, Robb Barham, Lucy Barnes, Sue Barnes, Christopher Bartlett, Megan Beattie, James Berman, Hayley Blackburn, James Blackie, Jorja Ellie Bolton, Charlotte Booth, Declan Bracewell, Christian Brayford, Michael Brough, Pete Cann, Wylie Caton, Tracy Chen, Gong Chenchen, Marion Collishaw, Emily Coyne, Sophie Crewe, Luka Delic, Alison Devine, Georgia Dowell, Sam Drury, Jacob Farr, Charlotte Field, Meg Firth, Joseph Gaskell, Rhys Gillard, Ellie Goodwin, Thomas Gregson, Milly Gribben, John Grieve, Maria Carlotta Grimaldi, Karolina Grygorowicz, Colin Hall, Lucy Hallimond, Megan Hampton, Jasmine Harrop, Bethany Hazard, Thomas Hodgson, Alex Holmes, Alexandra Howell, Charlotte Hudson, Peter Hughes, Dominic Conneely Hughes, David Hurdon, Bilal Hussain, Joseph Jackson, Helena Johnson, Oriel Kenny, Ursula Klingel, Summer Knight, Alex Kupse, Lai Kwan, Ying Li, Weiping Lin, Louise Lontton, Azhar Mahmood, Usma Mahmood, Jenny Mahon, Natalie Marsh, Daniel Marsh, Christopher Martin, Kieran Martin-Rushworth, John McAndrew, Sam McCall, Kate McCall, Simon McGarry, Sean McMahon, Bobby Mills-Thomas, Georgia Milner, Jeffrey Moeller, Jadzia Emily Moss, Hannah Myers, Thi Thao Anh Nguyen, Bich Nguyen, George Nuth, Jacqui Ong, Devlin Orton, Sarah Parkin, Emily Patterson, Kate Perou, Dominic Preston, Gio Prete, Daniel Reddington, Nicol Reynolds, Lou Ross, Alistair Ryder, Marta Saccavino, Mariana Rios Sanchez, Laura Sawyer, Lucy Mae Seymour, Kae Sinclair, Ely Sinclair, Steven Smith, Alice Smith, Ella Statham, Zachary Stones, Ligita Sukyte, Caroline Thomas, Kerrie Thomson, Eve Tindall, Zeynep Uludag, Phil Urmson, Dan Van Heeswyk, Shufei Wang, Charlotte Ward, Sophie Warwick, Stephen Webber, Anna Whitelaw, Chloe Williams, Katie Wilson

**DIGITAL CONTENT**

**Digital Manager:** Sally Molineaux for Molineaux Productions with Diana Davis, Libby Molineaux and Jacob Thornton  
**Volunteer Assistants:** Oliver Asadi, Hannah Broadbent, Camila Castaneda, Lucy Dalton, James Dyer, Tom Fallis, Thea Flindall, Bryony Jameson, Sophena Khan, Viola Luo, Sam McMahon, Laura Myers, Artjoms Novickis, Celestine Ratsch-Rivera, Niki Stavrianou, Abi Timmins, Tom Uncomely, Effy Varley, Char Wetherhill

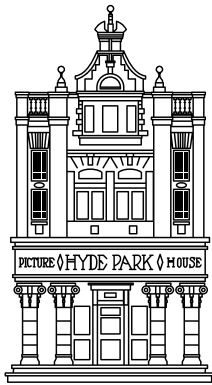




### Leeds Town Hall: Victoria Hall & Albert Room

Opened in 1858, the city's favourite landmark building has two venues at LIFF30. The biggest films of LIFF30 and many all-time classics are presented in the stunning orchestral concert venue Victoria Hall, featuring a giant screen and digital cinema system with 7.1 surround sound. In the more intimate Albert Room, there is a fascinating series of documentaries and events with special guests.

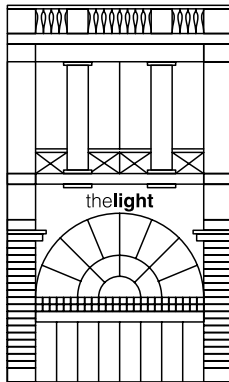
Leeds Town Hall, The Headrow, Leeds LS1 3AD



### Hyde Park Picture House

The 'coziest cinema in Leeds', the much-loved Hyde Park Picture House has been part of LIFF from the very start in 1987. The LIFF30 selection at the Hyde Park is the largest of any venue, featuring an incredible variety of exclusive previews, special retrospective films (many of them screening on 35mm), short film competitions, an all-night horror marathon, and live events.

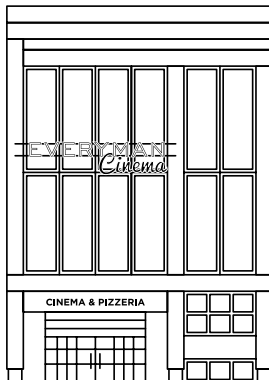
73 Brudenell Rd, Leeds LS6 1JD



### Vue in The Light

Formerly the Leeds Ster Century Cinema when The Light opened in 2001, the Vue features 14 screens over three levels. For LIFF30, we are using the larger Screen 5 and almost the whole selection this year is exclusive previews of acclaimed new films from Europe, Africa, the Middle East, Japan and the USA.

The Light, 22 The Headrow, Leeds LS1 8TL

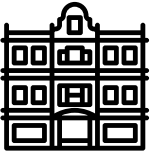


### Everyman

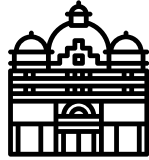
The Trinity Centre opened in 2013 and with it the luxurious boutique cinema Everyman. For the LIFF30 selection in Screen 4 at Everyman there is a wonderful mix of exclusive previews from Europe, South America, and the Far East, alongside documentaries, retrospectives of individual filmmakers, and the Louis le Prince International Short Film Competition.

Trinity Leeds, Albion St, Leeds LS1 5AY





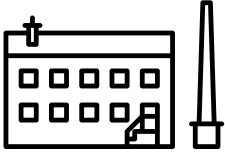
**The Adelphi**  
1-3 Hunslet  
Road, Leeds,  
LS10 1JQ



**Kirkgate Market**  
28-34 George St,  
Leeds  
LS2 7HY



**Millennium  
Square**  
Calverley Street,  
Leeds LS1 1UR



**Armley Mills**  
Leeds Industrial  
Museum, Canal  
Road, Leeds, LS12  
2QF



**Left Bank**  
Cardigan Rd,  
Leeds LS6 1LJ



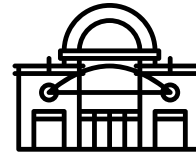
**North Bar**  
24 New Briggate,  
Leeds LS1 6NU



**Belgrave Music  
Hall**  
1-1A Cross  
Belgrave St,  
Leeds LS2 8JP



**Leeds City  
Museum**  
Millennium Square,  
Leeds LS2 8BH



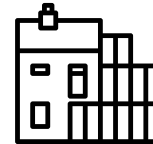
**The Oakwood  
Cinema**  
Roundhay  
Parochial Hall,  
5 Fitzroy Drive LS8  
4AB



**Brudenell  
Social Club**  
33 Queen's Rd,  
Leeds LS6 1NY



**Leeds College  
of Music**  
3 Quarry Hill,  
Leeds LS2 7PD



**Otley  
Courthouse**  
Courthouse Street,  
Otley, LS21 3AN



**Chapel FM**  
York Road, Leeds  
LS14 6JB



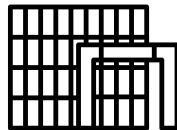
**Leeds College  
of Art**  
Blenheim Walk,  
Leeds LS2 9AQ



**Phil Taylor  
Cinema**  
The University of  
Leeds, Leeds LS2 9JT



**City Varieties**  
Swan St, Leeds  
LS1 6LW



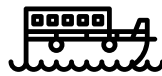
**Leeds Dock**  
The Boulevard,  
Leeds LS10 1PZ



**Seven Arts**  
31(a) Harrogate  
Road, Chapel  
Allerton, Leeds,  
LS7 3PD



**Cottage Road**  
Cottage Rd,  
Leeds LS6 4DD



**Leeds Dock  
Water Taxi**  
From Granary  
Wharf, via South  
Exit of Leeds Station



**The Tetley**  
Hunslet Rd, Leeds  
LS10 1JQ



**Duke Studios**  
No. 3 Sheaf St,  
Leeds LS10 1HD



**Leeds Station**  
New Station St,  
Leeds LS1 5DL



**Ilkley Cinema**  
46a Leeds Road,  
Ilkley, LS29 8DP



**Mill Hill Chapel**  
City Square, Leeds  
LS1 5EB

Visit [leedsfilm.com](http://leedsfilm.com) for  
full location and access  
details for all venues.

THIS IS THE STORY OF A LIFETIME

MOONLIGHT



UN FILM DE CLAUDE BARRAS

# MA VIE de COURGETTE

PRODUCTION: CLOUTIER FILMS, EN ASSOCIATION AVEC LES FILMS DE LA BIENNE, EN COPRODUCTION AVEC LE CENTRE NATIONAL DU CINEMA ANIME ET LE CENTRE NATIONAL DE LA MUSIQUE  
DISTRIBUTION: CLOUTIER FILMS, EN ASSOCIATION AVEC LES FILMS DE LA BIENNE, EN COPRODUCTION AVEC LE CENTRE NATIONAL DU CINEMA ANIME ET LE CENTRE NATIONAL DE LA MUSIQUE  
MONTAGE: ANNE-SOPHIE BOUTIER  
MUSIQUE: ANNE-SOPHIE BOUTIER  
DISTRIBUTION: CLOUTIER FILMS, EN ASSOCIATION AVEC LES FILMS DE LA BIENNE, EN COPRODUCTION AVEC LE CENTRE NATIONAL DU CINEMA ANIME ET LE CENTRE NATIONAL DE LA MUSIQUE





NESPRESSO GRAND PRIZE  
SEMAINE DE LA CRITIQUE  
CANNES 2016

# MIMOSAS

A FILM BY OLIVER LAXE

ميموزا



STORY BY AHMED HANNOUJO, SHAKIB BEN OMMAR, SAID AAGLI, IKRAM ANZOUZI, AHMED EL OTHEMANI, HAMID FAROUK. DIRECTED BY MAURO HERCE. PRODUCED BY AMANDA VILLAVEJA. EXECUTIVE PRODUCERS EMILIO GARCIA, CRISTOBAL FERNANDEZ.  
EDITED BY NADIA ACIMI. COSTUME DESIGNER FELIPE LAJE COHO. EXECUTIVE PRODUCERS LAMA CHIRABI, MICHEL MERKT, NADIA TURINCEV, JULIE GAYET. PRODUCED BY OLIVER LAXE, SANTIAGO FILLOL. DIRECTED BY OLIVER LAXE.

jeton films



ROUGE



AGOR



G



cre



6





Official Selection assembles a broad range of the finest features from around the world in 2016, which is shaping up into a vintage year for world cinema. Opening with Jim Jarmusch's latest idiosyncratic indie hit *Paterson* and closing with Maren Ade's extraordinary, innovative comedy-drama *Toni Erdmann*, in between there are new gems from every corner of the globe in a huge range of different styles. Oliver Laxe's *Mimosas* follows a hallucinatory journey through the Moroccan mountains, Johnny Ma's *Old Stone* satirises the stifling bureaucracy in urban China and Kim Nguyen's *Two Lovers and a Bear* sets an intense tale of doomed lovers against the vast frozen wastelands of Arctic Canada. Elsewhere we showcase the latest from great directors like Kelly Reichardt (*Certain Women*) and Xavier Dolan (*It's Only the End of the World*) and devote a special focus to new Romanian cinema and new films by Cristian Mungiu (*Graduation*), Cristi Puiu (*Sieranevada*), Radu Jude (*Scarred Hearts*) and Bogdan Mirica (*Dogs*).



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Paterson: LIFF30 Opening Film



**Premiere Status** Yorkshire  
**Country** USA  
**Year** 2016  
**Running Time** 113 min  
**Format** DCP  
**Language** English  
**Director** Jim Jarmusch  
**Screenwriter** Jim Jarmusch  
**Producer** Joshua Astrachan  
**Leading Cast** Adam Driver, Golshifteh Farahani  
**Cinematographer** Frederick Elmes  
**Film Editor** Affonso Gonçalves

**UK Distributor** Soda Pictures

Jim Jarmusch's latest zen-like comedy drama is his best film for years: quirky, stylish, funny and heartwarming featuring a slew of fun cameos and a wonderfully understated central performance by Adam Driver. Paterson is a bus driver in the city of the same name and adheres to a simple routine each day. He drives his daily route and writes poetry into a notebook; he walks his dog; he stops in a bar and drinks exactly one beer; then goes home to his restlessly creative wife, Laura. The film quietly observes the triumphs and defeats of daily life and the poetry in its smallest details.

'I love variation and repetition in poetry, in music and in art. Whether it's in Bach or Andy Warhol. In the film I wanted to make this little structure to be a metaphor for life, that every day is a variation on the day before or the day coming up. They're just variations. William Carlos Williams said 'no ideas but in things,' which Method Man quotes. I didn't tell him to do that. He wrote that rap and he included William Carlos Williams. That means to say that you start with the imperial world and things come from the small details of life... I love poets because I never met a poet that was doing it for the money. William Carlos Williams was a full-time doctor and pediatrician. Wallace Stevens worked for an insurance company. Frank O'Hara was the curator at the Metropolitan Museum of Modern Art; Charles Bukowski worked in the post office. They don't do it for the money. So you know they mean it. They love the form.' Jim Jarmusch, Director

On 3rd November, Paterson will screen with the brilliant **Timecode (Juanjo Giménez Peña, Spain, 2016, 15 min, fest@marvinwayne.com, see page 118)**, winner of the Short Film Palme d'Or at Cannes.

## Toni Erdmann: LIFF30 Closing Film (presented in association with the LUX Prize)



**Premiere Status** Yorkshire  
**Country** Germany  
**Year** 2016  
**Running Time** 162 min  
**Format** DCP  
**Language** German, Romanian, English  
**Director** Maren Ade  
**Screenwriter** Maren Ade  
**Producer** Maren Ade, Jonas Dornbach  
**Leading Cast** Peter Simonischek, Sandra Hüller, Michael Wittenborn  
**Cinematographer** Patrick Orth  
**Film Editor** Heike Parplies  
**Original Music** Martin Hossbach, Michael Muehlhaus

**UK Distributor** Soda Pictures

At this year's Cannes Film Festival, Toni Erdmann took everyone by surprise and became the biggest buzz film for years with sold out screenings and queues around the block. It's even been included in a critics' poll of the top 100 films of the 21st Century. An extraordinary, groundbreaking comedy-drama from German director Maren Ade, the story follows the ambitious young businesswoman Ines and the unpredictable relationship with her eccentric, practical joke loving father, Winfried. Saying much more would be a spoiler: it's full of surprises, very warm and touching and frequently hilarious. Toni Erdmann is one of three films nominated for the European Parliament's LUX Prize which casts an annual spotlight on films that go to the heart of public debate in Europe. The Lux Prize screenings at LIFF30 are presented in partnership with the UK Film Festival.

'The father was there from the beginning. He has some similarities with my own father, who likes to joke, who has a very good sense of humour – that was the starting point. With Ines, the female character, I thought in the beginning that I would choose someone that has nothing to do with me. The world she works in was something I didn't know much about. But, during the research, I found a lot of similarities and things I could identify with. I knew that I wanted the father to play a role, and to go very far with that. So I looked for comedians doing this, because comedians often have their alter egos, and I got very addicted to Andy Kaufman and all he did. I was watching this for weeks. I watched comedies also, including old films, but it was this, comedians, whom I found the most interesting.' Maren Ade, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30





## As I Open My Eyes (presented in association with the LUX Prize)



**Original Title** À peine j'ouvre les yeux  
**Country** Belgium, France, Tunisia, United Arab Emirates  
**Year** 2015  
**Running Time** 102 min  
**Format** DCP  
**Language** Tunisian, Arabic, French  
**Director** Leyla Bouzid  
**Screenwriter** Leyla Bouzid, Marie-Sophie Chambon  
**Producer** Sandra da Fonseca, Imed Marzouk  
**Leading Cast** Baya Medhaffer, Ghalia Benali, Montassar Ayari  
**Cinematographer** Sébastien Goepfert  
**Film Editor** Lilian Corbeille  
**Sales Company** Doc and Film  
**Contact** doc@docandfilm.com

Leyla Bouzid's impressive debut feature is a tale of rebellious youth and rock 'n' roll set in the months leading up to the Tunisian Revolution in 2010. The film follows Farah, a female graduate who sings in a political rock band against the will of her mother, who knows the dangers of being outspoken in Tunisia all too well. Taking place at the dawn of the Arab Spring, this is a powerful coming-of-age story which is also about the awakening of a nation. Farah's fantastic music fuses traditional Arab Mezwed with political and social messages, but it isn't long before her music is noticed by the wrong sort of people.

'The film came from several ideas,. When the revolution arrived in Tunisia, there were a lot of people that went out to film what was going on in the street, but my very first idea was, 'Whoa, great, we're finally going to be able to talk about old times, about the police state.' It was very important to me to try and talk about this because it was impossible to talk about it before, so I started to write about the energy of the youth and how little by little it's destroyed by the system.' Leyla Bouzid, Director

The screening on Wed 16 Nov is a LUX Prize screening for LIFF30 Passholders only. As I Open My Eyes is one of three films nominated for the European Parliament's LUX Prize which casts an annual spotlight on films that go to the heart of public debate in Europe. The other two nominated films are Maren Ade's Toni Erdmann (Germany) and Claude Barras's family animation My Life as I Courgette (Switzerland), both of which are screening at LIFF30. The Lux Prize screenings at LIFF30 are presented in partnership with the UK Film Festival.

## The Birth of a Nation



**Country** USA  
**Year** 2016  
**Running Time** 120 min  
**Format** DCP  
**Language** English  
**Director** Nate Parker  
**Screenwriter** Nate Parker  
**Producer** Jason Michael Berman, Aaron L. Gilbert, Preston L. Holmes, Nate Parker, Kevin Turen  
**Leading Cast** Nate Parker, Armie Hammer, Penelope Ann Miller  
**Cinematographer** Elliot Davis  
**Film Editor** Steven Rosenblum  
**UK Distributor** 20th Century Fox

Nate Parker's directorial debut is a searing account of the life of Nat Turner, the enslaved African-American who spearheaded an insurrection in 1831. Turner believed that revolutionary violence would awaken others to the infernal mistreatment of slaves, and he died for this cause. The Birth of a Nation seeks to ensure that he did not do so in vain. 'In script and performance, the film is an articulate howl of anguish and rage given depth by a discerning comprehension of the ways various communities can rely on faith for very different means.' (The Playlist)

'12 Years a Slave did have an impact on my urgency to tell the story. I think 12 Years was a great first step in the conversation. The reality is we had never seen slavery represented in a way that was honest and unapologetic. I think it set the stage for a film like this. Whereas 12 Years was about the endurance and suffering of slavery, this film was about the self-determination and resistance of a man and enslaved people and the effect that can have on a corrupt system.

The thing I wanted to get right was Nat Turner's humanity. That this was a man. In history he's painted as a religious fanatic that just wanted to kill people. I think that's the narrative that was important for white supremacy and the safety and conservation of racism in that time. So they created this narrative that was propagated and perpetuated all throughout time. Then the buck stops with us to do our research and know history. I think we all need a hero that fought against this system. If not, we're all just kind of sat in this muck of it feeling like, 'Well, it was just a mess until it wasn't anymore.' No, no, no. People fought. People fought.' Nate Parker, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Certain Women



**Premiere Status** Yorkshire  
**Country** USA  
**Year** 2016  
**Running Time** 107 min  
**Format** DCP  
**Language** English  
**Director** Kelly Reichardt  
**Screenwriter** Maile Meloy, Kelly Reichardt  
**Producer** Neil Kopp, Vincent Savino, Anish Savjani  
**Leading Cast** Kristen Stewart, Michelle Williams, Laura Dern  
**Cinematographer** Christopher Blauvelt  
**Film Editor** Kelly Reichardt

**UK Distributor** Park Circus

The latest film from Kelly Reichardt (*Wendy and Lucy*, *Meek's Cutoff*) is a beautifully subtle take on female resilience. Michelle Williams, Kristen Stewart and Laura Dern star as three strong-willed women each striving to form their own path amidst the wide open plains of the American Northwest. The film follows the interconnecting lives of a lawyer who finds herself contending with both office sexism and a hostage situation; a wife and mother whose determination to build her dream home puts her at odds with the men in her life; and a young law student who forms an ambiguous bond with a lonely ranch hand.

'After my first film, *River of Grass* (1994), it took me a long time to do another one. So I finally made *Ode* (1999), a medium length film in Super 8 with a two man team: me and a friend. Then *Old Joy*: a team of six, and two actors in a cabin in the woods for two weeks. Then, *Wendy and Lucy*, thirteen people and Michelle Williams. Now, with my collaborators, we're very very close. It's often people with PhD's, who've written books, made their own movies and who come to be part of an adventure. We think of our films as artistic projects without worrying about who'll see them. I created my own little world, where I can make films with my friends. And anyway, I don't think my films would appeal to a larger audience. Being an outsider always has negative connotations. But what it means, is that it takes all the pressure off. I don't really know what independent cinema means. But for me, it's always been my ambition to film people who are off the beaten track, not the 'beautiful people', not the moneymakers, the winners... But the others.' Kelly Reichardt, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## Chi-Raq



**Country** USA  
**Year** 2015  
**Running Time** 127 min  
**Format** DCP  
**Language** English  
**Director** Spike Lee  
**Screenwriter** Kevin Willmott, Spike Lee, Aristophanes  
**Producer** Spike Lee  
**Leading Cast** Nick Cannon, Teyonah Parris, Wesley Snipes  
**Cinematographer** Matthew Libatique  
**Film Editor** Ryan Denmark, Hye Mee Na  
**Original Music** Terence Blanchard

**UK Distributor** Vertigo Films

Loud, lurid and barnstormingly entertaining, *Chi-Raq* is Spike Lee's hip-hop musical adaptation of the ancient Greek tragedy, *Lysistrata* by Aristophanes. Set in present day Chicago's Southside, where gang violence has got out of hand, the plot begins with a tragedy when a child is killed by a stray bullet. *Lysistrata*, partner of local rapper and gang leader *Chi-Raq*, leads a group of women in a radical solution. The message to all men is stop the violence or women will withhold sex from their partners. Featuring an all star cast including the inimitable Samuel L Jackson as narrator.

'In the film there are several instances where we give a shout out where we acknowledge the Black Lives Matter movement. At the same time, I think that we have the same indignation and hatred and anger when we do it to ourselves as we do when cops or white private citizens gun down innocent Black people. I've spoken to many of the mothers - at the end of the movie, we use stills, *Women in White*, those pictures are of their murdered children and daughters, those aren't actors, they're from an organization called Purpose Over Pain, which runs out of a church in the South Side of Chicago. Speaking to those mothers, it really didn't matter to them if their child was killed by a cop or a gangbanger. The fact remains that their child is gone forever. We really want to try to make that distinction, which I think we do very well. John Cusack's scene in the church which is a sermon/eulogy where we get some of the reasons why these young Black men are doing what they're doing. We give a reason why these things are happening.' Spike Lee, Director

leedsfilm.com  
@leedsfilmfest #LIFF30





## Claire in Motion



**Premiere Status** UK  
**Country** USA  
**Year** 2016  
**Running Time** 83 min  
**Format** DCP  
**Language** English  
**Director** Annie J. Howell, Lisa Robinson  
**Screenwriter** Lisa Robinson, Annie J. Howell  
**Producer** Jenny Deller  
**Leading Cast** Betsy Brandt, Anna Margaret Hollyman, Zev Haworth, Chris Beetem, Sakina Jaffrey  
**Film Editor** Jim Isler  
**Original Music** Xander Duell  
**Sales Company** Visit Films  
**Contact** info@visitifilms.com

A mesmerising central performance from Betsy Brandt (Breaking Bad) as Claire, a woman facing a life-altering crisis. Three weeks after Claire's husband Paul mysteriously disappears on a camping trip, the police end their investigation and her son begins to grieve. The only person who doesn't give up is Claire, and as she digs deeper into Paul's life she discovers troubling parts that he's kept secret. Claire begins to lose her grip on how well she truly knew her husband. Claire in Motion twists the missing person thriller into an emotional take on uncertainty and loss.

'With this film, we were interested in telling a story about something that's been lost — both physically and spiritually. It was intriguing to give Claire a life crisis that leads to a bigger mystery, one that unravels her perception of all she knows to be true. We wanted this experience to be closely-observed and to bring intimacy to every element of the film: the acting, the landscapes, and especially the camerawork. The world of the Appalachian Ohio college town where the story is set, with its lonely streets and manicured homes, imposing rocky cliffs and dark forests, are all filtered through Claire's slowly destabilizing mind. Her quest to understand her shifting world after a crisis is a metaphor for more universal questions: How do we keep changing throughout our lives? How does our own change and behavior surprise those closest to us, or even ourselves? Can we ever really know anyone? These were the ideas that we explored through the writing and directing of Claire in Motion.' Lisa Robinson & Annie J. Howell, Directors

## Dogs



**Premiere Status** UK  
**Original Title** Căini  
**Country** Romania, France  
**Year** 2016  
**Running Time** 104 min  
**Format** DCP  
**Language** Romanian  
**Director** Bogdan Mirica  
**Screenwriter** Bogdan Mirica  
**Producer** Marcela Ursu  
**Leading Cast** Dragos Bucur, Gheorghe Visu, Vlad Ivanov  
**Cinematographer** Andrei Butica  
**Film Editor** Roxana Szel  
**Sales Company** Bac Films  
**Contact** contact@bacfilms.fr

Part psycho-thriller, part Balkan Western, Dogs is a macabre and moodily stylised debut by Romanian filmmaker Bogdan Mirica. Roman returns to the land near the Ukrainian border he has inherited from his grandfather. Intending to sell this vast but desolate property, he is warned by the local cop that his grandfather was a local crime lord and his men will not let go of the land without a fight. Mirica makes good use of the vast open spaces to create a brooding atmosphere in his tourniquet-like narrative. Supported by the Romanian Cultural Institute [www.icr-london.co.uk](http://www.icr-london.co.uk).

'There wasn't anything in particular that triggered the idea. There was a feeling, an atmosphere that I've always carried with me – ever since my childhood at my grandma's in rural Romania. Sometimes, during the summer nights I'd witness these savage fights between the locals. They'd use all kind of improvised weapons from a bike's chain to planks or axes. And I remember that what puzzled me the most was not the violence but the randomness of it. These guys didn't need a reason to enter a fight – they just wanted to see who would come out on top. For all their savagery and lack of morals, there was a sort of ancestral purity about their acts. I can still remember that feeling. That's what Dogs is all about. The first thing I looked for in all the actors was a certain physicality. Something crude, something poetic – making them larger than life in a way. I wanted them as archetypes, more than anything. [...] I have so many sources of inspiration and they're all so intertwined that it's really hard to single anything specific out. But if I were to narrow it down, it's mostly music and literature. Nick Cave. Warren Ellis. Cormac McCarthy. Romanian folk tales imbued with a sense of fatalism. It's not the narrative that inspires me as much as the emotion.' Bogdan Mirica, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Don't Call Me Son



**Premiere Status** Yorkshire  
**Original Title** Mãe Só Há Uma  
**Country** Brazil  
**Year** 2016  
**Running Time** 82 min  
**Format** DCP  
**Language** Portuguese  
**Director** Anna Muylaert  
**Screenwriter** Anna Muylaert  
**Producer** Maria Ionescu, Sara Silveira, Anna Muylaert  
**Leading Cast** Naomi Nero, Daniel Botelho, Dani Nefusi  
**Cinematographer** Barbara Alvarez  
**Film Editor** Helio Vilela Nunes  
**Original Music** Berna Ceppas

**UK Distributor** Loco Films

Pierre is a rebellious, cross-dressing teen whose world unravels overnight when he finds out he was stolen at birth by the woman he wrongly believes to be his mother. She is immediately sent to prison and Pierre is forced to move in with his wealthy, straight laced, biological parents. They are thrilled to have him back and to make up for all the lost years, but while they try to mould him to fit their ideals, Pierre has his own designs for his life. A witty and compassionate portrayal of the turmoil of adolescence and the exploration of sexual identity.

'The basis of the plot of Don't Call Me Son is a very famous case in Brazil. The character of the first mother has even been used in soap operas, but no one really talked about the situation of the son. Don't Call Me Son represents a break. In terms of style it's totally different from all my other films. I normally work with steady shooting and this one is fully made with hand-held camera. I also make few cuts, and this one has a more fluid edition. In terms of storytelling, this is a younger film, full of locations and different situations, gaps and mystery. I began to make films when my first son was born 21 years ago. All these years I dedicated my life and my films to being a mother, staying at home, educating. Now that my kids are old enough to take care of themselves, I felt free to get out of the house and started to have a nightlife. And in parties I met young people and discovered many new things that didn't exist when I was younger. I found it very exciting and decided to bring it into this film. I think all my films dialogue, many times talking about mothers and their kids, under many different perspectives – but most of all I think I like to talk about power relationships, abuse, discrimination and the process of individualisation.' Anna Muylaert, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## The First, the Last



**Premiere Status** Yorkshire  
**Original Title** Les premiers les derniers  
**Country** Belgium, France  
**Year** 2016  
**Running Time** 98 min  
**Format** DCP  
**Language** French, English  
**Director** Bouli Lanners  
**Screenwriter** Bouli Lanners  
**Producer** Catherine Bozorgan, Jacques-Henri Bronckart, Olivier Bronckart  
**Leading Cast** Albert Dupontel, Bouli Lanners, Suzanne Clément  
**Cinematographer** Jean-Paul de Zaetijd  
**Sales Company** Wild Bunch  
**Contact** obarbarier@wildbunch.eu

Actor-director Bouli Lanners relocates the American road movie to his native Belgium in the fabulous existential thriller, The First, the Last. Inseparable bounty hunters Cochise and Gilou are hired to find a phone containing embarrassing files that has been mislaid by its influential owner. Their quest leads them to a little lost town where they meet Esther and Willy, a couple of young social outcasts apparently on the run. In an irresistible cocktail of gripping suspense, narrative twists and black humour, Lanners takes his characters on a redemptive journey of self discovery. Showing in partnership with the French Film Festival.

'I often get these flashes of inspiration to make films. In this case, it was the setting, the sight of this hover train crossing the Beauce. At the time, I wanted to address the extremely pessimistic feeling gripping the western world, this slightly gloomy twilight feeling. I wanted to address it through people who think it's the end of the world, and through a type of illness that leaves the patient facing the reality of imminent death. But the question was: how do we spend the time we have left on this Earth? I'm not preaching chaos, but love, I think we should spend the time we have left living our lives to the full, with people. I wanted to find a way of addressing this, incorporating God, something very complex in short! And then slowly but surely, the story started to come together around the characters of Cochise and Gilou, because I didn't want a dogmatic film either, I wanted something that resembled a detective film or a western, something of a mix between the two. The film is all about existential crises in a time when we're seeing a huge shift in society. After all, it's the first time in history that mankind has been afraid of the future, no? I don't think we should let this pessimistic way of thinking get the upper hand, the alternative is too horrific to bear thinking about.' Bouli Lanners, Director

leedsfilm.com  
@leedsfilmfest #LIFF30





## Fukushima, Mon Amour



**Premiere Status** Yorkshire  
**Original Title** Grüße aus Fukushima  
**Country** Germany  
**Year** 2016  
**Running Time** 108 min  
**Format** DCP  
**Language** English, German, Japanese  
**Director** Doris Dörrie  
**Screenwriter** Doris Dörrie  
**Producer** Harry Kügler, Molly von Fürstenberg  
**Leading Cast** Rosalie Thomass, Kaori Momoi, Nami Kamata  
**Cinematographer** Hanno Lentz  
**Film Editor** Frank J. Müller  
**Original Music** Ulrike Haage  
**Sales Company** The Match Factory  
**Contact** info@matchfactory.de

German director Doris Dörrie's delightfully absurdist comedy drama is set in the heart of the exclusion zone in Fukushima, a quirky, compassionate response to tragic events that had a rapturous reception on its premiere at the Berlinale. With the best of intentions, twenty something Marie escapes from Germany to Fukushima to work with the organisation Clowns4Help. She hopes to bring joy to 2011 nuclear disaster survivors, but finds it more difficult than she thought and ends up staying with cantankerous old Satomi, the last geisha of Fukushima.

'We tend to forget there were three catastrophes in Fukushima: the earthquake, the tsunami, and then the nuclear plant accident, within twenty minutes. I went to Fukushima in November of 2011, six months after the catastrophe, because I really wanted to see for myself what this meant. I went into the zone, and back then the radiation was still very high, I was blown away by it. It was very shocking. Very slowly I started writing about it, without really knowing what I wanted to do with it. I went to visit the people in the temporary housing, and they were convinced they would move out very quickly. Five years later, it's still the same. Meanwhile, a lot of the men have died or committed suicide, or they're drinking or gambling. The women that I met are the ones who are far more resilient. Everything in this film is real, it's the real housing, the real women. I had to find my German perspective to talk about another country. It took me some time to find the character of Marie. The film is very autobiographical and Marie is, to a great extent, me – the elephant in Japan. As a tall woman from the West, I'm bound to be the elephant, and as a foreigner, my role is to be the fool, because in such a ritualised society, I cannot get everything right.' Doris Dörrie, Director

## Graduation



**Original Title** Bacalaureat  
**Country** France  
**Year** 2016  
**Running Time** 128 min  
**Format** DCP  
**Language** Romanian  
**Director** Cristian Mungiu  
**Screenwriter** Cristian Mungiu  
**Producer** Cristian Mungiu  
**Leading Cast** Adrian Titieni, Maria-Victoria Dragus, Rares Andrici  
**Cinematographer** Tudor Vladimir Panduru  
**Film Editor** Mircea Olteanu

**UK Distributor** Curzon Artificial Eye

Cristian Mungiu (director of 4 Months, 3 Weeks and 2 Days) returns with a powerful father-daughter character study, satirising the restrictive bureaucracy and corruption of contemporary Romania. Romeo is a physician living in a small mountain town in Transylvania, and has planned for his daughter Eliza to study and live abroad when she turns 18. She has won a scholarship and just has to pass her final exams but is assaulted in an attack the day before they begin. Romeo is faced with a series of impossible ethical quandaries as he tries to secure her future.

'When you look around Romania and see how people are disappointed in society, you start asking yourself, 'How can things improve?' For many parents, the solution is education. Of course we speak about very well-educated children, the elite. So it wasn't difficult to identify the themes of corruption and education - they are present within Romanian society. I wanted to write about the stage in life when you need to make the most important decisions about your children.

We don't have a strong education system in Romania. But it has good results on a small scale - this is an elite group of students, and the teachers are proud of this elite. But they often leave to continue their studies abroad and only a tiny number of them come back. This is a problem that adds to local corruption. If you lose so many well-educated young adults, it's very difficult to make changes in the country.

We need a generation that will raise children differently to how they were raised. If not, we are going to continue to promote this way of thinking it's easy to choose a solution that is not moral or ethical.' Cristian Mungiu, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Hacksaw Ridge



**Country** Australia, USA  
**Year** 2016  
**Running Time** 131 min  
**Format** DCP  
**Language** English  
**Director** Mel Gibson  
**Screenwriter** Andrew Knight, Robert Schenkkan  
**Producer** Terry Benedict, Paul Currie, Bruce Davey, William D. Johnson, Bill Mechanic, Brian Oliver, David Permut, Tyler Thompson  
**Leading Cast** Teresa Palmer, Andrew Garfield, Hugo Weaving  
**Cinematographer** Simon Duggan  
**Film Editor** John Gilbert  
**Original Music** Rupert Gregson-Williams  
**UK Distributor** Lionsgate Films

Mel Gibson's first film as director since *Apocalypto* (2006), *Hacksaw Ridge* is the extraordinary true story of Desmond Doss (Andrew Garfield) who, in Okinawa during the bloodiest battle of WWII, saved 75 men without firing or carrying a gun. As an army medic, he single-handedly evacuated the casualties from behind enemy lines, and was wounded by a grenade and hit by snipers. Doss was the first conscientious objector to ever earn the Congressional Medal of Honor. 'A gruesome, pounding war film about the courage of a deeply religious man in near unbelievable circumstances.' (CineVue)

'Acting/directing is the same process, it falls under the general heading of storytelling. Andrew was the core of this game, he is the ball carrier, I'm the guy on the side that calls the plays. I enjoy directing more I think, because maybe I'm maniacal...I love to see stories the way I see them and if anyone else can help me see them better please come aboard. That's why we have these wonderful actors and really cool producer, and the production design, and special effects guy. I don't actually ever read anyone. Even if you talk with someone over Skype you get an idea of who they are. I knew Andrew was interested, that was a big thing for me because I saw him in other things and he is capable of a lot and [what he does] is very subtly done too, he doesn't need much dialogue. That was the ideal casting, I couldn't have found anyone better. Teresa, look at her, she's so warm and real. Hugo...I had to beg Hugo! He said no. So I said, 'Please Hugo,' and he said yes. Luke, look at him, he is a lady killer. It was easy to cast. I was excited to work with them. If you have the right people, no need for steering, they do it.' Mel Gibson, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## The Handmaiden



**Original Title** Ah-ga-ssi  
**Country** South Korea  
**Year** 2016  
**Running Time** 144 min  
**Format** DCP  
**Language** Korean, Japanese  
**Director** Park Chan-wook  
**Screenwriter** Seo-Kyung Chung, Park Chan-wook, Sarah Waters  
**Producer** Syd Lim, Park Chan-wook  
**Leading Cast** Min-hee Kim, Kim Tae-ri, Jung-woo Ha  
**Cinematographer** Chung-hoon Chung  
**Film Editor** Jae-Bum Kim, Sang-beom Kim  
**Original Music** Yeong-wook Jo  
**UK Distributor** Curzon Artificial Eye

A lurid, dizzyingly inventive thriller from Korean maestro Park Chan-wook (*Old Boy*). It is the 1930s, and Korea is occupied by the decadent Japanese. Under the direction of a skilled con-artist known as The Count, wily thief Sook-hee poses as a handmaiden to win the trust of fragile Japanese heiress Hideko. The plan: to convince Hideko to elope with The Count, whereupon he'll commit her to an insane asylum and steal all her money. Lauded in competition at this year's Cannes, *The Handmaiden* is seductive, kinky, and devilishly good fun.

'I read the novel [*Fingersmiths*, by Sarah Waters] four or five years ago. Stories with homosexual protagonists fighting against prejudice are, in a way, common, but a homosexual story that's also a genre story is something special. The plot twist is fabulous, too. I kept to the first part of the book, but changed the latter to be more suitable to genre cinema.

We needed an era with a caste system employing handmaidens, but also with the modern institution of insane asylums. My producer suggested bringing the story to Korea, during the era under Japanese imperialist rule. I thought I could do something that looked at the period from a different angle. I had known there would come a day when I would work with Kim Min-hee and Ha Jung-woo. For his count character, I wanted someone who, when he's not being a swindler, wouldn't always seem aristocratic and elegant, but sort of lax and an ordinary good-for-nothing. Kim has an aristocratic elegance and poise, a kind of coldness - but also fragility. The character needed both. Also, Kim had absolutely no qualms about playing a homosexual character, which in Korea actors can be considerably reluctant to do.' Park Chan Wook, Director

leedsfilm.com  
@leedsfilmfest #LIFF30





## Harmonium



**Original Title** Fuchi ni tatsu  
**Country** France, Japan  
**Year** 2016  
**Running Time** 118 min  
**Format** DCP  
**Language** Japanese  
**Director** Kôji Fukada  
**Screenwriter** Kôji Fukada  
**Producer** Hiroshi Niimura, Yoshito Ohyama, Masa Sawada, Tsuyoshi Toyama  
**Leading Cast** Mariko Tsutsui  
**Cinematographer** Ken'ichi Negishi  
**Film Editor** Kôji Fukada  
**Original Music** Hiroyuki Onogawa

**UK Distributor** Eureka Entertainment

When Yasaka walks into Toshio's home workshop after 11 years in prison, he asks his old pal for a job and a place to sleep. Toshio obliges out of more than friendly duty; however, as Yasaka befriends Toshio's wife Akié and starts teaching their daughter Hotaru to play the harmonium, the family's fragile domestic bliss is forever altered. 'Expertly calibrated to reflect emotional realities ... the film's insights into the isolation evident in the relationships most take for granted – marriages, parent-child connections and long-term friendships – don't merely hit their targets; they smash them with a sledgehammer.' (Screen Daily)

'I wrote the one-page synopsis for the film about 10 years ago, so I don't remember what inspired me to write it. But there are two things that I wanted to explore in this project, and the first one is family. Through the depiction of a family, a married couple or parent and child, I wanted to explore solitude—the essential, fundamental solitude that we all possess as individual human beings as part of the human condition. The second thing I wanted to explore was this sense of violence that can happen to any of us and disrupt our daily lives.

For any film that I make, I try to keep the relationship between the camera and what's being shot as simple as possible. Basically, when I'm shooting a person, it's usually at the height of their eyeline, and it's frontal—as if you're drawing a flower in a vase. That's the baseline. And the reason I do that, strangely enough, is because instead of trying to have the camera explain what's being shot, what I want to do is to place things in the screen just like a picture. That's what I try to do with my camera.' Kôji Fukada, Director

## Hedi



**Premiere Status** Yorkshire  
**Original Title** Inhebek Hedi  
**Country** Belgium, France, Tunisia  
**Year** 2016  
**Running Time** 88 min  
**Format** DCP  
**Language** Arabic  
**Director** Mohamed Ben Attia  
**Screenwriter** Mohamed Ben Attia  
**Producer** Dora Bouchoucha Fourati  
**Leading Cast** Majd Mastoura, Rym Ben Messaoud  
**Cinematographer** Frédéric Noirhomme  
**Film Editor** Azza Chaabouni, Ghalya Lacroix, Hafedh Laaridhi  
**Original Music** Omar Aloulou  
**Sales Company** Luxbox  
**Contact** info@luxboxfilms.com

An immersive and quietly moving character drama from Tunisia, Hedi is the eponymous story of a passive young man who lets others make his big decisions for him. His pushy mother is busily preparing his impending marriage and his boss sends him to the seaside town of Mahdia to seek out new clients. There he meets Rim, a free spirited globetrotter working as an activity leader at a local resort. Rim's lust for life quickly rubs off on him and the two begin a passionate love affair. Hedi is finally forced to make a choice for himself.

'Hedi means calm, serene and if this name imposed itself as the title of the film, it is because it defines not only the main character but also the situation in which he finds himself at the beginning of the story. Hedi is the calm before the storm. And just like many young Tunisians, Hedi experiences the stigma of tradition, in this case, through his imminent marriage to Khedija, a young woman who likewise is crushed by the weight of custom and religion. My initial idea was to tell the story of a young man torn between two worlds, two different voices, which each might determine his life. At that time in Tunisia we were in the midst of our first democratic elections and we were learning to discover ourselves above anything else. Under Ben Ali, political censorship ended up anesthetizing us and eventually made everything around us rotten. Just like Hedi at the beginning of the film, we tried to live our lives without asking too many questions. At that point, the parallel between this young man's journey and what was going on in my country became obvious, and it became crucial for me to centre the story I was developing on Hedi's character.' Mohamed Ben Attia, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## The Island Funeral



**Premiere Status** UK  
**Original Title** Maha samut lae susaan  
**Country** Thailand  
**Year** 2015  
**Running Time** 105 min  
**Format** DCP  
**Language** Thai  
**Director** Pimpaka Towira  
**Screenwriter** Pimpaka Towira, Kong Rithdee  
**Producer** Pimpaka Towira, Chatchai Chaiyon  
**Leading Cast** Heen Sasithorn, Aukrit Pornsumpunsuk, Yossawat Sittiwong  
**Cinematographer** Phutti Phong Aroonpheng  
**Film Editor** Harin Paesongthai, Benjarat Choonuan, Uruphong Raksasad  
**Original Music** Inspirative, Noppanan Panicharoen  
**UK Distributor** Day for Night

A poetic Thai road movie, *The Island Funeral* follows the physical and spiritual journey of Laila, a smart and confident young woman and a Muslim in a predominantly Buddhist country. Accompanied by her brother and a friend, she travels from Bangkok to one of Thailand's southernmost provinces to visit a long lost aunt. Over the course of a 1,000km road trip, fragmented images from Laila's past surface, from her family, life, work and love, which overlap with the memories of those around her, while feelings of insecurity intensify as they travel further towards an unknown destination.

'On 19 May 2010, I was driving back from Pattani to Bangkok. Upon reaching the city, it was starting to get dark. A curfew was announced, with military tanks everywhere. The situation seemed little different from that in Pattani where I had just come from. But I saw an image I never thought I would get to see in this lifetime: that of thick clouds of black smoke rising above and covering the entire city. The image of what happened that day will become forever entrenched in my memory, and indeed in a generation's memory for a long time. I feel that human memory is a special thing, each person remembering what they see in different ways, or choosing to remember things as they want to. Over the past few years, I have travelled to many places – the North, the Northeast and the South. I got to talk with local people and caught a glimpse into their lives while listening to the stories told from their memories. I absorbed the power of those tales from each region, from each individual.

*The Island Funeral* is not a film about the conflict and violent situation of the southern Thai border, nor a story of any group of persons in particular. It is a film about anyone who is looking for their ideal world amidst the conflicts of the internal clash within their past and memories.' Pimpaka Towira, Director

## It's Only the End of the World



**Original Title** Juste la fin du monde  
**Country** France, Canada  
**Year** 2016  
**Running Time** 97 min  
**Format** DCP  
**Language** French  
**Director** Xavier Dolan  
**Screenwriter** Xavier Dolan, Jean-Luc Lagarce  
**Producer** Sylvain Corbeil, Xavier Dolan, Nancy Grant, Elisha Karmitz, Nathanaël Karmitz, Michel Merkt  
**Leading Cast** Nathalie Baye, Vincent Cassel, Marion Cotillard  
**Cinematographer** André Turpin  
**Film Editor** Xavier Dolan  
**UK Distributor** Curzon Artificial Eye

The latest much-anticipated film from Xavier Dolan, *It's Only the End of the World* won the Grand Prix at Cannes. Based on a play by Jean-Luc Lagarce, the beautifully shot drama is centred on successful expat writer Louis who, after a twelve-year absence, returns to tell his family of his imminent death. Featuring stunning camerawork and outstanding performances by its stellar cast (including Vincent Cassel, Marion Cotillard, and Léa Seydoux), Dolan creates an atmosphere so tense, it keeps you on the edge of your seat, until all the pent-up feelings from Louis' long absence unload in the final scenes.

'I think what is most gripping in Lagarce's text is how nervous all of the characters are, how they express things that are very superficial or useless. They talk about everything except what they really feel or understand in terms of why the brother has finally come back. And for me, Louis is the person who is looking and watching the film. He takes refuge in a different world, he looks through the window, he thinks about certain memories. He is constantly escaping into a different universe. He's in a house where no one listens to anybody else. Everyone interrupts everyone else, and people are constantly critical, perhaps because they are afraid that he is actually going to speak, they're afraid of what he may say. For me, what is most intoxicating in Lagarce's play is perhaps the unpleasant side of the characters who remain however deeply human. People shout, in life, people cry, people explode, people lie, people turn away from the truth. People use all sorts of ways and means to avoid hearing what others have to say. I had an opportunity to work with actors I really like and I asked them to express all the shortcomings in human nature.' Xavier Dolan, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30





## Lady Macbeth



**Premiere Status** Yorkshire  
**Country** UK  
**Year** 2016  
**Running Time** 89 min  
**Format** DCP  
**Language** English  
**Director** William Oldroyd  
**Screenwriter** Nikolai Leskov, Alice Birch  
**Producer** Fodhla Cronin O'Reilly  
**Leading Cast** Christopher Fairbank, Florence Pugh, Cosmo Jarvis  
**Cinematographer** Ari Wegner  
**Film Editor** Nick Emerson  
**Original Music** Dan Jones

**UK Distributor** Altitude Film Distribution

Based on the Russian classic 'Lady Macbeth of Mtsensk', William Oldroyd's impressive debut relocates this femme fatale to a country estate in 19th century England. Katherine, a young woman trapped in a loveless marriage of convenience to a man twice her age, grows frustrated with her oppressive life. While her husband is away on business she embarks on an affair with a young worker on the estate and her new found passion unleashes forces so powerful she will stop at nothing to get what she wants. Murder and mayhem ensue in this thrilling gothic tale.

'When preparing to direct Lady Macbeth it was important for me to continue to put the actors and script at the centre of the film. As a theatre director I approach each project with respect for the writer and the script — it is quite common for the writer to be present throughout the rehearsal period and my main job is to help the actors to understand how best to realise the intentions of the writer. Even though the 'authorship' of a film is rebalanced in favour of the director I thought it would be foolish to abandon this practice when I had a script as good as the the one Alice Birch had written for Lady Macbeth.

My short film Best was useful preparation for Lady Macbeth as it helped me to realise by trial and error that film is a visual medium. I treated it as an exercise in economic storytelling. Once I had shot Alice's script as she'd written it I started a process of refining and stripping back in the edit. The script was quite lean in the first place but during the edit we were able to lose lines of dialogue if a look told the story. I would have been more nervous of this revision in theatre but found it quite empowering in Lady Macbeth.' William Oldroyd, Director

## A Man Called Ove



**Premiere Status** England  
**Original Title** En man som heter Ove  
**Country** Sweden  
**Year** 2015  
**Running Time** 116 min  
**Format** DCP  
**Language** Swedish, Persian  
**Director** Hannes Holm  
**Screenwriter** Fredrik Backman, Hannes Holm  
**Producer** Annica Bellander, Nicklas Wikström Nicastro  
**Leading Cast** Rolf Lassgård, Bahar Pars, Zozan Akgün  
**Cinematographer** Göran Hallberg  
**Film Editor** Fredrik Morheden  
**Original Music** Gaute Storaas

**Sales Company** Swedish Film Institute  
**Contact** info@sfi.se

In this moving comic crowd-pleaser based on Fredrik Backman's eponymous bestselling novel, Ove is a grumpy widower who patrols his block every morning like clockwork, locking up stray bikes and telling his neighbours exactly what he thinks of them. Thankfully, his tight-knit community knows that his cantankerous veneer hides the grief and despair he feels over the death of his beloved wife. Fortunately for everyone, the arrival of new neighbours gives Ove an unexpected reason to keep going — and challenges him to rediscover in himself the man his wife loved.

'At my first meeting to decide whether to direct the film, I said 'it's about a grumpy old man who meets an immigrant, who is very immigrant-ish, correct?'. When they confirmed that, I wasn't interested at all in the story. And because it was a best selling book, I thought it was stupid to take something like that on at this point in my career — and people who love the book also are difficult critics. I turned it down. But I read my free copy of the novel — I like free copies — and found myself crying over it and found elements that really interested me. The grumpy old man is an archetype, but in this story we could go into his brain, and discover where the grumpiness comes from. That's when I got very interested in the project. It's strange, but when I was reading, my mind started traveling. I could see myself as a boy on a rainy day, rifling through my parent's old record albums. It reminded me of their lives before they had me and my siblings, when they were so much in love, but their past remained silent to me through those albums and old photos. When I read the book, and absorbed the flashbacks in it, suddenly I had words for that silence.' Hannes Holm, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Mercenary



**Premiere Status** Yorkshire  
**Original Title** Mercenaire  
**Country** France  
**Year** 2016  
**Running Time** 103 min  
**Format** DCP  
**Language** French  
**Director** Sacha Wolff  
**Screenwriter** Léa Fehner, Perrine Lottier, Sacha Wolff  
**Producer** Claire Bodechon, Rachid Bouchareb, Jean Bréhat  
**Leading Cast** Toki Pilioko, Iliana Zabeth, Mikaele Tuughala  
**Cinematographer** Samuel Lahu  
**Film Editor** Laurence Manheimer  
**Original Music** Luc Meilland  
**Sales Company** Be For Films  
**Contact** info@beforfilms.com

A visceral and emotionally compelling reinvention of the inspirational sports movie by first time feature director Sacha Wolff. Mercenary follows the fortunes and tribulations of 19 year old Soane, who comes from the South Pacific island of New Caledonia, has great athletic talent and the physique of a young rhinoceros. In an act of rebellion against his abusive father, he accepts a talent scout's invitation to travel across the world and play rugby in France. He soon learns the complicated restrictions of his newfound freedom and the high price that must be paid for success.

'The idea for the project came from an article in Le Monde discussing the Lons-Le-Saunier team: the team, which is part of French rugby's fourth championship division, has fifteen-or-so foreign professional players who were hired to help the other members of the team – all amateur players – reach the next division. Very little is known about the hundreds of amateur teams whose precarious financial situation shapes the daily lives of these immigrant workers. My research took a decisive turn when I meet Paki, a New Caledonian rugby player of Wallisian origin. I then decided that instead of talking about foreign workers, I would focus on these French people who come from elsewhere. Three central issues, all related, guided me in the development of the screenplay as well as the staging of the film: freedom and the weight of tradition, family and fatherhood, the subjection of the body through violence. All of the players that I met experienced their departure like a one-way trip. As if their fate was sealed, they said a final good-bye to their families, their origins and their traditions. While I have samurai films like Yojimbo or Sanjuro by Kurosawa in mind, I am also referring to Westerns by Clint Eastwood, such as Unforgiven. For me, Soane is a solitary cowboy with a redskin face.' Sacha Wolff, Director

## Mimosas



**Premiere Status** Yorkshire  
**Country** Spain, Morocco, France, Qatar  
**Year** 2016  
**Running Time** 96 min  
**Format** DCP  
**Language** Arabic  
**Director** Oliver Laxe  
**Screenwriter** Santiago Fillol, Oliver Laxe  
**Producer** Felipe Lage  
**Leading Cast** Ahmed Hammoud, Shakib Ben Omar, Said Aagli  
**Cinematographer** Mauro Herce  
**Film Editor** Cristóbal Fernández  
**Sales Company** Luxbox  
**Contact** info@luxboxfilms.com

Mimosas is a visionary travelogue through the Moroccan Mountains. Visually striking, it resembles a psychedelic western and won director Oliver Laxe the Critics Week Prize at this year's Cannes Film Festival. A caravan escorts an elderly and dying Sheikh through the Atlas. His last wish is to be buried with his loved ones but when he dies, most of the caravaners refuse to continue transporting the corpse. The task falls to two rogues travelling with the caravan, Ahmed and Said, and an eccentric stranger who meets them on the way.

'I belong to a generation that has no complexes about religious matters, we make a clear distinction between religion and religious institutions so, we do not have this need to differentiate between faith, religion and spirituality. And this also applies to artistic creation, which is a different kind of religious act. Whether directly or indirectly, the most important filmmakers of all time have made religious films, and I find it strange that today it is not so easy to make these films. We are living in complicated times where everybody avoids talking about tradition, even though the avant-garde always did. There is a lot of scepticism. To face this uncertainty I tried to venture into the essential, whether in the script or in the construction of the images. By doing so Mimosas became an open film that can speak to audiences from different cultures and ideologies. I think it is a positively non-territorialized film. That is why I say that Mimosas is a religious western – knowing that the etymological meaning of the word religion is 'to rely'. It is a film of physical and metaphysical adventures. The caravan physically travels across the mountains, but the journey is an inner one as well.' Oliver Laxe, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30





## Mister Universo



**Premiere Status** UK  
**Country** Austria, Italy  
**Year** 2016  
**Running Time** 90 min  
**Format** DCP  
**Language** Italian  
**Director** Tizza Covi, Rainer Frimmel  
**Screenwriter** Tizza Covi  
**Producer** Rainer Frimmel  
**Leading Cast** Tairo Caroli, Wendy Weber, Arthur Robin  
**Cinematographer** Rainer Frimmel  
**Film Editor** Tizza Covi

**Sales Company** Be For Films  
**Contact** info@beforfilms.com

This gently melancholic paean to circus culture was one of our highlights of this year's Locarno Film Festival. Returning to one of the subjects of Covi and Frimmel's docudrama *La Pivellina*, a LIFF highlight from 2009, *Mister Universo* follows the travails of the twenty-year old Tairo Caroli: a boisterous but charming young lion-tamer who goes on a quest to replace his stolen good-luck amulet – a piece of iron bent by former Mr Universe Arthur Robin. Subtly engaging and original, *Mr Universo* adds to one of the most underrated bodies of work in contemporary European cinema.

'Our work preserves many things that will not exist in the same form in future. It won't be long before there are no more lion and tiger trainers – and in principle that's a good thing. They are professions that are dying out. Professions that you can criticize a lot, but they have a great deal to do with human nature, not only for the people who do those jobs but also for the people who want to see them. It's very important for us to preserve that without judging.' Tizza Covi, Co-Director

'It was lovely to see that the encounter with *Mister Universo* really was significant for Tairo. Not because Arthur taught him how to bend an iron bar or how to increase his strength, but because something happened on a mental level. And Arthur in turn also benefited from this encounter. He's a very dignified person who lives very much according to rituals; everything always has to be ordered. And suddenly Tairo bursts into his life and turns his world upside down. It could have gone terribly wrong. But he liked him a lot.' Rainer Frimmel, Co-Director

## Moonlight



**Country** USA  
**Year** 2016  
**Running Time** 110 min  
**Format** DCP  
**Language** English  
**Director** Barry Jenkins  
**Screenwriter** Barry Jenkins, Tarell McCraney  
**Producer** Dede Gardner, Jeremy Kleiner, Adele Romanski  
**Leading Cast** Travante Rhodes, André Holland, Janelle Monáe, Ashton Sanders, Jharrel Jerome, Naomie Harris, Mahershala Ali  
**Cinematographer** James Laxton  
**Film Editor** Joi McMillon, Nat Sanders  
**Music** Nicholas Britell  
**UK Distributor** Altitude Film Distribution

We are delighted to announce an exciting late addition to the LIFF30 programme, the profoundly moving new drama *Moonlight*, one of the most acclaimed films of the year so far. An intimate character study, *Moonlight* chronicles the life of a young black man from childhood to adulthood as he struggles to find his place in the world while growing up in a rough neighbourhood of Miami. Confronting and transcending stereotypes of race and sexuality, the film is a vibrant and poetic meditation on identity and contemporary African American life anchored by extraordinary performances from a tremendous ensemble cast.

'I wouldn't say the queer narrative interests me—that wasn't the reason I came onto the project. Basically, Tarell [McCraney] and I grew up with such similar lives that I felt like we were the same person with the exception of sexual identity. When I read the piece, I thought, this is a story that needs to be told by a queer filmmaker. I've always considered myself an ally to LGBT causes and it was an opportunity to put that empathy into action. And what I decided was that if I was respectful to Tarell's voice, if I preserved his voice, then this was a way that I, as a straight man, could bring a queer story into the world and do it with the same nuance and subtlety and respect that someone who had the first-person experience would. Once I got to that point, I took authorship of it. And then it wasn't this thing where I'm a non-queer person telling a queer story. But you know what? The movie's inherently intersectional too. I wasn't precious about any one section of the intersectionality, you know? And a poor black man, with a struggling single mom, who's addicted. It's funny, I wouldn't even believe that all that stuff belonged in the story if it didn't actually happen to not only me but also Tarell.' Barry Jenkins, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Mother



**Premiere Status** English  
**Original Title** Ema  
**Country** Estonia  
**Year** 2016  
**Running Time** 89 min  
**Format** DCP  
**Language** Estonian  
**Director** Kadri Kõusaar  
**Screenwriter** Leana Jalukse, Al Wallcat  
**Producer** Aet Laigu  
**Leading Cast** Tiina Mälberg, Andres Tabun, Andres Noormets  
**Cinematographer** Jean-Noël Mustonen  
**Film Editor** Tambet Tasuja  
**Sales Company** Film Sales Company  
**Contact** contact@filmsalescorp.com

Estonia's Oscar entry is 'a sardonic view of small town Estonian life with a Fargo vibe' (Variety). The pitch black comedy follows Elsa, the full time caretaker of her grown-up son Lauri, who has been in a coma since being shot under shadowy circumstances. Attentive in her duties but at the end of her tether, Elsa receives Lauri's visitors who come to update the unconscious Lauri on their lives and to find out where he hid his cash. It seems everyone is hiding some dark secrets and as the police inquiry progresses some of Lauri's closest ties are called into question.

'I was sold on Mother as soon as I read it and instantly knew that I wanted to be on board. Its tragicomic tones evoke the Coen brothers' Fargo – a specific small-town atmosphere where a desperate soul attempts to carve out a better life. The main character Elsa became a mother when she was only 17. Now, at a mature age, rays of hope finally emerge in her dull existence. She falls in love and wants to break free of her shackles. For the first time in her life, she dares to do something purely for herself, something selfish... However, by wanting to get out of her claustrophobic situation, she becomes even more trapped in it. The story takes place in contemporary provincial Estonia, but its themes are universal – loneliness, disillusionment and longing for love. As a director, it was challenging for me that most of the story takes place in one house. But in a sense, it only reinforces Elsa's experience of being trapped – she literally cannot get out of there, and nor can we. All my films have dealt with dark, mysterious undercurrents of people whose best intentions take them into the wrong direction, and are meant to be positively haunting, which is achieved rather through deep observations of the characters than served through dramatic resolutions.' Kadri Kõusaar, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## The Odyssey



**Premiere Status** Joint UK  
**Original Title** L'odyssée  
**Country** France  
**Year** 2016  
**Running Time** 123 min  
**Format** DCP  
**Language** French, English  
**Director** Jérôme Salle  
**Screenwriter** Jérôme Salle, Laurent Turner  
**Producer** Olivier Delbosc, Nathalie Gastaldo, Philippe Godeau  
**Leading Cast** Lambert Wilson, Pierre Niney, Audrey Tautou  
**Cinematographer** Matias Boucard  
**Film Editor** Stan Collet  
**Original Music** Alexandre Desplat  
**UK Distributor** Altitude Film Distribution

A glorious big screen adventure with sumptuous cinematography, The Odyssey dramatises the lives of the extraordinary Cousteau family – Jacques, his wife Simone and their two children Philippe and Jean-Michel. They live in paradise in their beautiful house by the Mediterranean but Jacques is never content. He lives and breathes adventure and with his invention, the aqualung, his recently acquired vessel the Calypso, and a crew of free-spirited adventurers he is ready to cross the world's oceans but when his sons grow up, the paradise threatens to disintegrate.

'What urged me to make this film is a detail of everyday life. One day I found myself talking about Cousteau to my children and it appeared that they had never heard his name. I started telling them his story, but I realised I myself didn't know much about his life. He had controlled his image and had remained very secretive. And when the doors are closed, you want to open them – so I researched and ended up making a film. It took me a while to find the right angle. As a spectator, I often find biopics boring. The classic structure is a childhood trauma, the rise and fall, and a newfound serenity. I wanted to avoid that. I decided to focus on his family, specifically his relationship with his son.

Cousteau is a complex character. When I started telling people about my project, what struck me was their extremely contrasted reactions. Some of them consider him a saint, others a despicable man. I tried to portray a human being with big qualities and big flaws. He had many facets – he was a very good filmmaker who knew how to tell stories. He was an inventor, an explorer, a great diver. He was a key figure of his era'. Jérôme Salle, Director

leedsfilm.com  
@leedsfilmfest #LIFF30





## Old Stone



**Premiere Status** UK  
**Original Title** Lao shi  
**Country** China, Canada  
**Year** 2016  
**Running Time** 80 min  
**Format** DCP  
**Language** Mandarin  
**Director** Johnny Ma  
**Screenwriter** Johnny Ma  
**Producer** Wu Xian Jian, Chi-An Lin, Sarah Stallard, Jing Wang  
**Leading Cast** Gang Chen, Nai An, Hongwei Wang  
**Cinematographer** Ming-Kai Leung  
**Film Editor** Mike Long  
**Original Music** Lee Sanders  
**Sales Company** Asian Shadows  
**Contact** contact@chineseshadows.com

In *Old Stone*, first time director Johnny Ma uses the nightmarish, Kafkaesque bureaucracy of contemporary China to transform a social realist drama into a strange and hallucinatory psychological thriller. The story is inspired by an alarming rise in hit and run incidents in China. Lao Shi is a small town taxi driver whose world is turned upside down after he hits a motorcyclist, who is taken to hospital. He struggles with his conscience to do the right thing but social attitudes and legal complications lead him through a series of difficult decisions and increasingly desperate measures.

'A few years ago while traveling, I had overheard a story about a truck driver who hit and injured a man in the middle of the night. But instead of calling for help, when the truck driver saw that no one was around to witness the accident, he drove backwards onto the injured man, killing him. After the police investigation, the truck driver finally confessed to the murder and explained that his act was due to a purely practical reason: if the injured person had lived, he would be paying the man's hospital bill for the rest of his life. But if the injured man had died at the scene, the truck driver would only have to pay a one-time fee to the man's family as compensation. So after weighing his options, the truck driver decided it was more practical to kill than to save a human life. Immediately, images started to pop into my head and I knew had to find a way to try and express this unbelievable dilemma that drove this truck driver to commit murder. The decision the truck driver had made scared me even more because I had actually understood his reasoning. In a sort of 'if I was in his shoes' situation, with the same lot in life and knowledge about the society around him, I wondered how I myself would've decided to act. It scared me to the core that I didn't really know the answer.' Johnny Ma, Director

## Quit Staring at My Plate



**Premiere Status** UK  
**Original Title** Ne gledaj mi u pijat  
**Country** Croatia, Denmark  
**Year** 2016  
**Running Time** 105 min  
**Format** DCP  
**Language** Croatian  
**Director** Hana Jušić  
**Screenwriter** Hana Jušić  
**Producer** Ankica Juric Tilic  
**Leading Cast** Mia Petricevic, Niksa Butijer, Arijana Culina  
**Cinematographer** Jana Plecas  
**Film Editor** Jan Klemsche  
**Original Music** Hrvoje Niksic  
**Sales Company** New Europe Film Sales  
**Contact** festivals@neweuropesales.com

Hana Jušić's bold debut feature is a realist delight. Marijana's life revolves around her family, whether she likes it or not. They live in a tiny apartment, driving each other crazy. When her controlling father has a stroke, Marijana takes his place as the head of the family. Whilst she works two jobs to keep everything afloat, her mother and disabled brother do their best to scupper the ship. Driven to the edge, Marijana finds comfort in seedy sex with random strangers, and this taste of freedom leaves her wanting more.

'I have always felt that people are like warm little beasts – they need love and closeness, but they are often suffocating and cruel, especially to the ones they love. And they behave worst of all towards the rest of their pack, which is, in human terms, their family. The style of the film hovers between Rabelaisian grotesque and psychological realism – my characters are animalistic and quirky, but with emotional depth and real conflicts. On the one hand I have tried to avoid the pitfalls of a typical social melodrama; the story has a lot of dark humour and it is slightly twisted, but my characters are not flat caricatures, and I do not want the viewer to be emotionally detached from Marijana, nor for her family to resemble cartoon villains.

My basic intention in *Quit Staring at My Plate* was to give both an interesting aesthetic dimension and some dark, twisted charm to the mentality and people that I love and know so well. A virtual prison built on mutual co-dependency, childish aggression, but above all on ferocious love; this is a world through which I tried to explore the eternal question – what does it mean to break free?' Hana Jušić, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Scarred Hearts



**Premiere Status** Yorkshire  
**Country** Romania, Germany  
**Year** 2016  
**Running Time** 141 min  
**Format** DCP  
**Language** Romanian  
**Director** Radu Jude  
**Screenwriter** M. Blecher, Radu Jude  
**Producer** Ada Solomon  
**Leading Cast** Serban Pavlu, Sofia Nicolaescu, Gabriel Spahiu  
**Cinematographer** Marius Panduru  
**Film Editor** Catalin Cristutiu

**Sales Company** Beta Cinema  
**Contact** beta@betacinema.com

A loose adaptation of the writings of the woefully under-appreciated Romanian author Max Blecher, Scarred Hearts tells the story of Emmanuel: a young man being treated for bone tuberculosis in a sanatorium on the Black Sea in the late 1930s. With the pitch black humour and magisterial cinematography we have come to expect from Radu Jude, the film immerses us in a world which is equal parts excruciating pain and hysterical laughter, whilst also taking a haunting sideways glance at the rise of the Iron Guard.

'On one hand, I wanted to go back to a classical type of filmmaking with the film academy ratio. On the other hand, because the main character is always lying down, the obvious choice would have been to go with a wide frame and cinema scope – but I wanted to go against what's obvious. I wanted my characters to have space.

Having a distinctive style is nothing that I'm conscious about. I try to make things that please me. There are some ideas behind the choices but they do not come from searching to be different, original or something like that, I am not able to do that.

My first short film was a very naive film. It's naive because I was so inexperienced and I somehow believed in the possibilities of cinema to represent reality. I do not believe this anymore, I'm more interested in the cinema like a mind-game... so to speak; not a representation of life, but a presentation of what somebody thinks about some aspects of life. What changed is that I lost confidence in the power of having a connection with reality.' Radu Jude, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

## The Shepherd



**Premiere Status** Yorkshire  
**Original Title** El Pastor  
**Country** Spain  
**Year** 2016  
**Running Time** 97 min  
**Format** DCP  
**Language** Spanish  
**Director** Jonathan Cenozal Burley  
**Screenwriter** Jonathan Cenozal Burley  
**Producer** Jonathan Cenozal Burley  
**Leading Cast** Miguel Martin, Alfonso Mendiguchia, Juan Luis Sara  
**Cinematographer** Jonathan Cenozal Burley

**UK Distributor** Verve Pictures

The Shepherd is a slow burning psychological drama and a parable of corporate greed, steadily building to a powerful climax under the skilful direction of young Spanish filmmaker Jonathan Cenozal Burley. Anselmo is a taciturn shepherd who lives a spartan life on a small farm in the Spanish plains. When he is approached by a construction company looking to buy his land, his casual refusal sends ripples through the community. It seems everyone around him has a stake in the development and increasingly extreme opposition from his neighbours leads to bitter conflict.

'The Shepherd deals with the sad reality of greed. It is the story of man who is forced to fight for what is rightfully his, against the people who allow themselves to become corrupted by promises of riches. A story about an eternal conflict which takes place in a rural world of deserted flatlands and dormitory towns where everything unravels from a simple disagreement regarding the sale of some lands and it crashes into a violent but inevitable end. It is not a film campaigning against progress or promoting a simpler way of life, I believe technology and progress can really help to make the world a better place, the message is against greed and against the people forcing their will on others who are weaker or less powerful than them, in this case with the excuse of progress on their side.' Jonathan Cenozal Burley, Director

leedsfilm.com  
@leedsfilmfest #LIFF30





## Sieranevada



**Premiere Status** Yorkshire  
**Country** Romania, France, Bosnia and Herzegovina, Croatia, Republic of Macedonia  
**Year** 2016  
**Running Time** 173 min  
**Format** DCP  
**Language** Romanian  
**Director** Cristi Puiu  
**Screenwriter** Cristi Puiu  
**Producer** Anca Puiu  
**Leading Cast** Mimi Branescu, Mirela Apostu, Eugenia Bosânceanu  
**Cinematographer** Barbu Balasoiu  
**Sales Company** Elle Driver  
**Contact** sales@elledriver.eu

Cristi Puiu (*The Death of Mr Lazarescu*) takes the dysfunctional family drama to an intense new cinematic high in his latest feature, *Sieranevada*. Set almost entirely in a four-roomed Bucharest apartment during an incendiary family get together, the camera swings from room to room as parallel conflicts spiral out of control. Neurologist Lary and his wife, attend a family meal to commemorate his father's death. The guests wait for the priest's arrival but start arguing about 9/11. Politics segues into family history and the arrival of an uninvited guest throws the commemoration into turmoil.

'The idea of the film came from my past, with the dinner that followed the burial of my father. A few years later, in 2012, one of my co-producers asked me if I had any new projects and I had this idea to very subjectively portray what happened at the dinner that followed the burial. It also stemmed from my observation that the stories that make up our pasts are real pieces of fiction. Then it's up to the viewer to build their own piece of fiction using that, as the story in *Sieranevada* could take place anywhere: I invite the viewer to work with me. Finally, I also wanted to go in a rather extreme direction. The subject of the truth is one that gnaws at me. It's incidentally difficult to address in broad terms. I try to do my best to reproduce what I've experienced and been through with the precision of my subjectivity. You risk losing the attention of the viewer with, for example, the long discussions in the first part of the film that sparked a lot of debate amongst the project partners when we were working on the screenplay. But in life, we often talk about a lot of things, some things that make sense, others that don't make sense, and others still that are just stupid. And ever since the manipulation of information during the Romanian revolution, I have been haunted by the subject of truth and lies. There's a sort of confusion that I'm trying to portray honestly.' Cristi Puiu, Director

## Suntan



**Premiere Status** Yorkshire  
**Country** Greece, Germany  
**Year** 2016  
**Running Time** 104 min  
**Format** DCP  
**Language** Greek, English  
**Director** Argyris Papadimitropoulos  
**Screenwriter** Argyris Papadimitropoulos, Syllas Tzoumerkas  
**Producer** Phaedra Vokali, Argyris Papadimitropoulos  
**Leading Cast** Makis Papadimitriou, Elli Tringou, Dimi Hart  
**Cinematographer** Christos Karamanis  
**Film Editor** Napoleon Stratogiannakis  
**Original Music** Yannis Veslemes  
**Sales Company** Visit Films  
**Contact** info@visitfilms.com

Winner of best international feature at Edinburgh Film Festival, *Suntan* is an unflinching depiction of what happens when infatuation turns to obsession during a mid-life crisis. Kostis, a 40-year-old doctor, finds himself on a small Greek island taking over the local clinic but his whole life is turned upside down when he meets a group of pleasure-seeking young tourists. They let him tag along because he buys the drinks and he goes out of his way to keep up with their partying antics. However, when his infatuation with 21-year-old Anna turns sour, he takes desperate measures to win back her affection.

'*Suntan* was shot during the summertime on the tiny island of Antiparos, when the place was packed with non-stop party-goers. Shooting a film during the busiest time of the season on a Greek island might sound like an impossible mission, but for me, it was an obvious choice. In his early forties, Kostis is an atypical specimen of the adult world. He has no family of his own, unlike most men of his age. Just like them, however, he is a prisoner of his own body, forced to stand by and watch it wither away, unable to resist the merciless passage of time. He is faced with five prime examples of youth – and youth is a time of life that has long passed Kostis by, he probably never lived to the fullest. It is a time of frolicking, leisure, and, most importantly, of physical carelessness where the body is king. The eternal Greek Summer provided the perfect background for this extravagance of craving and everything that goes with it: flirting, casual sex, drugs, alcohol and pushing the boundaries to see how far your body can go. In the exploration of my hero's boundaries and his journey to the unknown land of physicality, I came across a terra incognita of my own – somewhat ironically, I ended up discovering a genre: the coming of middle age film.' Argyris Papadimitropoulos, Director



# OFFICIAL SELECTION

OFFICIAL SELECTION

## Two Lovers and a Bear



**Premiere Status** Yorkshire  
**Country** Canada  
**Year** 2016  
**Running Time** 96 min  
**Format** DCP  
**Language** English  
**Director** Kim Nguyen  
**Producer** Roger Frappier  
**Leading Cast** Tatiana Maslany, Dane DeHaan, Gordon Pinsent  
**Cinematographer** Nicolas Bolduc  
**Film Editor** Richard Comeau  
**Original Music** Jesse Zubot

**Sales Company** TF1  
**Contact** lstorch@tf1.fr

A dizzying Arctic set indie romance directed by Kim Nguyen (*War Witch*), *Two Lovers and a Bear* combines intense emotional realism with hallucinatory fantasy to extraordinary effect. The film is set deep in Nunavut, a Canadian region so remote the only strangers there are trying to escape a traumatic past. Lucy and Roman are two such people and their love affair is so passionate, it can be self-destructive. When Lucy is due to leave, Roman can't handle it and they end up on a life-changing journey into the blank white wilderness with Roman's spirit guide, a scene-stealing polar bear.

'After my first film, Roger Frappier and I met and discussed potential future projects. He immediately came to me with this short story set in the North and I was immediately compelled to write the script for this amazing story about the Arctic, but in a new way, kind of the contemporary Arctic, almost as if it was set in the twenty-second century. We started working on it, but couldn't nail down the plot [...]. After *War Witch*, I started thinking about what film I wanted to do and that story came back to me. It wasn't called *Two Lovers and a Bear* at first. It was really *Lucy and Roman*. It was two lovers, without the bear. There were two things. I started reading a lot of Haruki Murakami and noticed his books featured flawed Greek-style gods, and I thought that was very interesting and very powerful. I thought there was something that relates to life in the North, how when you're at the end of the world, literally, reality kind of becomes somewhat ephemeral and tied to the unconscious. Then, at the Amsterdam airport, I saw a sculpture of two huge figures, bronze statues, sitting and leaning back. And somehow, Murakami's work, my understanding, my experience of the Arctic and those statues conjured up that talking, grumpy bear who is kind of a demigod, in the Greek sense of how gods are perceived.' Kim Nguyen, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## A United Kingdom (presented in partnership with Brooks Macdonald)



**Country** UK, USA, Czech Republic  
**Year** 2016  
**Running Time** 111 min  
**Format** DCP  
**Language** English  
**Director** Amma Asante  
**Screenwriter** Guy Hibbert  
**Producer** Brunson Green, Peter Heslop, Charlie Mason, Rick McCallum, Justin Moore-Lewy, David Oyelowo  
**Leading Cast** Rosamund Pike, Tom Felton, Laura Carmichael  
**Cinematographer** Sam McCurdy  
**Film Editor** Jonathan Amos  
**Original Music** Patrick Doyle

**UK Distributor** 20th Century Fox

In *A United Kingdom*, two luminous actors, David Oyelowo and Rosamund Pike, bring to life one of the great forbidden romances of the 20th century. In the late 1940s, Prince Seretse Khama of Botswana caused an international stir when he married Ruth Williams, a white woman from London. Both sweeping and intimate, *A United Kingdom* illustrates how love can challenge the harshest constraints. 'With terrific warmth and idealism – and irresistible storytelling relish – director Amma Asante gives us a romantic true story from our dowdy post-war past.' (The Guardian)

'What drew me to this story was the opportunity to tell a true story – that might normally be told solely through white and male eyes – through my gaze, and to slant the perspective to a certain extent because of that. The challenge of Seretse's choice to take a white woman to Africa to be a queen during colonial times, the enormity of such a controversial move, even by today's standards, was huge. I thought about my mother, my aunts, my uncles – how they might have felt at that time were a leader from their nation to bring home an outsider to be queen, and I wanted the opportunity to include that possible point of view and see it through their eyes. I also saw an opportunity to include points of view from the other side, even if only briefly, and I wanted to present the predicament that the UK government found themselves in once the couple decided they wanted to live in Africa – the Cold War, Britain's economic situation post-war, and the inter-continent pressures that ensued. Thus, giving the film the chance to ask the question: what would you have done if you were in the UK government's shoes?' Amma Asante, Director

leedsfilm.com  
@leedsfilmfest #LIFF30



## United States of Love



**Premiere Status** Yorkshire  
**Original Title** Zjednoczone stany milosci  
**Country** Poland, Sweden  
**Year** 2016  
**Running Time** 106 min  
**Format** DCP  
**Language** Polish  
**Director** Tomasz Wasilewski  
**Screenwriter** Tomasz Wasilewski  
**Producer** Agnieszka Drewno, Piotr Kobus  
**Leading Cast** Julia Kijowska, Magdalena Cielecka, Dorota Kolak  
**Cinematographer** Oleg Mutu  
**Film Editor** Beata Walentowska

**UK Distributor** Verve Pictures

Tomasz Wasilewski is a Polish director growing in ambition and confidence, and United States of Love is his best film yet. Reminiscent of Kieslowski but with a distinctive style of his own, the story is set in 1990, the first euphoric, uncertain year after the fall of communism. The film follows the intricately crosscutting stories of four apparently happy women who decide it's time to change their lives: a young mother trapped in an unhappy marriage, an older teacher fascinated with her neighbour, a lonely former beauty queen, and a headmistress in love with the father of one of her students.

'I started thinking about the choices my parents had when they were my age. When I started talking to them about that period, the end of communism, I realised that they had totally different choices, a totally different life to the one I have. That inspired me to go back to that time, but not use politics, because I don't remember the politics from that time. I just remember the people who I grew up surrounded by. And they were the ones I wanted to portray, along with the very few life choices available to them. I solely remember this era through women's eyes. After communism collapsed, my father left Poland for New York for a few years, to earn some money to buy my family an apartment in Warsaw – he felt it was the only way to secure a better future for my sister and me. And he was right. So he left, just like the husband of one of my characters, who's moved to West Germany. Actually, in the scene where they're watching the video of him, that's one of the original VHS tapes that my father had sent us (minus the porn scene). This happened to a lot of families – a lot of the men left, and I stayed at home with my mum and my older sister. And there were all of these women, my mum's friends, my sister's friends; they were my only environment at home. So I only remember that transformative time through women's eyes.' Tomasz Wasilewski, Director

## Wild



**Premiere Status** Yorkshire  
**Country** Germany  
**Year** 2016  
**Running Time** 97 min  
**Format** DCP  
**Language** German  
**Director** Nicolette Kribetz  
**Screenwriter** Nicolette Kribetz  
**Producer** Sascha Verhey  
**Leading Cast** Lilith Stangenberg, Georg Friedrich, Silke Bodenbender  
**Cinematographer** Reinhold Vorschneider  
**Film Editor** Felix Hüsken

**Sales Company** The Match Factory  
**Contact** info@matchfactory.de

On her way home from a mundane office job, Ania catches sight of a wolf near her apartment block. Gazing into its wild eyes sets off a deep desire inside her. Determined to capture and tame the beast Ania herself becomes increasingly wild, embracing a sexual awakening and a letting go of all social norms. Whilst her new behaviour is repulsive to some, her animal magnetism attracts others who share her secret yearning. This bold and subversive love story features a daring performance by Lilith Stangenberg alongside a real wolf.

'I was dreaming that I was running through a forest. I felt that there was something behind me. I turned around, and it was a wolf. We looked at each other, and then I woke up. The next day, I dreamt the same thing again. I wondered, why am I dreaming this? I started finding out more about wolves, what they mean, and what they stand for. At the same time, news was coming in that wolves were coming back to Germany due to the open borders from the East. They were finding their way back to Germany, where there hadn't been any wolves since World War II. There's not much economic activity going on in the east part of Germany. So there's a fleeing population. Those cities are empty. It's a bit like a ghost town. Wolves are living on old military bases. They find their homes in what used to be places where people lived, fought, trained. It's a strange combination of the wild and what's left from human [activity]. We either tame wild animals or we make them go away. It's fascinating when you see a fox in the street. You remember the wildness within yourself. On the other hand, wolves coming back to Germany in those ghost towns, it's like they're claiming back their territory.' Nicolette Kribetz, Director



CAMELEON FILMPRODUCTIONS PRESENTS

# GHOST LAND

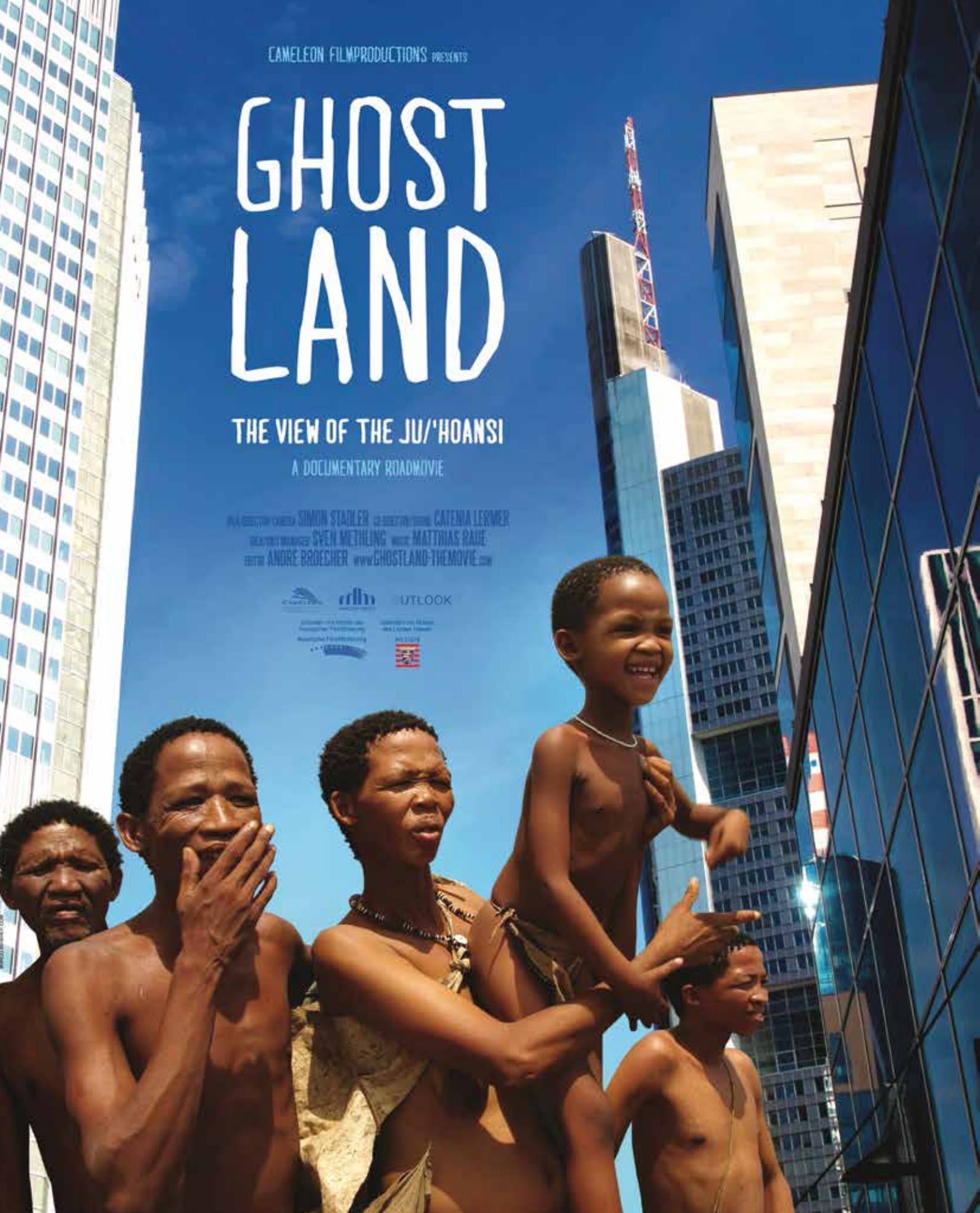
THE VIEW OF THE JU/'HOANSI

A DOCUMENTARY ROADMOVIE

BY A DIRECTOR CHRIS SIMON STADLER CO-DIRECTOR/EDITOR CATENA LERNER  
HEAD OF FINANCE SVEN METHLING MUSIC MATTHIAS RAUE  
EDITED BY ANDRE BROECKER [WWW.GHOSTLAND-THEMOVIE.COM](http://WWW.GHOSTLAND-THEMOVIE.COM)



OUTLOOK

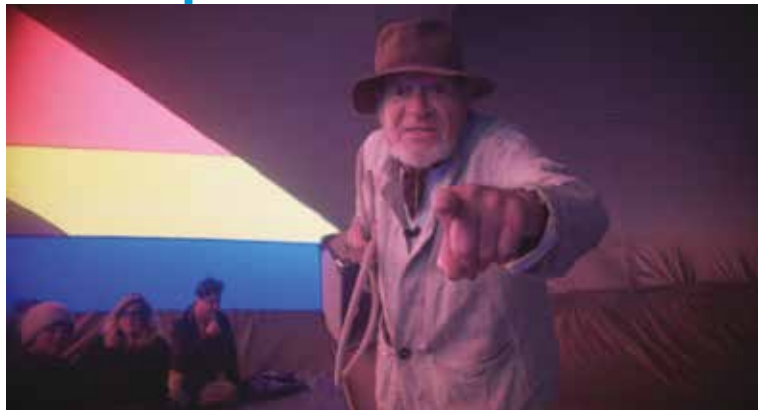




Cinema Versa showcases some of the most innovative documentaries of the year alongside a series of exciting partnership events. Underground Voices profiles radical auteurs like Kirsten Johnson, whose *Cameraperson* is a completely new, personal and mosaic style of documentary filmmaking and original perspectives on political issues like *Those Who Jump*, where Danish filmmakers Moritz Seibert and Estephan Wagner share cameras and directorial credits with African migrant, Abou Bakar Sidlibe. Music on Film celebrates musical mavericks from Thorsten Schutte's *Eat That Question: Frank Zappa in His Own Words* to the Wu Tang Clan in Denis Hennelly and Casey Suchan's classic *Rock the Bells*. The Forum features collaborations with the Leaf Label and Jumbo Records with Analogue Electronic music showcase *Patch-work* including live performances by Richard Formby and Matthew Bourne and we curate a weekend of films at Left Bank Leeds to complement the *Abandoned Yorkshire* exhibition, exploring abandoned urban spaces.



## Action Space



**Country** UK  
**Year** 2016  
**Running Time** 87 min  
**Format** Digital  
**Language** English  
**Director** Huw Wahl  
**Screenwriter** Huw Wahl  
**Producer** Huw Wahl, Amanda Ravetz  
**Cinematographer** Huw Wahl, Amanda Ravetz, Grant Gee  
**Film Editor** Huw Wahl, Amanda Ravetz  
**Original Music** AMM, Phill Minton

**Sales Company** Huw Wahl  
**Contact** huw@riseup.net

British artists Ken and Mary Turner founded Action Space in 1968 during a fertile period of new and expanded arts practices. Their inflatable public works of art imaginatively mobilised ideas of participation, education, public space and play. The delight that their sculptures inspired was captured by the artists on Super Eight film. In this new film Huw Wahl, who is the Turner's son, contrasts the original footage with the making and testing of a new inflatable sculpture in a physical and reflexive process that raises questions about community, family and the history of radical ideas.

'The Making of the film Action Space (2016) was a necessary blurring of boundaries and an experiment in multidisciplinary practice. Stemming from a family relationship and resulting in a collaboration between artists, designers, architects, musicians and filmmakers who came together to build a new inflatable, we set about actively exploring the history of Action Space (1968 – 1978) through a bonding process. We grappled with my father's use of sketches compared to the architects CAD diagrams; the measuring to the millimetre by the designers compared to the artists approximations; the will of the filmmaker to the will of the original story tellers. What resulted was an ongoing conversation between the makers, and the challenge was how to translate this into the final film; which would use the new inflatable as a sort of film set or present-day archive space. The inflatable making process was used in the film as a making-present of the past, but crucially not a 're-making'. Archive footage was projected into the space and musicians responded through improvisation. My father performed inside it. It was used as a breathing metaphor for beginnings and endings. Most importantly, the new inflatable gave space to the feeling of future possibilities which we had all felt during the building.' Huw Wahl, Director

## Bugs



**Premiere Status** Yorkshire  
**Country** Denmark  
**Year** 2016  
**Running Time** 76 min  
**Format** Blu-Ray  
**Language** English  
**Director** Andreas Johnsen  
**Screenwriter** Andreas Johnsen  
**Producer** Sigrid Dyekjær  
**Leading Cast** Josh Evans, Roberto Flore, Ben Reade  
**Cinematographer** Andreas Johnsen  
**Film Editor** Menno Boerema  
**Original Music** Anders A.C. Christensen, Mikkel Hess, Nikolaj Hess, Spacelab

**Sales Company** Outlook  
**Contact** youn@outlookfilms.com

'A thought-provoking doc for adventurous foodies and environmentalists alike' (Hollywood Reporter). Three charismatic young chefs from the experimental Nordic Food Lab in Denmark investigate the tastiness of insects across the world, said to be the future of food. With a focus on food diversity and deliciousness, they set off on a globetrotting mission to challenge the politics of the palate, sampling grubs in the Australian outback and pillaging giant wasp nests in Japan. Along the way, they use their own haute cuisine skills to whip up dishes as diverse as cricket ravioli and bee larva ceviche.

'I love cooking and I love the social aspect of food. And also I'm extremely curious, so when my friends at Nordic Food Lab told me about their three-year research project on edible insects, I knew I wanted to get onboard and if possible make it into a film. Because of the abundance of material, it took quite a while, and I worked with several editors simultaneously. I'm quite happy with the result; we managed to make a very focused film, where the political layer has the room it needs. I had previous versions that were more focused on the personal side of the characters and their relationship. I want people to be curious to other foods and then I want people to ask themselves very simply: Why do I eat what I eat? Could I be eating something that is produced in a more sustainable way, something that might even be healthier for me, my community and the planet? This film is about our future on this planet, it's about food, so without a doubt it concerns all of us. Sometime in the future, we have to reconsider our food systems, what we eat and how we produce it. Actually, we should have done it decades ago.' Andreas Johnsen, Director



## Cameraperson



**Country** USA  
**Year** 2016  
**Running Time** 102 min  
**Format** Blu-Ray  
**Language** English  
**Director** Kirsten Johnson  
**Screenwriter** Kirsten Johnson  
**Producer** Kirsten Johnson, Marilyn Ness  
**Leading Cast** Kirsten Johnson  
**Cinematographer** Kirsten Johnson  
**Film Editor** Nels Bangerter

**Sales Company** Cat & Docs  
**Contact** cat@catndocs.com

Kirsten Johnson is a documentary cinematographer with an incredible filmography from Citizenfour to Pray the Devil Back to Hell. *Cameraperson* is an extraordinary memoir film, a mosaic of intimate moments from the many films she's made over the last quarter century around the world adding up to an unusual documentary in a class of its own. She selects a series of encounters that have personally affected her, from the daily routine of a Nigerian midwife to a boxing match in Brooklyn and bonding with a family from rural Bosnia. A poetic meditation on truth and the camera.

'The joys of being a documentary cameraperson are endless and obvious: I get to share profound intimacy with the people I film, pursue remarkable stories, be at the center of events as they unfold, travel, collaborate, and see my work engage with the world. I experience physical freedom, the chance at artistic expression and discovery in each moment I hold a camera. No wonder I've been doing it for 25 years and love my life. And yet, the dilemmas I face while holding my camera are formidable. There are the concrete challenges I must face in the moment - how to frame, find focus, choose the direction to follow...

In making *Cameraperson*, we decided to rely as much as possible on the evidence of my experience in the footage I shot in the moment. We know that this fragmentary portrait is incomplete and are interested in the way it points to how stories are constructed. Our hope is to convey the immediacy of finding oneself in new territory with a camera as well as giving the audience a sense of how the accumulation of joys and dilemmas a cameraperson must juggle builds over time. Like in the film, this is an invitation to you and an acknowledgement of how complex it is to film and be filmed.' Kirsten Johnson, Director

## Ghostland



**Premiere Status** UK  
**Country** Germany  
**Year** 2016  
**Running Time** 84 min  
**Format** Blu-Ray  
**Language** Ju'hoan  
**Director** Simon Stadler  
**Screenwriter** Catenia Lerner, Simon Stadler  
**Producer** Cameleon Film  
**Leading Cast** The Ju/Hoansi Bushmen  
**Cinematographer** Simon Stadler  
**Original Music** Boris Assmann, Trance Fair, Matthias Raue

**Sales Company** Autlook  
**Contact** youn@autlookfilms.com

A warm and funny reflection on our lifestyle as viewed through the eyes of one of the oldest cultures on the planet. The Namibian Government's hunting ban has put the Ju/Hoansi Bushmen under great pressure to adapt their traditional lifestyle to our modern ways. In order to make money they sell their goods to holidaymakers who view them as a fascinating tourist attraction. When the tribe are invited on a trip to Europe suddenly the tables are turned, and they are both mesmerised and bemused by the western world which begins to look very peculiar.

'A friend of a colleague works for an organisation in Namibia that supports the traditional tribes. They organized a journey for the Ju/Hoansi through their home country. We decided very spontaneously to accompany that trip, which was an unaccustomed experience for the group of former hunters. When we were travelling with the Ju/Hoansi to a Himba Village, I realized that it was the first time these Tribes met each other and interacted together. It was an impressive moment to share this first contact. The biggest challenge was to get close to them to capture their emotions and statements, and at the same time to assist them in these unfamiliar situations. A lot of times it was a tough decision between being in empathy and shooting a film.

I am the director and the cinematographer. Sometimes it was very difficult to ask the people about their view and to film simultaneously. From the beginning the concept of *Ghostland* was to show a neutral and observing perspective. To come that close without disturbing the atmosphere we had to be a small, flexible team. That was the advantage, but at the same time it caused a lot of work for only three people.' Simon Stadler, Director

## The Happy Film



**Country** UK, USA, Austria, Hong Kong, Indonesia  
**Year** 2016  
**Running Time** 93 min  
**Format** DCP  
**Language** English  
**Director** Hillman Curtis, Ben Nabors, Stefan Sagmeister  
**Screenwriter** Hillman Curtis, Ben Nabors, Stefan Sagmeister  
**Producer** Ben Nabors  
**Leading Cast** Jonathan Haidt, Sheenah Hankin, Ben Nabors, Stefan Sagmeister, Jessica Walsh  
**Cinematographer** Ben Wolf  
**Film Editor** Sam Citron, Akiko Iwakawa-Grieve  
**Original Music** Matt Abeysekera, Colin Huebert  
**Sales Company** Ben Nabors  
**Contact** ben@grouptheory.com

Stefan Sagmeister is one of the top graphic designers in the world. He lives a dream life in New York City, designs album covers for the Rolling Stones, Jay-Z and the Talking Heads. So why isn't he a happier person? He decides to turn himself into a design project to try and become a better person. Pursuing a series of controlled experiments and self analysis, he tries to train his mind to be happy. But real life creeps in and confounds the process. A fascinating and entertaining documentary, both ideas and film are infused with Sagmeister's ingenious design techniques.

'Finding an answer to the central question of The Happy Film — can a person train their mind to be happier? — was the starting point for this project. We meticulously designed the experiments, established some rigid parameters, and started the work. It seemed straightforward, succinct, and solvable in 18 months — a good plan. But despite our best efforts, Stefan's life kept getting in the way of our research, bleeding into the trials and skewing our data. Rather than generating clean graphs and figures to answer the happiness question, something more ambiguous, funny, sad, sensitive, and bold began to take shape: an honest picture of a man trying to be a better person. By becoming the subject of a documentary at once grand and mundane, personal and universal, Stefan's experience gives us the rare opportunity to see our most basic human preoccupations in sharp focus: the questions we yearn to answer, whether there are answers or not. The inherent pitfalls of approaching a qualitative subjective (like happiness) with a quantitative process (like science) said more to me about the meaning and purpose of this film than any clear conclusion.' Ben Nabors, Co-Director

## The Islands and the Whales



**Country** UK, Denmark, USA  
**Year** 2016  
**Running Time** 84 min  
**Format** DCP  
**Language** Faroese, English, Danish  
**Director** Mike Day  
**Producer** Mike Day  
**Film Editor** Mary Lampson, Nicole Hálóvá, Mike Day, Claire Ferguson, David Charap  
**Original Music** Antony Partos, Mike Sheridan

**Sales Company** Intrepid Cinema  
**Contact** info@intrepicinema.com

Serving as both a beautifully shot travelogue of an unusual location and a fascinating new perspective on the environmental crisis, The Islands and the Whales is about the Faroe Islands in the remote North Atlantic. The Faroe Islanders have always eaten what nature could provide. Hunting whales and seabirds kept them alive for generations, a life they would pass on to their children, but today they face a grave threat to this tradition, not from the controversy surrounding whaling but the increasing toxicity of the whale meat, contaminated by polluted oceans.

'I met a group of Faroese sailors while I was shooting my previous film The Guga Hunters of Ness for BBC Scotland. They wondered what we were doing out there in the gales north of the Isle of Lewis! When we told them about the seabird hunters they were keen to show us their own hunting, as they are one of the very few places to eat seabirds. It soon emerged that their story was about a lot more than hunting seabirds and whales. Their seabirds were in rapid decline, the birds' food sources gone and their bellies full of plastic; while the whales were so riddled with mercury and PCBs that they were toxic to eat. It seemed these faraway islands had a story that we all needed to hear, the pollution was coming from us not from the Faroes...

There couldn't have been a film without the Faroese community, in time we were really embraced and it was incredibly moving how much people supported us. As much as they defend the hunting against outside criticism, they know that it is deeply unpopular outside of the Faroes, but there was a feeling amongst many that this was a tradition that would end, and that it should be documented.' Mike Day, Director

## Life, Animated



**Country** France, USA  
**Year** 2016  
**Running Time** 89 min  
**Format** DCP  
**Language** English  
**Director** Roger Ross Williams  
**Screenwriter** Ron Suskind  
**Producer** Julie Goldman, Roger Ross Williams  
**Leading Cast** Jonathan Freeman, Gilbert Gottfried, Alan Rosenblatt, Owen Suskind, Ron Suskind  
**Cinematographer** Thomas Bergmann  
**Film Editor** David Teague  
**Original Music** Todd Griffin, Dylan Stark

**UK Distributor** Dogwoof

Life, Animated is the inspirational story of Owen Suskind, a young autistic man who was unable to speak as a child until he discovered a unique way to communicate, developed by immersing himself in the world of animated Disney films. Over time, Owen's affinity for animated Disney characters leads him to memorize all of the dialogue in these films, and by repeatedly watching them, he finds the tools he needs to understand, communicate, and connect with the world around him. Academy Award-winning director Roger Ross Williams has captured the magnificence of Owen's remarkable transformation.

'It was really important not to just re-tell the story in the book, because the book all happens in the past. I chose to follow Owen in the present, and follow him in this really transformative year in his life when he's about to graduate from school. He's fallen in love, he is about to become independent, and that was really exciting. For me it was always a coming-of-age story. It's not a film about autism, it's a coming-of-age story about a young man, and the themes are family, love, and the power of story. It's really about the power of story to transform this young man's life. I didn't understand autism, I didn't know anyone with autism, so I needed to be enlightened, so to speak. I think as I became enlightened, I realised the audience needs to take that journey too. It was about taking the audience into Owen's reality. Owen is wise about life because he's grown up on this diet of story and myth and fable and these are classic morality tales; classic fables that have been told for thousands of years that Disney has taken and updated. Those stories are what we need to connect as people. It makes us human. It's sort of a roadmap, and Owen becomes an expert on that.' Roger Ross Williams, Director

## The Lives of Therese + Alzheimers: A Love Story



**Original Title** Les vies de Thérèse  
**Country** France  
**Year** 2016  
**Running Time** 55 min  
**Format** Blu-Ray  
**Language** French  
**Director** Sébastien Lifshitz  
**Producer** Muriel Meynard  
**Leading Cast** Thérèse Clerc  
**Cinematographer** Paul Guillaume  
**Film Editor** Pauline Gaillard

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

A tender and inspiring portrait of Thérèse Clerc, one of France's fiercest activists during the last months of her life. Thérèse evolved from a subdued French housewife in the 50s to a feminist activist who fought for abortion and gay rights. Her four children all claim to have had 'a different mother', depending on what phase Thérèse was experiencing at the time. Confronted by the final stages of terminal illness she asks us to witness that which is so rarely talked about: ageing and death.

'At first I didn't know what film I wanted to make, given the circumstances, and this totally unexpected, unsettling request from Therese. But I couldn't say no. Her request was so strong, and it made so much sense to her. I also felt it could be a kind of crutch to help her go through her last moments. And, above all, it was a politic gesture: keeping on being an activist and using her body and her life to convey a message on issues that were very important to her, such as death, age, the place of women, sexuality... I find it beautiful that she manages until the end to find a way to fight with her own means. Then, the delicate question was to decide what I wanted to tell. Should I just focus on the observation of the last moments of her life? Or should I talk about the past, and how to do that without reproducing what I had done in The Invisible Ones?' Sébastien Lifshitz, Director

The film will be screened alongside the UK premiere of the touching documentary short **Alzheimer's: A Love Story (Gabe Schimmel, Monica Petruzzelli, Riani Singgih, Amanda Le, USA, 2015, 16 min, schim106@mail.chapman.edu)**



## Martha & Niki



**Premiere Status** UK  
**Country** Sweden  
**Year** 2016  
**Running Time** 90 min  
**Format** Blu-Ray  
**Language** Swedish, English  
**Director** Tora Mårtens  
**Screenwriter** Tora Mårtens  
**Producer** Tora Mårtens  
**Leading Cast** Martha Nabwire, Nikki Tsaposs  
**Cinematographer** Erik Vallsten, Niklas Nyberg, Senay Berhe, Tora Mårtens  
**Film Editor** Tora Mårtens, Therese Elfström  
**Original Music** Jungle Brothers, Pete Rock & C.L., Smooth Das EFX N.O.R.E, The Roots, Method Man  
**Sales Company Contact** Swedish Film Institute info@sfi.se

Meet Martha & Niki, young street dancers armed with endless energy and huge amounts of talent. In 2010 they won the biggest international street dance competition, making history as the first women to become World Champions in Hip Hop. This intimate documentary follows their journey to competitions across the world and highlights the growing pressure they face. Both born in Africa but now living in Sweden, the pair grapple with various life questions, and try to figure out their roots and culture along the way. Martha & Niki is a deeply moving account of the fragility of friendship and the power of dance.

'The first time I saw them dance was on Youtube. I was instantly amazed, even felt seduced, almost obsessed! I felt so excited about their energy that I decided to capture that on film. They're very different as individuals, which makes their relationship the more interesting to explore. They're very honest and straightforward about everything and that kind of honesty was exactly what I wanted to portray – nothing was held back, everything is real and upfront. Words and communicating are however an area they're lacking in, they communicate best through dance and expose themselves entirely. Dancing is really what keeps them connected, it's also the beauty of their connection. Martha calls it an 'infatuation' – which comes across in the film and is quite striking to watch. What's not to love about M&N? Their love for dance is something they treat with pure honesty and that comes across in each and every move. They were pioneers and represented something completely new to the game – beaming with charisma and a confidence that led them to their victory. They crushed all male competitors, which was a first, that was a big deal.' Tora Mårtens, Director

## Mirrors to Windows: The Artist As Woman



**Premiere Status** Yorkshire  
**Country** UK  
**Year** 2015  
**Running Time** 78 min  
**Format** Blu-Ray  
**Language** English  
**Director** Susan Steinberg  
**Screenwriter** Susan Steinberg  
**Producer** Susan Steinberg  
**Leading Cast** Maliheh Afnan, Alice Anderson, Helaine Blumenfeld  
**Cinematographer** David Chilton  
**Film Editor** Rufus Bruce-Chwatt, Raphaella Fearnas, Nick Watson  
**Sales Company Contact** Susan Steinberg sds48@me.com

After three years filming behind the gallery walls, Susan Steinberg reveals the intimate journey of the evolution of ten women, aged 22 to 82, as they become artists of the 21st century. This fast paced documentary journeys from their studios to the gallery, giving a rare insight into the lives of ten artists including Helaine Blumenfeld, Charlotte Hodes and Alice Anderson. Their individual artistic careers cover a diverse array of mediums but they are all united by a passionate belief in their work. There will be a post screening Q&A with director Susan Steinberg.

'There have been many films on the male artist – a well-known protagonist, his archetype has been accepted, celebrated and embraced in popular culture as a romantic ideal, but we are literally missing half the picture. The story of the female artist, filled with the gritty realism of negotiations, commitments, compromise and determination to make their own path through the world, has not been properly told and it is a far more relatable story to both genders.' Mirrors to Windows puts the lens between art and life to create an intimate collective biography that will stand the test of time. My aim was to make an intimate film about an artist's life. A film that would leave the audience feeling that they were dropping into the artists' studio. It was important that the film does not portray women as underdogs, but rather engage the audience with women who are empowered through their self-esteem, their commitment to their work, their vision and their highly personal approaches to what it means to be an artist and a woman, and to not be confined in any one role.' Susan Steinberg, Director

## Mr Gaga



**Country** Germany, Israel, Netherlands, Sweden  
**Year** 2015  
**Running Time** 100 min  
**Format** Blu-ray  
**Language** Hebrew, English  
**Director** Tomer Heymann  
**Screenwriter** Tomer Heymann  
**Producer** Barak Heymann  
**Leading Cast** Ohad Naharin, Tzofia Naharin, Avi Bellel  
**Cinematographer** Itai Raziel  
**Film Editor** Alon Greenberg, Ido Mochrik, Ron Omer  
**Original Music** Ishai Adar

**Sales Company** Heymann Films  
**Contact** festivals@heymanfilms.com

Enter the world of Ohad Naharin, renowned choreographer and artistic director of the Batsheva Dance Company. Eight years in the making this mesmerising documentary captures the elusive beauty of contemporary dance and immerses the audience in the creative process behind Batsheva's unique performances. Using intimate rehearsal footage, extensive unseen archive materials and stunning dance sequences, Mr Gaga tells the fascinating story of an artistic genius who redefined the language of modern dance to become one of the most talented choreographers working today.

'When I started doing this project, almost 8 years ago, I had one fantasy in my heart which was to share something that happened to me 20 years ago. That was the only thing I had in mind when I started filming Mr Gaga. I didn't have a clear narrative, I didn't have a script, I didn't even know much about my character.

When I was 21, in 1991, I was a young man who had just moved to a big city, Tel Aviv, in Israel. I had never seen any kind of dance in my life, because I was born in a small village, where you work with your father in the farm. I got a phone call from a relative and she told me about this guy in town, Ohad Naharin – strange name I thought, I had never heard of him. She told me I must see his show, so I went, and it changed my life forever. I was sure it was going to be boring, I was just doing a favour to this member of my family by going with her. I entered the theatre in the centre of Tel Aviv, and after 85 minutes, I left the theatre feeling like a bird. I wanted to fly. It's hard to put it in words. It was a turning point in my life.' Tomer Heymann, Director

## Paris Tower 13



**Premiere Status** UK  
**Country** France  
**Year** 2016  
**Running Time** 74 min  
**Format** Digital  
**Director** Thomas Lallier  
**Producer** Matthieu Buchsenschutz  
**Leading Cast** Jaz, Hopnn, Add Fuel, Eime, Mario Belem  
**Cinematographer** Thomas Lallier  
**Film Editor** Ermanno Corrado  
**Original Music** End2End Beats

**Sales Company** Thomas Lallier  
**Contact** thlallier@gmail.com

Tower 13 was a Paris apartment building slated for demolition that became, for a single month in October 2013, the world capital of street art. Thomas Lallier's fascinating film is an insider's view of a unique artistic endeavour. Curator Mehdi Ben Cheikh invited over 100 artists to take over all 4500 square metres and 10 floors of the Tour Paris 13, secretly and without means. More than 400 artworks were made accessible to the public for 30 days. But, despite hours of queuing, major media and online coverage, nothing could prevent the tower from its final – and artistic – destruction.

'I know the street artists' practices, their vocabulary, their taste for experimentation, I know that everything can change in the process. So we worked like them: the shooting took a direction, then another... Step by step the film found its current shape, not everything was planned from the start. I tried to work without prejudice. I didn't want to know in advance the approach of the artists involved in the project. I wanted to go with the flow, with their way of doing, to let myself be guided by the human aspect of this project. We had to spend a lot of time there, often without even shooting, just to feel the place, see if we were going in the right direction. The documentary shows how the artists took over the place and made it their own, but also how I worked with them. To me, it is a living body. Like the Tower of Babel, it is brimming with different cultures and it is about to collapse. It is a laboratory, a hive. The idea is simple: you put artists in there and you see what comes out of it. The spectators are looking at a piece of art without filter, without knowing if one had an exhibition in Berlin or New York. For me, it is this aesthetic emotion that matters, and that I wanted to convey through my work. Street art is not just graffiti.' Thomas Lallier, Director

## S1



**Premiere Status** World  
**Country** UK  
**Year** 2016  
**Running Time** 60 min  
**Format** Blu-Ray  
**Language** English  
**Director** Giles Barkley  
**Screenwriter** Giles Barkley  
**Producer** Giles Barkley  
**Leading Cast** Swan & cygnets  
**Cinematographer** Giles Barkley  
**Film Editor** Giles Barkley

**Sales Company** Giles Barkley  
**Contact** giles\_barkley@yahoo.co.uk

S1 is a beautiful, minimalist DIY nature documentary eschewing the didactic voiceover, complex technology and exotic locations of the BBC style nature film in favour of a direct encounter with the natural world, accessible and recognisable to everyone. On a Yorkshire lake in June, a mute swan has a nest hidden among the willow trees. Her partner is missing and she is left to cope alone. Filmed over four days, beginning as the eggs start to hatch. The cygnets break free and after resting a while at the nest, they take to the water.

'Many people are losing touch with the natural world. Town and city dwellers may feel that they don't have much access to wildlife and nature, though parks, lakes and rivers can be found in urban and suburban environments providing an oasis of calm. Being connected to nature can be so positive and therapeutic for everyone. In the UK, mute swans are easily recognisable and could be considered an icon of wildlife in these places. People, especially children, enjoy feeding or even just observing their local ducks and swans. Wildlife filmmakers can often seem to look for the most exotic species of animals from far-flung locations around the world, in some ways making nature feel somehow distant. It can be easy to overlook the wildlife on our doorstep. I am fortunate that there is a canal and river system with ponds, fields and pockets of woodland that runs close to the town where I live but havens such as these are constantly under threat from encroaching development. It was a privilege to spend time with the swan and her cygnets, experiencing such a special event as the eggs' hatching. Through sharing their story, I hope that S1 inspires everyone to engage with nature.' Giles Barkley, Director

## Story of Night



**Original Title** Geschichte der Nacht  
**Country** Germany, Italy, Switzerland  
**Year** 1979  
**Running Time** 61 min  
**Format** Digital  
**Language** German  
**Director** Clemens Klopfenstein  
**Screenwriter** Serena Kiefer, Clemens Klopfenstein  
**Cinematographer** Clemens Klopfenstein

**Sales Company** Swiss Film Archive  
**Contact** info@cinematheque.ch

Story of Night is the first of Clemens Klopfenstein's Night Films (Nachtfilme), odes to the eerie beauty of the urban landscape after dark, made in the late 70s when city dwellers were moving out into the suburbs. Shot over 150 nights in cities across Europe, from Istanbul to Dublin, and from Helsinki to Rome, this mesmerising and sometimes dreamlike tableaux of sounds and images is a poetic meditation on silence, civilisation, and perhaps even life itself. Story of Night is a rediscovered masterpiece with haunting images that linger in the memory. Screening from a newly restored print.

'With this film, I want to realise the physiognomy of a European city which doesn't actually exist in real life but which will be made up of different parts of various cities and will thus have great geographical amplitude: (...) The few people you can still see in the long shots serve as bridges for the audience. They stand in the image just as the audience stands in the film: bleary-eyed, irritated, but also put at ease by the cities' empty silence.' Clemens Klopfenstein, Director, 1978

'I will never forget the impression we got when we first watched "Story of Night" (1979), this intensive, purely visual study of European cities' landscapes by night. It is borderline imperceptible and works with very few noises but develops an incomparable intensity of observation, light and impressive density out of these carefully filtered impressions.' Ulrich Gregor, film historian



## Those Who Jump



**Premiere Status** Yorkshire  
**Country** Denmark  
**Year** 2016  
**Running Time** 80 min  
**Format** Blu-Ray  
**Language** French, Bambara  
**Director** Abou Bakar Sidibé, Moritz Siebert, Estephan Wagner  
**Screenwriter** Moritz Siebert, Estephan Wagner  
**Producer** Heidi Elise Christensen, Signe Byrge Sørensen  
**Cinematographer** Abou Bakar Sidibé  
**Film Editor** Estephan Wagner

**UK Distributor** Wide House

An unprecedented, first person perspective on the experience of African migrants on the threshold of Europe, *Those Who Jump* is one of the most innovative and powerful documentaries of the year. In northern Morocco lies the Spanish enclave of Melilla: Europe on African land. On the mountain above, live over a thousand hopeful African migrants, watching the fence separating Morocco and Spain. Abou from Mali is one of them – the protagonist in front of the camera, as well as the person behind it. For 16 months the camera follows his many attempts to cross the border.

'We first met Abou through the stringer we work with, who is a photojournalist in Melilla and Spain and has been working on the issue for over a decade. And he knew the Malian community because on this hill, in this makeshift camp, people organize themselves in national communities. He knew the people from Mali quite well. Through him, we got into that community and we met several of these men and ended up giving two cameras out – one to Abou and one to another man called Baba. Very quickly we realized that actually the footage we were getting from Abou was far beyond what we could ever have imagined. Abou would say, 'This is Mount Gougourou – it is hope and despair and life and death.' And that shows already this juxtaposition. It says, we are living death, but on the other hand, we have a lot of joy there, a lot of camaraderie and solidarity between us. Being transmitted into the process of making this film, we took the decision to combine this material with the CCTV material which is for us the material of violence, of this machine which looks at the people not as people but only as black dots. And then Abou's material is so subjective, it's so personal, and really gives the people a face.' Estephan Wagner and Moritz Siebert, Directors

## Tomorrow



**Premiere Status** Yorkshire  
**Original Title** Demain  
**Country** France  
**Year** 2015  
**Running Time** 118 min  
**Format** Blu-Ray  
**Language** French, Finnish, English  
**Director** Cyril Dion, Mélanie Laurent  
**Screenwriter** Cyril Dion  
**Producer** Bruno Levy  
**Leading Cast** Anthony Barnosky, Olivier De Schutter, Cyril Dion  
**Cinematographer** Alexandre Léglise  
**Film Editor** Sandie Bompar  
**Original Music** Fredrika Stahl  
**Sales Company** Elle Driver  
**Contact** sales@elledriver.eu

Although you could hardly criticise the veracity of the bleak messages in the majority of environmental docs, it's refreshing to see one as constructive and positive as Cyril Dion and Mélanie Laurent's *Tomorrow*. The film follows a group of pioneers who are reinventing agriculture, energy, the economy, democracy, and education in order to work towards a sustainable future. From urban farming in the desolate suburbs of Detroit to Incredible Edible in Todmorden, from participatory democracy in India to local currencies in Totnes, Devon, the film is a real inspiration.

'People often seem to associate environmentalism with the image of sandal-wearing idealists who have forsaken modern society for an isolated existence in the mountains doing something rustic like sheep herding. We wanted this film to tell a different story, to show that durable solutions do exist, and that these solutions can also work on a large scale, as is the case with zero waste in San Francisco, for example. The West has forged a model of development that is now showing its limitations. Yet this model of development remains the example that many other countries are following. We wanted our film to show people, in the West in particular, who are bringing into existence a different vision of the world. We structured the film by following our own thought processes. We begin by looking at agriculture, essential to feeding the world's population, and then we look at energy, the economy and education. The film is structured around 4 questions that are fundamental to the ability of human society to function. We raise the questions, then we question the system. And with each question, we go out in search of the answers, of possible responses, and of large-scale solutions, in capital cities, whole regions or entire countries.' Cyril Dion, Co-director



# UNDERGROUND VOICES

CINEMA VERSA

## Tony Conrad: Completely in the Present



**Country** USA  
**Year** 2016  
**Running Time** 102 min  
**Format** DCP  
**Language** English  
**Director** Tyler Hubby  
**Screenwriter** Tyler Hubby  
**Producer** Paul Williams, Christine Beebe, Tyler Hubby  
**Leading Cast** John Cale, Tony Conrad, David Grubbs  
**Cinematographer** Damian Calvo, Fortunato Procopio  
**Film Editor** Tyler Hubby  
**Original Music** Tony Conrad

**Sales Company** Burning Bridges  
**Contact** paul@burning-bridges.com

A tribute to one of the great American artists, the film is playful, irreverent and as radical as its subject. Tony Conrad's influence is huge: he was one of the originators of minimalism who worked with Stockhausen and La Monte Young, and was also a key figure in the formation of The Velvet Underground. He performed on and recorded the soundtrack to Jack Smith's legendary *Flaming Creatures*. He turned the paradigms of cinema upside down with *The Flicker* and as an early adopter of activist public access television he democratized the emerging medium of portable video.

'In the Spring of 1994 I left art school to follow a touring rogues' gallery of musicians who were challenging whole concepts of what music was and what it meant. I was filming when Tony Conrad played one of his first public shows as a violin soloist and have been filming since. He is a multidimensional subject whose work has occupied nearly my entire adult life. He has been inspiring and challenging, inclusive and elusive. Not only is his sabre rattling at the foundations of Western culture invigorating, it is also just, and has deeply resonated with my ideas of the role of art in society. I am drawn to difficult and obscure subjects: the ones that are hard to describe and harder to quantify; the ones the world would embrace if only they knew, if only they saw. Tony has kept me on my toes and guessing for 20 years. Every time I work with him, whole new facets are revealed. His spirit is vast and truly unknowable, but I'm holding on tight to get as close to the sun as possible.' Tyler Hubby, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
 BOX OFFICE: 0113 376 0318

leedsfilm.com  
 @leedsfilmfest #LIFF30

## Arctic Superstar



<b>Premiere Status</b>	UK
<b>Original Title</b>	Arktisk Superstjerne
<b>Country</b>	Norway
<b>Year</b>	2016
<b>Running Time</b>	70 min
<b>Format</b>	Blu-Ray
<b>Language</b>	Norwegian, Sami
<b>Director</b>	Simen Braathen
<b>Screenwriter</b>	Simen Braathen
<b>Producer</b>	Stig Andersen
<b>Leading Cast</b>	Ole Kristoffer Hætta, Lars André Svehagen, Nils Rune Utsi
<b>Cinematographer</b>	Kristoffer Kumar
<b>Film Editor</b>	Zaklina Stojcevska
<b>Original Music</b>	Nils Rune Utsi
<b>Sales Company</b>	Indie Film
<b>Contact</b>	sarah@indiefilm.no

Arctic Superstar is a terrific new documentary about the only Sami rapper Nils Rune Utsi, better known as SlinCraze. He lives with his mother in the tiny hamlet of Masi on the Norwegian arctic tundra. He dreams of making it big but there are only 20,000 people in the world who understand his language. Director Simen Braathen followed SlinCraze for almost four years, going on tour to Murmansk, New York, Tromso, Karasjok, and his hometown. Arctic Superstar is about big dreams coming from a small place. 100 words for snow, no word for 'yo!'

'Arctic Superstar is my debut film and it was something I stumbled into 4 years ago. I was working in advertising in New York at the time and as a side project, photographer Martin Johansen and I wanted to make a photo exhibition that portrayed Norwegian rappers and the places they represent. You know, instead of reppin' Brooklyn, Bronx or Compton, you would have rappers throwing up their signs on top of mountains and fjords. That's when we came across SlinCraze – who was not only living in one of the strangest, most desolate places I'd ever been, but he was also rapping in this ancient language less than 20,000 people speak.

Sadly most Norwegians know very little about the Sámi people and the things we do know are usually based on stereotypes. I think what made our process a little different was that we were first and foremost interested in music and we shared so many musical references we could connect through. To explore this part of the world and being able to hang out with some really cool people have been a major motivation for making this film.' Simen Braathen, Director

## Cassette: A Documentary Mixtape



<b>Premiere Status</b>	Yorkshire
<b>Country</b>	Netherlands, Germany, UK, USA
<b>Year</b>	2016
<b>Running Time</b>	92 min
<b>Format</b>	Digital
<b>Language</b>	English
<b>Director</b>	Zack Taylor
<b>Screenwriter</b>	Zack Taylor, Georg Petzold
<b>Producer</b>	Zack Taylor
<b>Leading Cast</b>	Damien Jurado, Ian MacKaye, Thurston Moore
<b>Cinematographer</b>	Zack Taylor
<b>Film Editor</b>	Georg Petzold
<b>Original Music</b>	Daniel Monico, Jordan Moser
<b>Sales Company</b>	Zack Taylor
<b>Contact</b>	zack.d.taylor@gmail.com

Cassette is an infectiously enthusiastic examination of the history, cultural influence and unexpected revival of a revolutionary musical format. Even after the resurgence of vinyl, few would have predicted a thriving new underground of DIY cassette labels and tape fairs. Zack Taylor's film is full of anecdotes of surprise success and testimony from influential musicians who have embraced the mixtape, from Henry Rollins and Thurston Moore to Rob Sheffield and Daniel Johnston. The film also tracks down the diffident Dutch octogenarian who invented the compact cassette in 1963, Lou Ottens.

'Having always had an appreciation for music but never the ability to play anything besides a radio, the cassette was my way of participating in music. I could never write a song, but with cassettes I could record my own album. Compiling a tape was laborious and required real time, but the hard work made it feel legitimate. For those of us who grew up with them, tapes were the ultimate gift currency, the closest we would ever come to bartering with furs or precious stones. Handmade cassettes from the right person were sought-after and representative of a specific time and place. When I read in 2011 that the term cassette tape was to be removed from The Oxford English Dictionary, I thought it fitting to pay my respects to the format with a documentary. I figured someone ought to give the tape a proper eulogy. Soon after beginning my research, I was surprised by the number of boutique cassette record labels that had popped up around the globe. The funeral oration I was planning evolved into an investigation as to why the cassette tape refuses to die. No matter how small, cassettes have created a niche for themselves within the 21st Century musical landscape. No matter what you see in cassettes, each one functions as a tiny doorway through which the listener can become a creator.' Director, Zack Taylor





## A Divorce Before Marriage



**Premiere Status** Yorkshire  
**Country** UK  
**Year** 2016  
**Running Time** 73 min  
**Format** DCP  
**Language** English  
**Director** Matthew Hopkins, Benjamin Lankester  
**Producer** Matthew Hopkins, Benjamin Lankester  
**Leading Cast** Guy Bannister, Alistair Bowis, Simon Fogal, Ian Jarrold, David Martin  
**Cinematographer** Matt Shaw  
**Film Editor** Matt Shaw  
**Original Music** Guy Bannister, Alistair Bowis, Simon Fogal, Ian Jarrold, David Martin  
**Sales Company** The Progress Film Company  
**Contact** hello@progressfilm.co.uk

Breaking new ground for the rockumentary, *A Divorce Before Marriage* shows the struggle to maintain the necessary passion and dedication to keep the rock 'n' roll dream alive as real life intrudes. In 2007, legendary Leeds band I Like Trains were the toast of the music industry. They were signed and playing sold out tours around the world. Five years later they find themselves lost in a very different musical landscape as jobs, family and life start to take over. Told over a period of 4 years, this is a coming of age story about a band stuck in the middle.

'Popular music in the 20th century championed the idea that musicians are special people - magical, apart, untouchable. But it didn't work. This is the story we set out to tell in *A Divorce Before Marriage*. I Like Trains were always one of our favourite bands. In our eyes they were rock stars. However, when we grew to know them we found a very different situation - a band fighting for their lives to exist in a wildly different musical landscape, trying to financially support themselves through dead end jobs and low paid gigs. They were writing the best music of their careers, but were stranded in a musical purgatory between success and failure. *A Divorce Before Marriage* isn't just a film about a band, it represents a struggle which every creative in modern Britain can understand: leading double lives to keep artistic freedom alive. As filmmakers, we ourselves can relate. Over four years, we've learnt an incalculable amount about childhood dreams, ambition, family and growing up. We've focused our camera on the ordinary and in so doing captured a universal story for the ages.' Matthew Hopkins and Benjamin Lankester, Directors

## Eat That Question: Frank Zappa in his Own Words



**Premiere Status** Yorkshire  
**Country** France, Germany  
**Year** 2016  
**Running Time** 93 min  
**Format** DCP  
**Language** English  
**Director** Thorsten Schütte  
**Producer** Estelle Fialon  
**Leading Cast** Frank Zappa, Steve Allen, Angel  
**Film Editor** Willibald Wonneberger

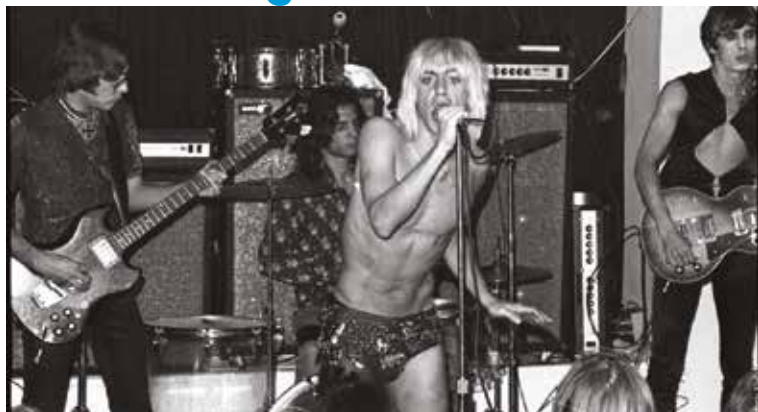
**UK Distributor** Sony Pictures Releasing

*Eat That Question* is a skilful montage entirely constructed from archive footage from one of the most articulate voices in twentieth century music, Frank Zappa. A self-taught composer, musician, bandleader, producer and independent thinker, he first transcribed avant-garde compositions onto paper at fourteen turning to rock music in his early twenties. Upon the 1966 release of his debut album, *Freak Out*, he swiftly became the most quotable voice of dissent in popular music. Tragically dying of cancer at age 52, the film serves as an essential document of a lost genius.

'Beyond the enfant terrible we think we know, a sensitive and levelheaded individual emerges, an independent thinker who pushed the boundaries of music, art and morality—but who was at the same time inherently conservative and family-focused. Perceived as an outspoken critic of American culture and society, Zappa held core American values. Although he mocked prudish moral conventions, he was surprisingly anti-hippie and anti-drug use. His comments on the music industry, religion and the role of the state resonate strongly today. His body of work virtually epitomizes the freedom of speech.

My film consciously avoids the usual trappings of talking-head interviews with contemporaries or experts who insist they knew him. Loaded instead with lengthy interviews and a multitude of live performances, it is an exploration of the phenomenon of Frank Zappa, while still taking into account the bad old days of rock 'n' roll. The film provides the necessary time to get into the modes of Zappa's expression and into the patterns of his language, to grasp the complexity of his character, and to feel with the man behind the media persona.' Thorsten Schütte, Director

## Gimme Danger



**Premiere Status** Yorkshire  
**Country** USA  
**Year** 2016  
**Running Time** 108 min  
**Format** DCP  
**Language** English  
**Director** Jim Jarmusch  
**Screenwriter** Jim Jarmusch  
**Producer** José Ibáñez, Carter Logan, Fernando Sulichin  
**Leading Cast** Iggy Pop, Ron Asheton, Mike Watt  
**Cinematographer** Tom Krueger  
**Film Editor** Affonso Gonçalves, Adam Kurnitz

**UK Distributor** Dogwoof

One of the few rockumentaries with some justification for its claim to profile the greatest rock'n'roll band in history, Jim Jarmusch's terrific new film on The Stooges centres around a fascinating, intimate interview with his friend, James 'Iggy Pop' Osterberg. Emerging from Ann Arbor Michigan, amidst a countercultural revolution, The Stooges' powerful and aggressive style of rock 'n' roll blew a crater in the musical landscape of the late 1960s. Assaulting audiences with a blend of rock, blues, R&B, and free jazz, the band planted the seeds for punk and alternative rock.

'For me, Gimme Danger is not a documentary, it is more a kind of essay – I've been calling it a love letter to The Stooges. Why The Stooges? Because for me they are the greatest rock'n'roll band ever. I come from the Mid West, Akron, Ohio, and when I was a teenager the bands, for me and my friends, were the MC5, the Stooges and the Velvet Underground, that's what spoke to us. And when you look back, you see The Stooges has been imitated, it's influenced everyone, but that's the source.

Maybe seven or eight years ago, we were talking with Jim [Iggy Pop], and he was telling me about some films that were going to be made about his career, some books that were coming out. I may be wrong but my memory is that he, in a sort of offended way, said 'I wish somebody would make a real, good movie about The Stooges, and I wish it was you.' The next day I started thinking about how I was going to make this film. It was difficult because I started financing it myself, and then I realised I was out of money. We made *Only Lovers Left Alive*, then *Paterson*, and I was making *Gimme Danger* between and around these films. In the last months I was going from one editing room in the morning to the other in the afternoon.' Jim Jarmusch, Director

## Mali Blues



**Premiere Status** Yorkshire  
**Country** Germany, Mali  
**Year** 2016  
**Running Time** 90 min  
**Format** Blu-Ray  
**Language** French  
**Director** Lutz Gregor  
**Producer** Christian Beetz  
**Leading Cast** Fatoumata Diawara, Ahmed Ag Kaedi, Bassékou Kouyaté, Master Soumy  
**Cinematographer** Axel Schnepf  
**Film Editor** Michelle Barbin, Markus Schmidt

**Sales Company** Gebrueder Beetz  
**Contact** l.koerner@gebrueder-beetz.de

Following Fatoumata Diawara, shooting star of the global pop scene (and an actor in the recent film *Timbuktu*), *Mali Blues* is a musical journey, discovering the country's rich musical culture and its threat by radical Islamists who had recently attempted to outlaw music under strict Sharia Law. On our way we meet other committed musicians, who are fighting for unity and the freedom to express themselves through their music, like world famous Ngoni player and traditional Griot Bassekou Kouyaté, street rapper Master Soumy and Tuareg band leader Ahmed Ag Kaedi.

As a young girl, singer and songwriter Fatoumata Diawara fled from Mali to escape a pre-arranged marriage. 'I left to be able to write down my own story,' she says today. 'Even though I knew it would be difficult for a black woman like me, who split without her parents' consent. Fighting this pain strongly influenced me and my music.' Abroad, Fatoumata Diawara made it big as a singer; she even appeared in the highly awarded film *Timbuktu* by Abderrahmane Sissako. When northern Mali was overrun by radical Islamists, she decided to become active again on behalf of her home country. Now she plans for her very first concert in Mali which is not only a political necessity, but also a personal desire. 'When I learned that music is prohibited in Mali, my world stopped turning. We musicians are sick, in a way we're all psychopaths. We need music to survive. It heals our pain.' Fatoumata Diawara, Ahmed Ag Kaedi, Master Soumy and Bassekou Kouyaté have one thing in common: their music is stirring, it moves and connects people, it comforts and heals – and it lends them the power to fight radical Islam, fight for a peaceful future marked by tolerance.



# MUSIC ON FILM

CINEMA VERSA

## Rock the Bells



**Country** USA  
**Year** 2006  
**Running Time** 103 min  
**Format** DVD  
**Language** English  
**Director** Denis Hennelly, Casey Suchan  
**Producer** Kurt Dalton, Henry Lowenfels, Casey Suchan  
**Leading Cast** D.J. Abilities, Babu, Jerome Baldwin  
**Cinematographer** Jeff Bollman, Leif Johnson  
**Film Editor** Denis Henry Hennelly, Casey Suchan  
**Original Music** J-Force

**Sales Company** Seventh Art Releasing  
**Contact** seventhart@7thart.com

A rare chance to see the classic 2004 hip hop documentary which tells the compelling story of entrepreneur Chang Weisberg and his attempts to reunite the legendary Wu Tang Clan for the Rock the Bells festival in San Bernardino, California. Weisberg puts everything (his reputation, his sanity, his family, his mortgage) on the line for his impossible dream. Furiously paced and ricocheting between dizzying dramatic highs and desperate and disastrous lows, the film follows a guerilla production team as they battle broken equipment and riotous crowds for the arrival of all nine Wu-Tang members.

'Denis and I had been producing hip hop documentaries for a few years at QD3 Entertainment. In 2004, we went out on our own to start doing projects where we could see our vision all the way through. We read an article in the LA Weekly about the upcoming Rock The Bells hip hop festival, and it said that the Wu Tang Clan was going to be there – together with a diverse lineup of supporting acts – and we thought it would make an interesting concert DVD. So we met with Chang (the concert's founder, promoter, and financier). We realized that putting the festival together was a dramatic story worth telling, and Chang and his crew were compelling characters. There was something in their underdog, D.I.Y. risk-everything spirit that encapsulated everything we'd come to appreciate about hip hop culture. Getting Wu-Tang together seemed impossible; it was something promoters simply didn't attempt anymore because so many had been burned trying. We shot every meeting. The day of the show we scrambled together a lot of excellent people who were willing to work for what little money we had, and they brought their cameras and shot. 20 cameras. We shot from 8am that morning to 4am that night.' Casey Suchan, Co-Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## Two Trains Runnin'



**Country** USA  
**Year** 2016  
**Running Time** 80 min  
**Format** Blu-Ray  
**Language** English  
**Director** Samuel D. Pollard  
**Screenwriter** Benjamin Hedin  
**Producer** Benjamin Hedin  
**Leading Cast** Taylor Branch, Gary Clark Jr., Common  
**Cinematographer** Natalie Kingston  
**Film Editor** Dava Whisenant  
**Original Music** Gary Clark Jr, Christopher North

**Sales Company** Benjamin Hedin  
**Contact** benjamin.hedin@gmail.com

Mississippi 1964. The height of both the civil rights movement and the folk revival. Hundreds of college students travelled to Mississippi, starting what would be known as Freedom Summer. That same month, two groups of young men head out on the same errand: to find an old blues singer and coax him out of retirement. Thirty years before, Son House and Skip James had recorded some of the most memorable music of their era, but now they seemed lost to time. Finding them would not be easy. Finally, on June 21, 1964, these two campaigns collided in memorable and tragic fashion.

'I don't wish to generalize too broadly, but it would be interesting to watch the movie with the question of personal and universal themes in mind and then reflect on how the answer is different for the white characters and for the African Americans. The white members of the cast can say: we were part of this waking up to black culture that occurred in the 1960s. Nowadays everyone says the blues is America's greatest gift to world culture—but nobody thought that before the time of our movie. And in the civil rights movement something similar happened. American democracy is just a joke—a bunch of words without any corroborative reality—until the movement. In the voting rights movement in Mississippi in 1960s all the staples of a democracy—voting, the nuance of elections, the debt we have to our fellow citizen—is pondered and reinvented. This is not something that white America can lay claim to. It is a legacy and a contribution that belongs squarely to African Americans. The whites in the film, then, testify to this recognition. But the members of the movement who participated in the doc have a different mind, I think—though I am hesitant to speak for them. Because the civil rights movement never really ended.' Benjamin Hedin, Writer

leedsfilm.com  
@leedsfilmfest #LIFF30



## Ambulance



**Country** Norway, Palestine  
**Year** 2015  
**Running Time** 80 min  
**Format** DCP  
**Language** Arabic  
**Director** Mohamed Jabaly  
**Producer** John Arvid Berger  
**Leading Cast** Abu Marzouq  
**Film Editor** Nanna Fran Møller

**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

Presented in partnership with the Leeds Palestine Solidarity Campaign, *Ambulance* is an extraordinary first-person account of the last war in Gaza in July 2014. Filmmaker and Gaza City resident Mohamed Jabaly joins an ambulance crew as war approaches. We experience the war through Mohamed's eyes as he comes of age among broken bodies, terrified families, and the constant risk of sudden death. Mohamed learns to rely on his captain and crewmates, who in turn support him to make a film that expresses both the trauma and hope of the too-often invisible citizens of Gaza.

'I worked as a photographer and a filmmaker in Gaza prior to the war. I was making a documentary for a local hospital in Gaza, and while I was working there, I got to know the director of the hospital and some of the doctors, so I was familiar with working in the medical environment. On the 8th July 2014, when the war started, I was at the hospital. I didn't know the driver or the ambulance crew, so it really began as a kind of experiment at first. It was a challenge for me to see what it would be like, really living in the moment. I wanted to be closer to what was going on, and to relay what was happening from my perspective. The people of Gaza know how hard it is to live a life under constant attack, but not all of the people see the details up close. Even though I myself had lived through 2 wars and 2 Intifada before, nothing prepared me for my experience during the last war. Every phone call was bad news. The next call and the next... it got worse and worse. It could be my family, my neighbours... Our ambulance could be hit at any time. It was the first time in my life that I was so close to a situation like this. I started to understand that each TV image is just a small part of a big story. Even though I had lived all my life in Gaza, I was shocked every day, moment to moment.' Mohamed Jabaly, Director

## Can You Dig This?



**Country** USA  
**Year** 2016  
**Running Time** 80 min  
**Format** Blu-Ray  
**Language** English  
**Director** Delila Vallot  
**Producer** Rafael Marmor, Christopher Leggett  
**Leading Cast** Ron Finley  
**Film Editor** Asako Ushio  
**Original Music** David Andrew Sitek

**Sales Company** Delirio Films  
**Contact** info@deliriofilms.com

Just 10 miles from Hollywood in South Central Los Angeles is the gangland area of Compton, where in urban farmer Ron Finley's words 'the first thing you think about is definitely not potential'. Then we meet his crew of renegade gardeners who are overcoming the neighbourhood's social challenges by growing their own food. In this new documentary by a young LA filmmaker, her deft and sensitive approach allows the young people from the area, some of whom have other crops on their mind, to reflect on their past and dream of the future.

Finley describes the area as a 'food prison' which is exploited by fast food chains, but South Compton's residents are retaliating by turning patches of unused land into thriving kitchen gardens. In a community where planting and digging the American soil is still stigmatised by its painful association with slavery, this is quite an achievement, but there's another reason for the project and that is keeping the area's unemployed teenagers out of trouble. When the kids are motivated towards community resilience and resistance rather than Crips and Bloods, Finley says he can 'change the vernacular of what gangster is'. The young people, some of whom have other crops on their mind, reflect on their past, talk about how they can overcome the challenges they face in the here and now and dream of the future. The film maker's sensitive approach allows the personalities of the streetwise kids to really shine. Her insider perspective on the area lends the film an incredible sense of optimism as an inspired group of people of all ages, now with the extra option of local healthy food, show the world how the Compton Community Garden project has the potential to inspire urban neighbourhood activists everywhere.

## The Decline of Western Civilisation with Glen Matlock



**Country** USA  
**Year** 1981  
**Running Time** 100 min  
**Format** Blu-ray  
**Language** English  
**Director** Penelope Spheeris  
**Producer** Penelope Spheeris, Jeff Prettyman  
**Leading Cast** Alice Bag Band, Circle Jerks, X, The Germs  
**Cinematographer** Steve Conant

**Sales Company** Shout Factory  
**Contact** info@shoutfactory.com

Before directing 90s classic Wayne's World, filmmaker Penelope Spheeris had already made an epoch defining documentary with The Decline of Western Civilization. Filmed from 1979-1980, it looks at some of the earliest and most enduringly influential LA punk and hardcore groups, including Black Flag, The Germs and X, featuring truly wild live performances. It screens prior to an evening with original Sex Pistols bass player Glen Matlock at the Brudenell Social Club, making for a brilliant celebration of punk music from both sides of the Atlantic.

'At that time, punk was so fresh in L.A. They may have been making films in England or New York, but there was really nothing here. I didn't have a research bank I could tap into, but I had a film company, and I always had equipment checked out on the record company's account. So I would go do my job and shoot the Staples Singers or Fleetwood Mac or the Doobie Brothers, and then I would go to a punk club at night and use the same equipment there. I tried to shoot as many shows as I could... I did know that I'd never seen anything like that in rock'n'roll before, and I felt that it was important to capture the moment. I'm still rather astounded that [Decline] got so much interest... I had been going to the shows. But the exact moment it occurred to me that I needed to make a movie was when a businessman out in the Valley asked if I would direct a porno movie, and I said, 'Hell no, but I'll do a punk rock movie.' I took the guy to a Germs show and he was like, 'This is pretty freaky—maybe we should do it.'" Penelope Spheeris, Director

## Homo Sapiens



**Premiere Status** Yorkshire  
**Country** Austria  
**Year** 2016  
**Running Time** 94 min  
**Format** Blu-ray  
**Language** No Dialogue  
**Director** Nikolaus Geyrhalter  
**Screenwriter** Nikolaus Geyrhalter  
**Producer** Nikolaus Geyrhalter, Markus Glaser, Wolfgang Widerhofer  
**Cinematographer** Nikolaus Geyrhalter

**Sales Company** Austrian Film Commission  
**Contact** festivals@afc.at

Ironically titled as a film which actually has no human beings in it, Homo Sapiens is made up of a series of beautifully composed tableaux shots of abandoned and decaying urban spaces. Empty office buildings, burnt out nightclubs, old cinemas, ruined factories and empty silos. Uninterrupted by any voiceover or dialogue, the film has a disquieting power and an eerie sense of the fragility of human existence. Presented in partnership with Left Bank Leeds and the Abandoned Yorkshire photography exhibition created by a collective of urban explorers documenting our lost heritage and changing environment.

'At first we were just looking for deserted places. Deserted in the sense of abandoned. Places like that are easy to find, but we discovered that it quickly became trite. What we needed were places that had stories attached, where you could see what they had once been. An empty factory, a ruined house – that wasn't particularly interesting. It was important that the places had stories without necessarily making you sympathize with them. We began concentrating on searching for places with a history that could be read without explanation, places that were impressive due to their dimensions or because they were in an advanced state of being reclaimed by nature. And while we were editing it quickly became apparent that the film somehow had to move on constantly to new aspects. The most important point was to find places that matched our premise: we wanted to create a critical look backwards at mankind... We did a lot of filming in Europe and the USA. We found a place in Argentina that had been swallowed up by a salt lake, and then the water had sunk again, leaving everything white from the salt...' Nikolaus Geyrhalter, Director

## The Land Beneath Our Feet



<b>Premiere Status</b>	World
<b>Country</b>	UK, USA, Liberia
<b>Year</b>	2016
<b>Running Time</b>	60 min
<b>Format</b>	Digital
<b>Language</b>	English
<b>Director</b>	Sarita Siegel, Gregg Mitman
<b>Screenwriter</b>	Gregg Mitman
<b>Producer</b>	Sarita Siegel, Gregg Mitman
<b>Leading Cast</b>	Emmanuel Urey, Miatta Fahnbulleh, Joseph Saye Guannu
<b>Cinematographer</b>	Sarita Siegel
<b>Film Editor</b>	Sarita Siegel, Reg Wrench
<b>Original Music</b>	Rob Waugh
<b>Sales Company</b>	Gregg Mitman
<b>Contact</b>	gmitman@med.wisc.edu

This powerful documentary weaves together rare archival footage from a 1926 Harvard expedition to Liberia with a young man's quest to understand why 25% of his country's land has been granted to multinational corporations for agricultural, mining and logging concessions. An explosive investigation of how large-scale land grabs transform livelihoods across the world. Followed by Directors Q&A and linked to a one-day environmental filmmaking workshop. The Phil Taylor Cinema is located in Clothworkers North Building just behind the Parkinson Building on the University of Leeds campus. Sponsored by the ENHANCE ITN.

'Today, more than 25 percent of land has been granted by the Liberian government to multinational corporations for agricultural, mining, and logging concessions in the name of international development. Liberia is a microcosm of the ways in which plantation agriculture is altering livelihoods and cultures across the globe. When the earliest known surviving motion picture record of Liberia resurfaced, documenting the country's first corporate land grab in 1926, it began a collaborative project to repatriate the footage to a country seeking to write a more inclusive history of its past after a brutal 14-year civil war. This effort has been at the center of The Land Beneath Our Feet, a journey that became a four-year investigation into history, memory, and present-day land conflicts in Liberia. When you displace people from their traditional lands, you also sever their relationships to histories, memories and stories tied to the land. This film is a story about loss and memory, but also a story about empowerment, as people and government struggle with how to officially recognize community rights to land for the first time in Liberia's history.' Gregg Mitman, Director

## Mining the Memories



<b>Premiere Status</b>	World
<b>Country</b>	UK
<b>Year</b>	2016
<b>Running Time</b>	120 min
<b>Format</b>	Digital
<b>Language</b>	English
<b>Director</b>	Various

<b>Sales Company</b>	Leeds Beckett University
<b>Contact</b>	D.P.Turner@leedsbeckett.ac.uk

**The Enemy Within** (Jennifer Granville, Jonathan Bairstow, UK, 2016, 4 min) Orgreave. Government v miners, miners v police and brother v brother.

**Blacker than Black** (Natasha Mattocks, UK, 2016, 13 min) Blacker than Black is a 1960's family drama that reflects on the realities of what it meant to be a miner, seen through the eyes of 14 year old miner's daughter, Mary.

**A Piece of Coal** (Laura Torenbeek, UK, 2016, 12 min) A young woman becomes a wife, mother and teacher in the heart of coal mining country, whilst the communities around her are in turmoil.

**She Had A Dream** (Gabrielle Russell, UK, 2016, 9 min) One man's farewell to a lost industry, a lost community and a lost life.

**Respect** (Suzy Catliff, UK, 2016, 9 min) 'From shops and from fields and from factories and mines. They trained to be soldiers then they marched to the lines.' Respect, tells the story of Jesse, a veteran of WW1 and his daily journey to honour his fallen comrades.

**Coke Not Coal** (Jennifer Granville, UK, 2016, 17 min) Here we go, here we go, here we go...Oldthorpe 2013 - Maggie Thatcher, freshly deceased, is still hated with an undying passion. The villagers unite and come together to give the late milk snatcher a very irreverent, Oldthorpe send off. (featured image)

**The Community Shop: More Than Just Food** (Jennifer Granville, David Turner, UK, 2016, 3 min) The Community Shop, a social enterprise, empowering individuals and building stronger communities.

**Orgreave Truth & Justice Campaign** (Patricia Doherty, UK, 2016, 3 min) A 30 year fight has seen the campaign go from soap box to Facebook, from banners to tweets to build an entire network of causes and campaigners.



## MR James: Whistle and I'll Come to You



**Country** UK  
**Year** 1968  
**Running Time** 42 min  
**Format** Digi-beta  
**Language** English  
**Director** Jonathan Miller  
**Screenwriter** M.R. James, Jonathan Miller  
**Producer** Jonathan Miller  
**Leading Cast** Michael Hordern, Ambrose Coghill, George Woodbridge  
**Cinematographer** Dick Bush  
**Film Editor** Pam Bosworth

**UK Distributor** British Film Institute

In collaboration with Alchemy and their event The Haunting: Ghosts of Every Shade, LIFF presents a special screening of Jonathan Miller's classic 1968 adaptation of M.R. James' Whistle and I'll Come to You starring Michael Hordern in a curated space at the atmospheric Mill Hill Chapel. The screening of the best of many adaptations of James's masterly ghost stories will be enhanced by haunting installations and artworks and followed by a series of live performances. For full details see [alchemyanew.co.uk](http://alchemyanew.co.uk) and [leedsfilm.com](http://leedsfilm.com)

'This was a story which I had read as a child and I'd always been very fascinated by ghosts, partly because as a child I was frightened by the idea of the supernatural, the ideas of noises coming at night representing some sort of unknowable threat. But at the same time I was also interested in the romance of the supernatural and how it was possible for an intelligent academic, as Hordern was playing, to himself be disturbed by something which was seemingly supernatural, where there is no such thing as the supernatural, there's only the natural.

Having spent a lot of time studying with philosophers at Cambridge, I trained Hordern to adopt the philosophical style that people would have had, confronted by a question of that: 'do I believe in ghosts? That's a very interesting question. The question is, is there a sense in which I could be said to *disbelieve* in ghosts?' Jonathan Miller, Director

## November



**Original Title** Noviembre  
**Country** Spain  
**Year** 2003  
**Running Time** 104 min  
**Format** Blu-ray  
**Language** Spanish  
**Director** Acheró Mañas  
**Screenwriter** Acheró Mañas, Federico Mañas  
**Producer** José Antonio Fález  
**Leading Cast** Óscar Jaenada, Ingrid Rubio, Javier Ríos  
**Cinematographer** Juan Carlos Gómez  
**Film Editor** Nacho Ruiz Capillas  
**Original Music** Eduardo Arbide

**Sales Company** Egeda  
**Contact** [correo@egeda.com](mailto:correo@egeda.com)

Spanish drama November is an undiscovered gem made in 2003, a mockumentary style drama following a radical street theatre group via a series of jawdropping stunts, outrageously funny, shocking and thought provoking all at once. Alfredo arrives in Madrid intent on creating 'a performance which is freer, straight from the heart, capable of making people feel alive'. His concept of theatre is out in the streets face-to-face, with the public, with no limits and no censorship. Presented in partnership with Leeds Beckett University and DisrUPT.

'El Piojo Picon was a troupe which my mother managed back in the seventies, along with other troupes that had appeared at the same time. There were many independent theatre troupes like that, and the most surprising thing about them was that they did not ask for any money for their performances, as in the film. They did so because they felt that they had to bring theatre over to people who could not afford going to the theatre, like people living in small villages, in the countryside. The basis of the script for November was, basically: 'What would happen if someone, a young guy, did exactly the same thing in the 80s and 90s, with a lot of idealism, almost a kind of anachronistic naivety, believing that he could change society?' He's like Don Quixote, often foolish, but sometimes wise as well... What I did was take the same spirit of freedom and apply it to today's consumer society, where even art goes by mercantile rules. What happened was that the previous generations saw their dreams go to the dogs and their disillusion has in a way been passed down to the next generation. I think this disillusionment is very dangerous, because young people need to believe and dream that they can still change the world. Though this kind of belief might be held as naive, I think they still deserve the right to dream.' Acheró Manas, Director

## Patch-work: Analogue Electronic Night



**Film** Same Trade as Mozart  
**Country** UK  
**Year** 1969  
**Running Time** 60 min  
**Format** Digi-beta  
**Language** English  
**Director** David Buckton

**UK Distributor** British Film Institute

An unmissable evening dedicated to analogue electronic music presented in partnership with The Leaf Label and Jumbo Records. Distinguished musicians Matthew Bourne and Richard Formby present a collaborative performance and a demo of their analogue electronic equipment, Modular and Moog synthesisers, both iconic electronic instruments of the analogue era. Followed by a rare screening of the classic documentary Same Trade as Mozart on early electronic music, featuring Daphne Oram of the BBC Radiophonic Workshop and iconoclastic composer Karlheinz Stockhausen.

'I want machines, rather like computers to be an extension of the arm of the composer... In 1957 I was asked to do some incidental music for a television play, and I did this in Broadcasting House by getting together, in the middle of the night, all the tape recorders that I could find in the studios, collecting them together in one studio and working until they had to be put back the next morning, sleeping a little bit then coming back in to do my normal chamber music work. I begin with a drawn pattern, this is freehand drawn at the moment, part of an empirical process to find out what pattern makes what sort of sound, having drawn this on a slide, I then present that slide to the equipment, then I define the pitch by putting digital information onto what I call the programme. I then can also change the pitch in analogue fashion by drawing in on a 35mm film a wavy line, which goes up or down the film for pitch change and then wavers very slightly for giving vibrato and this I think is a very important part of musical sound. I think that music should be a projection of a thought process in the mind of a human being and in this way I get a bit lost when computers come along, and taking a random number table, then can give us music by the yard.' Daphne Oram, BBC Radiophonic Workshop

## Abandoned Yorkshire Photography Exhibition at Left Bank



Abandoned Yorkshire is a collective of urban explorers whose stunning photography captures lost heritage and documents our changing environment. Left Bank Leeds, a once abandoned building is a fitting venue to exhibit this work. In an era of change and development, it's easy to overlook buildings that are no longer in use but these remains give us an insight into the past. The exhibition is open from 3-6 Nov 12pm - 6pm, with an opening event on 2 Nov 6pm - 9pm. LIFF hosts a series of complementary film screenings at Left Bank on the closing weekend.

## The Scientific Method Exhibition at The Tetley



How do we make sense of today's information overload, from post-truth politics to mind-boggling quantum physics and neuroscience? The Scientific Method is the new exhibition at the Tetley, which shows how artists have revealed universal structures and systems of knowledge, subverting the accepted and confounding the expected. This exhibition brings together recent works by artists such as Amelia Crouch, Patricia Esquivias, Sian Robinson Davies, Liz Magic Laser, Kate Liston, Yuri Pattison, KP Brehmer, John Latham, Semiconductor and John Smith. Presented in association with LUX. Exhibition open 22 Oct - 15 Jan, Mon-Sat 11:00 - 18:00\* / Sun 11:00-16:00 (\*20:00 on first Thu of each month).

## The Tetley Open: Artist Film Showcase



An evening showcasing new short films and artists' moving image works by artists based in the North of England selected from an open call by The Tetley's Creative Director Bryony Bond and Curator Zoe Sawyer, artist and co-curator of The Tetley's upcoming exhibition, The Scientific Method, Amelia Crouch and Director of LIFF, Chris Fell. For more information about the Northern Open Artists Screening see #TheTetleyOpenArtistsFilm. For more information about all the events at the Tetley including exhibition opening times, visit [www.thetetley.org](http://www.thetetley.org)

See pages 136-137 for details of the short films included in the showcase.



A FILM BY BABAK ANVARI

# UNDER THE SHADOW

زیر سایه







Since launching in 1999, Fanomenon has been a favourite member of the LIFF family of programme sections for fans of cult and fantasy cinema. Headlined by Fanathons - marathon events like Animation Day and Night of the Dead - Fanomenon also features a wide selection of exclusive previews from around the world in Fanorama and classic film sensations in Retros.

This year's programme includes the latest (and first non-Japanese) film from Studio Ghibli, *The Red Turtle*, from acclaimed animator Michael Dudok de Wit; the terrifyingly supernatural *Under the Shadow*, which has been selected as the UK's foreign language entry into the Academy Awards 2017, and the remarkable *Raw*, which has been causing a stir at film festivals around the world. The Retros section includes a selection of films chosen to show off the amazing screen and 7.1 surround sound in Leeds Town Hall, including a new digitally restored print of Michael Mann's classic action thriller, *Heat*, as well as other audience favourites, *Aliens* and *The Matrix*.

## I Am Not a Serial Killer



**Country** Ireland, UK  
**Year** 2016  
**Running Time** 104 min  
**Format** DCP  
**Language** English  
**Director** Billy O'Brien  
**Screenwriter** Billy O'Brien, Chris Hyde  
**Producer** Nick Ryan, James Harris, Mark Lane  
**Leading Cast** Max Records, Laura Fraser, Christopher Lloyd  
**Cinematographer** Robbie Ryan  
**Film Editor** Nick Emerson  
**Original Music** Adrian Johnston

**UK Distributor** Bulldog Films

John Wayne Cleaver (Max Records, *Where the Wild Things Are*) is a troubled teen living in a remote town in the American Midwest. Bullied for being a misfit, he struggles to suppress his homicidal thoughts. When a series of grisly murders occur in the town he decides to use his knowledge of serial killers to investigate, even though it means embracing his inner demons. His trail leads him to a seemingly kind old neighbour (Christopher Lloyd playing against type in a role about as far removed as possible from the lovable Doc Brown) who harbours a strange and terrifying secret.

'Max was 13. The location was the town of Bay City, Michigan, and it was February 2011. Three Irish filmmakers, Max and his dad Shawn, some locally found actors and a huge blizzard marked the first filming of *I Am Not A Serial Killer*. But this wasn't the main shoot, that was still four whole years off, though we didn't know it then. Since reading the book and acquiring the rights from author Dan Wells in 2009, all three of us – Robbie Ryan, DP, Nick Ryan, producer, and myself – loved the book and all felt it would make an incredible film. But how to get it funded? Looking at our skills as filmmakers we decided to do what we do best, and go shoot some film. Over the next four years, as we came close to being financed, each year losing the snow season and having to start over, my biggest worry was Max. Would he still be interested? And would he be too old? Max held faith in the story and the character of John, and far from the delay in shooting being an issue, his 17-year-old self fitted perfectly as a teenager caught between childhood and adulthood, giving John Wayne Cleaver a range and power only glimpsed at as a 13-year-old.' Billy O'Brien, Director

## The Master Cleanse



**Country** USA  
**Year** 2016  
**Running Time** 81 min  
**Format** Blu-Ray  
**Language** English  
**Director** Bobby Miller  
**Screenwriter** Bobby Miller  
**Producer** Jason Cloth, Johnny Galecki, Gary Gilbert, Margot Hand, John Raymonds, Alan Simpson  
**Leading Cast** Anjelica Huston, Anna Friel, Johnny Galecki, Oliver Platt  
**Cinematographer** Michael Fimognari  
**Film Editor** Josh Crockett  
**Original Music** Eskmo, Russ Howard III, Rob Simonsen

**Sales Company** The Festival Agency  
**Contact** info@thefestivalagency.com

Johnny Galecki (of *The Big Bang Theory* fame) is accompanied here by a heavyweight support cast including Anna Friel, Oliver Platt and Anjelica Houston in a darkly comic story about the emotional baggage that we all carry inside. Paul (Galecki) is struggling emotionally from being dumped at the altar when he catches a late-night advert for a spiritual retreat offering a unique cleansing programme. Accepted as one of the test subjects, Paul discovers that the detox process works in a very unusual way. Having survived the 'elimination' step of the programme, the final stage is 'termination'.

'From 2010-2014, I decided I would split myself in two. There was the guy who made a living writing/directing/acting in digital content for places like Google, MTV, SoulPancake, and BuzzFeed, and there was the guy who had made [the short film] *Tub* and wanted to make a feature film. I began waking up at 5am to accommodate this split personality, allowing the (arguably weirder) *Tub* guy to re-write his feature before letting the other guy go to work.

For me, the main idea in *The Master Cleanse* has to do with the personal baggage we all hold onto in life. That baggage might be cute or quirky at first; but if we let it fester, it prevents us from meaningful relationships and personal growth. To accomplish this visual metaphor we utilized practical effects in the film. That's right! Glorious puppets and animatronics! I believe we are witnessing a backlash to CGI in the culture. Audiences crave something tangible, as witnessed with the recent success of *Mad Max* and *Star Wars*. At the same time, I believe CGI is essential to the process. I was inspired by the work in *Where the Wild Things Are* and *Attack the Block*.' Bobby Miller, Director

## Pet



**Country** Spain, USA  
**Year** 2016  
**Running Time** 90 min  
**Format** DCP  
**Language** English  
**Director** Carles Torrens  
**Screenwriter** Jeremy Slater  
**Producer** Nick Phillips, Carles Torrens, Kelly Wagner  
**Leading Cast** Dominic Monaghan, Ksenia Solo, Jeanette McCurdy  
**Cinematographer** Timothy A. Burton  
**Film Editor** Elena Ruiz  
**Original Music** Zacarías M. de la Riva

**UK Distributor** Signature Entertainment

Pet is a taut and violent psychological thriller starring Dominic Monaghan as Seth, a socially awkward and desperately lonely animal shelter worker. Travelling home on the bus he bumps into Holly (Ksenia Solo), a popular girl he remembers from high school. Following some mild cyberstalking he finds out where she works and plans to ask her out. When he is rebuffed and humiliated he becomes obsessed with getting even and decides to treat her like one of the animals at the shelter, until she learns to respect him. Terrified and alone, Holly must use her wits to survive and figure out how to escape.

'Pet was a screenplay that had been going round Hollywood for a while. The character was originally written for Dominic, back when he was playing in the first season of Lost, years ago. I had no idea he was attached to this project, and when the writer told me I thought 'that's crazy, let's get him!'. But now he was a bit older, so we decided to reverse the ages of the characters. I met Dominic and he told me he had been wanting to make Pet for a long time. I said 'well, I've been trying to make Pet for a while too, so let's join forces and do it.' Carles Torrens, Director

'I like the complexities of the character, it's very important as an actor to try and find things about him that I can understand and empathize with. My thing was, let's try and have him be a sympathetic character who is way in over his head. Carles and I were constantly talking about the fact that he really didn't know who he's messing with, and Ksenia's character comes across as just a gorgeous young lady – but very quickly you'll realize 'OK, I've picked on the wrong person.'" Dominic Monaghan

## Train to Busan



**Original Title** Busanhaeg  
**Country** South Korea  
**Year** 2016  
**Running Time** 118 min  
**Format** DCP  
**Language** Korean  
**Director** Yeon Sang-ho  
**Screenwriter** Sang-ho Yeon  
**Producer** Lee Dongha, Jang Kyung-ik  
**Leading Cast** Yoo Gong, Soo-an Kim, Yu-mi Jeong  
**Cinematographer** Lee Hyung-Deok  
**Film Editor** Yang Jin-mo  
**Original Music** Jang Young-gyu

**UK Distributor** Studiocanal

A box office sensation in South Korea and thrilling audiences around the world, Train to Busan is a highly entertaining zombie action horror layered with social commentary and black comedy. Terrified passengers are fighting their way through a countrywide viral outbreak while trapped on a suspicion-filled, blood-drenched bullet train ride to Busan, a southern resort city that has managed to hold off the zombie hordes... or so everyone hopes. Train to Busan is the live action debut of Yeon Sangho, director of acclaimed animations including The King of Pigs (LIFF26).

'The story of Train to Busan originates from Seoul Station, an animated film. Seoul Station depicts Seoul infested with zombies. While thinking of these zombies, I wondered what would happen if one of the zombies hopped the train bound for Busan, which became the inspiration for the live-action film. The motif of the animated film is the homeless always residing in Seoul Station. They live quite a different life from us, but we usually take them for granted as a part of the station. So, I asked myself whether people would easily notice the difference if a homeless person with only half a face left roamed around the station. I referred to the films such as United 93 (2006) and Captain Phillips (2013) rather than zombie movies. These films display incidents realistically in a limited space, since the characters in Train to Busan are fighting zombies in a limited space as well. I also wanted to add a bit of the mood portrayed in The Mist (2007) and The Road (2009). The former explores people stuck inside a market not knowing what's happening outside and how this creates a unique power structure. The latter shows a father and son wandering around post-apocalyptic earth. Through Seok-wu (Gong Yoo) and his daughter Su-an (Kim Su-an), I wanted to build an apocalyptic feeling.' Yeon Sang-ho, Director





# FANATHONS: NIGHT OF THE DEAD

FANOMENON

## The Autopsy of Jane Doe



**Country** UK, USA  
**Year** 2016  
**Running Time** 99 min  
**Format** DCP  
**Language** English  
**Director** André Øvredal  
**Screenwriter** Ian B. Goldberg, Richard Naing  
**Producer** Eric Garcia, Fred Berger, Ben Pugh, R. Aitken  
**Leading Cast** Emile Hirsh, Brian Cox, Ophelia Lovibond  
**Cinematographer** Roman Osin  
**Film Editor** Peter Gvozdas, Patrick Larsgaard  
**Original Music** Danny Bens, Saunder Jurriaans

**UK Distributor** Lionsgate

The director of Troll Hunter returns with his first English language film, a shocking American Gothic body-horror starring Brian Cox and Emile Hirsh as father and son coroners whose business is in the basement of their home. Late one evening they take delivery of the corpse of a young woman who was found partially buried at the scene of a mysterious suburban massacre. With no apparent cause of death they begin the autopsy only to discover internal injuries that belie her pristine outward appearance. As they search for clues to her identity events take a creepy turn inside the morgue and mystery turns into full blown horror.

'To do the opposite of Trollhunter was a big, big thing for me. After Trollhunter, I was offered a lot of scripts in the space of found footage, and also horror and fantasy to a degree, and monster movies and genre stuff. Some of them were really intriguing, and I was working on a couple of them for a couple of years, but then none of them really materialized. Then, I remember, it was the summer of 2013, and I came out of The Conjuring, and I was floored by it. I thought it was such a clever, superbly, well-directed—a master class in horror direction. I literally just called my agent and said, 'Okay, now let's just do a proper horror movie. Let's just find a proper horror movie.' Then, a month later, I was sent the script and I loved it. I went into my bedroom and I read it in 45 minutes. I usually take hours to read a script. It was just an amazing, scary read, and so intriguing. I was just so fascinated by the whole world, and the detail of what was there. The script was so carefully constructed, and so thoroughly worked through, and you could feel that on the page. It felt like you were reading a Stephen King novel. The suspense was brilliant.' André Øvredal, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

## Peelers



**Premiere Status** Yorkshire  
**Country** Canada  
**Year** 2016  
**Running Time** 95 min  
**Format** DCP  
**Language** English  
**Director** Sevé Schelenz  
**Screenwriter** Lisa DeVita, Sevé Schelenz  
**Producer** Lisa DeVita, Brendan Smith, Todd Giroux  
**Leading Cast** Wren Walker, Caz Odin Darko, Madison J. Loos  
**Cinematographer** Lindsay George  
**Film Editor** Sevé Schelenz  
**Original Music** Vincent Mai

**Sales Company** Sevé Schelenz  
**Contact** peelersthefilm@gmail.com

Night of the Dead wouldn't be the same without a zombie film so prepare yourself for Peelers, an unashamedly goeey undead horrorfest from director Sevé Schelenz who will be introducing the film and giving a Q&A with the audience after the screening. Tough strip club owner Blue Jean, an ex-baseball star, is looking forward to an easy closing night, having just sold the bar to a sleazy property developer so she can start a new life elsewhere. But when an infected miner turns up and starts biting people, all hell breaks loose and Blue Jean must defend her bar, her girls and her life.

'After my first feature film Skew did its festival run and distribution, my sales agent asked me, 'So, what's next?' He told me flat out that I should do another horror. I asked him what he thought would sell and I'd see if it interested me. He said, 'More blood and more boobs.' Well, quite honestly that didn't interest me. I was more into anticipation-building and psychological horror. But I went away and thought to myself, 'I know I can get the blood in there, no problem, but what about the nudity?' I just wasn't interested in having gratuitous breast shots. There had to be a reason for it. So, I thought, 'Where would we see nudity and accept it would be there... A strip club.' So I did some research and it turned out there were not a lot of stripper horror films and of the ones I found, they just weren't that great. So, I felt there was an untapped sub-genre of horror there. I went to Devits [writer Lisa DeVita] and asked her if she would be interested in writing the script. I had three requests of her and they were: a strong female character who kicked ass, a deft story and some good twists. Devits' eyes went wide and then she told me a story about something that happened to her while she was at a strip club in Las Vegas. From there, Peelers was born.' Sevé Schelenz, Director

leedsfilm.com  
@leedsfilmfest #LIFF30

## Tonight She Comes



**Premiere Status** Yorkshire  
**Country** USA  
**Year** 2016  
**Running Time** 84 min  
**Format** DCP  
**Language** English  
**Director** Matt Stuertz  
**Screenwriter** Matt Stuertz  
**Producer** Chris Benson, Jamison Sweet  
**Leading Cast** Jenna McDonald, Frankie Ray, Larris White  
**Cinematographer** Chris Benson  
**Film Editor** Matt Stuertz  
**Original Music** Wojciech Golczewski

**Sales Company** Matt Stuertz  
**Contact** mattstuertz@gmail.com

The gory finale to Night of the Dead 16 takes us deep into 70s and 80s slasher territory with a remote cabin in the woods, a group of horny college kids destined to die in horrible ways and a seemingly unstoppable killer. When a girl goes missing at her holiday cabin, her friends team up with a couple of slackers to look for her. As midnight approaches the truth about their friend is revealed and they find themselves fighting for their lives. Tonight She Comes is tailor-made for watching with an audience of people who love horror, love slasher films and want to be surprised by some pure insanity on screen.

'There's something I've always loved about taking a handful of characters and letting them have a bit of fun (perhaps too much fun) before throwing them into a figurative or literal hell just to see how they react. Tonight She Comes was born out of that very concept. I've had the title in my head for years, and while it went through many variations before becoming the film it is today, I always envisioned it as a mix of wildly different personalities that would be forced to work together in unexpected ways in an attempt to stay alive through the night. During the making of the film, there were a few key elements that were crucially important to me. First off, the characters needed to be both fun and interesting enough that people wouldn't immediately want them all to die horrible deaths. This was also important for my sanity, since I would be writing, directing, and editing these very characters for thousands upon thousands of hours. That being said, at its heart this is a slasher film, so when these characters inevitably do die horrible deaths, I wanted to see a wide variety of kills ranging from 70's and 80's homage to things that I've never even seen before on screen.' Matt Stuertz, Director

## The Void



**Country** Canada  
**Year** 2016  
**Running Time** 90 min  
**Format** DCP  
**Language** English  
**Director** Steven Kostanski, Jeremy Gillespie  
**Screenwriter** Jeremy Gillespie, Steven Kostanski  
**Producer** Jonathan Bronfman, Casey Walker  
**Leading Cast** Aaron Poole, Ellen Wong, Kathleen Munroe, Kenneth Welsh  
**Cinematographer** Samy Inayeh,  
**Film Editor** Cam McLaughlin  
**Original Music** Joseph Murray, Menalon Music, Blitz/Berlin

**UK Distributor** Signature Entertainment

The Void is a descent into hell complete with monsters, madmen, and mutilation. Created using practical effects, the film recalls creatures from films as diverse as The Thing, From Beyond and Hellraiser. When a police officer happens upon a blood-soaked figure on a deserted stretch of road, he rushes the young man to a nearby rural hospital staffed by a skeleton crew, only to discover that patients and personnel are transforming into something inhuman. In a desperate bid to end the nightmare, he leads the survivors on a hellish voyage into the subterranean depths of the hospital.

'Aaron [Poole, who plays Daniel Carter] was amazing. He is the heart of the movie. I feel that he brought so much to the role and so much to the character. He elevated the whole project and mainly because he took it seriously. One concern that we all had was that people were going to come into this project and be like this is just a bunch of rubber monsters. Whatever, but he would get right in there and he would bring up things that we never even thought about. Like how the characters would have an aversion to the smell of the creature which is something I never thought about! Yeah, I guess these creatures would smell horrible. I really think he went above and beyond what was on the page.

'We agreed on a kind of tone for the movie that we wanted to achieve, and that tone I don't think goes hand-in-hand with being jokey necessarily. We discussed a lot of movies like Prince of Darkness and also The Thing where they have the overall dread of the movie. I think this is like a different kind of tone than what we were used to doing and we wanted really to commit to that and challenge ourselves to try and grow as filmmakers and try to make something that's like got a bit more atmosphere to it.' Steven Kostanski, Co-director



# FANATHONS: ANIMATION DAY

FANOMENON

## Belladonna of Sadness



**Premiere Status** UK  
**Original Title** Kanashimi no Beradonna  
**Country** Japan  
**Year** 1973  
**Running Time** 93 min  
**Format** DCP  
**Language** Japanese  
**Director** Eiichi Yamamoto  
**Screenwriter** Yoshiyuki Fukuda  
**Producer** Osamu Tezuka  
**Leading Cast** Katsuyuki Ito, Aiko Nagayama, Shigako Shimegi  
**Cinematographer** Shigeru Yamazaki  
**Film Editor** Masashi Furukawa  
**Original Music** Masahiko Sato  
**UK Distributor** Anime Ltd.

This rarely seen Japanese anime feature from 1973 is hailed as one of the most innovative and highly imaginative animated films of all time. Surreal, dreamy, violent, erotic and visceral, illustrator Juni Fukai's style is vividly brought to the screen by director Eiichi Yamamoto in this adaptation of French historian Jules Michelet's novel *La Sorcière*. This story of Joan of Arc sees her banished from her village and make a pact with the devil to gain magical abilities, while a folk-rock soundtrack helps define a medieval yet also otherworldly atmosphere.

'Belladonna of Sadness is compulsively watchable, even at its most disturbing: the imagery is frequently graphic, and still, after over 40 years, it has the power to shock. The narrative, however implausible, is seductive. And the meticulously executed visual freakouts are awe-inspiring: The Black Death, which, of course, spices up the story line, gets its own four-minute production number. The variety of graphic modes — with references to fashion magazines, pop art, psychedelia, underground comics, arty pornography and much more — is dizzying. [...]  
 Belladonna of Sadness is undoubtedly a landmark of animated film, and arguably a masterpiece. But it's a very disquieting one. After experiencing the picture, you are left with the nagging suspicion that its retrograde ideology and its ravishing imagery are not contradictory attributes but are, rather, inextricably codependent.' Glenn Kenny, *The New York Times*

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## Kizumonogatari 1 + 2



**Original Title** Kizumonogatari: I Tekketsu-hen & II Nekketsu-hen  
**Country** Japan  
**Year** 2016  
**Running Time** 64 + 60 min  
**Format** DCP  
**Language** Japanese  
**Director** Tatsuya Oishi, Akiyuki Shinbo  
**Screenwriter** Ishin Nishio  
**Producer** Kubota Mitsutoshi  
**Leading Cast** Hiroshi Kamiya, Takahiro Sakurai, Maaya Sakamoto  
**Cinematographer** Takayuki Aizu  
**Film Editor** Rie Matsubara  
**Original Music** Satoru Kosaki  
**UK Distributor** Anime Ltd.

A double bill of the acclaimed first two short anime features from the youth horror trilogy *Kizumonogatari*, based on a series of 'light novels' written by Nisio Isin and illustrated by Vofan. One fateful evening, second year high school student Koyomi Araragi has a shocking meeting with Kissshot Acerola-orion Heart-under-blade, aka the King of Apparitions. Blindingly beautiful, yet chillingly terrifying, the legendary blonde and golden-eyed vampire cries out for Koyomi to save her as she lies in a pool of her own blood, all four of her limbs cut off.

'By the time we get to *Bakemonogatari*, Koyomi is certainly at a point where he knows quite a lot, but *Kizumonogatari* is the story in which he encounters apparitions and specialists for the first time. 'If I were in his position, what kinds of emotions would I be going through?' We were careful to depict that stream of emotions clearly. One thing we kept in mind was that *Tekketsu* is both the prologue of *Kizumonogatari* and also the episode where characters that appear in *Bakemonogatari* meet for the first time. Hence, we took care to express the idea of 'first encounters'. Meeting someone for the first time is, wouldn't you say, an experience that messes with your emotions in a variety of ways? You might feel joy at some encounters, and you might taste fear at others. How do the things that happen in these 'first encounters' connect to the 'stories' that follow? We've endeavored to depict the beginning of these 'stories' from Koyomi's point of view. And from those encounters, we really wanted to capture—through the animation—the sensation of being dragged into the story whether he likes it or not.' Tatsuya Oishi, Director

leedsfilm.com  
@leedsfilmfest #LIFF30



## Psychonauts, the Forgotten Children



**Premiere Status** Yorkshire  
**Original Title** Psiconautas, los niños olvidados  
**Country** Spain  
**Year** 2015  
**Running Time** 76 min  
**Format** DCP  
**Language** Spanish  
**Director** Pedro Rivero, Alberto Vázquez  
**Screenwriter** Pedro Rivero, Alberto Vázquez  
**Producer** Farruco Castroman  
**Film Editor** Ivan Minambres  
**Original Music** Aranzazu Calleja

**Sales Company** Basque Films  
**Contact** AdriNogalesAndres@hotmail.com

Psychonauts is a hauntingly strange Basque animation based on the cult graphic novel by Alberto Vázquez. Unsettling in its subversion of the typical iconography of cartoons, Psychonauts tells a dark and poetic story in the form of a socio-ecological allegory. Dinky and Birdboy are both trying to escape the suffocating atmosphere of the island where they live, which has been polluted by a terrible industrial accident. Both are persecuted for being different, by their families and overbearing authorities. Featuring some unforgettably strange and powerful animation. As a feature, it is the culmination of a journey that started with the short film Birdboy, also based on this graphic novel which was awarded with a Goya Award in 2012. Birdboy was also shortlisted for the Oscar in its category and earned an extensive list of awards at national and international festivals.

'This film works like a fairy tale but it is a fairy tale in modern times... We can use the tools of animation and the tools of fairy tales, of this type of fable with cute animals to tell stories about all lives... One of the forces of narrative in filmmaking is to get empathy and sometimes it creates nice movies with strong characters but I think there is a margin for dreams, these things are sometimes not very easy to show with live action. When we want to enter inside the mind of a character, animation is better to transport us to this universe. In a movie, the nightmares of Birdboy, the main character, we can understand perfectly because it's animation. Animation is a code for representation, sometimes we can qualify in a better way and with bigger meaning. Sometimes with live action, we use a lot of tricks, emphasise the sound, in fantastic films, there is a style of using sound and surprises and sometimes it's simpler with animation and people who work with animation think more about how to represent ideas.' Pedro Rivero, Co-Director

## The Red Turtle + Father and Daughter



**Premiere Status** Yorkshire  
**Original Title** La tortue rouge  
**Country** France, Belgium, Japan  
**Year** 2016  
**Running Time** 88 min  
**Format** DCP  
**Language** No Dialogue  
**Director** Michael Dudok de Wit  
**Screenwriter** Michael Dudok de Wit, Pascale Ferran  
**Producer** Pascal Caucheteux, Vincent Maraval, Gregoire Sorlat, Toshio Suzuki  
**Film Editor** Celine Kelepikis  
**Original Music** Laurent Perez del Mar

**UK Distributor** Studiocanal

A truly enchanting and visually stunning new animated feature from Dutch filmmaker Michael Dudok de Wit and the first non-Japanese coproduction from the legendary Studio Ghibli. Entirely dialogue free and combining realism with fairy tales and magical realist storytelling, The Red Turtle follows a man who is stranded on a beautiful but hazardous deserted island. He struggles against the elements to survive and tries to build a boat to escape before a series of encounters with a mysterious red turtle.

'It was one of the biggest surprises of my life, such a shock: I received a letter from Studio Ghibli in Tokyo, asking me if I wanted to make a feature film. This studio makes truly incredible films, such as Grave of the Fireflies and Spirited Away, so I was extremely keen. There were three kinds of 'actors': actors who made human sounds, actors who performed certain actions to inspire the animators, and then obviously the animators and assistant animators. Each animator and assistant adapted their talents to the film's visual aesthetic, while retaining their individual style in their drawings, acting and timing. I was influenced by many things, including the films of Studio Ghibli, certain cartoons by Hergé and Moebius, and drawings by French cartoonist Sempé. Nature was a particularly important source of inspiration to me. And by that I don't just mean animals and landscapes, but also light and shade, unique atmospheres and the emotional relationships that we have with them.' Michael Dudok de Wit, Director

Screening with the Oscar winning short, **Father and Daughter (Michel Dudok de Wit, UK, Belgium, Netherlands, 2000, 8 min, nancy@cinete.nl)**



# FANATHONS: ANIMATION DAY / FANORAMA

FANOMENON

## A Silent Voice



**Original Title** Koe no katachi  
**Country** Japan  
**Year** 2016  
**Running Time** 129 min  
**Format** DCP  
**Language** Japanese  
**Director** Naoko Yamada  
**Screenwriter** Yoshitoki Oima, Reiko Yoshida  
**Producer** Saiichi Akitake  
**Leading Cast** Miyu Irino, Saori Hayami  
**Cinematographer** Kazuya Takao  
**Original Music** Kensuke Ushio

**UK Distributor** Anime Ltd.

A Silent Voice is a powerful new anime based on a manga about the consequences of school bullying for the victim and the perpetrator. When Shoko, a girl who can't hear, enters a new school class, she becomes the favourite target for abuse of Shoya and his friends. Their cruelty forces Shoko to leave the school, and Shoya takes all the blame, becoming ostracised by everyone around him. Six years later, the two meet again – can Shoya make up for his past mistakes, or will Shoya never forgive him?

'The manga A Silent Voice, written and illustrated by Yoshitoki Oima, is an impressive work in its own right), and the film sticks largely to its source material. But where the animated version of A Silent Voice shines – and even improves on the original – is in form. That form comes courtesy of 31-year-old director Naoko Yamada, already a veteran at Kyoto Animation, where she's helmed two anime series, K-On! And Tamako Market. While Yamada's previous theatrical efforts were extensions of those two series, with A Silent Voice, it feels as if she's come into her own as a Filmmaker with a capital F.

From the first scene (which roars to life not with a single from the latest Japanese band of the month, but The Who's 1965 anthem 'My Generation'), Yamada displays excellent filmmaking instincts throughout the film's impressive 130-minute runtime, tightening dialogue and rearranging scenes from the original for greater impact. Most importantly, Yamada adds a sense of three-dimensionality sometimes lacking in the original manga.' Matt Schley, Otaku USA Magazine

## Assassination Classroom: Graduation



**Original Title** Ansatsu kyoshitsu: sotsugyo hen  
**Country** Japan  
**Year** 2016  
**Running Time** 118 min  
**Format** Blu-Ray  
**Language** Japanese  
**Director** Eiichirō Hasumi  
**Screenwriter** Yusei Matsui (manga), Tatsuya Kanazawa  
**Producer** Takashi Ishihara, Naoki Watanabe  
**Leading Cast** Kazunari Ninomiya, Mirei Kiritani, Ryosuke Yamada  
**Cinematographer** Tomoo Ezaki  
**Film Editor** Mircea Olteanu  
**Original Music** Naoki Sato

**Sales Company** Pony Canyon  
**Contact** sakoda@ponycanyon.co.jp

Assassination Classroom was an audience favourite last year at LIFF29 – the story of an indestructible giant yellow Octopus-like alien teacher training a class of assassins to kill it to save the Earth seemed to capture the mood. But the first film had an open ending and for fans who want some closure comes the concluding sequel, with class graduation set as the deadline for somehow obliterating UT (Unkillable Teacher) before it's too late. The sequel features less action and more teacher / class bonding that at some points even becomes quite moving...

'While the first Assassination Classroom was more like a collection of anecdotes from the titular classroom, Assassination Classroom 2 has a stronger narrative focus that leads to a definite end point. It's this tighter storytelling that makes the sequel more impactful, as well as concentrating only on the major protagonists rather than the entire ensemble cast.' Marcus Goh

'Assassination Classroom: Graduation is the sequel we've all been waiting for since last year. In many ways, it delivers what we wanted, but it also takes plenty of time to further develop its characters and its backstory in a way many sequels fail to do. So set your sights on fun, pull the trigger on some Japanese young adult insanity and hats off to this graduating class of assassins.' Brian Kelley, Fantastic Fest

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30

## Cord + Keep Going



**Premiere Status** UK  
**Country** France, Germany, Columbia  
**Year** 2015  
**Running Time** 65 min  
**Format** DCP  
**Language** English  
**Director** Pablo González  
**Screenwriter** Pablo González, Camilo Salazr Prince  
**Producer** Ludovic Henry, Michael Fritz Schumacher, Philippe Grivel  
**Leading Cast** Laura de Boer, Michael Fritz Schumacher, Christian Wewerka  
**Cinematographer** Carlos Vasquez  
**Film Editor** Floriane Allier  
**Original Music** Matthieu Deniau  
**Sales Company** Michael Fritz Schumacher  
**Contact** michaelsschumacher.arbeit@googlemail.com

González's feature debut is a dark post-apocalyptic body-horror that asks what would love be like if there was no society, no family, no friends, no government, no cities, no cars, no internet... In a world where people no longer engage in sexual intercourse due to disease, masturbation has become the paradigm of sexual experience. In this bleak reality, a dealer of masturbation machines and a sex addict make a deal; she will allow him to test new devices on her body in exchange for pleasure. Soon however, their relationship spirals out of control.

'Cord is a movie about love. Of course, not the romantic, pink, easy emotion that some pretend it to be, but love as a complex, sometimes good and sometimes not so good thing. Love where affection and tenderness are as present as possession, jealousy and manipulation. Love as a disease. Or maybe better, as a condition. If you have it, you have to learn to deal with it. It will change your life and you can either make a good thing out of it, or you can let it ruin you. The idea was very simple. It was a question: how would love be if there weren't any of the things that we have today? Would people love each other the same way? We thought that, whatever happened, they would probably still want to have sex. And because there would be none of the conventions we have for wooing and approaching each other, sex would probably become the essential way of communicating 'romantically'. In the first half of the film, Czuperski finds love through sex but he can't recognize it. He lives in a world where this 'idea' is no longer there. The other half is him trying to understand and cope with this new 'sickness' that has fallen upon him.' Pablo González, Director

Screening with **Keep Going (Geon Kim, South Korea, 2015, 20 min, kg502@naver.com)** about the relationship between a girl and her robot.

## Creepy



**Original Title** Kuripi itsuwari no rinjin  
**Country** Japan  
**Year** 2016  
**Running Time** 130 min  
**Format** DCP  
**Language** Japanese  
**Director** Kiyoshi Kurosawa  
**Screenwriter** Kiyoshi Kurosawa, Chihiro Ikeda  
**Producer** Tadashi Osumi  
**Leading Cast** Hidetoshi Nishijima, Yuko Takeuchi, Teruyuki Kagawa  
**Cinematographer** Akiko Ashizawa  
**Film Editor** Koichi Takahashi  
**Original Music** Yuri Habuka  
**UK Distributor** Eureka

Having won best director prize for Un Certain Regards section at Cannes last year, Kiyoshi Kurosawa returns with a terrifying psychological thriller. Ex-police detective and criminal psychologist Takakura moves to a quiet suburban town seeking peace and solitude, but soon begins to suspect that his neighbour Nishino is a psychopath who comes into people's houses and takes over their lives. One day Nishino's daughter approaches him with a shocking confession: 'That man in my house is not my father... He's a total stranger.' Takakura vows to put Noshino behind bars before he can kill again.

'It is very difficult to make a horror/thriller film with an original story in Japan. Fortunately, I came across this wonderful novel on which the story is based. I thought it was a brilliant idea that a criminal you are searching for is actually living right next door. The original story is based on real-life events. There were a few very similar cases to this that took place over 20 years ago in Japan. I suppose you can find the continuity from my earlier work in that the film exists in a space between the ordinary and the extraordinary. If a story starts in a real and ordinary setting, I'm interested in gradually morphing into fantasy. For example, I sometimes have ghosts appear in my films, and I'm interested in conjuring them in quite ordinary settings. In Creepy, though it was based on a real case, I didn't want to recreate the actual crime. I had no intention of bringing any sociological points of view into this film; it is an entertainment. However, since it is set in a real society, it might touch on some problems in contemporary Japan, whether I meant it to or not. This is why shooting on real locations is more interesting and very different from filming in a studio.' Kiyoshi Kurosawa, Director





### Francesca



**Country** Italy, Argentina  
**Year** 2015  
**Running Time** 80 min  
**Format** DCP  
**Language** Italian  
**Director** Luciano Onetti  
**Screenwriter** Lucian Onetti, Nicolas Onetti  
**Producer** Nicolás Onetti  
**Leading Cast** Luis Emilio Rodriguez, Gustavo Dalessandro, Raul Gederlini

**UK Distributor** Jinga

Francesca is such a beautiful and bloody love letter to 1970's Italian giallo films, it's hard to believe it was made in 2015, such is the attention to detail and authentic 70's style. A psychopath in a red coat and leather gloves is stalking the city, cleaning it of 'impure and damned souls'. Detectives Moretti and Succo are tasked with solving these crimes, which appear to be linked to an unsolved case from many years ago. Francesca, the daughter of a renowned storyteller, poet and dramatist, was abducted fifteen years ago, but has now reappeared, leaving a trail of bodies in her wake.

'We can say that Francesca is a classic story of the Giallo genre. If we refer to the great genre films, we can see that their stories were very simple but the style was unique. That's why we decided to tell a simple story but to keep that particular style. Francesca is that. Something simple but different. We have no doubt that what attracted us to the Giallo genre was its style. The Giallo narrative was so different, and even usually it had script errors. We think that the idea of the directors at that time was to shoot it with style, using gloves, traumas, zooms, the unfocused, great music, etc. We love the atmosphere of those years. The idea was to find an aesthetic that had to do with the 60s and 70s. Not only the locations and any other items but also visually, I mean the color correction, shooting style, used lenses. The music had to sound like in those years. The ambient sound and voices too. If we did not have the necessary budget to make a big production then at least we had to set ourselves those details. And we think it worked.' Luciano and Nicolás Onetti, Director and Writer

### Headshot



**Country** Indonesia  
**Year** 2016  
**Running Time** 117 min  
**Format** DCP  
**Language** Indonesian  
**Director** Kimo Stamboel, Timo Tjahjanto  
**Screenwriter** Timo Tjahjanto  
**Producer** S.Nishimura, W.Olindo, J.Radel, M.Wiluan  
**Leading Cast** Julie Estelle, Dawid Hendrawan, Chelsea Islan,  
**Cinematographer** Yunus Pasolang  
**Original Music** Aria Prayogi, Fajar Yuskemal

**UK Distributor** Arrow Films

The indomitable Iko Uwais (The Raid) stars in the fast, furious and brutal Headshot as an amnesiac whose mysterious past as a killing machine comes to the fore when he takes on the henchmen of a vengeful drug lord. As he battles through a series of deadly fights, fragments of his past are teased out and the puzzle of his identity begins to come together. The Mo Brothers have a keen eye for action, and they keep it coming at a speedy clip as Uwais kicks, punches, ducks, and flips his way through the Indonesian underground.

'Fans of the Raid movies will be on happily familiar turf with Headshot, in which the Indonesian star/action-choreographer of those films, Iko Uwais, teams with directing duo Timo Tjahjanto and Kimo Stamboel (a.k.a. The Mo Brothers) to fill another two hours with terrifically visceral fight scenes. [...] In terms of sheer, punchy physical vigor, Headshot is a knockout. Of course, realism is hardly on the menu with a pure adrenaline fantasy like this one. What it does serve up in massive quantities is showy action of both the bullet-ballet and martial arts variety, with other implements (including chopsticks) thrown in to further ratchet up the frequent digital spurts of blood.' Variety

'Headshot's big promises are no-holds-barred violence and a sky-high body count, and the Mo brothers dish that out with gleeful generosity. So much of the fun comes from the resourcefulness born of desperation. Turns out when you're caught in a corner with a madman out for blood, anything and everything can be a weapon, including furniture and office supplies.' Slash Film

## Johnny Frank Garrett's Last Word



**Premiere Status** Yorkshire  
**Country** USA  
**Year** 2016  
**Running Time** 95 min  
**Format** DCP  
**Language** English  
**Director** Simon Rumley  
**Screenwriter** Ben Ketai, Tony Giglio, Marc Haimes,  
 Rob DeFranco, P.Facinelli, F.Mancuso  
**Producer** Sean Flanery, Erin Cummings, Mike Doyle,  
 Devin Bonnée  
**Leading Cast** Milton Kam  
**Cinematographer** Robert Hall  
**Film Editor** Simon Boswell  
**Original Music**

**UK Distributor** Altitude Film Entertainment

Following ten years on death row, Garrett is executed but not before cursing everyone involved in his conviction. As people start mysteriously dying, Adam, a juror who had reservations about the guilty verdict, takes steps to set the story straight before he becomes the next victim. Simon Rumley (Red, White & Blue, LIFF27) is a master of creating edgy, disturbing films that always feel a little off-kilter, imbuing the viewer with a sense of unease and foreboding. Johnny Frank Garrett's Last Word is no different and his use of editing and music creates a truly unsettling tone which reflects Adam's ever-deteriorating mental state.

'We have a great cast. Devin Bonnée plays Johnny Frank Garrett. He's pretty amazing and looks uncannily like the real Johnny Frank Garrett. We were lucky to get such a good bunch of actors. The casting director was Karen Hallford, who worked on Red White & Blue. She's based in Austin and the majority of the actors are from Austin; because it's a Texan story, we really needed the accent. Generally speaking, we tried to be as close to the facts as possible, because every film gets that kind of thing where people watch it and go, 'But this isn't real.' It's still very sensitive subject matter. Johnny Frank Garrett's family is still alive. If you do some research about this case online, though, it's incredibly unusual and that's what drew me in. I'm a stickler in the way that once the script is done, that's the film. Hitchcock was very much like that, too. But I didn't write this script, so it's a very different approach—it wasn't about pushing the audience in ways I had done previously. You can see my flavour to this film in the directing. In the script, not so much per se, but it was an interesting experience, to do something I haven't written or have no control over.' Simon Rumley, Director

## Kids Police



**Original Title** Kodomu keisatsu  
**Country** Japan  
**Year** 2013  
**Running Time** 100 min  
**Format** Blu-Ray  
**Language** Japanese  
**Director** Yūichi Fukuda  
**Producer** Nobuhiro Azuma, Akihiro Yamauchi  
**Leading Cast** Fuku Suzuki, Ryo Katsuji, Yo Marius  
**Cinematographer** Shin Hayasaka, Tetsuya Kudo  
**Film Editor** Jun Kuriyagawa  
**Original Music** Eishi Segawa

**Sales Company** Pony Canyon  
**Contact** sakoda@ponycanyon.co.jp

From one of Japan's wildest comic film creators Yūichi Fukuda – director of HK: Forbidden Superhero (LIFF27) with its knickers-masked crime fighter – comes the delightful spoof Kids Police. Chief Onuma and his Special Investigative Division have been transformed back into their child selves by terrorist organisation Red Venus using a mysterious gas. Can Onuma and his juvenile squad still stop Red Venus taking over Japan? Kids Police makes you think of Bugsy Malone if it was funny, Naked Gun if Frank Drebin was 8, and countless serious police dramas that it sends up wonderfully.

'It seems like a lot of films based around bizarre but interesting conceptual hooks fail to actually capitalize on the big idea that won us over in the first place, as if the brilliant idea behind them should be enough to justify a whole feature film in and of itself. This sort of foundation works well for shorts or anthologies, but even the coolest film idea in the world needs thorough, clever mining if the film it creates doesn't want to wear out its welcome. Kid's Police, a film about a hot shot police investigation unit de-aged into children by their nemesis, a large criminal organization known as Red Venus, gets this pretty much right on. It knows what strings to pull in order to maximize the comic potential of a plot the involves kids acting like police officers. But at the same time, it feels slightly held back from going totally nuts with it. This is one of those exploratory first entries that could be ground work for a truly triumphant sequel, should we be lucky enough to get one. (It was a ten-episode television series in Japan, so there's already a lot more where this came from.) The genius of Kid's Police's concept really deserves emphasis. It's not a film filled with huge belly laughs, yet the comedy on display is almost exhausting after a while.' Evan Saathoff, Birth Movies Death



### The Lure + Kindil



**Original Title** Córki dancingu  
**Country** Poland  
**Year** 2015  
**Running Time** 92 min  
**Format** DCP  
**Language** Polish  
**Director** Agnieszka Smoczyńska  
**Screenwriter** Robert Bolesto  
**Producer** Włodzimierz Niderhaus  
**Leading Cast** Kinga Preis, Michalina Olszanska, Marta Mazurek  
**Cinematographer** Jakub Kijowski  
**Film Editor** Jaroslaw Kaminski  
**Original Music** Balladay i Romanse  
**Sales Company** WFDiF  
**Contact** wfdif@wfdif.com.pl

When mermaids Golden and Silver wash up in Warsaw they are adopted into the cabaret at a local strip club. Golden is happy to feast on the unsuspecting humans but when Silver falls in love with a member of the house band, she risks their dream of swimming to America to start a new life. Kitsch, surreal, anarchic and unashamedly feminist, this dark musical comedy horror is the antithesis of Disney's *The Little Mermaid*.

'The Lure is a genre hybrid. It's a love story, a musical but also a reverie fantasy horror. An adult fairytale. I was mostly inspired by the kitschy world of big dance hall parties from the Communist era which ended when I was about 12. The weird lost characters, the warm vodkas, the glamour amidst poverty is what my imagination soaked with. I was much more inspired by Homer than Disney in terms of a mermaid tale.' Agnieszka Smoczyńska, Director

'Imagine if Gaspar Noé and (the late) Andrzej Zulawski collaborated on a remake of *The Little Mermaid* and you'll have a faint idea of what to expect from Agnieszka Smoczyńska's *The Lure*, a wonderfully demented new musical that bridges the gap between Hans Christian Andersen and *Nine Inch Nails*.' IndieWire

Accompanied by **Kindil (Damien Ounouri, Algeria, Kuwait, USA, 2016, 41 min, contactalal@hotmail.com)**, a harrowing drama also based on the mermaid myth, about a mother lynched to death while swimming offshore.

### Mindhorn



**Country** UK  
**Year** 2016  
**Running Time** 89 min  
**Format** DCP  
**Language** English  
**Director** Sean Foley  
**Screenwriter** Julian Barratt, Simon Farnaby  
**Producer** Jack Arbuthnot, Laura Hastings-Smith, Ridley Scott  
**Leading Cast** Julian Barratt, Simon Farnaby, Essie Davis, Harriet Walter, Steve Coogan  
**Cinematographer** David Luther  
**Film Editor** Mark Everson  
**Original Music** Keefus Ciancia, David Holmes  
**UK Distributor** Studio Canal

Two of Britain's best comedy actors Julian Barratt and Simon Farnaby reunite in *Mindhorn*, with award-winning theatre director Sean Foley making his feature film debut. We're delighted that Julian, Simon and Sean will join us for a Q&A after the screening.

Washed-up actor Richard Thorncroft peaked with hit '80s detective show *Mindhorn*, playing the titular Isle of Man sleuth with a rather unique ability. As a captured MI5 Special Operative, Bruce Mindhorn's eye was replaced by a super-advanced optical lie detector, which meant he could literally 'see the truth'. *Mindhorn* escaped and fled to the Isle of Man, to recuperate in the island's temperate microclimate, and became the best plain-clothes detective the island had ever seen... Decades later, when a deranged Manx criminal demands Mindhorn as his nemesis, Thorncroft returns to the scene of his greatest triumphs for one last chance to reignite his glory days, professional credibility and even romance with former co-star/paramour Patricia Deville.

'All hail Julian Barratt, star of this exceptional – and exceptionally silly – British character comedy. [...] Barratt delivers a pantheon-level comic performance – it's astounding just the sheer number of funny lines he nails, as well as the amount of dry exposition he's able to funny up. And it never feels like he's pushing too hard for effect or debasing himself for the requirements of the story. The flouncing, pretentious ghost of jazz warrior Howard Moon is present, but Thorncroft is a grotesque who you finally come to empathise with – there's a hard earned humanity at his core. Fingers crossed that *Mindhorn* is embraced with the long-haul fanboy fervour that something like *Shaun of the Dead* received.' Little White Lies



## A Monster Calls



<b>Country</b>	Spain, USA
<b>Year</b>	2016
<b>Running Time</b>	108 min
<b>Format</b>	DCP
<b>Language</b>	English
<b>Director</b>	J.A. Bayona
<b>Screenwriter</b>	Patrick Ness, Siobhan Dowd
<b>Producer</b>	Belen Atienza, Alvaro Augustin, Ghislain Barrois
<b>Leading Cast</b>	Lewis MacDougall, Sigourney Weaver, Felicity Jones
<b>Cinematographer</b>	Oscar Faura
<b>Film Editor</b>	Jaume Marti, Bernat Vilaplana
<b>Original Music</b>	Fernando Velazquez
<b>UK Distributor</b>	EOne

Based on the acclaimed novel by Patrick Ness, this darkly alluring film from director J.A. Bayona (*The Orphanage*) tells the story of a young boy doubly assailed by frightening dreams and fraught real-life circumstances. Life has dealt Conor O'Malley some devastating blows; his mother (Felicity Jones) has terminal cancer, his father (Toby Kebbell) is not part of his life, his grandmother (Sigourney Weaver) offers no consolation, and he is bullied at school. Conor has nowhere to turn, until he receives a nighttime visit from an enormous, tree-shaped monster.

'After the success of my first films, I wanted to figure out why they worked so well: what was it about them that clicked with the audience? I started reading about the meaning of stories, how they work, and about the psychoanalysis of fairy tales, and I really got sucked in. Then the book *A Monster Calls* appeared on the scene, and I thought it could be an official way for me to start working on that, since I liked the analogy between the main character's need to tell the truth and the director's need to seek it out and reveal it. Siobhan Dowd was a children's author who always wrote from a very respectful angle, and when she found out she was ill, she decided to write a book so that the little ones could get to grips with the feeling of loss. What Patrick Ness did was take possession of the story, and I did the same with his tale, looking for the light at the end of the tunnel: I added in the idea of the legacy, which is passed down from parents to their children. I didn't want the creature to grab more attention than the story, and nor did I want the special effects to overpower the scenes with the human characters. So we tried to build a monster that was as simple as possible, starting with the idea of the purity of a male figure: the idea that this would also be the man that Conor, the kid in the film, would become.' Juan Antonio Bayona, Director

## My Life as a Courgette (presented in partnership with the LUX Prize)



<b>Original Title</b>	Ma vie de Courgette
<b>Country</b>	France, Switzerland
<b>Year</b>	2016
<b>Running Time</b>	70 min
<b>Format</b>	DCP
<b>Language</b>	French
<b>Director</b>	Claude Barras
<b>Screenwriter</b>	Céline Sciamma, Gilles Paris (novel)
<b>Producer</b>	Marc Bonney, Armelle Glorennec, Pauline Gygax, Max Karli, Kate Merkt, Michel Merkt
<b>Leading Cast</b>	Gaspard Schlatte, Sixtine Murat, Paulin Jaccoud
<b>Cinematographer</b>	David Toutevoix
<b>Film Editor</b>	Valentin Rotelli
<b>Original Music</b>	Sophie Hunger
<b>UK Distributor</b>	Soda Pictures

Another late addition to the LFF programme is a treat for animation fans, the delightful new French stop motion feature, *My Life as a Courgette*. A big hit at this year's Cannes Film Festival, Claude Barras's film has appeal for both adults and children and is wittily written by *Girlhood* director Céline Sciamma. *Courgette* is the intriguing nickname for a 9-year-old boy. After his mother's sudden death, he is taken to a new foster home filled with other orphans his age. At first *Courgette* struggles to find his place but eventually learns to trust, finds true love and at last a new family of his own.

'I fell in love with Gilles Paris' book, *Autobiography of a Courgette*, a tender and poetic coming of age story. The story and its tone brought me back to my childhood and reminded me of my first emotional flutters as a moviegoer watching films such as *The 400 Blows*, *Nobody's Boy*: Remi, Belle and Sebastian, Heidi, and even Bambi. With this animated film adaptation, I wanted to share with today's public a bit of these wondrous and formative emotions that have nurtured and shaped my experience. But this film is also, and above all, an homage to neglected and mistreated children who do the best they can to survive and live with their wounds. *Courgette*, our hero, has been through many difficult times and, after having lost his mother, he believes he is alone in the world. That was without counting on the people he would meet in his new life in the foster care centre: having a group of friends you can rely on, falling in love, and why not even being happy one day? He still has many things to learn in life. It is this message, at once simple and profound, that seemed essential to convey to our children. And the wish to share this message was what guided me during the course of directing the film.' Claude Barras, Director



### The Noonday Witch



**Premiere Status** Yorkshire  
**Original Title** Polednice  
**Country** Czech Republic  
**Year** 2016  
**Running Time** 90 min  
**Format** DCP  
**Language** Czech  
**Director** Jiří Sárdek  
**Screenwriter** Michal Samir  
**Producer** Matej Chlupacek  
**Leading Cast** Aňa Geislerová, Karolina Lipowska, Zdenek Mucha  
**Cinematographer** Alexander Surkala  
**Film Editor** Michal Lansky  
**Original Music** Ben Corrigan  
**Sales Company** Barletta  
**Contact** matej@barletta.cz

Based on the Slavic myth of the Noonwraith about a monster that steals away naughty children, Jiří Sárdek's debut eschews horror conventions, with most of the drama and suspense taking place in beautiful, sundrenched cornfields. When Eliska returns to her late husband's village to start a new life she lies about his death to her young daughter. When the lie is exposed their relationship breaks down and a mysterious figure begins to stalk them. Reminiscent of *The Spirit of the Beehive* and *The Reflecting Skin*, *The Noonday Witch* mixes fantasy with reality which imbues the film with a sense of menace and foreboding.

'One hundred *The Noonday Witches* could be conceived, and not a single one would be similar. We approached it in a bit of an unconventional way, which may not suit everybody, but for me, *Kytice*, the collection of poems featuring the ballad, is a 19th-century Harry Potter – everybody has it on their shelf. The film started out as a small 'haunted house' debut. At the beginning, the project was only meant to have a budget of around 185,000 EUR. After Aňa Geislerová came on board and we decided to shoot on 35mm, we realised that it wasn't a small film anymore. Nevertheless, we kept a small number of locations and actors, as we had originally expected. I found the principle of daylight horror quite logical. Monsters that are not afraid to come out in the day are worse than the ones that hide. Day is just as unavoidable as night is. The light entices curiosity, not terror. But that's the monster luring you to torture you. And during a scorching summer heatwave, there's nowhere to hide.' Jiří Sárdek, Director

### Raw



**Country** France, Belgium  
**Year** 2016  
**Running Time** 95 min  
**Format** DCP  
**Language** French  
**Director** Julia Ducournau  
**Screenwriter** Julia Ducournau  
**Producer** Jean de Forets, Antoun Sehnaoui  
**Leading Cast** Garance Marillier, Ella Rumpf, Rabah Nait Oufella  
**Cinematographer** Ruben Impes  
**Film Editor** Jean-Christopher Bouzy  
**Original Music** Jim Williams

**UK Distributor** Universal

Causing a stir at film festivals after reports of fainting audience members, Julia Ducournau's remarkable debut feature is an unforgettable coming-of-age drama that takes a gruesome cannibalistic turn. In Justine's family everyone is a vet and a vegetarian. Now 16, she leaves home to join her older sister at veterinary college. Almost straight away, she is led into an initiation ritual and forced to eat raw meat for the very first time. Unexpected consequences arise as Justine's true self begins to emerge and she develops an insatiable lust for flesh.

'The first step into starting to think about the movie is the script. I wanted to set myself a writing challenge, that was to subvert the mood of the audience throughout the movie. I wanted them to feel empathy for someone who was going to commit an act that was completely contrary to their moral standards. It's always hard to keep the empathy on any character, but especially when the character acts inhumanly. How do you keep the audience in the room? I thought that was very interesting. To make this challenge even more interesting and to go to the fullest, I thought, 'What's the worst thing my character can do?' That would create a rejection, an instant rejection from the audience? And how am I going to keep them in spite of that? I thought about the three taboos of humanity. It's murder, but we see murder in pretty much every movie. Second thing is incest and, honestly, it's not a topic I want to write about. It's way too dark for me. And then cannibalism.

In my previous movies, I've always worked with the body, I'm obsessed with the body. My visual language is through the body, showing the body, what's inside of the body, what comes out of the body. My parents are doctors, so I am very, very obsessed with bodies.' Julia Ducournau, Director

## Schneider vs. Bax



**Country** Netherlands  
**Year** 2015  
**Running Time** 96 min  
**Format** DCP  
**Language** Dutch  
**Director** Alex van Warmerdam  
**Screenwriter** Alex van Warmerdam  
**Producer** Eurydice Gysel, Marc van Warmerdam, Koen Mortier  
**Leading Cast** Tom Dewispelaere, Alex van Warmerdam, Maria Kraakman  
**Cinematographer** Tom Erisman  
**Film Editor** Job ter Burg  
**Original Music** Alex van Warmerdam  
**Sales Company** Graniet Films  
**Contact** info@granietfilms.nl

A hilarious black comedy of violent errors from Dutch filmmaker Alex van Warmerdam. Schneider, a hitman, gets a call from Mertens on the morning of his birthday. He has a last-minute assignment for Schneider. The target is Ramon Bax, a writer who lives alone in a secluded place. 'It's an easy job. With a little luck you're back home before noon.' What was promised to be a simple hit turns out to be more than expected. 'A darkly absurd and richly cinematic showdown' (The Hollywood Reporter)

'It would be unwise for audiences to second-guess where van Warmerdam is headed. On one hand, he's an incredibly technical director, capable of juggling complex and seemingly contradictory tones, while also orchestrating tension in such an unusual environment as this lakeside setting. But he also makes counterintuitive choices, including the one to tell this story in full sun. The sun beams down on them, desaturating incidents that another director might choose to hide in murky shadow. As in Arthur Penn's great, ironically titled *Night Moves*, the greatest evil unfolds in plain view — only here, such wickedness doesn't boast existential implications, but is content to settle for a laugh.' *Variety*

'I was always a difficult child and my parents found me tough to handle. My little brother has a theory. He believes that it all started when we read one of Ian McEwan's first books of short stories as children. One of them is about a girl who drowns in a canal. It was at that moment that something was triggered in my mind, and now it is reflected in my work.' Alex van Warmerdam, Director

## They Call Me Jeeg Robot



**Original Title** Lo chiamavano Jeeg Robot  
**Country** Italy  
**Year** 2015  
**Running Time** 112 min  
**Format** DCP  
**Language** Italian  
**Director** Gabriele Mainetti  
**Screenwriter** Nicola Guaglianone  
**Producer** Giuseppe Giglietti, Gabriele Mainetti, Jacopo Saraceni  
**Leading Cast** Claudio Santamaria, Luca Marinelli, Stefano Ambrogi  
**Cinematographer** Michelle D'Attanasio  
**Film Editor** Federico Conforti, Andrea Maguolo  
**Original Music** Michele Braga, Gabriele Mainetti  
**Sales Company** Rai Com  
**Contact** sales@rai-com.com

In a world where nearly all superhero movies follow the same bland structure, *They Call Me Jeeg Robot* breaks the mould and delivers a dark, gritty, violent story set in the seedy underbelly of Rome. Petty thief and low level gang member Enzo accidentally gains superpowers after falling into toxic waste in the river Tiber. As he starts to use his new abilities to commit bigger crimes he unwittingly angers a psychopathic gangster called 'The Gypsy'. To further complicate matters, Enzo is befriended by Alessia, a traumatised girl who mistakes him for the personification of the hero in her favourite cartoon.

'The production side of the film was very daunting, as there were lots of action scenes. Then there was the idea of using genre: in 2010, *Romanzo Criminale* was just getting going and they said to me 'look, nobody wants genre in Italy'. There was only room for comedies or arthouse films made on a shoestring. So I said to myself: I have to do something otherwise I'll go mad. It was tiring trying to wear down [the producer's] scepticism of something new and different, which nonetheless had all-Italian roots: in the 60s and 70s we did it all; nothing stopped us, least of all the budget, and genre films could be made with very little. I ended up producing the film myself and I'm happy that that's the way it worked out. It was important for us to create a real world. People go to see a film when it's relevant to them, when it addresses a modern-day issue, otherwise you risk just attracting genre fans. That's where the theme of terrorism came from. Yes we chose the microcosm of Tor Bella Monaca because we needed an area full of conflict where people use weapons, which doesn't happen in the centre of Rome. But this film has wider appeal, everyone can relate to it.' Gabriele Mainetti, Director





### Under the Shadow



**Country** UK, Iran, Jordan  
**Year** 2016  
**Running Time** 84 min  
**Format** DCP  
**Language** Persian  
**Director** Babak Anvari  
**Screenwriter** Babak Anvari  
**Producer** Emily Leo, Oliver Roskill, Lucan Toh  
**Leading Cast** Narges Rashidi, Avin Manshadi, Bobby Naderi  
**Cinematographer** Kit Fraser  
**Film Editor** Chris Barwell  
**Original Music** Gavin Cullen, Will McGillivray

**UK Distributor** Vertigo

Under the Shadow has been gaining critical acclaim since it screened at Sundance and has now been chosen as the UK's foreign language Oscar entry for 2017. Set in Tehran in the 1980s against a backdrop of post-revolution war, the film is a fascinating window on Iranian history, skilfully combined with supernatural elements that slowly turn the film into a terrifying ghost story. Much like The Noonday Witch, the film portrays a battle of wills between mother and daughter. Dorsa is certain that a Djinn has stolen her treasured doll. As she gets increasingly upset, her mother realises there might be some truth in her daughter's wild stories.

'I was born in Iran during the Iran-Iraq war, and by the time the war ended, I was more or less the same age as the child in the film, so a lot of the things that inspired the story are chats I had with my parents and stories I heard from relatives and family friends, and obviously I took inspiration from them. Even the characters in the film are sort of inspired by people I've met in my life when I was growing up in Iran. I was so worried – there are so many films, especially Hollywood films being made about Iran, that as an Iranian when I watch them I think, 'whoa, this does not look anything like Iran!' Iranian audiences are very specific and I didn't want to annoy them. And I thought even an international audience will always find something's a bit phony if you don't get it right, if you don't have that sense of authenticity. So that was really key for me. I left Iran when I was 18/19, so I went back to my memories, and I had folders and folders of reference images. I went through old family albums from the '80s, both our own and family friends', and just collected images.' Babak Anvari, Director

### The Wailing



**Original Title** Goksung  
**Country** South Korea  
**Year** 2016  
**Running Time** 156 min  
**Format** DCP  
**Language** Koren  
**Director** Na Hong-jin  
**Screenwriter** Hong-jin Na  
**Producer** John Penotti  
**Leading Cast** Do Won Kwak, Woo-hee Chun, Jung-min Hwang,  
 Kyung-pyo Hong  
**Cinematographer** Kim Sun-min  
**Film Editor** Jang Young-gyu  
**Original Music**

**UK Distributor** Kaleidoscope

An unbelievably tense supernatural thriller from Hong-jin Na, director of The Yellow Sea (LIFF25). A stranger's mysterious appearance in a quiet, rural village causes suspicion among the locals – suspicion which quickly turns to hysteria as they begin killing each other in brutal outbursts for seemingly no reason. As the investigating officer watches his daughter fall under the same savage spell, he agrees to consult a shaman for answers – unknowingly escalating the situation into something far more dangerous. 'A bullet train of laughs, gore, frights and folklore.' (The Playlist)

'Here, the figure of the father wants to defend and protect his family from a great threat. But what is this kind of threat? The father isn't someone who is defending himself with a shield from something like knives coming before him. He's more like someone who is hiding in a castle and must defend his castle. Strangers invade yet he doesn't know if they are allies or enemies. This was the kind of threat that I wanted to express. It's like a hidden threat deep inside. I felt that this would be more terrifying than a dynamic threat - something dwelling inside and not visible. I wanted to show this threat through someone with similar physical characteristics to Koreans. This is why I cast a Japanese actor. As time went by, he would reveal his true nature and we would realise that he is different and that even communication is impossible. I wanted to express the fear coming from this impossibility of communication.' Na Hong-jin, Director

## Meru



**Country** India, USA  
**Year** 2015  
**Running Time** 90 min  
**Format** Blu-Ray  
**Language** English  
**Director** Jimmy Chin, Elizabeth Chai Vasarhelyi  
**Producer** Jimmy Chin, Shannon Ethridge, Elizabeth Chai Vasarhelyi  
**Leading Cast** Conrad Anker, Grace Chin, Jimmy Chin  
**Cinematographer** Jimmy Chin, Renan Ozturk  
**Film Editor** Bob Eisenhardt  
**Original Music** J.Ralph

**UK Distributor** Universal Pictures

Films about mountaineering and extreme sports are a growing phenomenon, with fans around the world eager to see them on the big screen. The most acclaimed mountain film of the decade, Meru is a captivating documentary about three of the world's best professional climbers and their greatest ever challenge. Follow Conrad Anker, Jimmy Chin and Renan Ozturk as they battle their complicated pasts, inner demons and nature's harshest elements in an attempt to confront the formidable, unconquered Shark's Fin peak of Mount Meru in the Himalayas. Featuring stunning mountain cinematography.

'The fact that they shot this themselves while on this incredibly difficult expedition was special. Then you look for the story: they had these built-in challenges, obstacles, and a journey to go on. In this case, the characters all could express themselves and actually come to life on screen, so it was just about finding the right pieces and an emotional throughline that could allow people who are not climbers, access to this elite world. It was a great puzzle. It was a wonderful constraint, honestly, because there is no such thing as re-shoot on Meru. We were so lucky for what we had. I'd never worked with that type of constraint before.' Elizabeth Chai Vasarhelyi, Co-director

'Chai brought out a lot of ideas and themes that were always apparent to me, but almost so obvious that I overlooked them. I knew I wanted to make a film that really showed the friendship and mentorship – these aspects of climbing that I found really important to me from my experiences. But when you're that close to it, it's hard to describe it. Chai, coming in from the outside, really gave an objective viewpoint to it.' Jimmy Chin, Co-director

## Aliens (presented in partnership with Royal Armouries and Leeds Dock)



**Country** UK, USA  
**Year** 1986  
**Running Time** 137 min  
**Format** DCP  
**Language** English  
**Director** James Cameron  
**Screenwriter** James Cameron, David Giler, Walter Hill  
**Producer** Gale Anne Hurd, Gordon Carroll, David Giler  
**Leading Cast** Sigourney Weaver, Carrie Henn, Michael Biehn  
**Cinematographer** Adrian Biddle  
**Film Editor** Ray Lovejoy  
**Original Music** James Horner

**UK Distributor** Park Circus

James Cameron's thrilling follow-up to Alien is one of the greatest action films of all time as well as a sci-fi classic. For its 30th anniversary, Aliens is presented in Victoria Hall with a unique opportunity to see an actual screen-used example of the M41A Pulse Rifle, the iconic weapon of the film introduced to Ripley by Corporal Hicks as his 'personal friend'. Jonathan Ferguson, Curator of Firearms at the Royal Armouries, will introduce the screening with a short talk about the Pulse Rifle and its place in film history. This event is presented in partnership with Leeds Dock.

'I was asked to write a story based on Ripley. Later on it turned out that everybody but us thought that the film could be made without Sigourney Weaver, which completely blew my mind, and was absolutely out of the question for us. So, as far as we were concerned, we started with Ripley from the end of the last film, and it was her story. We, fortunately, were able to overcome these obstacles in the minds of the other people involved. We had to fight very hard for Sigourney to be in the picture, which to me was crazy...

I don't know Dan O'Bannon [Alien's screenwriter], but I read an interview with him that said that he was typing away one night at 4 o'clock in the morning, and he was writing, 'the alien did this, the alien did that,' and he realized that the word 'alien' stood out on the page. It was very much like that for me on this film. I was writing away and it was 'aliens this and aliens that,' and it was just right. It was succinct. It had all the power of the first title, and it also implied the plurality of the threat. It also implied, of course, that it's a sequel, without having to say Alien II...' James Cameron, Director

### Heat: New Digital Cinema Restoration



**Country** USA  
**Year** 1995  
**Running Time** 170 min  
**Format** DCP  
**Language** English  
**Director** Michael Mann  
**Screenwriter** Michael Mann  
**Producer** Art Linson, Michael Mann, Pieter Jan Brugge  
**Leading Cast** Al Pacino, Robert de Niro, Val Kilmer  
**Cinematographer** Dante Spinotti  
**Film Editor** Pasquale Buba, William Goldenberg, Dov Hoenig, Tom Rolf  
**Original Music** Elliot Goldenthal  
**UK Distributor** 20th Century Fox

Michael Mann’s breathtaking action thriller is set to return to cinemas, newly restored in a digital print which is receiving one of its first screenings at LIFF30. From its spectacular downtown shootout to Robert De Niro and Al Pacino’s first-ever shared scene, Heat is epic and gripping entertainment. De Niro plays a master thief who meets his match when his latest heist draws the attention of Pacino’s hardened LA detective. These are men obsessed and destructive, and as they both realise, they’ll do whatever’s necessary to bring the other down.

‘Heat began really with a friend of mine named Charlie Adamson, who killed the real Neil McCauley in Chicago in 1963; he’d been telling me about how interesting this guy was. Charlie had great admiration for Neil as a thief, because he was very professional, very disciplined, and very, very smart. It’s kind of like a rock climber having admiration for a very difficult rock face he’s going to scale: the challenge of the course is what you admire. Charlie was dropping off his dry-cleaning at a little shopping center in Chicago on Lincoln Avenue, and he saw McCauley, who he had already been surveilling, getting out of his car to go in for a cup of coffee. Neil knew he was being watched — and he knew who had been watching him. The two of them see each other; a gun fight might have broken out in the parking lot right then and there. But Adamson says, ‘Come on, I’ll buy you a cup of coffee.’ They went in, sat down and had coffee at the Belden Deli, which is no longer there. They had kind of a version of that same dialogue scene that I wrote and put in the movie, but it was very personal — the kind of intimacy you can only have with strangers who think in ways that are not dissimilar to the way you think.’ Michael Mann, Director

### In a Glass Cage



**Premiere Status** UK  
**Original Title** Tras el cristal  
**Country** Spain  
**Year** 1986  
**Running Time** 110 min  
**Format** Blu-Ray  
**Language** Spanish  
**Director** Agustí Villaronga  
**Screenwriter** Agustí Villaronga  
**Producer** Teresa Enrich  
**Leading Cast** Gunter Meisner, David Sust, Marisa Paredes  
**Cinematographer** Jaume Peracaula  
**Film Editor** Raul Roman  
**Original Music** Javier Navarrete  
**Sales Company** Filmax  
**Contact** filmaxint@filmax.com

Agustí Villaronga’s astounding feature debut about abuse, revenge, and madness premiered at the Cannes Film Festival in 1986 to a mixture of shock and awe. At the time misjudged and misunderstood, it is now considered a masterful study on the extremes of human corruption, often compared to Pasolini’s Salo. Following a failed suicide attempt, ex-Nazi war criminal Klaus is dependent on an iron lung to live. A young man named Angelo comes to nurse him but is soon revealed to be one of his former victims, driven by revenge. Appropriately LIFF30 brings the film to the big screen in the UK for the first time in 30 years.

‘It was my first film. I wanted to work on the idea of someone who can’t live life by himself. I thought about someone locked in a room, who can only experience life through a person who feeds him and tells him what’s happening outside. That was one of the starting points. The other was the idea of vampirism – people who take advantage of others always interested me. I knew the story of Gilles de Rais, a Marshal who had fought alongside Joan of Arc in the Hundred Years’ War. This man had assassinated more than 400 children. George Bataille wrote about him. I thus started working on this story that I was very interested in. But the Hundred Years’ War took place in a distant past, almost 700 years ago. So I decided to change it for Nazism. It was a time that allowed impunity. In time of war, you have more power. I could transpose the story – how can war lead to degeneration of the mind, how can it blur the boundaries between good and bad? I started reading a lot about Nazism; concrete cases like the experiments led on children in the camps left a mark on me. Little by little, the story started taking shape.’ Agustí Villaronga, Director



## The Matrix



**Country** USA  
**Year** 1999  
**Running Time** 136 min  
**Format** DCP  
**Language** English  
**Director** Lana Wachowski, Lilly Wachowski  
**Screenwriter** Lana Wachowski, Lilly Wachowski  
**Producer** Joel Silver, Bruce Berman, Andrew Mason, Erwin Stoff  
**Leading Cast** Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss  
**Cinematographer** Bill Pope  
**Film Editor** Zach Staenberg  
**Original Music** Don Davis

**UK Distributor** Park Circus

The second half of the '90s was ending up short of the kind of must-see fantasy blockbuster that everyone talks about and then finally out of nowhere in 1999 came The Matrix. The Wachowskis' dystopian sci-fi hit wowed audiences with its reality-shattering plot, jaw-dropping action sequences, stunning sound and visual effects, and even Neo, Trinity and Morpheus just striking poses in their coats. Revisit The Matrix in a digital cinema print in the spectacular setting of Victoria Hall.

'The other thing that the Wachowski brothers wanted to be able to create is a world of machines and creatures that were extremely high in detail and extremely abstract in nature. They came out of the alternative comic crowd, and their main conceptual artist, Geoffrey Darrow did amazing front-end work. The Wachowskis had not seen evidence that this level of detail plus absolutely fluid motion could be done in CG or even animatronics. That was in 1996, when there was no material in CGI that had been done in this category. They looked at various films such as 'Aliens', but nothing was at their expectations. So they waited for almost two years from first conceptual to finding people who could reach what they wanted to do. The whole time we were getting to know them, we were taking their conceptals and assembling creatures, before we even got the job. This made a big difference.' John Gaeta, Visual effects supervisor

## Redline



**Country** Japan  
**Year** 2009  
**Running Time** 102 min  
**Format** DCP  
**Language** Japanese  
**Director** Takeshi Koike  
**Screenwriter** Katsuhito Ishii, Yoji Enokido, Yoshiki Sakurai  
**Producer** Yukiko Koike, Masahiro Fukushima  
**Leading Cast** Takuya Kimura, Yu Aoi, Tadanobu Asano  
**Cinematographer** Ryu Takizawa  
**Film Editor** Satoshi Terauchi, Naoki Kawanishi  
**Original Music** James Shimoji

**UK Distributor** Manga Entertainment

Buckle up for the exhilarating adrenaline-filled music-pumping sci-fi anime ride of Redline! The most dangerous and exciting car race in the universe is held only once every five years. While organised crime and militaristic governments aim to leverage the race to their own ends, elite drivers try to stake their claim to fame, including JP, a reckless daredevil driver oblivious to speed limits with his ultracustomised car. As JP falls for rival driver Sonoshee, will she prove his undoing, or can a high speed romance survive a mass destruction race?

'Redline was in development for over half a decade, finally being released several years later than originally planned. Given that it's the directorial debut feature of Takeshi Koike (key animator on The Animatrix, Dead Leaves and Samurai Champloo, and director of the short OVA Trava – Fist Planet) it seems slightly unusual that Madhouse allowed the production to drag on for so long, and presumably swallow up a hefty budget. All of which begs one obvious question – was it all worth it? The simple answer is a resounding yes. [...] For a start, Redline looks like nothing you've seen before. It's easy to see that Koike is a huge fan of western graphic art, and has been influenced as much by French comic artist Jean 'Moebius' Giraud, the US animated film Heavy Metal, cult UK sci-fi comic 2000 AD, and even the Star Wars movies as much as he has by the likes of Katsuhiro Otomo, Hiroyuki Imaishi or Leiji Matsumoto. Not that Redline feels or looks like a mash-up of different styles – somewhere in the visual chaos it unrelentingly throws at its audience it becomes something that is far more than the mere sum of parts, a unique piece of animation that at times doesn't even feel like anime in the traditional sense.' Tim Maughan, Anime News Network



# DARK OWLS INTERNATIONAL FANTASY SHORTS COMP

FANOMENON

## The Call



**Premiere Status** Yorkshire **Original Title** L'Appel **Form** Narrative **Country** France **Year** 2015 **Running Time** 17 min **Language** French, Spanish **Director** Alban Ravassard **Screenwriter** Alban Ravassard **Producer** Bertrand Chanal **Cinematographer** Raul Fernandez **Editor** Julien Chardon **Music** François Liétout

**Contact** alban.ravassard@gmail.com

Benoît is a police lieutenant wounded by the disappearance of his wife. Unable to move beyond his grief, he sees his physical and mental health decline when she mysteriously resurfaces years later. Then Benoît begins to undergo a strange transformation.

## The Frozen Eye



**Premiere Status** UK **Original Title** L'Œil Silencieux **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 28 min **Language** French **Director** Karim Ouelhaj **Screenwriter** Karim Ouelhaj **Producer** Karim Ouelhaj, Maxime Muccin **Cinematographer** Bruno DeGrave **Editor** **Music** Nox

**Contact** karimolh@gmail.com

When Bernard moves into his new flat he finds a hole in the floor, enabling him to spy on the private life of the beautiful young woman below. At first he resists temptation, but the situation degenerates into obsession and madness.

## The Man Who Caught A Mermaid



**Premiere Status** UK **Form** Narrative **Country** Australia **Year** 2015 **Running Time** 16 min **Language** English **Director** Kaitlin Tinker **Screenwriter** Kaitlin Tinker, Jean-Philippe Lopez **Producer** George Rubanov, Clare Bajrovic **Cinematographer** Jordan Dowding **Editor** Kaitlin Tinker, Jack Wilson **Music** Phillip Klimek

**Contact** kaitlin\_tinker@hotmail.com

An elderly fisherman becomes obsessed with capturing a mermaid putting considerable strain on his marriage. But as his grasp on reality begins to fray, one day he captures the creature of his dreams.

## The Midnight Shift



**Premiere Status** Yorkshire **Original Title** Η Μεσονυχία Γραμμή **Form** Narrative **Country** Cyprus **Year** 2016 **Running Time** 14 min **Language** Greek **Director** Andreas Kyriacou **Screenwriter** Andreas Kyriacou **Producer** Andreas Kyriacou **Cinematographer** Andreas Kopriva **Editor** Dinos Gregoriou **Music** Constantinos Evangelides

**Contact** thesplashy@gmail.com

While on the run from the police a bank robber takes cover as a taxi driver during the night shift. In this modern re-telling of the boatman myth, things take a turn for the unexpected when his first client is a dead man.

## Pearlies



**Premiere Status** Yorkshire **Original Title** Quenottes **Form** Narrative **Country** France, Luxembourg **Year** 2015 **Running Time** 13 min **Language** French **Director** Pascal Thiebaut **Screenwriter** Pascal Thiebaut **Producer** Laurent Witz **Cinematographer** Serge Benassutti **Music** Mathieu Alvaro

**Contact** contact@zeilt.com

Following his grandmother's passing, young Theo helps his father to empty the old house before it's put up for sale. They just didn't reckon on a psychotic mouse with a penchant for human teeth.

## Roadside Assistance



**Premiere Status** Yorkshire **Form** Narrative **Country** US **Year** 2015 **Running Time** 7 min **Language** English **Director** Bears Fonte **Screenwriter** Bears Fonte **Producer** Amy Martinez **Cinematographer** Andrew Scott Baird **Editor** Peter Ostebo **Music** Cory Perschbacher

**Contact** bears\_fonte@yahoo.com

A mysterious woman stranded by the side of the road hitches a ride with a passing stranger. He has decidedly nasty plans for her – but she's not at all what she seems.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30

## Claycat's Doom



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 3 min **Language** English **Director** Lee Hardcastle  
**Screenwriter** Lee Hardcastle **Animator** Lee Hardcastle **Music** Tim Atkins

**Contact** xrayclay@gmail.com

Having previously crossed John Carpenter's *The Thing with Pingu*, Fanomenon favourite and Leeds animator Lee Hardcastle returns with a commando Claycat taking on a multitude of Martian monsters in homage to the Doom videogames. Blood, guts and 'meows' abound!

## Compost



**Premiere Status** World **Form** Narrative **Country** UK **Year** 2016 **Running Time** 20 min **Language** English  
**Director** Jamie Hughes **Screenwriter** Jamie Hughes **Producer** Jamie Hughes, Ashwin Desai **Cinematographer**  
 Scott Sandford **Editor** Barry Taylor **Music** Jim Williams

**Contact** jamie.lef@hotmail.co.uk

A gardener accidentally discovers that he's able to grow pliable people from severed limbs. Infatuated with a work colleague, his thoughts turn murderous when he contemplates the perfect girlfriend. Love can grow in the strangest places.

## Death Metal



**Form** Narrative **Country** US **Year** 2016 **Running Time** 5 min **Language** English **Director** Chris McInroy  
**Screenwriter** Chris McInroy **Producer** Berndt Mader, Ben Steinbauer, Veronica Leon **Cinematographer** EJ  
 Enriquez **Editor** Gavid Tatro **Music** Andrew Hoke

**Contact** chrismcinroy@gmail.com

When metalhead Lars receives a satanic guitar guaranteed to make him the meanest shredder on the planet, he only has to follow three simple rules. Shame he wasn't listening.

## A Father's Day



**Premiere Status** Yorkshire **Form** Narrative **Country** UK **Year** 2016 **Running Time** 10 min **Language**  
 English **Director** Mat Johns **Screenwriter** Mat Johns **Producer** Chris Lane **Cinematographer** Sam Twyman  
**Editor** Mat Johns **Music** William Morris

**Contact** chris@leaplingfilms.com

Today is special, apocalypse or not. Unexpectedly reunited with his daughter amongst the ruins of the world as they knew it, a man is determined to make this Father's Day the best ever – even if they are already dead.

## Ideal



**Premiere Status** UK **Form** Narrative **Country** USA **Year** 2015 **Running Time** 12 min **Language** English  
**Director** Kevan Tucker **Screenwriter** Kevan Tucker **Producer** Andrew Corkin, Tim O'Neill, Jared Parsons, Bryan  
 Reisberg, Kevan Tucker **Cinematographer** Tan Segal **Editor** Tim O'Neill

**Contact** kevan.tucker@gmail.com

In a deeply black satire of today's obsession with beauty, a young model must decide whether to acquiesce to a photographer's increasingly horrific demands to further her own career.

## Kaddish!



**Premiere Status** Yorkshire **Form** Narrative **Country** France **Year** 2015 **Running Time** 6 min **Language**  
 French **Director** Emeline Castaneda **Screenwriter** Emeline Castaneda **Cinematographer** Clémentine Péron  
**Editor** Thomas Fernandez

**Contact** emelinec@gmail.com

When a man stops at a motorway service station toilets, little does he imagine that talking to the person in the next urinal will trigger a bloodbath. Culminating in a musical number featuring a neo-Nazi and empowered singing Jewish zombies this short film has to be seen to be believed!





# DEAD SHORTS COMPETITION

FANOMENON

## Nasty



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 15 min **Language** English **Director** Prano Bailey-Bond **Screenwriter** Anthony Fletcher **Producer** Meghna Gupta, Helen Mullane **Cinematographer** Annika Summerson **Editor** Flaura Atkinson **Music** Seven Locks Studio

**Contact** prano@rocketmail.com

It's 1982 and 12-year-old Doug's father has mysteriously disappeared. Determined that dad's secret collection of video nasties holds the key, Doug immerses himself in an illicit world of horror in a desperate attempt to reunite his family.

## The Procedure



**Premiere Status** UK **Form** Narrative **Country** USA **Year** 2016 **Running Time** 4 min **Language** English **Director** Calvin Lee Reeder **Producer** Christian Palmer, Carlos Lopez **Cinematographer** Jacob Rosen **Editor** Buzz Pierce

**Contact** info@travellingdistribution.com

A man is kidnapped and wakes to find himself strapped to a gurney in an empty room. He discovers he is part of a bizarre experiment as a panel in the ceiling opens and something horrific is slowly lowered towards him.

## Stalkers



**Premiere Status** Yorkshire **Form** Narrative **Country** UK **Year** 2016 **Running Time** 1 min **Language** English **Director** Fred Tilby-Jones **Screenwriter** Fred Tilby-Jones **Producer** Fred Tilby-Jones **Cinematographer** Jim Jolliffe **Editor** Jared Watmuff **Music** Saul Bragman

**Contact** fitlby@gmail.com

If you go down to the woods today, you're sure of a big surprise... Just a minute in length but with a killer twist, this narrative short follows a naked man through a dark and deep forest desperate to escape an unseen hunter.

## When Susurrus Stirs



**Premiere Status** Europe **Form** Narrative **Country** US **Year** 2016 **Running Time** 10 min **Language** English **Director** Anthony Cousins **Screenwriter** Anthony Cousins, Kevin Semlak **Producer** Anthony Cousins, Ryan Schaddelee, Peter West **Cinematographer** Anthony Cousins **Editor** Josh Mruz **Music** Tim Holly

**Contact** anthony@wondercultcollective.com

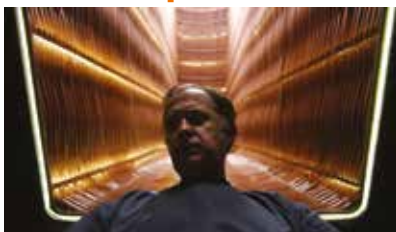
A man finds purpose in his meaningless life when he becomes host to an ancient creature named Susurrus. A body horror tale like no other, this is the story of one man's bond with a parasitic creature that could result in the end of all of us.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30

# FUTURE SHOCK: SCI-FI SHORTS PANORAMA

## Adam Peiper



**Premiere Status** Yorkshire **Form** Narrative **Country** Spain **Year** 2015 **Running Time** 17 min **Language** Spanish **Director** Mónica Mateo **Screenwriter** Mónica Mateo **Producer** Lasdelcine, Hugo Serra, Dosdecorce **Cinematographer** Willy Jáuregui **Editor** Cristina Laguna **Music** Roly Witherow

**Contact** internacional@agenciafreak.com

In a bureaucratic future where tasks are monotonous and repetitive, a man who licks envelopes for a living begins to lose his mind and becomes part of the machine. Stunning visuals record one man's literal disappearance from existence.

## Aden



**Premiere Status** UK **Form** Narrative **Country** USA, Taiwan **Year** 2015 **Running Time** 11 min **Language** English **Director** Gary H. Lee **Screenwriter** Gary H. Lee **Producer** Matt Ardine, Matthew Brady, Gary H. Lee, Luke Watson **Cinematographer** Justin Gurnari, Remii Huang, Monica Sun **Editor** Julian Smirke **Music** Jack Wall  
**Contact** garyhlee@gmail.com

A man must stay one step ahead of nefarious forces in a race to find a child who may hold the key to mankind's future. Following the success of Hector Corp. (LIFF 2009) with murderous toy penguins, Gary H. Lee returns with an equally impressive follow up. With nods to classic SF films like The Terminator, this narrative short boasts some spectacular special effects.

## Future Boyfriend



**Form** Narrative **Country** USA **Year** 2016 **Running Time** 12 min **Language** English **Director** Ben Rock **Screenwriter** A. Vincent Ularich **Producer** Ron Morehouse, Emily Bell **Cinematographer** George Feucht **Editor** Ben Rock **Music** Kays Alatrakchi  
**Contact** morehouse70@hotmail.com

Stuart and Kaylie are enjoying their third date until Stuart reveals a secret that threatens to derail their relationship – he's from the future. Is he telling the truth or just mentally unstable? With a neat cameo from French Stewart (3rd Rock From The Sun), this is a short film about falling in love in the wrong space time continuum.

## Iron Mountain



**Premiere Status** UK **Form** Narrative **Country** France **Year** 2015 **Running Time** 5 min **Language** French **Director** Romain Brachet, Sébastien Fraud, Alexandre Guerre, Damien Kessler, Maxime Marline **Producer** Gilbert Kiner  
**Contact** inscription@sevefilms.com

A spaceship lands in an inhospitable landscape inhabited by Vikings, who go to meet it preparing for battle. However, the ship invites Freyja, a young warrior, inside.

## Keep Going



**Form** Narrative **Country** Republic of Korea **Year** 2015 **Running Time** 20 min **Language** Korean **Director** Geon Kim **Screenwriter** Geon Kim **Producer** Lee Won-jeong **Cinematographer** Yu Il-seung **Editor** Geon Kim  
**Contact** kg502@naver.com

When Margo connects Yeonhee's implanted artificial heart to her own, the two form an inseparable bond as they're relentlessly hunted by merciless killers. Margo is a robot – and in this post-apocalyptic future, all robots must be destroyed.

## The Swelling



**Form** Narrative **Country** Germany **Year** 2016 **Running Time** 15 min **Language** English **Director** Tom Bewilogua **Screenwriter** Tom Bewilogua **Producer** Chris Krüger **Cinematographer** Alex Beier **Editor** Tom Bewilogua **Music** Johannes Koeniger  
**Contact** markus@augohr.de

In the near future surveillance is omnipresent. X-33 lives in a rundown apartment where a peculiar and pulsing object in the wall follows him at every turn. As X-33 grows increasingly paranoid, his thoughts turn to destroying it. But is it real? And if so, will it let him?

## They Will All Die in Space



**Premiere Status** Yorkshire **Form** Narrative **Country** Spain **Year** 2015 **Running Time** 15 min **Language** English **Director** Javier Chillón **Screenwriter** Javier Chillón **Producer** Javier Chillón **Cinematographer** Luis Fuentes **Editor** Javier Chillón, Luis Fuentes **Music** Cirilo Fernandez  
**Contact** javierchillon@hotmail.com

As the starship Tantalus drifts through space, a technician is woken from cryosleep to mend the ship and send a distress signal. But all but two of the crew have mysteriously disappeared. Tipping its hat to Alien, this claustrophobic thriller shot in beautiful black and white leads to a very disturbing climax.

**"THEY GOT A MURDER ON THEIR HANDS.  
THEY DON'T KNOW WHAT TO DO WITH IT."**



THE MIRISCH  
CORPORATION Presents

**SIDNEY POITIER      ROD STEIGER**

in THE NORMAN JEWISON · WALTER MIRISCH PRODUCTION

# **"IN THE HEAT OF THE NIGHT"**



co-starring  
WARREN OATES  
LEE GRANT

Screenplay by  
STIRLING SILLIPHANT

Produced by  
WALTER MIRISCH

Directed by  
NORMAN JEWISON





The main LIFF30 retrospective is a celebration of the film soundtrack with a musical feast of all-time favourites and rarely-screened classics, mostly screening in the stunning concert setting of Leeds Town Hall. More highlights include restorations of classics by Andrzej Zulawski and Jirí Trnka, New Wave classics by female filmmakers, and a season of perennial LIFF hits, Norwegian black comedies. A programme of silent film classics includes a rare screening of the unprecedented 50 year restoration of the five and a half hour 1927 epic, *Napoleon* by Abel Gance, along with a double-bill of the funniest silent comedies starring Beatrice Lillie and Harold Lloyd at the wonderfully baroque City Varieties. The film programme is complemented by the annual LIFF Film Poster Exhibition in partnership with North Bar, this year celebrating the movie soundtrack, as well as a live performance by DJ Normay Jay MBE at Belgrave Music Hall to celebrate the launch of the BFI's Black Star season.



# ANDRZEJ ŻULAWSKI

RETROSPECTIVES

## The Devil



**Original Title** Diabel  
**Country** Poland  
**Year** 1972  
**Running Time** 119 min  
**Format** DCP  
**Language** Polish  
**Director** Andrzej Żuławski  
**Screenwriter** Andrzej Żuławski  
**Producer** Barbara Pec-Slesicka  
**Leading Cast** Malgorzata Braunek, Michal Grudzinski, Wojciech Pszoniak  
**Cinematographer** Andrzej Jaroszewicz, Maciej Kijowski  
**Film Editor** Krzysztof Osiecki  
**Original Music** Andrzej Korzynski  
**Sales Company** Studio Filmowe Kadr  
**Contact** tomasz@kadr.com.pl

Andrzej Żuławski's second feature was controversial even by his standards and not shown in Poland for almost 20 years after it was made. *The Devil* is an enigmatic, phantasmagorical dreamscape of a film, part bloodthirsty horror film, part political allegory with an oddball, psychedelic soundtrack. It takes place during the partition of Poland in 1793 as the Prussian army invades. A stranger wanders into a monastery-come-prison and rescues Jakub, who has been sentenced to death. He gives him a razor, commanding him to eradicate the world of evil and debauchery.

'Żuławski's *The Devil*... underlines Poland's innate capacity for self-destruction. Communist Poland destroyed itself, just as Polish actions resulted in its partitioning during the eighteenth century. Only very recently Poland rewrote its own constitution, effectively undermining a 40-year struggle for freedom. Whereas Wajda's political cinema is direct, Żuławski's is oblique. Ostensibly a Gothic horror, *The Devil* nevertheless alluded to the role of the Minister of the Interior in the Warsaw student riots of March '68—which in turn led to the expulsion of Jews from the Polish Communist Party—and was promptly banned by the authorities. However, the official reason for suppressing the film was, perversely, because *The Devil* upset what one would have thought to be the enemy of the Polish Communist Party: the Catholic Church.

I cannot think of two films which say more about the problems facing Poland today than *The Devil* and *On the Silver Globe*. Deeply disturbing and highly prophetic, they encapsulate the Polish predicament in a manner that can only be compared to the way Aleksei German's films dealt with both Russia's Stalinist past and, in *Hard to Be a God*, Putin's Russia.' Daniel Bird

## On the Silver Globe



**Original Title** Na srebrnym globie  
**Country** Poland  
**Year** 1988  
**Running Time** 166 min  
**Format** DCP  
**Language** Polish  
**Director** Andrzej Żuławski  
**Screenwriter** Andrzej Żuławski,  
**Leading Cast** Andrzej Seweryn, Jerzy Trela, Grazyna Dylag  
**Cinematographer** Andrzej Jaroszewicz  
**Film Editor** Krzysztof Osiecki  
**Original Music** Andrzej Korzynski

**Sales Company** Studio Filmowe Kadr  
**Contact** tomasz@kadr.com.pl

A visionary and unique sci-fi epic from the late Polish master Andrzej Żuławski, *On the Silver Globe* was the largest Polish production of its time. Shut down by the Ministry of Culture due to its subversive content, the film was completed over a decade later after the collapse of communism. A group of astronauts crash land on the moon and make a settlement there. A generation later and a new civilisation develops. When a politician from earth arrives, he is hailed as the new Messiah. The film is visually extraordinary especially in this stunning digital restoration.

'This film was made in bizarre circumstances, the communist system in Europe was a bizarre system which never worked and whatever came out of it in the form of literature or films or paintings or music which was rich and rewarding, was against the system. Some people had the intelligence and talent to go through the difficulties the system provided us with in a brilliant fashion and they've made films after films. And some were morons like me and they went head on into the wall, like the Berlin wall of the system. This film was started in '76... we had to stop every 5-6 weeks because the Polish industry wouldn't provide us with the clothes and materials... we were shooting for 10 days and stopping and re-shooting and stopping etc so it went for a very long and very painful time. But we loved this film because it was a film – I hate to use this big word – it was a film about freedom, how to stay free and how to say things, which are not in the vocabulary of the moment... So we were punished after a year and a half, the film was stopped, the costumes destroyed. And after 12 or 13 years... they called me and said 'we think you should finish this film'. How can you finish a film after 15 years? You are different, everything's different... so we never tried, we tried to glue it together.' Andrzej Żuławski, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30

## The Third Part of the Night



**Original Title** Trzecia czesc nocy  
**Country** Poland  
**Year** 1971  
**Running Time** 105 min  
**Format** DCP  
**Language** Polish  
**Director** Andrzej Żuławski  
**Screenwriter** Andrzej Żuławski, Mirosław Żuławski  
**Leading Cast** Małgorzata Braunek, Leszek Teleszynski, Jan Nowicki  
**Cinematographer** Witold Sobocinski  
**Film Editor** Halina Prugar-Ketting  
**Original Music** Andrzej Korzyński  
**Sales Company** Studio Filmowe Kadr  
**Contact** tomasz@kadr.com.pl

The Third Part of the Night was the extraordinary debut feature by the enfant terrible of Polish cinema, Andrzej Żuławski, who sadly died earlier this year. We are screening three new digital restorations of his best films. Set during the Nazi occupation in the city of Lwow, the macabre and dreamlike narrative follows a young man who enters the resistance after the Gestapo kills his family. Reality and nightmarish hallucinations converge as he meets doppelgangers of his dead family and begins working as a guinea pig in a bizarre lice-infested typhus laboratory.

'The Third Part of the Night opens with a reading from The Book of Revelations over a succession of landscape shots of earth, trees and grass... The original Polish press book for Trzecia część nocy interspersed solarised stills from the film with details from Durer's Apocalypse. This sequence, along with the four angels (distorted through glass in the final shot of the film) explicitly correlates the Polish experience with biblical imagery with a confidence only paralleled by Tarkovsky's Ivan's Childhood... A strong sense of style can be discerned in Trzecia część nocy: long tracking shots; predominant wide-angle compositions, usually from below looking up (ceilings and the heavens are always in frame); two people locked in dialogue are rarely covered by the usual tete-a-tete back and forth between facial close-ups, as Żuławski favours dynamic mid-shots capturing both speakers, profile shots that turn into portraits, or the simple twisting of the focus ring, making sharp one of two speakers adjacent to the camera. Unlike Miklos Jansco, there is never a sense that Żuławski is adhering to a formal strategy, nor has this 'style' become an affectation (yet), as it could be argued to be the case in Tarkovsky's later films. Rather, Trzecia część nocy is both simple and slick, possessing the formal qualities of an auteur film as well as the glossiness of a Hollywood flick.' Daniel Bird

## Being There



**Country** USA  
**Year** 1979  
**Running Time** 130 min  
**Format** Blu-Ray  
**Language** English, Russian, Italian  
**Director** Hal Ashby  
**Screenwriter** Jerzy Kosinski  
**Producer** Andrew Braunsberg  
**Leading Cast** Peter Sellers, Shirley MacLaine, Melvyn Douglas  
**Cinematographer** Caleb Deschanel  
**Film Editor** Don Zimmerman  
**Original Music** Johnny Mandel  
**UK Distributor** Park Circus

As the 2016 US Election finally happens on 8th November, the great Peter Sellers puts the commotion of politics into calm perspective with one of his last and finest roles in Hal Ashby's Being There. Sellers is Chance, a serene and sheltered gardener in Washington, D.C. who finds himself out of work after the death of his rich benefactor. How Chance then goes from wandering the streets to being the talk of Washington and even the White House with his 'simple brand of wisdom' is spin-free pleasure to the end.

'Jerzy Kosinski adapted the screenplay from his own 1971 novel and created a true little masterpiece of excellent rhythm, consistent style and an air of intelligent humor that never descends into slapstick, never tries to benefit from shortcuts and easy jabs at the society. When a film with a premise as absurd as this one manages to entertain you and not allow you to question its logic all the way through, it becomes obvious you're dealing with extraordinary talent. Being There displays plenty of wit and can be easily seen as a fully functioning critique of the American high society, even though it would perhaps be more accurate to label the human race as the real target of its satire.' Cinephilia & Beyond

'Here you have a film with the most outlandish premise that is presented with such wit and confidence that you never for a moment doubt it. As it pushes the envelope, step by step, it keeps its reality level and you never for a moment call bullshit on it. All comedy directors should be forced to watch this film so they will learn that comedies can be subtle, riotously funny, meaningful, well acted, and visually gorgeous all at the same time.' Judd Apatow





# HAL ASHBY

RETROSPECTIVES

## Harold and Maude



**Country** USA  
**Year** 1971  
**Running Time** 91 min  
**Format** DCP  
**Language** English  
**Director** Hal Ashby  
**Screenwriter** Colin Higgins  
**Producer** Colin Higgins, Mildred Lewis, Charles Mulvehill  
**Leading Cast** Ruth Gordon, Bud Cort, Cyril Cusack  
**Cinematographer** John A. Alonzo  
**Film Editor** William A. Sawyer, Edward Warschilka

**UK Distributor** Park Circus

Hal Ashby's cult classic is a dark and twisted comedy about life, love and death. Harold is a 20-year-old obsessed with the idea of death, he drives a hearse and stages elaborate fake suicides much to the dismay of his mother. Whilst attending a stranger's funeral Harold meets 79-year-old Maude and the pair become inseparable. Maude is an eccentric daredevil who teaches Harold to live life to the full. Featuring a remarkable soundtrack composed and performed by Cat Stevens, Harold and Maude is a heartwarming tale that bridges the generation gap.

'Look at how simple Harold and Maude is. A young man obsessed with death falls in love with an old woman obsessed with life. She dies, and teaches the kid how to live. It's like the greatest capsulized story, and it's done with music that scratches at your soul, these great Cat Stevens songs, and shots that scratch at your soul. It's not precious – it's a potentially precious story done very 'rock'n'roll'. You have the classic romantic montage, except it's with this ancient hilarious woman and an odd young boy. And it was very inspiring to revisit that movie lately. It sort of said: stripped-down is good. Storytelling can be stripped-down and really effective.' Cameron Crowe

'The thing that struck me when I watched it recently was the extraordinarily masterful direction. For a filmmaker making his second film it's ridiculous – the high style and the freedom and the way everything comes together.' Jonathan Demme

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

## The Last Detail



**Country** USA  
**Year** 1973  
**Running Time** 104 min  
**Format** DCP  
**Language** English  
**Director** Hal Ashby  
**Screenwriter** Robert Towne, Darryl Ponicsan  
**Producer** Gerald Ayres, Charles Mulvehill,  
**Leading Cast** Jack Nicholson, Otis Young, Randy Quaid  
**Cinematographer** Michael Chapman  
**Film Editor** Robert C. Jones  
**Original Music** Johnny Mandel

**UK Distributor** Park Circus

One of the highlights from the purple patch of American cinema in the early seventies, Hal Ashby's The Last Detail is a rip-roaring road movie with a salty script peppered with imaginative profanities by Chinatown's Robert Towne. Jack Nicholson gives one of his greatest performances as sailor Buddusky who, alongside Mulhall (Otis Young) escorts recruit, Larry Meadows (Randy Quaid) from West Virginia to a prison in Massachusetts for stealing from the polio charity box. Moved by his plight, the two hardened sailors show him a good time before his long stay in the brig.

'Inevitably, while we were making the film, we considered changing the ending so that Nicholson would let the kid escape. But I thought that would really be letting the audience off the hook. The audience must be left with the problem, because ninety nine out of a hundred people in the audience—maybe a hundred out of a hundred—would have done what Nicholson did in the movie and taken the kid to prison, rather than risk their own skin. So I thought it would be completely dishonest of us to send the audience out of the theatre with a warm glow thinking: 'Gee the world is full of nice people.' Hal Ashby, Director

'I saw that since they were all real locations, with, I think, one exception, a hotel room that we built, ... the light in those actual locations was far more emotionally charged and evocative than anything I could do... the men's room in the railroad station, the bar... the little lunch counter somewhere in Washington DC... it made the movie look... like the 11 o'clock news, which is just right for the emotional content.' Michael Chapman, Cinematographer

leedsfilm.com  
@leedsfilmfest #LIFF30

## The Czech Year



**Original Title** Spalicek  
**Country** Czechoslovakia  
**Year** 1947  
**Running Time** 75 min  
**Format** DCP  
**Language** Czech  
**Director** Jiří Trnka  
**Screenwriter** Jiří Trnka  
**Producer** Krátký Film Praha, Jiří Trnka Studio  
**Cinematographer** Vladimír Novotný, Emanuel Franek  
**Film Editor** Jiří Trnka, Helena Lebdušková  
**Original Music** Václav Trojan

**Sales Company** Národní filmový archiv  
**Contact** alzbeta.diringerova@nfa.cz

The first feature length puppet film of Jiří Trnka poetically reveals folk customs and traditions of the Czech countryside that have been preserved for centuries. A kind of cinematic suite based on Aleš's Collection of National Folk Songs, it is made up of six related parts, each set in a different season. A lyrical narrative acted out by simple puppets is underlain by the music of Václav Trojan with motifs from folk songs sung by the children of Kühn's choir.

The motion-picture, awarded the Gold Medal at the IFF in Venice, came about by joining six originally independent short films (Carnival, Spring, The Legend of St. Prokop, The Fair, The Feast and Bethlehem). Jiří Trnka, who shared not only in the production of puppets and scenery but also in the creation of the screenplay, could fully engage his sense for plasticity as well as his talent for set design, thus giving the genre of puppet film, otherwise considered undemanding, new form. Along with Hermína Týrlová or Karel Zeman, he started off the golden era of Czech puppet and, consequently, animated film which has been met with appreciation at international film festivals.

'[...]while film critics justly extolled the boundless artistic and musical value of the work, the public balked at its avant-garde qualities, dooming The Czech Year, with its apathy and sometimes outright disgust, to 'failure'. The film that stunned foreign audiences in Venice and elsewhere and was showered in enthusiastic praise, premiered in Prague before a half-empty hall.' [Bk (1958): The Czech Year, Film Registry 10, no. 17, pg. [4].]

## Old Czech Legends



**Original Title** Staré pověsti české  
**Country** Czechoslovakia  
**Year** 1953  
**Running Time** 91 min  
**Format** DCP  
**Language** Czech  
**Director** Jiří Trnka  
**Screenwriter** Alois Jirásek, Jiri Brdecka  
**Leading Cast** Zdenek Stepanek, Eduard Kohout  
**Cinematographer** Emanuel Franek, Ludvik Hajek  
**Film Editor** Helena Lebduskova  
**Original Music** Vaclav Trojan Václav Trojan

**Sales Company** Národní filmový archiv  
**Contact** alzbeta.diringerova@nfa.cz

Jiří Trnka was one of the great artists of stop-motion puppet animation and Old Czech Legends is his most acclaimed feature film, shown here in its full digital restoration. An adaptation of the book Ancient Bohemian Legends by Alois Jirásek, the story interweaves six heroic folk tales of Forefather Čech (who founded the Czech nation), Princess Libuše and Premysl the Ploughman. Trnka was a great filmmaker as well as a puppeteer, and uses innovative effects of movement and lighting, and a rousing score by Václav Trojan, to bring a mythical world to life.

'The first film which we did as an animation was a fairy tale Jak dedek zasadil repu. [Grandpa Planted a Beet] The next one was Liska a dzban [The Fox and the Jug] and the third one was Zviratka a Petrovsti [The Animals and the Brigands]. Those films were based on Czech fairy tales. And the third one won the prize, it was in 1947 or 1948, in Cannes. This was a big celebration for the studio. In those days nobody knew that there was a studio in Prague with over a hundred people. And I think this was a great thing for us and this film de facto put us on the map of animation... I was very often going to Bartolomejska to the studio and I admired him because he was painting with both hands. He was working with left hand and right hand and it was absolutely fantastic to watch his skill.' Zdena Deitchova, Jiří Trnka Studio Director



# NEW WAVE WOMEN

RETROSPECTIVES

## Cleo from 5 to 7



**Original Title** Cleo de 5 a 7  
**Country** France, Italy  
**Year** 1962  
**Running Time** 90 min  
**Format** DCP  
**Language** French  
**Director** Agnès Varda  
**Screenwriter** Agnès Varda  
**Producer** Georges de Beauregard, Carlo Ponti  
**Leading Cast** Corinne Marchand, Antoine Bourseiller, Dominique Davray  
**Cinematographer** Paul Bonis, Alain Levent, Jean Rabier  
**Film Editor** Pascale Laverriere, Janine Verneau  
**Original Music** Michel Legrand  
**Sales Company** Ciné-Tamaris  
**Contact** cine-tamaris@wanadoo.fr

Even amidst the explosion of creativity in the early days of the Nouvelle Vague, Agnès Varda's second feature stands out for its innovation and vitality. The film is a real time narrative set over two hours in the life of pop star Cleo, an iconic role for Corinne Marchand. She is killing time, waiting for the results of some medical tests, becoming increasingly worried that she might have terminal cancer. The film's other main character is the city of Paris as Cleo wanders the vibrant streets, cafes and gardens, encountering a string of friends and acquaintances along the

'With Cleo, I succeeded, at least I think I did – in reconciling the two aspects of reality that interest me: the very premeditated and reconstructed aspect, and the documentary style, real life, things caught in the moment. Cleo's the first film where I managed to bring those two things together. I did it in L'Opéra Mouffe, but not very well.

Cleo captures a certain aspect of Paris and its streets and its people, but through the completely subjective view of a young lady who feels sick, lost, afraid and anxious. It's just one specific case. It could have been someone healthy, but I don't think you catch people's attention with normalcy. Seeing the same world through the eyes of a healthy married woman with three kids might be interesting, but it doesn't catch people's attention. I think the mechanism of shock triggers a more acute sensitivity. You have to put people in a certain frame of mind. I think a filmmaker has to be shrewd. Not in a bad way, but in terms of sensitivity being shrewd means putting people in the right frame of mind. Then you can tell them 'Come with me on my journey...' Agnès Varda, Director, 1964

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

## Daisies + A Bagful of Fleas



**Country** Czechoslovakia  
**Year** 1966  
**Running Time** 76 + 43 min  
**Format** DCP  
**Language** Czech  
**Director** Věra Chytilová  
**Screenwriter** Věra Chytilová, Ester Krumbachová, Pavel Juráček  
**Leading Cast** Ivana Karbanová, Jitka Cerhová  
**Cinematographer** Jaroslav Kucera  
**Film Editor** Miroslav Hájek  
**Original Music** Jirí Slitr, Jirí Šust  
**Sales Company** Národní filmový archiv  
**Contact** alzbeta.diringerova@nfa.cz

Věra Chytilová was Czech New Waves' most prominent female director, but at home her innovative style and uncompromising vision was often met with controversy. Chytilová's surrealist and anarchic masterpiece Daisies will be screened alongside her early pioneering work A Bagful of Fleas. Both films include themes viewed from a progressive female perspective but as well as serving as a critique of a patriarchal society there's lashings of absurdist humour. Daisies follows the misadventures of two girls whose pranks wreak havoc around Prague and A Bagful of Fleas tells the story of a rebellious female factory worker.

'It is Chytilová's 1966 Daisies, made directly after Pearls of the Deep, that is her most frequently discussed work to this day, a madcap, Dadaist explosion of a movie that represents the Czech New Wave at its most formally radical and kookily captivating. The unconventional Daisies was the product of an unconventional filmmaker. A former philosophy and architecture student, Chytilová enrolled at FAMU in 1957, the only female in her class. There she discovered a love for improvisation, nonprofessional actors, and cinema vérité—anything that rejected the idea of film as an exact science. Daisies incorporates all this and more in a wildly experimental narrative that is considered the movement's singular feminist statement.' Michael Koresky

Screening with the director's classic early short **A Bagful of Fleas (Věra Chytilová, Czechoslovakia, 1962, 43 min, alzbeta.diringerova@nfa.cz)**

leedsfilm.com  
@leedsfilmfest #LIFF30





## The Art of Negative Thinking + Small Talk



**Original Title** Kunsten a tenke negativt  
**Country** Norway  
**Year** 2006  
**Running Time** 79 min  
**Format** 35mm  
**Language** Norwegian  
**Director** Bard Breien  
**Screenwriter** Bard Breien  
**Producer** Dag Alveberg  
**Leading Cast** Fridtoyv Saheim, Kirsti Eline Torhaug, Henrik Mestad  
**Cinematographer** Gaute Gunnari  
**Film Editor** Zaklina Stojcevska  
**Original Music** Stein Berge Svendsen  
**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

Hilarious black comedy *The Art of Negative Thinking* is one of LIFF's most requested repeats. Geirr is severely disabled and impotent after a car accident. Given his isolation, weapons fixation, self-medication and limitless bitterness, his girlfriend Ingvild has had enough. As a last resort she invites over a municipal positivity group to spend a day with him. Geirr refuses to see anything as positive and is soon joined by the rest of the group as they enter a downward spiral of anguish and desperation.

'This method that is being used in the film is a very popular method in Norway. It's a tendency, everybody has to be this very positive person. And I don't like that! When you have someone in a wheelchair, everybody accepts that as something terrible. And there you have a starting point [for a scenario]. This is something you're not supposed to make jokes about. But I wasn't so much focused on the handicap. I was more interested in the psychology of the characters. It's not a film about handicapped people, it's a film about people. This is really an actors' movie. It's only about the characters, you're watching seven people and what's happening to them. A movie is about an idea, and this idea has to have a lot of conflict in it. These conflicts can come from your life, so in that sense you need to have problems to tell a story! Here I wanted to tell a story about personal freedom. On the set I was very nice- I was very inexperienced, but I was very positive!' Bård Breien, Director

Screening with the hilarious Norwegian short **Small Talk (Even Hafnor, Lisa Brooke Hansen, Norway, 2015, 21 min, Pal.Haberg@nfi.no)**

## Eggs



**Original Title** Moe og far  
**Country** Norway  
**Year** 1995  
**Running Time** 86 min  
**Format** 35mm  
**Language** Norwegian  
**Director** Bent Hamer  
**Screenwriter** Bent Hamer  
**Producer** Finn Gjerdum  
**Leading Cast** Sverre Hansen, Kjell Stormoen, Leif Andree  
**Cinematographer** Erik Poppe  
**Film Editor** Skafti Gudmundsson  
**Original Music** The Flesh Quarter  
**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

Director Bent Hamer's warm deadpan style has led to a series of gems, three of them screening at LIFF30. In Hamer's debut *Eggs*, two brothers in their seventies, Pa and Moe, have lived together all their lives remotely in the country, the only interruption being when Pa made a weekend trip to Småland on his moped during World War II. The past returns when his adult son dating from his Swedish visit, Konrad, comes to live with them after his mother has fallen ill. Soon Moe is about to discover that three is indeed a crowd...

'I develop a kind of expression for my humour, I call it poetic humour. I hope it doesn't sound too pretentious. For me it's a way of understanding myself and the world around me. It's impossible for me not to see the humour in a lot of conventions and situations in life. It's serious but you can also look at it in a humouristic way. It's a wonderful way of communicating when you're dealing with serious subjects. There's not much dialogue in my films. I like to work from specific situations which tell more than words sometimes. And it's also very difficult to write good dialogues! You have to learn to know the characters in my films little by little - by seeing how they organize their lives, how they react to things. And little by little, hopefully you recognize yourself in them, even if you don't come from the same background, or are not at the same stage of your life.

'The script is just a potential. It's very important to be open minded. You need to be sure you have the possibility to do it, in terms of money, time, organisation. If people come with better ideas, you have to make room for them, and it doesn't matter if they come from the coffee guy.' Bent Hamer, Director



# NORWEGIAN COMEDIES

RETROSPECTIVES

## Elling



**Country** Norway  
**Year** 2001  
**Running Time** 89 min  
**Format** 35mm  
**Language** Norwegian  
**Director** Petter Næss  
**Screenwriter** Larry Stuckey, Axel Hellstenius  
**Producer** Dag Alveberg  
**Leading Cast** Per Christian Ellefsen, Sven Nordin, Marit Pia Jacobsen  
**Cinematographer** Svein Krovel  
**Film Editor** Inge-Lise Langfeldt  
**Original Music** Lars Lilo-Stenberg

**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

A former LIFF audience favourite, Elling is a heartwarming black comedy about two society misfits struggling with day to day life. Elling is a painfully shy and neurotic middle-aged man who finds himself alone when his protective mother passes away. Discovered at their home in a cupboard, he is sent to a state home where gradually he builds a close friendship with his polar opposite, the loud and sex-obsessed hulk Kjell. After two years they are discharged and placed in an Oslo apartment. Suddenly they are faced with overcoming their compulsions and phobias for real, and together.

'The play [Elling was originally created for the theatre] takes place entirely inside the apartment of two men, Elling and Kjell Bjarne, who are afraid of the world outside. My idea for the film was to go further with these characters. I wanted to make them go places they wouldn't dare to go on stage, to make them meet the real world. I wanted it to be a very straightforward and simple film, not a cinematic extravaganza. I think the difficulty is finding a balance between humour and seriousness, and making the audience laugh with the characters and not at them. The success of Elling was hard to foresee! I think there's a lesson here, that you have to be personal in your storytelling and have characters and stories that you have empathy for. I've found, when I've introduced the film at festivals, that the neuroses, anxieties, and traumas of the characters are universal. It's also the Norwegian language and environment which seem exotic to people, if they come from, say, India or Spain.' Petter Næss, Director

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

## Here is Harold



**Original Title** Her er Harold  
**Country** Norway  
**Year** 2014  
**Running Time** 87 min  
**Format** DCP  
**Language** Swedish, Norwegian  
**Director** Gunnar Vikene  
**Screenwriter** Gunnar Vikene  
**Producer** Maria Ekerhovd  
**Leading Cast** Bjorn Sundquist, Fanny Ketter, Bjorn Granath  
**Cinematographer** Simon Pramsten  
**Film Editor** Frida Eggum Michaelsen

**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

David takes on Goliath, Norwegian-comedy-style. For over 40 years, Harold has run a successful furniture shop together with his wife, Marny. But when IKEA decides to open a new superstore right next door, Harold and Marny are unable to compete and lose both their shop and their home to the bank. In mounting anger and desperation, Harold wants revenge. He arms himself with a pistol and sets off for Älmhult, Sweden, in order to kidnap his nemesis – the founder of IKEA, billionaire Ingvar Kamprad. But unfortunately, Kamprad seems quite happy to be kidnapped.

'I've long dreamt of making a film inspired by a work by Norwegian writer Frøde Grytten. I chose the Saganatt trilogy, the second part of which is a very short novel entitled I morgon er det måndag (Tomorrow is Monday), which is the basis of my film. Frøde let me take a look at his documents, use his sources, and gave me complete freedom. I was really taken with Harold Lunde, a character so similar to Don Quixote in his way of valiantly fighting windmills, and in his desire to find a reason for living, a justification for his existence.

'My film doesn't fall into any particular genre. I like to surprise the audience, to do away with conventions and barriers, but I also place a lot of emphasis on subtext and the underlying meaning. I like people – I must admit I have a weakness for those who make mistakes, who go completely in the wrong direction but with all the best intentions. They make me smile, laugh even, but I don't make fun of them. Humour and tenderness make good bedfellows.' Gunnar Vikene, Director

leedsfilm.com  
@leedsfilmfest #LIFF30



### Kitchen Stories



**Original Title** Salmer fra kjøkkenet  
**Country** Norway, Sweden  
**Year** 2003  
**Running Time** 95 min  
**Format** 35mm  
**Language** Norwegian, Swedish  
**Director** Bent Hamer  
**Screenwriter** Jorgen Bergmark, Bent Hamer  
**Producer** Arve Figenschow, Jorgen Bergmark, Bent Hamer  
**Leading Cast** Joachim Calmeyer, Tomas Norstrom, Bjorn Floberg  
**Cinematographer** Philip Ogaard  
**Film Editor** Pal Gangenbach  
**Original Music** Hans Mathisen  
**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

Inspired by a very odd true story, *Kitchen Stories* is one of the most charming and original comedies that has screened at LIFF and is a firm audience favourite. In 1950s Scandinavia, the Swedish Home Research Institute sends out a fleet of scientific observers to male households in rural Norway to record the movements of men in their kitchens. Regretful of having signed on as a research subject, loner Isak shuts his observer Fault out in the snow. But the single-minded Swedish observer persists and eventually gains the trust of his irascible subject.

'The Norwegian writer and director Bent Hamer's wry, uninflected, deadpan social comedy *Kitchen Stories* points as straight and true as a compass fixed on magnetic north. It has the tingly, dry shock of a snooiful of sub-zero air. The material, a comic melodrama about conformity, is so minimal that it makes the understatement of a New Yorker cartoon play like the frenetic *SpongeBob Squarepants*. [...] Mr. Hamer takes what sounds like a constricted and unpromising premise and gets the most out of its modest contradictions. He maximizes the concept through an entrancing visual flair and, eventually, a tiny depth of feeling. [...] Mr. Hamer's neatness is a rare commodity in comedy, and it makes his gift for staging entrances (also in short supply) stand out even more sharply. When Folke's grand hedonist boss floats into the picture in a huge plane that looks like an aerial predecessor of the *Playboy Mansion* as conceived for the pages of an old *Popular Mechanics* magazine, it's quite a jump. The film's ability to soar so high so quickly and keep its wings steady should not be overlooked; comedy is often much too bumpy a flight.' *The New York Times*

### O'Horten



**Country** Norway, Germany, France, Denmark  
**Year** 2007  
**Running Time** 90 min  
**Format** 35mm  
**Language** Norwegian  
**Director** Bent Hamer  
**Screenwriter** Tom Gulbrandsen, Bent Hamer  
**Producer** Jim Frazee, Bent Hamer, Mads Peter Ole Olsen  
**Leading Cast** Baard Ove, Espen Skjønberg, Ghita Norby  
**Cinematographer** John Christian Rosenlund  
**Film Editor** Pal Gangenbach  
**Original Music** John Erik Kaada  
**Sales Company** Norwegian Film Institute  
**Contact** int@nfi.no

Odd Horten has spent his whole working life as a railroad engineer, driving the trains on the Bergen railway line. He will make one last journey over the mountains before he retires. But when the train leaves the station without him on board, he realizes that the path ahead is a journey without printed timetables. The situations in this wonderfully written and exquisitely performed comedy that Horten finds himself in become more and more absurd until the time comes when you're not surprised to suddenly find him in red high heels.

'Most of my stories have begun with very clear and focused ideas, and when I'm finished with them I have purged myself. But I'm still travelling with Odd. I think that's because his story is so universal; everybody finds themselves in situations where they have to make choices to give their life a direction, but we tend not to associate change with old people. We have an expression in Norway: 'sær' - it's a little bit odd, but not really. More like a shy distance. In Norway you have a lot of people like this; people that are a little - different. I don't think Horten is really that odd when seen through Norwegian eyes. Socially he is not very well developed, and lives within his solitude. I don't say too much either about his background, except we have the feeling that he has been close to his mother, and that, along with his work, meant everything to him. I very much liked his first name - Odd - especially because of its English meaning, and at the same time it is a common Norwegian name. I think odd is a very good way to consider him because he's taking chances, jumping off and saying 'yes' to life in a way, finding himself in weird, quirky situations.' Bent Hamer, Director





# SILENT FILM CLASSICS

RETROSPECTIVES

## Exit Smiling + My Wife's Relations



<b>Country</b>	USA
<b>Year</b>	1926
<b>Running Time</b>	77 min
<b>Format</b>	Digi-beta
<b>Language</b>	No Dialogue
<b>Director</b>	Sam Taylor

**UK Distributor** British Film Institute

Beatrice Lillie was 'the funniest woman of our civilisation' according to Noel Coward, and Chaplin himself said she was his 'female counterpart'. She hated making films and made only one silent – this winning, memorable comedy about a disastrous touring theatre company. Lillie's wonderful performance as Violet, the wardrobe mistress who dreams of stardom, will twang your heartstrings even while you're laughing.

'When Sam Taylor announced that the shooting was over, I couldn't believe that we'd completed a picture. They assured me that we'd completed a picture. They assured me that it was 'in the can', but I wasn't sure where that was. For the longest time, I refused to see Exit Smiling. It's an awful feeling to sit watching yourself, knowing there's nothing you can do about it. Yet, headstrong chit that I was, I still fancied I'd like to do another comedy, provided we wouldn't have to hurry so much the next time around. Of course, the picture was hurraed and heralded by the publicity boys as a 'comedy sensation'. They claimed it was 'the humorous and tragic story of a small-town 'Sarah Bernhardt' so absorbed in her profession that she allows a great love to come into her life and watches it leave unprotestingly'. So that's what it was about. I thought it was mostly a piece of cheese.' Beatrice Lillie

Showing with Buster Keaton's short, **My Wife's Relations (Eddie Cline and Buster Keaton, USA, 1922, 25 min, lobster@lobsterfilms.com)**, which includes a newly rediscovered shot of one of Keaton's famous daredevil stunts. Both films are silent with live accompaniment on piano from Jonathan Best.

## Lonesome



<b>Country</b>	USA
<b>Year</b>	1928
<b>Running Time</b>	69 min
<b>Format</b>	Blu-Ray
<b>Language</b>	No Dialogue
<b>Director</b>	Pál Fejös

**UK Distributor** Filmbankmedia

Lonesome is a lost treasure from Hollywood's golden age, directed by pioneering explorer-anthropologist-doctor-filmmaker, Paul Fejos. It's a New York City symphony set in Coney Island during the Fourth of July weekend, with dynamic camera work, experimental editing and an innovative use of colour tinting and superimposition effects. Largely silent, the film was made in the early days of the talkie and has three token dialogue scenes, shown here with subtitles and live accompaniment by Simon Lindley on the beautiful pipe organ.

'...So Junior walked in, walked over and said to me, 'I've seen The Last Moment; it was fantastic! And this and that. 'Did you sign a contract with my Dad?' I said, 'No, I didn't. Why not?' I said, Well, Mr. Laemmle offered to have me make one of his jewels, and he wants an aviation adventure or a clean sexy picture, and I didn't think I could do it' So Junior walked over to the desk of the old man - he just said, 'Papa, you promised me! You don't understand anything about this. You're old - and I don't know what - 'cruel.' He turned to me and said, 'Please have lunch with us. We must talk about this more...' I came across a title called Lonesome. It was a very small script, three pages...but it was poignantly-written, a beautiful, lovely, tiny little gem. I ran with it to Junior and said 'this is what I want to make!' Junior called up the story department and told them that I had selected this. Finally, when he put down the receiver, he said 'they're all against it. They say it's a property that they bought for \$25 and it's silly and it's nothing, it's a travelogue. Well, I said, travelogue or not, that's what I want to make and my contract says I select the story. Junior said, All right.' Paul Fejos, Director (referring to producer Carl Laemmle Junior and his father, head of Universal Studios)

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30



## Napoleon



**Country** France  
**Year** 1927  
**Running Time** 330 min  
**Format** 2 x DCP  
**Language** No Dialogue  
**Director** Abel Gance

**UK Distributor** British Film Institute

In the culmination of an unprecedented 50 year restoration project led by filmmaker and historian Kevin Brownlow, the BFI are re-releasing one of the undisputed masterpieces of cinema history, Abel Gance's Napoleon. We are proud to be able to host a screening in the suitably grand surroundings of Leeds Town Hall with full 7.1 Dolby surround sound for the brand new recorded soundtrack by Carl Davis. A true epic in scale, the film runs for five and a half hours and screens with three intervals, surely an unforgettable way to spend a Sunday afternoon.

'I first encountered the film when I was a schoolboy. I saw two reels on my 9.5mm home movie projector. I was stunned by the cinematic flair – I had never seen anything comparable – and I set out to find more of it, and more about it. I was puzzled by the antipathy the film aroused among critics and historians who remembered the original release. I expected with each recovered sequence that they would be proved right, and the quality would take a plunge. But the more I added to the film, the better it became. And eventually I discovered that most of those writers had seen one of the butchered versions.

When I became a feature-film editor, I began to earn enough to do a proper restoration. I was given facilities by the National Film Archive (now BFI National Archive) who eventually took the project over. Whenever the work-in-progress was screened at the National Film Theatre, the place was always packed, the reaction always very strong. People stayed up all night to watch it at the Telluride Film Festival, Colorado, in 1979, even though it was projected outdoors in freezing temperatures. Watching from his hotel window was Abel Gance himself, then in his 90th year.' Kevin Brownlow

## Speedy + Battle of the Century



**Country** USA  
**Year** 1928  
**Running Time** 85 min  
**Format** Blu-Ray  
**Language** No Dialogue  
**Director** Ted Wilde

**UK Distributor** Park Circus

Harold Lloyd saves the last horse-drawn trolley car from extinction in Speedy, his last silent comedy – and one of his best. An engaging caper shot on location in New York, it shows off the city as it was in 1928, including a beautiful sequence at Coney Island's Luna Park and a breathtaking finale chase through Manhattan.

'The title alone tips off Lloyd's comic approach, which is to keep up a pace so rapid that no lingering sentimentality or sadness can attach. Speedy is an urban variant of the 'boy with the glasses' character that Lloyd had been painstakingly refining for years (and that very nickname had been used earlier for The Freshman's protagonist). Lloyd has stumbled on the idea of giving his character a pair of horn-rimmed spectacles (lensless, since a lens would becloud the eyes' expression). The glasses were meant to signify a nerdy milquetoast type, from whom one would not expect much derring-do, and who would therefore pleasantly surprise the audience when he rose to heroic challenges. But in general, we are asked to accept that Speedy is simply Youth in its most healthy, energetic, and accident-prone form.' Phillip Lopate

Speedy is showing with Laurel and Hardy's short, **Battle of the Century (Clyde Bruckman, USA, 1927, 19', lobster@lobsterfilms.com)**, which concludes with silent comedy's biggest ever pie fight. This final reel was discovered in 2015 having been lost for decades. Both films are silent with live accompaniment by Jonathan Best on piano and Trevor Bartlett on percussion.



# SOUNDTRACKS

RETROSPECTIVES

## 2001: A Space Odyssey



**Country** UK, USA  
**Year** 1968  
**Running Time** 149 min  
**Format** DCP  
**Language** English  
**Director** Stanley Kubrick  
**Screenwriter** Stanley Kubrick, Arthur C. Clarke  
**Producer** Stanley Kubrick  
**Leading Cast** Keir Dullea, Gary Lockwood, William Sylvester  
**Cinematographer** Geoffrey Unsworth  
**Film Editor** Ray Lovejoy  
**Original Music** Richard Strauss, György Ligeti, Johann Strauss II, Aram Khachaturian

**UK Distributor** Park Circus

You haven't really seen 2001: A Space Odyssey until you've seen it on the big screen, and the experience is unique in the stunning setting of our orchestral concert venue Victoria Hall. Stanley Kubrick's visionary sci-fi classic is repeatedly voted into lists of top 10 movies of all time: it's a brilliantly imaginative adaptation of Arthur C Clarke's mind-bending novel, an episodic spectacle featuring balletic sequences of cine-choreography, awesome futurist design, suspenseful action, trippy psychedelia, and a magnificent soundtrack. The screening in Victoria Hall will feature a 20 minute interval.

'It's not a message that I ever intend to convey in words. 2001 is a nonverbal experience; out of two hours and nineteen minutes of film, there are only a little less than forty minutes of dialog. I tried to create a visual experience, one that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosophic content. To convolute McLuhan, in 2001 the message is the medium. I intended the film to be an intensely subjective experience that reaches the viewer at an inner level of consciousness, just as music does; to "explain" a Beethoven symphony would be to emasculate it by creating an artificial barrier between conception and appreciation. You're free to speculate as you wish about the philosophical and allegorical meaning of the film—and such speculation is indication that it has succeeded in gripping the audience at a very deep level—but I don't want to spell out a verbal road map for 2001 that every viewer will feel obligated to pursue or fear he's missed the point. I think that if 2001 succeeds at all, it is in reaching a wide spectrum of people who would not often give a thought to man's destiny, his role in the cosmos and his relationship to higher forms of life.' Stanley Kubrick, Director, 1968

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

## Amadeus - Directors Cut



**Country** France, USA  
**Year** 1984  
**Running Time** 188 min  
**Format** DCP  
**Language** English  
**Director** Milos Forman  
**Screenwriter** Peter Shaffer  
**Producer** Saul Zaentz  
**Leading Cast** F. Murray Abraham, Tom Hulce, Elizabeth Berridge  
**Cinematographer** Miroslav Ondrice  
**Film Editor** T.M. Christopher  
**Original Music** Maurice Jarre

**UK Distributor** Park Circus

Amadeus is the magnificent and exhilarating epic about the genius of Wolfgang Amadeus Mozart and its impact on rival composer Antonio Salieri that deservedly won 8 Oscars and scores of other international awards. Presented in the orchestral concert venue Victoria Hall from a digital cinema print, Amadeus is filled with Mozart's timeless music as its story unfolds in the streets, homes and palaces of a remarkable recreation of 18th Century Vienna. Milos Forman's director's cut features 20 minutes of restored footage that was removed before the film's original release in 1984.

'I was in London just for three days, casting Ragtime. By sheer coincidence, my representative, Mr. Robert Lantz, was also in London. One day he called me, when I had a room full of people, and asked if I want to see a play with him that night. Only in the taxi, I learned that it's a new play about composers. And I thought, 'I am going to faint.' I was prepared for the most boring evening, because I was used to seeing the Russian and Czech films about composers, and they were the most boring films. Communists love to make films about composers, because composers compose music and don't talk subversive things. But it was the very first public preview [of Amadeus] in London. Nobody saw it before. And I am sitting in the theater waiting to fall asleep, and suddenly I see this wonderful drama, which would be wonderful even if it was not Mozart and Salieri. At the intermission, I told Mr. Lantz, 'If this play will continue with this kind of force in the second half, it will be a wonderful movie.' And it did: I was glued to the seat to the very end. And right there after the show, I met for the first time [Amadeus playwright] Peter Shaffer, and I told him that if he would ever consider making a movie, I would be very interested.' Milos Forman, Director

leedsfilm.com  
@leedsfilmfest #LIFF30



## Blue Velvet: New Digital Cinema Restoration



<b>Country</b>	USA
<b>Year</b>	1986
<b>Running Time</b>	120 min
<b>Format</b>	DCP
<b>Language</b>	English
<b>Director</b>	David Lynch
<b>Screenwriter</b>	David Lynch
<b>Producer</b>	Fred C. Caruso
<b>Leading Cast</b>	Isabella Rossellini, Kyle MacLachlan, Dennis Hopper
<b>Cinematographer</b>	Frederick Elme
<b>Film Editor</b>	Duwayne Dunham
<b>Original Music</b>	Angelo Badalamenti

**UK Distributor** Park Circus

David Lynch's extraordinary, nightmarish neo-noir has now outgrown its cult reputation to become a universally acknowledged classic. From the iconic opening scenes where the camera descends from the shining white picket fences into the bug-infested undergrowth, to the career-defining deranged psycho performance by Dennis Hopper as Frank Booth, *Blue Velvet* is one of the most intense cinematic experiences ever. It also boasts an innovative soundtrack, reinventing vintage pop standards alongside a dark score by Angelo Badalamenti. An exclusive preview of the re-release on Fri 2 Dec.

'I started to get ideas for it in 1973 but it was all very vague. I only had a feeling and a title. Then, when I finished *The Elephant Man*, I met Richard Roth, the producer of *Julia*. We had coffee and he told me he had read my script for *Ronnie Rocket*. He had liked it but, truly, he said, it wasn't his cup of tea. He asked me if I had any other scripts. I said I had only ideas. I told him I had always wanted to sneak into a girl's room to watch her into the night and that, maybe, at one point or another, I would see something that would be the clue to a murder mystery. Roth loved the idea and asked me to write a treatment. I went home and thought of the ear in the field. It had to be an ear because it's an opening. An ear is wide and you can go down into it. It goes somewhere vast. I wrote two scripts but none of them had a good middle, so they were rejected. Then I got involved with *Dune* and it was only after the movie was released that I went back to *Blue Velvet*. Strangely, all the right ideas came to me right away, as if they had been on my mind all that time. Then Dino De Laurentis got involved and the project took another turn. I could have total artistic freedom if I kept the budget down and took a cut in my salary. Of course, I took the deal.' David Lynch, Director

## Breakfast at Tiffany's



<b>Country</b>	USA
<b>Year</b>	1961
<b>Running Time</b>	115 min
<b>Format</b>	DCP
<b>Language</b>	English
<b>Director</b>	Blake Edwards
<b>Screenwriter</b>	George Axelrod
<b>Producer</b>	Martin Jurow, Richard Shepherd
<b>Leading Cast</b>	Audrey Hepburn, George Peppard, Patricia Neal
<b>Cinematographer</b>	Franz Planer
<b>Film Editor</b>	Howard A. Smith
<b>Original Music</b>	Henry Mancini

**UK Distributor** Park Circus

Come to the 'cosiest cinema in Leeds' for a special Saturday morning breakfast screening of the romantic comedy favourite starring Audrey Hepburn in her most iconic role. From the opening strains of Oscar-winning *Moon River*, you'll once again be under the alluring spell of madcap, carefree New York playgirl Holly Golightly. George Peppard is the, struggling young writer who finds himself swept into Holly's dizzying, delightfully unstructured lifestyle as she determinedly scours Manhattan for a suitable millionaire to marry. Coffee, teas, cakes and pastries will all be available from the cinema.

'The merging of Audrey's talent with Blake's phenomenal visual talent and his ability to film was magical. It was one of his early films, it catapulted him into some kind of really important status, and every sign of his style and masterful work to come is evident in this film. You should see some of the phenomenal long scenes where the camera doesn't cut, goes on and catches everything. The party sequence is Blake's idea - he cast all of his friends and relations for it.' Julie Andrews

'The script itself didn't delineate that much in terms of party shenanigans, and that meant that I was going to have to invent it. I ordered champagne, and we had a party. I told them 'you've got to help me out, see if you come up with stuff', knowing actors and everybody was going to come up with something at that point. And they did and out of that I selected a lot of things that I found was fun and creative.' Blake Edwards



### Dougal and the Blue Cat



**Original Title** Pollux et le Chat Bleu  
**Country** France  
**Year** 1970  
**Running Time** 88 min  
**Format** DCP  
**Language** English  
**Director** Serge Danot  
**Screenwriter** J. Josselin  
**Producer** L. Auclin, L. Danot  
**Leading Cast** Christian Riehl, Paul Bisciglia, Nadine Legrand  
**Cinematographer** C. Giresse  
**Film Editor** S. Gerstemberg  
**Original Music** Joss Baselli

**UK Distributor** LCJ in Paris

Dougal and the Blue Cat is the magical, musical and frequently surreal feature film version from 1970 of one of the all-time favourite children's TV shows, The Magic Roundabout. The original French series and feature film were presented in the UK with dialogue re-written in English by Eric Thompson who also narrated nearly all of the characters, lending each his own inimitable style and humour. The English version of the feature is presented at LIFF30 in a rare cinema screening. There's a new arrival in the Magic Garden, in the form of a blue cat called Buxton, which means trouble for the gang...

'The film is delightfully weird but weirder still is the fact that Fielding has never seen it. She was asked to voice the Blue Queen after she starred in a play alongside Eric Thompson, who adapted the original French animated series for British audiences and narrated and voiced all the major characters. She remembers the fuss at first when Thompson named the dog Dougal because the French mistakenly thought he was mocking General de Gaulle. But after she recorded her part and Magic Roundabout mania died down, it slipped from her mind. [...]

The otherworldly feel of Dougal and the Blue Cat is even more extreme nearly 40 years on. Its rambling rhythm and charm is from another era, and amidst the silliness there is high seriousness in Thompson's narration and the satire on totalitarianism. Much has also been made of Dylan, the dozy rabbit, who just wants to watch his mushrooms grow, and the fact that Dougal buzzes with excitement when he swallows a sugar lump. One critic said the nightmarish scenes from the Blue Cat more perfectly replicate a bad trip than any film apart from Easy Rider.' Patrick Barkham, The Guardian

### Drive



**Country** USA  
**Year** 2011  
**Running Time** 100 min  
**Format** DCP  
**Language** English  
**Director** Nicolas Winding Refn  
**Screenwriter** Hossein Amini  
**Producer** Marc Platt, Adam Siegel  
**Leading Cast** Ryan Gosling, Carey Mulligan, Bryan Cranston  
**Cinematographer** Newton Thomas Sigel  
**Film Editor** Matthew Newman  
**Original Music** Cliff Martinez

**UK Distributor** Park Circus

A hyper-stylish, ultra-violent cruise through the neonlit backstreets of LA, Nicolas Winding Refn's Drive is a masterclass in artfully crafted Hollywood neo-noir. Ryan Gosling exudes star quality as the enigmatic protagonist who finds himself in the midst of a vicious conflict between local thugs and the Mafia after he steps in to protect his vulnerable next-door neighbour and her young son. Refn's vision of neon noir doom is fully realised through Cliff Martinez's remarkable soundtrack which blends synth-pop with dark electronic drones to create an impeccably-crafted combination of filmic flair and sonic menace.

'I got a call asking if I would have time to have dinner with Ryan Gosling. I'd never met him, we'd never crossed paths. I was, yeah, sure, why not. Ryan was terrific, so courteous, respectful, nice, professional, and I was completely zoned out. After we were through with dinner I asked him to take me home, because I can't drive a car and I just needed a ride home, which of course was a strange thing to do because it was like a blind date that was about to go terribly wrong. We got into his car and we were driving along the highway in just awkward silence. I liked him so much; even though I was out of it I knew that the man was very unique in his aura around him. So we're sitting there in silence and Ryan turns on the radio to break the silence, and REO Speedwagon's 'I Can't Fight this Feeling Anymore' starts to play. There I am, singing this song, and then I start to cry. I turned to Ryan, for the first time, and I looked at him in the car, and I just screamed in his face, 'I know what Drive is. It's going to be about a man that drives around in a car at night and listens to pop music because that's his emotional release.' Ryan very quickly just caught up on that and just nodded and was like, got it. I'm in. And then we did it.' Nicolas Winding Refn, Director

## Fantastic Mr. Fox



**Country** USA  
**Year** 2009  
**Running Time** 87 min  
**Format** Blu-Ray  
**Language** English  
**Director** Wes Anderson  
**Screenwriter** Noah Baumbach, Wes Anderson  
**Producer** Allison Abbate, Scott Rudin, Wes Anderson  
**Leading Cast** George Clooney, Meryl Streep, Bill Murray  
**Cinematographer** Tristan Oliver  
**Film Editor** Andrew Weisblum, Ralph Foster, Stephen Perkins  
**Original Music** Alexandre Desplat

**UK Distributor** Filmbankmedia

Join us on board the barge at Leeds Dock for family friendly screenings of Wes Anderson's wonderfully animated adaption of Roald Dahl's *Fantastic Mr. Fox*, voiced by an all-star cast including George Clooney, Meryl Streep and Bill Murray. After 12 years of idyllic bliss, Mr. Fox breaks a promise to his wife and raids their neighbours' farms. Giving in to his animal instincts endangers both the lives of his family and their animal friends. Trapped underground and with not enough food to go around, the animals band together to fight against the disgruntled farmers who are determined to capture the crafty and fantastic Mr. Fox at any cost.

'This was the first book that I ever personally owned, as officially my property. It was a book I loved as a child and it was a book that introduced me to Roald Dahl's work in general, so it made a big impression on me. About 10 years ago I approached Dahl's widow, Felicity, and asked for permission to do it, so it's been a long process. I always intended for it to be stop motion... I wanted to do a stop motion movie with animals with fur, because I've just always loved the way that looks... that odd, magical style. Animating is a very slow, pain-staking process and the animators become the actors at that point. At the most during this movie we had 30 units going on at once. I was not in London during the whole shoot. Sometimes I was here and sometimes I was elsewhere, but it was very consuming and you have to work on it all the time while you're shooting. We had a computer system where I could look through 30 different cameras at once to see what was happening on each set and work with all the different people. There were hundreds of people designing, preparing and executing the shot.' Wes Anderson, Director

## Harakiri



**Original Title** Seppuku  
**Country** Japan  
**Year** 1962  
**Running Time** 133 min  
**Format** Blu-Ray  
**Language** Japanese  
**Director** Masaki Kobayashi  
**Screenwriter** Shinobu Hashimoto  
**Producer** Tatsuo Hosoya  
**Leading Cast** Tatsuya Nakadai, Akira Ishihama, Shima Iwashita  
**Cinematographer** Yoshio Miyajima  
**Film Editor** Hisashi Sagara  
**Original Music** Toru Takemitsu

**UK Distributor** Shochiku

Masaki Kobayashi's devastating Samurai masterpiece made a big impact at its first LIFF screening in 2013. *Harakiri* returns as part of this year's Soundtracks retrospective for its unique score with the Japanese biwa instrument by avant-garde composer Toru Takemitsu (*Woman of the Dunes*). Hanshiro is a masterless down-and-out samurai who enters the manor of Lord Iyi, requesting to commit ritual suicide on his property. Suspected of simply seeking charity, Hanshiro is told the gruesome tale of the last samurai who made the same request, but he will not be moved...

'Like other directors of this period—notably Akira Kurosawa—Kobayashi often expressed his political dissidence via the jidai-geki, or period film, in which the historical past becomes a surrogate for modern Japan. In Kobayashi's hands, the jidai-geki exposed the historical roots of contemporary injustice. *Harakiri*, made in 1962, was, in Kobayashi's career, the apex of this practice. In the film's condemnation of the Iyi clan, Kobayashi rejects the notion of individual submission to the group. He condemns, simultaneously, the hierarchical structures that pervaded Japanese political and social life in the 1950s and 1960s, especially the zaibatsus, the giant corporations that recapitulated feudalism. [...] *Harakiri* won the Special Jury Prize at Cannes in 1963. Kobayashi's mentor, Kinoshita, pronounced the film a masterpiece, among the five greatest Japanese films of all time. Kobayashi would continue working for another two decades, ultimately breaking out of the studio system in the late 1960s and forming the independent Yonki-no-Kai, or the Club of the Four Knights, with Kinoshita, Kurosawa, and Kon Ichikawa. *Harakiri*, though, would remain the most vibrant expression of his belief that life is not worth living unless injustice is confronted with unrelenting force and single-minded purpose.' Joan Mellen, *The Criterion Collection*





### In the Heat of the Night



**Country** USA  
**Year** 1969  
**Running Time** 109 min  
**Format** DCP  
**Language** English  
**Director** Norman Jewison  
**Screenwriter** Stirling Silliphant  
**Producer** Walter Mirisch  
**Leading Cast** Sidney Poitier, Rod Steiger, Warren Oates  
**Cinematographer** Haskell Wexler, ASC  
**Film Editor** Hal Ashby  
**Original Music** Quincy Jones

**UK Distributor** Park Circus

Classic, civil rights era crime drama *In the Heat of the Night* features brilliant performances by Sidney Poitier and Rod Steiger and a killer soundtrack by Quincy Jones. When a wealthy industrialist is found murdered in a small Mississippi town, the local Police Chief arrests a visiting African-American man but is embarrassed to learn that he is Detective Virgil Tibbs from Philadelphia. When the victim's widow demands that he lead the investigation, the unlikely pair are forced to work together to unravel the mystery. Introduced by legendary DJ Norman Jay as part of the BFI Black Star season.

'I think it was an important film for its time. I think the timing was right, as Bobby Kennedy said. He told me, 'This is a very important film.' I didn't think anyone was going to come to see it. There were newspapers that wouldn't take the ad in certain cities. When you're making a film that has a social comment, I think it's important that it be at a time that people want to discuss it, and that you never really know. It's instinct. I was kind of surprised when people reacted to it in such a strong way. Then the nice thing that happened was The New York Film Critics gave it their Best Picture award, and when I accepted the award at Sardi's who was presenting it, but Senator Robert Kennedy, from New York. As he gave it to me, he whispered 'See, I told you the timing was right, Norman.' But I don't think anyone really knows what the reaction to a film is going to be... Sidney didn't want to go south of the Mason-Dixon line with the political climate being the way it was then. We shot most of it in a little town called Sparta, Illinois. It wasn't easy.' Norman Jewison, Director

### Interstella 5555



**Country** France, Japan  
**Year** 2003  
**Running Time** 68 min  
**Format** Blu-Ray  
**Language** English  
**Director** Kazuhisa Takenouchi  
**Screenwriter** Thomas Bangalter, Guy-Manuel de Homem-Christo, Cédric Hervet  
**Producer** Thomas Bangalter, Guy-Manuel de Homem-Christo  
**Leading Cast** Romanthony, Thomas Bangalter  
**Cinematographer** Fumio Hirokawa  
**Film Editor** Shigeru Nishiyama, Olivier Gajan  
**Original Music** Daft Punk

**UK Distributor** Warner Bros

The visual realisation of Daft Punk's second studio album *Discovery*, *Interstella 5555* is a unique fantasy musical adventure with the animated style of *Battle of the Planets*. When an alien rock band is kidnapped by an evil music mogul and taken to Earth, it is left to their number one fan to fly across the cosmos and rescue them. Featuring no dialogue, the soundtrack comprises the entire album as we witness the band's struggle to escape the slavery of a corporate music company to the tune of *One More Time*.

'There's a silent film quality to *Interstella*, operating as both a super-compelling cartoon soap opera and an ambitious, ambient music video tone poem: No dialogue, minimal sound effects, and mostly music (specifically, every song on the French House duo's 2001 album, *Discovery*, in order) tell the story of a pop band from another planet that gets kidnapped by an evil record-label type named Earl de Darkwood and brought to earth to full-stop sell-out to the masses as The Crescendolls (also the name of one of Daft Punk's most unabashedly bouncy tracks and further evidence that *Interstella* and *Discovery* are really one multimedia experience conceptualized together). For the project, Daft Punk collaborated closely with legendary animator Leiji Matsumoto, best known for *Space Battleship Yamato* and *Star Blazers*, and director Kazuhisa Takenouchi who worked on *Sailor Moon* and the original *Dragon Ball*, so you're fully caught up in late '80s, early '90s Japanimation's melodramatic milieu here: glam-pop Buck Rogers action sequences, soft-featured dreamy space boys, thin-waisted Farrah Fawcett-haired intergalactic princesses, and a world that's one part antiquated fairy tale and another part cold, baroque futurism, all set to witty, life-affirming French house.' City Paper

## Jaws



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

**UK Distributor** Universal

Two blockbuster monster movies by Stephen Spielberg, *Jaws* and *Jurassic Park*, are screening as part of LIFF30's soundtracks season, both scored, of course, by John Williams. In *Jaws*, the seaside community of Amity finds itself under attack by a dangerous great white shark, the town's chief of police (Roy Scheider), a young marine biologist (Richard Dreyfuss) and a grizzled shark hunter (Robert Shaw) embark on a desperate quest to destroy the beast before it strikes again. The classic main *Jaws* theme is described by Williams as 'grinding away at you, just as a shark would do, instinctual, relentless, unstoppable.'

'I had always wanted to be in business with John Williams. All my life. And when he said yes to Sugarland, we became friends, and obviously I wanted him to do every picture I ever made, and *Jaws* came second. When he finally played the music for me on the piano, he previewed the main *Jaws* theme. I expected to hear something kind of weird and melodic, kind of tonal but eerie. And what he played for me instead with two fingers on the lower keys was 'Duh dun, duh dun, duh dun,' and at first I began to laugh. He has a great sense of humour, I thought he was putting me on. And he said, 'No, that's the theme to *Jaws*!' And I said, 'Play it again.' And he played it again, and it suddenly seemed right. John found the signature for the entire movie. Part of the genius of John Williams is how he spots music and how he places music in a movie. John did not want music to celebrate a red herring; he only wanted music to signal the actual arrival of the shark. I think the score was clearly responsible for half of the success of that movie *Jaws*.' Steven Spielberg, Director

## Jurassic Park



**Country** USA  
**Year** 1993  
**Running Time** 127 min  
**Format** DCP  
**Language** English  
**Director** Steven Spielberg  
**Screenwriter** Michael Crichton, David Koepp  
**Producer** Kathleen Kennedy, Gerald R. Molen  
**Leading Cast** Sam Neill, Laura Dern, Jeff Goldblum  
**Cinematographer** Dean Cundey  
**Film Editor** Michael Kahn  
**Original Music** John Williams

**UK Distributor** Universal

Screening as part of LIFF30's soundtracks season with *Jaws*, another John Williams-scored blockbuster by Steven Spielberg, *Jurassic Park* was a phenomenal feat of fantasy filmmaking, bringing dinosaurs to life on an epic scale that is still breathtaking to see on a cinema screen. For the famous, stirring main theme of *Jurassic Park*, Williams had wanted to write music 'that would convey a sense of awe and fascination' that would come from 'overwhelming happiness and excitement' on seeing live dinosaurs, at least while they were at a safe distance in a supposedly secure theme park...

'They were a lot of risks involved in an artform that had never been perfected. A digital dinosaur as main character had never been done before – the entire success or failure of the movie was dependent on these digital characters. That was the risk all of us took. We could have played it safe and [visual effects supervisor] Phil Tippett was standing by, prepared to do his magic with his go motion animation. We had already done months and months of tests, with Raptors, Gallimimus and T-Rex all done with claymation. But when Dennis Muren got together with some other people at ILM, we all decided to give this new technology a chance. Ray Harryhausen [famous stop-motion animator] was scheduled to meet me for the first time and come over to Universal to say hi to me – I had never met him but I'm a huge fan of his. He comes over, we have this great conversation, and I say 'would you like to see a digital dinosaur?' I brought him over and showed him the very first test, which was Gallimimus running across the field. No flesh yet, just skeletons Gallimimus. And he looked at that and said 'well, there is your future. That's the future.' Steven Spielberg, Director



### Koyaanisqatsi



**Country** USA  
**Year** 1982  
**Running Time** 86 min  
**Format** DCP  
**Language** English  
**Director** Godfrey Reggio  
**Screenwriter** Ron Fricke, Michael Hoenig, Alton Walpole  
**Producer** Godfrey Reggio  
**Leading Cast** Lou Dobbs, Ted Koppel  
**Cinematographer** Ron Fricke  
**Film Editor** Ron Fricke, Alton Walpole  
**Original Music** Philip Glass

**UK Distributor** Park Circus

Featuring one of the most iconic soundtracks in film history by Philip Glass, Koyaanisqatsi is an audiovisual extravaganza by filmmaker Godfrey Reggio. He used an innovative synthesis of slow motion and time lapse camera techniques to explore the effects of urban life and technology on the environment. Koyaanisqatsi is a Hopi Indian word meaning unbalanced life. It was originally screened as an exciting event-film experience to thousands of people in the Radio City Music Hall, don't miss the opportunity to experience it on a similar scale with full concert sound in Leeds Town Hall.

'When I began Koyaanisqatsi in 1975, my thought was, should I complete this endeavour? Life would have offered me a fullness beyond satisfaction. I was committed to the film, not with grace or gratuity, but like unto an insane asylum. As the film developed, so did I. In a conversation with Philip Glass early on in the process, he remarked that things go best in threes. This was music to my ears. Everything I do embraces, for reasons I do not understand, three as the matrix. At that moment Philip and I agreed that the Qatsi trilogy should be born... As a film director, I am everything from a mother to an assassin. The film must satisfy my sensibilities, my muse. They are not made by committee. I do not make films, I live them. I am like unto a blind man that sees through other's eyes, like a deaf person that hears through other's ears. These films are far beyond my capacity to achieve. I always select collaborators that are more talented than I. Collaborative creativity is the form and clearly the most difficult where art is concerned. To participate in this forum, a strong ego is required. However, vanity of ego, no matter how talented, is not productive in collaborative art... Our goal, the magic of collaboration, is the many - the one.' Godfrey Reggio, Director

### Labyrinth



**Country** UK, USA  
**Year** 1986  
**Running Time** 101 min  
**Format** DCP  
**Language** English  
**Director** Jim Henson  
**Screenwriter** Terry Jones  
**Producer** Eric Rattray  
**Leading Cast** David Bowie, Jennifer Connelly, Dave Goelz  
**Cinematographer** Alex Thomson  
**Film Editor** John Grover  
**Original Music** Trevor Jones

**UK Distributor** Park Circus

It's a joint 30th birthday celebration for LIFF and Jim Henson's fantasy adventure classic Labyrinth. Join 15 year-old Sarah (Jennifer Connelly) on her quest to reach the centre of the giant maze, as she attempts to rescue her baby brother who has been kidnapped by the Goblin King (David Bowie). Along the way she meets fantastic puppet creatures produced in Henson's creature workshop. This is one of Bowie's most iconic film roles and features a wealth of songs by him including Magic Dance. A cult classic for both adults and children alike.

'Jim Henson set up a meeting with me while I was doing my 1983 tour in the States, and he outlined the basic concept for Labyrinth and showed me some of Brian Froud's artwork. That impressed me for openers, but he also gave me a tape of The Dark Crystal, which really excited me. I could see the potential of adding humans to his strange world. I'd always wanted to be involved in the music-writing aspect of a movie that would appeal to children of all ages, as well as everyone else, and I must say that Jim gave me a completely free hand with it. The script itself was terribly amusing without being vicious or spiteful or bloody, and it also had more heart than many other special effects movies. One of the songs I composed for the film was 'Chilly Down', a little swamp-type number for the Chillies or Wild Things, strange woodland creatures who waylay Sarah on her travels: they're a bit cruel, but infectiously hilarious, and I think they're going to prove to be very popular. With 'Dance Magic,' the song for Jareth and the baby, sung by them and the goblins in the castle throne room, I had problems. The baby I used in the recording studios couldn't, or wouldn't, put more than two gurgles together, so I ended up doing the baby gurgle choruses myself!' David Bowie, 1986



## The Life Aquatic with Steve Zissou



**Country** USA  
**Year** 2004  
**Running Time** 119 min  
**Format** Blu-Ray  
**Language** English  
**Director** Wes Anderson  
**Screenwriter** Wes Anderson, Noah Baumbach  
**Producer** Wes Anderson, Barry Mendel, Scott Rudin  
**Leading Cast** Bill Murray, Owen Wilson, Cate Blanchett  
**Cinematographer** Robert Yeoman  
**Film Editor** David Moritz  
**Original Music** Mark Mothersbaugh

**UK Distributor** Filmbankmedia

What better way to watch Wes Anderson's whimsical classic than on board a barge. Renowned oceanographer Steve Zissou (Bill Murray) sets sail on an expedition to exact revenge on the rare jaguar shark that devoured his friend. He is joined by an all star crew including Cate Blanchett, Owen Wilson and Willem Dafoe. On their adventures they run into various dangers including pirates and Zissou's estranged wife, Eleanor (Anjelica Huston). The lively soundtrack features compositions by Mark Mothersbaugh of Devo, as well as Seu Jorge performing renditions of David Bowie songs in Portuguese on an acoustic guitar.

'I wrote a little short story when I was in college. It wasn't even a short story, it was like one paragraph that was just a description of this one character and Anjelica's character and the ship, The Belafonte, and just the setting. So, I had that but I didn't mean for it to be a movie. I was just trying to write a story and it never really got any further. It was actually Owen Wilson who kept bringing it up from time-to-time over the years and kept reminding me about it and got me into thinking about it some more. I remember one day on The Royal Tenenbaums seeing Anjelica and Bill Murray on the set together. All they had together was about 30 seconds but I felt there was a great rapport between the two of them that would be worth exploring. Bill Murray is a powerful force and you will feel it, whatever his mood is. There is something sort of heroic about him too. He can sweep everyone up and that's part of what makes him a star.' Wes Anderson, Director

## Lost in Translation



**Country** USA, Japan  
**Year** 2003  
**Running Time** 101 min  
**Format** 35mm  
**Language** English  
**Director** Sofia Coppola  
**Screenwriter** Sofia Coppola  
**Producer** Sofia Coppola, Ross Katz  
**Leading Cast** Bill Murray, Scarlett Johansson, Giovanni Ribisi  
**Cinematographer** Lance Acord  
**Film Editor** Sarah Flack  
**Original Music** Brian Reitzell, Kevin Shields, Roger Joseph Manning Jr. Air

**UK Distributor** Entertainment One UK

Sofia Coppola's second feature is a subtle comedy about loneliness and melancholy. An ageing actor (Bill Murray) and a lonely newlywed (Scarlett Johansson) cross paths in a Tokyo hotel and form an unlikely but heartfelt friendship. Both strangers in a foreign land, they share a similar dissatisfaction with their lives and the same need for human connection. The jet-lagged pair explore the city by night, equally compelled and alienated by their strange surroundings. The starkness of the hotel and loneliness they feel is amplified by the ambient soundtrack reflecting the deep sense of nostalgia throughout the film.

'For a while, I've wanted to do a movie in Tokyo. I knew the setting. I wanted to shoot at the Park Hyatt hotel, and I wanted [to shoot] the neon at night, and I wanted to make something romantic. I wanted to make a love story without being nerdy. I stayed at the Park Hyatt hotel during a Virgin Suicides promotional/press tour. It's just one of my favorite places in the world. Tokyo is so hectic, but inside the hotel it's very silent. And the design of it is interesting. It's weird to have this New York bar...the jazz singer...the French restaurant, all in Tokyo. It's this weird combination of different cultures. I started working with Brian Reitzell who was the music supervisor on Virgin Suicides. I started telling him about the script when I was writing, and he made me all these compilation CDs, just kind of the music we were talking about. I always loved My Bloody Valentine, and Brian thought to approach Kevin Shields, which was really exciting. I work pretty closely with Brian. I wanted it to be less like a score and more like these mixtapes he used to make me. They reminded me of Tokyo, they sounded like dream pop. It's that melancholic, romantic sound that Kevin Shields is so great at.' Sofia Coppola, Director



### Pulp Fiction



**Country** USA  
**Year** 1994  
**Running Time** 154 min  
**Format** DCP  
**Language** English  
**Director** Quentin Tarantino  
**Screenwriter** Quentin Tarantino  
**Producer** Lawrence Bender  
**Leading Cast** John Travolta, Samuel L. Jackson, Uma Thurman  
**Cinematographer** Andrzej SekuÅa  
**Film Editor** Sally Menke

**UK Distributor** Park Circus

Quentin Tarantino’s mesmerising twist on the pulp genre is memorable for myriad reasons: the irresistible – and endlessly quotable – dialogue, the dynamite acting from Travolta, Thurman, Willis and Jackson, and his remarkable ability to fashion such incredible drama from scenes at a breakfast table. An indisputably brilliant movie, Tarantino pilfers vintage Godard and Scorsese to craft this scintillating mosaic of the Los Angeles crime world through the prism of three stories, twelve principal characters and an iconic soundtrack of surf rock standards, Neil Diamond dance sequences and sumptuous seventies soul.

‘I’m always trying to find what the right opening or closing credit should be early on, when I’m just even thinking about the story. Once I find it, that really kind of triggers me in to what the personality of the piece should be. You don’t even have to use music, it could just be silence, all right! But that’s important, that, in some ways, it’s like the rhythm and more or less the personality that you’re trying to project in this film. Having Misirlou as your opening credits is just so intense, it just says ‘you are watching an epic, you are watching this big old movie just sit back.’ It’s so loud and blaring at you, a gauntlet is thrown down that the movie has to live up to; its like saying ‘We’re big!’ One of the things about using music in movies that’s so cool is the fact that if you do it right, if you use the right song, in the right scene, it’s about as cinematic a thing as you can do. You are really doing what movies do better than any other art form; it really works in this visceral, emotional, cinematic way that’s just really special. And when you do it right and you hit it right, then the effect is you can never really hear this song again without thinking about that image from the movie.’ Quentin Tarantino, Director

### Purple Rain



**Country** USA  
**Year** 1984  
**Running Time** 111 min  
**Format** DCP  
**Language** English  
**Director** Albert Magnoli  
**Screenwriter** Albert Magnoli, William Blinn  
**Producer** Robert Cavallo, Joseph Ruffalo, Steven Fargnoli  
**Leading Cast** Prince, Apollonia Kotero, Morris Day  
**Cinematographer** Donald E. Thorin  
**Film Editor** Albert Magnoli  
**Original Music** Michel Colombier

**UK Distributor** Park Circus

Over thirty years on from its original release, Purple Rain remains a dazzling celebration of one of the 1980s’s premier pop albums and that decade’s most thrilling and provocative performer. The late, legendary Prince stars as The Kid, a musician on the cusp of fame beset by his jealousy over his zoot-suited love rival, a difficult relationship with his alcoholic father, and his own increasing arrogance. As his dreams of superstardom become almost terminally upset, The Kid responds in the only way he knows how: focus on the music, crush his rival and get the girl.

‘I was brought to a hotel where Prince was staying. Steve [one of Prince’s manager] was joined by Chick, Prince’s bodyguard. At exactly 12 midnight, the doors opened and Prince stepped out, all alone. I was able to watch him walk from the elevator to Chick in a long left-to-right pan. And in that moment, I felt a massive amount of vulnerability and shyness, a reticence, coming from him. He was just walking. Prince looked over his shoulder at me, nodded and walked out the door and we drove to a restaurant. At the restaurant, I was sitting on the other side of Prince and the managers. Prince looked at me and said, ‘What do you think about the script?’ I said, ‘I’m not here to talk about that. I’m here to talk about a story I told Bob yesterday in Los Angeles.’ Prince was very surprised. He looked at Steve and Chick and he must have been thinking, ‘What the heck?’ I launched into another storytelling session: Suddenly I saw the violence, the dysfunctional relationship with his mother, his father as a musician writing music and hiding it in a box. Prince looked at me and said, ‘Okay.’ And he looked at Steve and Chick and said, ‘You take off and you [Magnoli] drive with me.’’ Albert Magnoli, Director

## Shadows



<b>Country</b>	USA
<b>Year</b>	1959
<b>Running Time</b>	87 min
<b>Format</b>	Blu-Ray
<b>Language</b>	English
<b>Director</b>	John Cassavetes
<b>Screenwriter</b>	John Cassavetes
<b>Producer</b>	Maurice McEndree
<b>Leading Cast</b>	Ben Carruthers, Leli Goldoni, Hugh Hurd
<b>Cinematographer</b>	Erich Kollmar
<b>Film Editor</b>	John Cassavetes, Maurice McEndree
<b>Original Music</b>	Charles Mingus

**UK Distributor** British Film Institute

John Cassavetes' debut feature *Shadows* is a landmark film, generally considered to be the first genuinely independent American feature. It also pioneered a radical new film language based on improvisation and has one of the greatest jazz scores in film history by Charles Mingus and Shafi Hadi. Set amongst the lively milieu of artists and jazz musicians in bohemian 1950s New York, *Shadows* follows the doomed relationship between a young mixed-race woman Lelia and Tony, a white man who betrays his prejudice when he meets Lelia's brother, a struggling jazz singer.

'*Shadows* began as a dream in a New York loft on 13 January 1957. I dreamed up some characters that were close to the people in the class, and then I kept changing the situations and ages of the characters until we all began to function as those characters at any given moment. One particular improvisation exploded with life. It was about a black girl who passes for white. It was a basic melodramatic situation in which she was seduced by a young man, who then realized that she was colored. I chose a situation like this so that the actors would have something definite and emotional to react to. The wild dream grew that this improvisation could be captured on film. Until dawn that morning, the dreamers talked. It didn't matter to me whether or not *Shadows* would be any good; it just became a way of life where you got close to people and where you could hear ideas that weren't full of shit. We had no intention of offering it for commercial distribution. It was an experiment all the way, and our main objective was just to learn. Not one actor was paid for his services, nor were the technicians given anything. What kept us going was enthusiasm. We were working for the fun of doing something we wanted to do. It is more important to work creatively than to make money.' John Cassavetes, Director

## The Shining



<b>Country</b>	UK, USA
<b>Year</b>	1980
<b>Running Time</b>	146 min
<b>Format</b>	DCP
<b>Language</b>	English
<b>Director</b>	Stanley Kubrick
<b>Screenwriter</b>	Stanley Kubrick, Diane Johnson
<b>Producer</b>	Stanley Kubrick
<b>Leading Cast</b>	Jack Nicholson, Shelley Duvall, Scatman Crothers
<b>Cinematographer</b>	John Alcott
<b>Film Editor</b>	Ray Lovejoy
<b>Original Music</b>	Wendy Carlos, Rachel Elkind

**UK Distributor** British Film Institute

Seeing and hearing Stanley Kubrick's horror masterpiece in the opulent Gothic-style setting of orchestral concert venue Victoria Hall is a unique and even more unsettling experience. Based on Stephen King's bestselling novel, *The Shining* is the story of family man and would-be writer Jack Torrance (Jack Nicholson) going mad as winter caretaker of the cursed Overlook Hotel. Presented at LIFF30 as part of the season of films with classic soundtracks, *The Shining* is screening from a digital cinema print of the US version (24 minutes longer than the European version).

'The location, in Glacier National Park, Montana, wasn't chosen until very near the end of principal shooting. It was important to establish an ominous mood during Jack's first drive up to the hotel – the vast isolation and eerie splendour of high mountains, and the narrow, winding roads which would become impassable after heavy snow.

The title music was based on the Dies Irae theme which has been used by many composers since the Middle Ages. It was re-orchestrated for synthesizer and voices by Wendy Carlos and Rachel Elkind, who did most of the synthesizer music for *A Clockwork Orange*. Bartok's Music for Strings, Percussion and Celesta was used for several other scenes. One composition by Ligeti was used. But most of the music in the film came from the Polish composer Krystof Penderecki. One work titled *Jakob's Dream* was used in the scene when Jack wakes up from his nightmare, a strange coincidence. Actually there were a number of other coincidences, particularly with names. The character that Jack Nicholson plays is called Jack in the novel. His son is called Danny in the novel and is played by Danny Lloyd. The ghost bartender in the book is called Lloyd.' Stanley Kubrick, Director





### Stop Making Sense



**Country** USA  
**Year** 1984  
**Running Time** 88 min  
**Format** DCP  
**Language** English  
**Director** Jonathan Demme  
**Screenwriter** Talking Heads, Jonathan Demme  
**Producer** Gary Goetzman  
**Leading Cast** Talking Heads  
**Cinematographer** Jordan Cronenweth  
**Film Editor** Lisa Day  
**Original Music** Talking Heads

**UK Distributor** Palm Pictures

Back by popular demand and as an essential part of the Soundtracks selection. Stop Making Sense in its full digital restoration is still the best concert film experience of all time. Talking Heads designed an unforgettable stage show, building famously from the opening Psycho Killer, with David Byrne and ghetto blaster, to the rapturous version of Al Green's Take Me to the River with full band and backing choir, taking in classics along the way like Once in a Lifetime and Girlfriend is Better, complete with gigantic business suit.

'David really saw this movie in his own head long before we came and pitched him on letting us shoot it... The big suit, the lighting, the staging, the choreography, the song line-up — everything was there in the show before the filmmakers showed up... In the cutting room we quickly discovered that there was always something far more interesting going on on stage than in the 'best' of our audience footage. This led to the realization that if we pulled back from showing the live audience, it made our film feel that much more specially created for our movie audience!.. The use of extended shots instead of quick cuts is a result of my belief that there is great power available by holding on any extended terrific moment and letting the viewer become more deeply involved in the performance at hand, instead of constantly interrupting the flow with un-needed cuts. Too much cutting usually speaks to a lack of editorial confidence in the players and the music.' Jonathan Demme, Director

'Jonathan saw things in the show that I didn't realize were there or didn't realize how important they were.' David Byrne, Talking Heads

### Under the Skin



**Country** UK, USA, Switzerland  
**Year** 2013  
**Running Time** 108 min  
**Format** DCP  
**Language** English  
**Director** Jonathan Glazer  
**Screenwriter** Walter Campbell, Jonathan Glazer  
**Producer** James Wilson, Nick Wechsle  
**Leading Cast** Scarlett Johansson  
**Cinematographer** Daniel Landin  
**Film Editor** Paul Watts  
**Original Music** Mica Levi

**UK Distributor** Park Circus

Jonathan Glazer's captivatingly strange sci-fi drama took everyone by surprise on its release in 2013 and has rapidly gained a reputation as a modern masterpiece. Loosely adapted from Michel Faber's novel, the film stars a perfectly cast Scarlett Johansson as an alien seductress, roaming the streets of Scotland in a transit van, picking up lonely men to process their bodies. Filmed partly using nonprofessionals, unaware of the camera, it's a stylistic tour de force, which makes the humdrum, everyday world seem alien, not least for the unforgettable, otherworldly soundtrack by Mica Levi.

'The whole thing was surprising. It was out of the blue. Jonathan Glazer talked about the film and said that it wasn't finished, and that anything could change. He asked me to watch it, and then we got started immediately, really. The whole film observes [the character] through these scenarios, basically trying to follow her trajectory, and he wanted the music to be doing the same thing. I just tried to stick with her and not stray from that. It's a lot of harmonics, and distortions of speed—which is a distortion I'm really interested in, anyway—and then just doing impressions of that. But it depends on what it needed. A lot of the sound is a mixture of bad recording technique, on my part, and not-fine playing. Violas are so harmonic because they contain a lot of air. A viola is not solid, the sound it produces is like a photocopy of a photocopy of a photocopy of something, because you get an airiness, and creepiness, and there's a struggle in that. The vibrato doesn't ring out. It's dead. A lot of the score uses microphones, and any sort of difference of expression there is created by the clashing of microphones. I find that I love that. Those are the things that ended up happening. I couldn't come up with a plan. I wish I could've. But that's what we ended up with.' Mica Levi, Composer

## The Virgin Suicides



<b>Country</b>	USA
<b>Year</b>	1999
<b>Running Time</b>	97 min
<b>Format</b>	Blu-Ray
<b>Language</b>	English
<b>Director</b>	Sofia Coppola
<b>Screenwriter</b>	Sofia Coppola
<b>Producer</b>	Francis Ford Coppola, Julie Costanzo, Chris Hanley
<b>Leading Cast</b>	James Woods, Kathleen Turner, Kirsten Dunst
<b>Cinematographer</b>	Edward Lachman
<b>Film Editor</b>	James Lyons, Melissa Kent
<b>Original Music</b>	Air
<b>UK Distributor</b>	Filmbankmedia

Sofia Coppola's directorial debut is a haunting and poignant portrayal of troubled adolescence and loss of innocence. Set in suburban America in the mid-70's, the beautiful and mysterious Lisbon sisters live a sheltered and isolated upbringing. Their doomed fates have left a lasting impression on the neighbourhood boys, who to this day continue to obsess over them. The film's dreamlike aesthetic is emphasised by an original score composed by French electronic duo Air, striking a balance between sinister and blissful, much like the suburban neighbourhood in which they live.

'There had been a couple of versions of scripts and there was a director with another script; he wanted to make it very violent and added all this darkness and added sex. And the book, to me, had this innocence and sweetness that I felt very protective of. I was talking to my friends and saying 'this is how they should do it.' So I looked back at the book and started writing how I thought it should be done. But I was just doing it as an exercise, because I was curious about adapting a novel to a script. I wasn't even planning on finishing it. And then when I got half way through, I thought I should see if I could finish something. And then, I felt so strongly about it that I went to the producers, but they said, we have someone else. Then they called me months later and said, 'his contract's up, do you want to try it?'

I wanted the whole story to be told from the boys' point of view and the neighbors, always looking from across the street at a distance. In my experience, it's always more intriguing to imagine what's happening, as opposed to seeing everything.' Sofia Coppola, Director

## Woman of the Dunes



<b>Original Title</b>	Suna no onna
<b>Country</b>	Japan
<b>Year</b>	1964
<b>Running Time</b>	123 min
<b>Format</b>	35mm
<b>Language</b>	Japanese
<b>Director</b>	Hiroshi Teshigahara
<b>Screenwriter</b>	Kōbō Abe
<b>Producer</b>	Kiichi Ichikawa, Tadashi Ono
<b>Leading Cast</b>	Eiji Okada, Kyōko Kishida
<b>Cinematographer</b>	Hiroshi Segawa
<b>Film Editor</b>	Fusako Shuzui
<b>Original Music</b>	Toru Takemitsu

**UK Distributor** British Film Institute

Hiroshi Teshigahara's Oscar-nominated *Woman of the Dunes* remains a timeless and innovative masterpiece, steeped in profundity and simplicity. This story of a hapless entomologist faced with the prospect of living out the rest of his life with an enigmatic widow in remote and challenging landscape is teeming with existential allure, wondrous cinematography and graceful eroticism. Toru Takemitsu's hypnotic, modernist score is a masterclass in electronic minimalism and sublimely compliments Teshigahara's masterful direction as the entire production effortlessly glides between philosophy, poetry and cinematic artistry.

'The feature film *Woman in the Dunes*, [Hiroshi Teshigahara] 1964 collaboration with novelist-playwright-scenarist Kobo Abe, stands at the high point of his filmmaking career and constitutes the most eloquent of his several works with Abe. Using the textures of his pottery and the grand scale of his floral constructions, Teshigahara brings to Abe's text the full force of his nonverbal artistry of chiaroscuro, of shapes and surfaces, of speed and languor. From his work as a potter, which harks back to the gently curved shapes, rough surfaces, and muted glazes of vessels associated with the refinements of a late sixteenth-century Japanese tea ceremony, he lends a sculptural beauty to the sands of *Woman in the Dunes*, bringing them to life as a key player in the drama of a man and a woman pitted against the elements and each other. As the heir to Sogetsu, one of the world's foremost schools of ikebana flower arrangement, Teshigahara moves between the extreme delicacy of an art-alcove vase for setting off a hanging scroll painting and the imposing drama of gigantic blooming forests constructed on a stage and animated with moving lights and music.' Audie Bock, *The Criterion Collection*



### Film Posters Exhibition at North Bar



For our annual exhibition at the North Bar this year we will present posters of films from our Soundtracks retrospective. Some of the most acclaimed films feature soundtracks that are synonymous with them, from the classical and avant-garde music of Stanley Kubrick's 2001: A Space Odyssey to Quentin Tarantino's ingenious use of American rock and roll, surf music, pop and soul in Pulp Fiction. The poster artwork for these films is often equally as iconic and you can see our selection from 19th October to 29th November during North Bar opening hours.

### Norman Jay MBE: Black Star Tour Live at Belgrave Music Hall



LIFF30 is extremely proud to welcome one of the most respected DJs in the world today. After introducing In the Heat of the Night, join Norman Jay MBE at Belgrave Music Hall for an exclusive DJ set to celebrate the very best in black cinema via a history of movie soundtracks: dance to 'Blacksplotation' Soundtracks including Shaft, Shaft in Africa, In The Heat of the Night, Across 110th Street, Slaughters Big Rip-Off plus many more!  
Presented by Live Cinema UK as part of BFI Black Star, supported by the BFI Film Audience Network #bfblackstar

### A Journey Through French Cinema



<b>Original Title</b>	Voyage à travers le cinéma français
<b>Country</b>	France
<b>Year</b>	2016
<b>Running Time</b>	190 min
<b>Format</b>	DCP
<b>Language</b>	French
<b>Director</b>	Bertrand Tavernier
<b>Screenwriter</b>	Bertrand Tavernier
<b>Cinematographer</b>	Jermone Almeras, Simon Beaufigs, Julien Pamart
<b>Film Editor</b>	Marie Deroudille, Guy Lecorne
<b>Original Music</b>	Bruno Coulais

<b>Sales Company</b>	Gaumont
<b>Contact</b>	mpereira@gaumont.fr

A passionate and fascinating history of the many wonders of French Cinema featuring the best possible guide: veteran filmmaker, cineaste and raconteur, Bertrand Tavernier. A cinema addict since his early childhood in the 1940s, Tavernier takes us through his formative influences: Jacques Becker and Jean Renoir through to his colleagues and collaborators: Jean Pierre Melville, and Jean Luc Godard and is full of incisive observations and entertaining anecdotes. Showing in partnership with the French Film Festival. 'Memory keeps us warm: this film is a piece of glowing charcoal for a winter night.' Bertrand Tavernier

'Pathé and Gaumont have already restored many classic films and as a result of this project have decided to restore many more. My film has been very useful in this process. Some films were not available before the start of the project. The clips in my documentary are very beautiful, including excerpts from great classics such as Jacques Becker's Casque d'Or and Rendezvous in July which have now been restored. Other titles include Julien Duvivier's Panique, and Voici le temps des assassins. In addition to the film, I will make a TV series, with a further eight hours, filled with many things I wasn't able to put in the film, including sections about Tati, Bresson, Pagnol, Diti, Clouzau, French cinema during the occupation, foreigners working in the French cinema etc. And also the people who have been forgotten – such as Raymond Bernard, Maurice Turner, Anatole Litvak, many underrated directors, and also many women directors who are less well-known. The TV series will include almost 40 minutes on Julien Duvivier, one of my pet directors. The problem is that I keep discovering new things. It's a bit of a nightmare. It has no end. But it's very exciting.' Bertrand Tavernier, Director





The home of big stories in little packages, 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 seven jam packed competitions also include Animation, British, Yorkshire, Music Video, Screendance and the Audience Award. Panorama highlights include captivating documentaries, rude X-rated shorts, mesmerising Virtual Reality and Artist's Moving Image. This year we welcome guest programmes from Hamburg International Short Film Festival, Visegrad Animation Forum and Recon Festival. Free short films can also be seen around the city at Kirkgate Market, Leeds City Museum and on the Big Screen in Millennium Square. The Meet the Makers sessions include panel discussions and networking events that are perfect for aspiring filmmakers.



# SHORT FILM CITY JURIES

SHORT FILM CITY

## LOUIS LE PRINCE INTERNATIONAL SHORT FILM COMPETITION JURY

### Aleks Dimitrijevic



Aleks is an Account Director & Film Festival Producer with 12 years of experience working in NYC, Boston, Belgrade, Sydney and London. Her experience ranges from production of TVCs and video content for leading global brands (L'Oreal, Mercedes-Benz,

Coca-Cola) to event management (Bacardi Triangle, LSFF, MTV, Sydney Film Festival). Aleks joined The Smalls in 2016 and was responsible for putting together the 11th edition of their short film festival, which saw the debut of 3 brand new film categories (Student Shorts, Local Filmmaker and Branded Video Content) and received over 500 submissions from 35 countries.

### Niclas Gillberg



Niclas Gillberg was born in 1980 in Uppsala, Sweden. He has studied Film Studies, Aesthetics and Art History at Uppsala University and Stockholm University. He has a degree in Film Curation at Göteborg University. Since 2001 he has worked with Uppsala

International Short Film Festival and since 2004 he has been the Director of the festival. He is also a freelance writer, lecturer and curator.

### Eva Weber



Eva Weber is a London-based, German filmmaker working in both documentary and fiction. Her award-winning short films have screened at numerous festivals, including Sundance, Telluride, Edinburgh, and London. She attended the

Sundance Institute's Screenwriters' and Directors' Labs in 2013, and is the recipient of the Sundance Institute Mahindra Global Filmmaking Award. Eva is currently in development on a number of feature projects including the Sundance-supported Let the Northern Lights Erase Your Name, the BFI-supported The Spark, and the hybrid feature Ghost Wives supported by the Danish Film Institute and Creative Europe.

## BRITISH AND YORKSHIRE SHORT FILM COMPETITIONS JURY

### Marie-Anne Campos



Born in Clermont-Ferrand, France, Marie-Anne Campos has always been interested in short films. After internships with Unifrance Films, Clermont-Ferrand, and Leeds Film Festivals, she worked at the French Short Film Agency. Since 2008, she has been

in charge of the distribution and communication of the short films at Grec (Group for cinematic research and experimentation / 20 short films produced every year - 1000 short films since 1969).

### Wendy Cook



After starting out as an art student Wendy began working at the Hyde Park Picture House in 2003 because cinemas included more sweets than the art world. She went on to become General Manager in 2006 and is currently focused on a capital

refurbishment scheme to see the venue through to the next century. Between 2008 and 2015 Wendy supplemented her film watching by leading on programming of the UK and Yorkshire Shorts for Leeds International Film Festival.

### Terry Wragg



Terry Wragg is a film-maker, and a director of Leeds Animation Workshop, the women's co-operative she helped establish in the late 1970s. The Workshop remains an independent, not-for-profit production company and has made 40 films, available from [www.leedsanimation.org.uk](http://www.leedsanimation.org.uk). Buy one!

## WORLD ANIMATION AWARD JURY

### Maroš Brojo



Maroš Brojo is the artistic director of Fest An a International Animation Festival in Žilina, Slovakia. At Visegrad Animation Forum, he coordinates the New Talents initiative focused on CEE animated films promotion. As a curator he works for

the Slovak Museum of Design researching and collecting Slovak digital games. As a programmer, he manages the smallest cinema in Bratislava dedicated mainly to animated, short, experimental documentary and archival films. He also regularly writes reviews, critiques, commentaries and papers for several Slovak film and culture magazines and websites.

### David Bunting



Story artist, animator and filmmaker David Bunting has worked for many of films most well-known animation studios including Walt Disney Feature Animation where he worked on The Tigger Movie. David has also story-boarded for hit TV shows including Bob

the Builder, Shaun the Sheep and Chuggington and produced the multi-award winning 4mations Digital short, The Astronomers Sun for Channel 4 Television. In 2016 he co-curated Animation Central, a brand new animation festival aimed specifically at children and young people, with Leeds Young Film Festival.

### Sarah Cox



Sarah Cox is an award winning animator and frequent panel participant and juror at film festivals and events. She set up the BAFTA Award winning production company ArthurCox and is represented by Aardman Animations

as a director. Sarah directed the internationally successful short film 'Don't Let It All Unravel' for the Live Earth Concerts organized by Al Gore and was a key creative of the BAFTA winning Tate Movie Project with Aardman as part of the 2012 Cultural Olympiad. She is also on the board of the Encounters Short Film Festival in Bristol and a voting member of BAFTA.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30



## SCREENDANCE JURY

**Martine Dekker**



Martine Dekker worked as a business manager since 1994 for several art institutes and dance companies in The Netherlands, including the Hans Hof Ensemble, Beppie Blankert Dansconcerten and Stamina, choreographic computer studio by Bianca van Dillen. Since 2011 she has worked at Cinedanse Dance on Screen Festival as a business manager and since 2013 as the director.

**Marisa C. 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 Screendance Centre at the University of Burgundy and recently co-edited the book *Art in Motion: Current Research in Screendance* (Cambridge Scholars, 2015). Her own works of screendance 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. Marisa is editor-in-chief of France's dance research journal *Repères: Cahier de danse*.

**Anna Macdonald**



Anna Macdonald uses movement to explore philosophical ideas within participatory and screen-based practice. Her moving image work has been exhibited widely including Somerset House, London, Art Currents, New York, Bluecoat Arts Centre, Liverpool, Sidney Kent Gallery, Lightmoves Screendance Festival, Dascamdans, Belgium, Miden Festival, Greece and was nominated for the International Video Dance awards in Barcelona. Her work was recently selected as a flagship example of socially-engaged practice in a project curated by Creative Works, London. Alongside her free-lance practice Anna is a Senior lecturer in dance at MMU.

## LEEDS INTERNATIONAL MUSIC VIDEO AWARDS JURY

**Yvonne Carmichael**



Yvonne Carmichael is a Curator based in Bradford. She is currently Artistic Programme Manager of South Square Centre, a contemporary arts and Community Space in Thornton, Bradford. She is also Creative Producer of *Vespertine*, a partnership project and series of free early evening interdisciplinary arts event sited in unusual spaces and places of heritage in York.

**Tony Morley**



Tony Morley has run The Leaf Label since 1995. Initially based in South London, the label moved to Yorkshire in 2006, adding an artist management arm, Root & Branch in 2012.

**Sarah Statham**



Sarah Statham is a musician and promoter, active in various Leeds-based bands including Esper Scout, Living Body and Molars as well as a member of the arts co-op 'Chunk', teaching at the Leeds Music Hub and helping run DIY label Bomb the Twist.

## FANOMENON DARK OWLS INTERNATIONAL FANTASY SHORT FILM COMPETITION (PAGE 70)

**Dominic Brunt**



Dominic Brunt is best known for his role as Paddy Kirk in *Emmerdale* but is also an acclaimed producer and horror film director, as well as starring as the chainsaw-wielding Podge in *Alex Chandon's Inbred* (2011). His previous feature films *Before Dawn* (2013) and *Bait* (2015) were both distributed by *Metrodome* and premiered at Leeds International Film Festival. His new film, *Attack Of The Adult Babies*, a very British satirical slapstick horror, is currently in post-production. Dominic is also the organiser and programmer of the Leeds Horror Film Festival with *Emmerdale* colleague Mark Charnock.

**Rob Nevitt**



Robert Nevitt is an award-winning filmmaker and festival programmer. He has organised *Celluloid Screams Horror Film Festival* since 2009, and has worked as a consultant with a wide range of film festivals including *Sheffield DocFest* and *Bradford International Film Festival*. His own films have screened at film festivals all over the world and have sold to television networks across Europe. His most recent film, *Metamorphosis*, starring Nicholas Vince (*Hellraiser*, *Nightbreed*) appeared as a finalist on *BBC Three's The Fear*. He currently has several film projects in development.

**Simon Rumley**



Simon Rumley has shot films in Europe, USA and South America and worked as both a director for hire as well as on his own scripts. His films have been distributed worldwide and played at festivals including *Toronto*, *SXSW*, *Rotterdam*, *Sarajevo*, *Transylvania*, *Buenos Aires*, *London* and *Leeds*. During this period, he has won over 50 prizes and Best Film awards at such esteemed festivals as *Sitges*, *Fantasia* and *Fantasticfest*. *Empire Magazine* called him 'one of the most important and intelligent British directors working today' whilst *Screen International* described him as 'one of the great British cinematic outsiders, a gifted director with the know-how to puncture conventions.'





# Louis le Prince International Short Film Competition 1

## Mondo Paranoia

### Clan



**Premiere Status** UK **Form** Narrative **Country** Netherlands **Year** 2016 **Running Time** 23 min **Language** Dutch **Director** Stefanie Kolk **Screenwriter** Stefanie Kolk **Producer** Luuk Hoekx, Miel van Welzen **Cinematographer** Roy van Egmond **Editor** Maarten Ernest **Music** Jelle Verstraten  
**Contact** info@someshorts.com

A tight-knit group of people live and work at a derelict farm yet no one knows the woman in a black raincoat who has been wandering around their land all day.

### Delusion Is Redemption To Those In Distress



**Premiere Status** UK **Form** Narrative **Country** Brazil **Year** 2016 **Running Time** 21 min **Language** Portuguese **Director** Fellipe Fernandes **Screenwriter** Fellipe Fernandes **Producer** Dora Amorim **Cinematographer** Gustavo Pessoa **Editor** Quentin Delaroche **Music** Nicolau Domingues  
**Contact** cs@theopenreel.com

A woman struggles to provide for her family amid the imminent threat of their home being demolished.

### The Signalman



**Premiere Status** European **Form** Narrative **Country** Brazil **Year** 2015 **Running Time** 15 min **Language** Portuguese **Director** Daniel Augusto **Screenwriter** Daniel Augusto **Producer** José Carlos Lage **Cinematographer** Jacob Solitrenick **Editor** Daniel Augusto **Music** Instituto  
**Contact** lage@imgcontent.com.br

A railroad signalman is haunted by a series of strange events in this adaptation of a Charles Dickens short story.

### The Silence



**Premiere Status** Yorkshire **Original Title** Il Silenzio **Form** Narrative **Country** France, Italy **Year** 2016 **Running Time** 15 min **Language** Kurdish, Italian, English **Director** Farnoosh Samadi, Ali Asgari **Screenwriter** Farnoosh Samadi, Ali Asgari **Cinematographer** Alberto Marchiori **Editor** Mauro Rossi **Music** Matti Paalen  
**Contact** anais@manifest.pictures

Fatma and her mother are Kurdish refugees in Italy. On their visit to the doctor, Fatma has to act as translator for her mother but she keeps silent.

### Umpire



**Premiere Status** UK **Form** Narrative **Country** Belgium **Year** 2015 **Running Time** 15 min **Language** English **Director** Leonardo van Dijl **Screenwriter** Leonardo van Dijl **Producer** Maité Spaenjers **Cinematographer** Wim Vanswijgenhoven **Editor** Tom Denoyette **Music** Senjan Jansen  
**Contact** vandijls@gmail.com

Axelle, a promising young tennis player is left in increasing desperation when she learns that Jeremy, her attentive coach, is questioned under dubious circumstances.

### Ambulance



**Form** Narrative **Country** Norway **Year** 2016 **Running Time** 15 min **Language** Norwegian **Director** Sebastian Torngren **Wartin** Sebastian Torngren **Screenwriter** Sebastian Torngren **Wartin** Brøndbo **Editor** Trude Lirhus **Music** Joel Danell

**Contact** toril.simonsen@nfi.no

Two Norwegian female ambulance paramedics get caught up in a conflict with a group of Romanian immigrants, after being called out to an address where it turns out nobody lives.

### The Bathtub



**Premiere Status** Yorkshire **Form** Narrative **Country** Austria, Germany **Year** 2015 **Running Time** 13 min **Language** German **Director** Tim Ellrich **Screenwriter** Ellrich & Dominik Huber **Producer** Ellrich, Dominik Huber, Leopold Pape **Cinematographer** Lukas Gnaiger **Editor** Maximilian Merth, Andreas Ribarits **Music** Rudolf Pototschnig

**Contact** submission@coronado-film.com

Three brothers dive back into their childhood through the prism of an old family picture of them in the bathtub.

### Campo Santo



**Premiere Status** European **Form** Narrative **Country** Mexico **Year** 2016 **Running Time** 11 min **Language** Spanish **Director** Christopher Sánchez **Screenwriter** Christopher Sánchez **Producer** Ana M. Casas, Marbella De La Cruz, Alejandra Tafich **Cinematographer** Miguel Tafich **Editor** Roberto Villarreal **Music** Osvaldo Maldonado, Daniel Ulloa

**Contact** marbelladlcrz@gmail.com

A lonely man starts a journey in search of a priest to baptise the body of his deceased newborn child.

### Lethe



**Premiere Status** UK **Form** Narrative **Country** France, Georgia **Year** 2016 **Running Time** 15 min **Language** Georgian **Director** Dea Kulumbegashvili **Screenwriter** Dea Kulumbegashvili **Producer** Ilan Amouyal **Cinematographer** Arseni Khachatryan **Editor** Richard Marizy **Music** Martin Boissau, Peirre Choukroun, Thierry Delor

**Contact** amouyal.ilan@gmail.com

By the river of oblivion, a lonely horseman passes through a village where children play with hidden desires, adults are indulged in a celebration and violence and love are instinctive parts of life.

### Limbo



**Premiere Status** UK **Form** Narrative **Country** Greece **Year** 2016 **Running Time** 30 min **Language** Greek **Director** Konstantina Kotzamani **Screenwriter** Konstantina Kotzamani **Producer** Ron Dyens, Maria Drandaki **Cinematographer** Yorgos Karvelas **Editor** Yannis Chalkiadakis **Music** Lawrence English

**Contact** distribution@sacribleprod.com

A mysterious twelve year-old albino boy washes up on a shore alongside the carcass of a whale.

### Oxytocin



**Premiere Status** European **Form** Narrative **Country** Austria **Year** 2016 **Running Time** 11 min **Language** German **Director** Ludwig Löckinger **Screenwriter** Florian Brüggler **Producer** Christina Jauernik **Cinematographer** Oliver Schneider

**Contact** l.loeckinger@gmx.net

A single woman lives with a lifelike newborn doll. Her feelings of motherhood appear to be as real as the baby is lifeless while the anonymous public sets the stage for this act of deception.



# Louis le Prince International Short Film Competition 3

## In Every Dream Home a Heartache

### Cilaos



**Premiere Status** Yorkshire **Form** Narrative **Country** France **Year** 2016 **Running Time** 12 min **Language** French **Director** Camilo Restrepo **Screenwriter** Camilo Restrepo **Cinematographer** Guillaume Mazloum, Camilo Restrepo **Editor** Bénédicte Cazauran, Camilo Restrepo **Music** Christine Salem, David Abrousse, Harry Perigone

**Contact** diffusion@grec-info.com

To keep the promise she made to her dying mother, a young woman sets off to find her father, a man she never knew. On the way, she discovers he is dead, but, driven by the beguiling rhythms of the Maloya, a Reunion Island ritual singing and musical tradition, she defiantly refuses to abandon her goal.

### Fantasy



**Premiere Status** UK **Form** Narrative **Country** Finland **Year** 2016 **Running Time** 9 min **Language** Finnish **Director** Teemu Nikki **Screenwriter** Teemu Nikki **Producer** Jani Pösö **Cinematographer** Sari Aaltonen **Editor** Teemu Nikki **Music** Janne Huttunen

**Contact** ewa@neweuropesales.com

Tero, a farm boy who is tired of eating potatoes, is determined to show his parents a new and exciting source of nourishment...

### Ferris Wheel



**Original Title** Chingcha-sawan **Form** Narrative **Country** Thailand **Year** 2015 **Running Time** 25 min **Language** Thai **Director** Phuttiiphong Aroonpheng **Screenwriter** Phuttiiphong Aroonpheng **Producer** Chatchai Chaiyon, Jakrawal Nilthamrong **Cinematographer** Nawarophaat Rungphiboonsophit **Editor** Phuttiiphong Aroonpheng **Music** Wutipong Leetrakul

**Contact** phuttiiphong@hotmail.com

A mother and son leave Myanmar in hopes for a better life in Thailand. But what lies across the border are big lessons on discrimination in seemingly small injustices, and the stories of the many who have gone their way before.

### Home



**Premiere Status** Yorkshire **Form** Narrative **Country** UK, Serbia, Kosovo, Albania **Year** 2016 **Running Time** 20 min **Language** English **Director** Daniel Mulloy **Screenwriter** Daniel Mulloy **Producer** Shpat Deda, Scott O'Donnell, Tim Nash, Chris Walting, Afolabi Kuti **Cinematographer** Victor Seguin, Paul Mackay **Editor** Philip Currie

**Contact** mulloydaniel@yahoo.co.uk

Thousands of men, women and children struggle to get into Europe as a comfortable English family leave, on what appears to be a holiday.

### Import



**Premiere Status** Yorkshire **Form** Narrative **Country** Netherlands **Year** 2016 **Running Time** 17 min **Language** Dutch, Bosnian **Director** Ena Sendjarevi **Screenwriter** Ena Sendjarevi **Producer** Iris Otten, Sander van Meurs, Pieter Kuijpers **Cinematographer** Emo Weemhoff **Editor** Lot Rossmark **Music** Ella van der Woude, Juho Nurmela

**Contact** info@someshorts.com

A young Bosnian refugee family ends up in a small village in the Netherlands after getting a residence permit in 1994. Absurd situations arise as they are trying to make this new world their home.

### Semele



**Premiere Status** UK **Original Title** ΣΕΜΕΛΗ **Form** Narrative **Country** Cyprus, Greece, USA **Year** 2015 **Running Time** 13 min **Language** Greek **Director** Myrsini Aristidou **Screenwriter** Myrsini Aristidou **Producer** Reinaldo Marcus Green **Cinematographer** Pepe Avila del Pino **Music** Jacob Pavek

**Contact** myrsini.aristidou@gmail.com

A signature on a school note is merely an excuse to visit her absent father at work, but things don't go quite as little Semele plans...



### Boys



**Premiere Status** UK **Original Title** Pojkarna **Form** Narrative **Country** Sweden **Year** 2015 **Running Time** 19 min **Language** Swedish **Director** Isabella Carbonell **Screenwriter** Isabella Carbonell, Babak Najafi **Producer** Jörgen Andersson, Kjell Ahlund **Cinematographer** Iga Mikler **Editor** Rasmus Ohlander

**Contact** [distribution@thewildroom.org](mailto:distribution@thewildroom.org)

Markus is a shy boy in an institution for young sex offenders, whose only friend inside is the wayward, violent Tobias. As Markus's trial approaches he fears that Tobias will find out about the crime he committed.

### Homework



**Premiere Status** UK **Form** Narrative **Country** Germany **Year** 2016 **Running Time** 7 min **Language** German **Director** Annika Pinske **Screenwriter** Annika Pinske **Producer** Annika Pinske **Cinematographer** Ben Bernhard **Music** Maria Kamutzki

**Contact** [annika.pinske@web.de](mailto:annika.pinske@web.de)

A young girl does her homework backstage as her father prepares for his show. One nightclub, two secrets and a lie that will solve everything.

### The Mad Half Hour



**Premiere Status** England **Form** Narrative **Country** Denmark, Argentina **Year** 2015 **Running Time** 22 min **Language** Spanish **Director** Leonardo Brezicki **Screenwriter** Leonardo Brezicki **Producer** Filip Gsella **Cinematographer** Fernando Lockett **Editor** Filip Gsella **Music** Nahuel Palenque

**Contact** [filip.gsella@me.com](mailto:filip.gsella@me.com)

The mad half hour refers to a condition usually experienced by indoor house cats once a day, but can humans experience it too? Juan and Pedro venture into the night together and stray, like cats, through the streets of Buenos Aires.

### Rhapsody



**Premiere Status** UK **Form** Narrative **Country** France **Year** 2016 **Running Time** 15 min **Language** French **Director** Constance Meyer **Screenwriter** Constance Meyer **Producer** Priscilla Bertin, Elisa Larriere, Judith Nora **Cinematographer** Christophe Offenstein **Editor** Anita Roth

**Contact** [contact@silexfilms.com](mailto:contact@silexfilms.com)

Gerard Depardieu stars as a lonely sixty year old man living in a small apartment. Every day, a young woman entrusts her baby to him. A natural and unusual bond unites these two beings, one solid and sturdy, the other small and delicate.

### A Well Spent Afternoon



**Premiere Status** Yorkshire **Original Title** Dobro Unovceno Popoldne **Form** Narrative **Country** Slovenia **Year** 2016 **Running Time** 8 min **Language** Slovenian **Director** Martin Turk **Screenwriter** Martin Turk **Producer** Ida Weiss **Cinematographer** Radislav Jovanov-Gonzo **Editor** Tomislav Pavlic **Music** Al DeLoner & Chris Eckman

**Contact** [info@belafilm.si](mailto:info@belafilm.si)

After failing yet another job interview, a father is spending the afternoon with his seven-year-old son. When they happen to find a wallet full of money, they must decide if they should return it. A short film about life's big lessons.

### When you Hear the Bells



**Premiere Status** UK **Form** Narrative **Country** France, Tunisia **Year** 2015 **Running Time** 26 min **Language** Farsi **Director** Chabname Zariab **Screenwriter** Chabname Zariab **Producer** Thomas Schober, Judith Lou Lévy **Cinematographer** Eric Devin **Editor** Guillaume Saignol **Music** Mir Maftoon, Faiz Karezi

**Contact** [lesfilmsdubal@yahoo.fr](mailto:lesfilmsdubal@yahoo.fr)

Saman is a 'batcha', a young male prostitute who lives under the protection of a master and dances in women's clothes for a male audience. Saman begins to worry for the new recruit, a young boy chosen to replace him.



# Louis le Prince International Short Film Competition 5

## Under Pressure

### The Beast



**Premiere Status** UK **Original Title** Zvir **Form** Narrative **Country** Croatia **Year** 2016 **Running Time** 15 min **Language** Croatian **Director** Miroslav Sikavica **Screenwriter** Marija Šimokovi Sikavica, Miroslav Sikavica **Producer** Boris T. Matić, Lana Ujdur **Cinematographer** Danko Vu inović **Editor** Marko Ferković

**Contact** [distribution@thewildroom.org](mailto:distribution@thewildroom.org)

A builder faces a moral dilemma when his young son stows away in his machinery during a dirty demolition job.

### Fox



**Premiere Status** UK **Form** Narrative **Country** Greece **Year** 2016 **Running Time** 29 min **Language** Greek **Director** Jacqueline Lentzou **Screenwriter** Jacqueline Lentzou **Producer** Feniá Cossovítsa **Cinematographer** Konstantinos Koukoulíou **Editor** Smaro Papaevangelou **Music** Alexandros Voulgaris

**Contact** [zaklin.lentzou@lfs-students.org.uk](mailto:zaklin.lentzou@lfs-students.org.uk)

Stephanos is a teenager who spends the day working out, playing with his younger siblings and making out with his girlfriend, but in that one single afternoon he will be carrying a man's burdens.

### The Geneva Convention



**Premiere Status** UK **Original Title** La Convention de Genève **Form** Narrative **Country** France **Year** 2016 **Running Time** 15 min **Language** French **Director** Benoît Martin **Screenwriter** Benoît Martin **Producer** Guillaume Dreyfus, Manon Eyriey **Cinematographer** Noé Bach **Editor** Clémence Diard **Music** Aron Ottignon

**Contact** [shortcutsdistribution@gmail.com](mailto:shortcutsdistribution@gmail.com)

As Hakim is waiting for the bus after class, he is caught in a vendetta between teenagers. He is not exactly keen to get into a fight, but how can he possibly avoid an unwanted confrontation?

### It's Alright



**Original Title** Vi kan ikke hjelpe alle **Form** Narrative **Country** Norway **Year** 2016 **Running Time** 10 min **Language** Norwegian **Director** Nina Knag **Screenwriter** Nina Knag **Producer** Zahra Waldeck **Cinematographer** Karl Erik Brøndbo **Editor** Jens Christian Fodstad **Music** Olav Røyhus Øyehaug

**Contact** [toril.simonsen@nfi.no](mailto:toril.simonsen@nfi.no)

Five-year-old Alexa realises that her mother has no money and is on the verge of collapse. In an attempt to save a difficult situation, Alexa makes a decision she will never forget.

### Letting Go



**Premiere Status** UK **Original Title** Släppa Taget **Form** Narrative **Country** Sweden **Year** 2016 **Running Time** 4 min **Language** Swedish **Director** Nathalie Álvarez Mesén **Screenwriter** Nathalie Álvarez Mesén **Cinematographer** Niklas Beckman Larsson **Editor** Nathalie Álvarez Mesén **Music** Anders Kwarmark

**Contact** [info@nathaliealvarez.com](mailto:info@nathaliealvarez.com)

Sanna is forced to take care of her little brother when their mother is emotionally unavailable, but will it go according to plan?

### Slope



**Original Title** Rampa **Form** Narrative **Country** Portugal **Year** 2015 **Running Time** 17 min **Language** Portuguese **Director** Margarida Lucas **Screenwriter** Margarida Lucas **Producer** Margarida Lucas **Cinematographer** Joao Gambino **Editor** Margarida Lucas **Music** Noberto Lobo

**Contact** [lilianargc@gmail.com](mailto:lilianargc@gmail.com)

Matilde, a middle-class prep-school girl in Lisbon, finds herself at a social crossroads when her parents suddenly divorce and she's forced to a move to a low-income neighborhood across town.

### Anna



**Premiere Status** UK **Form** Narrative **Country** Israel **Year** 2015 **Running Time** 24 min **Language** Hebrew, Russian **Director** Or Sinai **Screenwriter** Or Sinai **Producer** Leah Tonic **Cinematographer** Saar Mizrahi **Editor** Noy Barak **Music** Ran Bagno  
**Contact** festivals@jsfs.co.il

Anna unexpectedly finds herself alone, without her son. She sets out for a free night, roaming the streets of her small desert town, looking for a man who can touch her, even just for one brief moment.

### Homebodies



**Premiere Status** UK **Form** Narrative **Country** Australia **Year** 2016 **Running Time** 13 min **Language** English **Director** Yianni Warnock **Screenwriter** Yianni Warnock **Producer** Charles Williams **Cinematographer** Ariel Kleiman **Editor** Jack Hutchings  
**Contact** y.warnock@gmail.com

Shannon cooks dinner whilst speaking to a perverted stranger online. Andrew takes a bath wrapped in seared Christmas lights. What could possibly shock these lost souls from their malaise?

### I Follow You



**Premiere Status** Yorkshire **Form** Narrative **Country** Sweden **Year** 2015 **Running Time** 3 min **Language** Swedish **Director** Jonatan Etzler **Screenwriter** Jonatan Etzler **Producer** Jonatan Etzler **Cinematographer** Erik Hassel **Editor** Jonatan Etzler, Joachim Nakagawa Stråning  
**Contact** jonatan.etzler@gmail.com

Anna bumps into Jesper on the morning train. She's never seen him before, but it turns out he knows everything about her. A short film about social media and surveillance in postmodern society.

### Mother



**Premiere Status** Yorkshire **Original Title** Madre **Form** Narrative **Country** Sweden, Colombia **Year** 2016 **Running Time** 14 min **Language** Spanish **Director** Simón Mesa Soto **Screenwriter** Simón Mesa Soto **Producer** David Herdies, Franco Lolli, Capucine Mahé **Cinematographer** Juan Sarmiento G. **Editor** Gustavo Vasco  
**Contact** david@momentofilm.se

16 year-old Andrea comes down from her poor neighborhood in the hills of Medellin to attend a downtown casting call for a porno film.

### A Night in Tokoriki



**Premiere Status** Yorkshire **Original Title** O noapte in Tokoriki **Form** Narrative **Country** Romania **Year** 2016 **Running Time** 18 min **Language** Romanian **Director** Roxana Stroe **Screenwriter** Ana-Maria Gheorghe, Roxana Stroe **Producer** Raluca Mănescu, Natalia Gurău **Cinematographer** Laurențiu R. ducanu **Editor** Vlad Genescu **Music** Victor Miu  
**Contact** silvia.guta@ultravioletmedia.eu

In an improvised night club called 'Tokoriki' the whole village celebrates Geanina's 18th birthday. Her boyfriend and Alin will give her a most surprising gift, one that nobody will ever forget.

### Oh What a Wonderful Feeling



**Premiere Status** Yorkshire **Form** Narrative **Country** Canada **Year** 2016 **Running Time** 15 min **Language** English **Director** François Jaros **Screenwriter** François Jaros **Producer** Fanny-Laure Malo, François Jaros **Cinematographer** Olivier Gossot **Editor** François Jaros **Music** Olivier Alary  
**Contact** fjaros@videotron.ca

A dark and cinematic journey into the realm of the creatures of the night as cosmic chaos haunts the evening of a truckstop prostitute.





## The Bald Future



**Form** Narrative **Country** France **Year** 2016 **Running Time** 6 min **Language** French **Director** Paul Cabon  
**Screenwriter** Paul Cabon **Producer** Paul Cabon WAG Prod. **Animator** Paul Cabon

**Contact** production@wagprod.com

In this funny and inventive animation, Paul Cabon shows us that you can come to terms with going bald, but that you don't have to like it.

## Bamboo Temple Street



**Original Title** Bambustempelstrasse **Premiere Status** UK **Form** Narrative **Country** Germany **Year** 2015  
**Running Time** 14 min **Language** German **Director** Baoying Bilgeri **Screenwriter** Baoying Bilgeri **Producer** Lukas Thiele  
**Animator** Baoying Bilgeri **Editor** Baoying Bilgeri

**Contact** festivals@bambustempelstrasse.de

Based on childhood memories of director Baoying Bilgeri, Bambustempelstrasse is a captivating story about friendship. Bao and Lili live at Bamboo Temple Street, a street that marks the border between the houses of wealthy upperclass people and the barracks of poor migrant workers. One day these girls come together despite their differences.

## Cosmic Jacuzzi



**Premiere Status** UK **Form** Narrative **Country** Hungary **Year** 2015 **Running Time** 9 min **Language** No Dialogue  
**Director** Anikó Takács **Producer** József Fülöp

**Contact** glaser@mome.hu

Have you ever wanted a close encounter with a dolphin in a hat? Then this is the film for you! On a lonely road, two truckers set out on a trip much further than either of them expected. This comic tale of alien abduction takes in the entire history of humanity, then sluices it all down a plughole in a truly dizzying climax.

## Deer Flower



**Form** Narrative **Country** Republic of Korea **Year** 2015 **Running Time** 8 min **Language** No Dialogue **Director** Kim Kangmin  
**Screenwriter** Kim Kangmin **Producer** Kim Kangmin **Animator** Kim Kangmin

**Contact** kaniseed@naver.com

Summer, 1992. A mother and father take their son on a trip to a special farm, to experience their rare speciality. What they think is a restorative ritual to make him strong, only ends in bad blood, in a stunning animated experience from South Korea that you won't soon forget.

## Eagle Blue



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 4 min **Language** No Dialogue **Director** Will Rose  
**Screenwriter** Will Rose **Animator** Will Rose **Music** Julia Holter

**Contact** willrose67@hotmail.com

Set to the music of Julia Holter, Will Rose's latest film is a short, colourful joy. Eagle Blue has hungry chicks to feed and she finds that there are many tempting treats to be found in the sleepy town below her mountain home.

## The Empty



**Premiere Status** UK **Form** Narrative **Country** France **Year** 2016 **Running Time** 10 min **Language** No Dialogue  
**Director** Dahee Jeong **Screenwriter** Dahee Jeong **Producer** Ron Dyens, Dahee Jeong **Animator** Dahee Jeong, Jooim Kim, Nicolas Roland, Wonjin Jang **Editor** Dahee Jeong **Music** Sangwoo Ma

**Contact** distribution@sacrebleuprod.com

After the success of Man on the Chair, director Dahee Jeong continues to astound with his newest film. Commenting on how a room can tell stories of a person's life, the breath-taking, hand-painted animation mirrors the contemplation of life and space.

## Eternal Hunting Grounds



**Premiere Status** UK **Form** Narrative **Country** Norway, Estonia **Year** 2016 **Running Time** 20 min **Language** Norwegian **Director** Elin Grimstad **Music** Sam McLoughlin

**Contact** grimfilm@gmail.com

With the distinctive technique of using multi-level glass tables, Norwegian animator Elin Grimstead has created a darkly mystical fairy tale. A girl and a boy seek to remove death from the world as they create their own funeral rites for the dead animals they find.

## The Head Vanishes



**Original Title** Une tete disparait **Form** Narrative **Country** France **Year** 2016 **Running Time** 10 min **Language** English **Director** Franck Dion **Screenwriter** Franck Dion **Producer** Richard van der Boom, Julie Roy **Animator** Franck Dion **Music** Pierre Caillet

**Contact** rvdboom@papy3d.com

Franck Dion's gentle, poetic film invites us to share the journey of an elderly woman living with degenerative dementia, as her confused mind leaves her open to danger. As we're guided by the woman's narration, we are slowly pulled into her world becoming just as bewildered. Equally as clever as it is beautiful.

## I Have Dreamed of You So Much



**Form** Narrative **Country** France **Year** 2015 **Running Time** 3 min **Language** French **Director** Emma Vakarelova **Producer** Tant Mieux Prod. **Animator** Emma Vakarelova **Editor** Thomas Belair **Music** Yan Volsy

**Contact** besvo6@yahoo.com

Based on a poem by surrealist poet Robert Denos, this beautiful animation evokes the paintings of Marc Chagall and Wassily Kandinsky as The Horizon, cloaked in stars, longs for the earth-bound woman he can never reach. An enthralling ode to universal longing.

## The Inverted Peak



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 6 min **Language** English **Director** The Brothers McLeod **Screenwriter** Myles McLeod **Animator** Greg McLeod **Music** Tom Angell

**Contact** greg@bromc.co.uk

The Brothers McLeod's newest film is an experimental collaboration with sound designer and composer Tom Angell. The film is a stunningly visceral animation that plunges us into the eldritch inner spaces of our unconscious minds, asking us the question 'who is in control?'

## Ivan's Need



**Form** Narrative **Country** Switzerland **Year** 2015 **Running Time** 6 min **Language** No Dialogue **Director** Veronica L. Montano, Manuela Leuenberger, Lukas Suter **Producer** Jürgen Haas, Gerd Gockell **Animator** Manuela Leuenberger, Lukas Suter **Music** Michiko Hanawa, Christian Fischer

**Contact** chantal.molleur@hslu.ch

Ivan is obsessed with dough, especially kneading, touching and squeezing dough. Ivan innocently daydreams as he kneads the dough but soon he meets a woman and his obsession quickly becomes not so innocent. A hilariously erotic animation which will make you never look at bread the same way again.

## Jonas and the Sea



**Form** Narrative **Country** Netherlands **Year** 2015 **Running Time** 12 min **Language** No Dialogue **Director** Marlies van der Wel **Producer** Roel Oude Nijhuis **Animator** Marlies van der Wel

**Contact** ursula@klikamsterdam.nl

Using a blend of pencil drawings and photographs, filmmaker Marlies van der Wel creates a distinctive collage technique which has resulted in a stunning piece of animation. With the main character of Jonas being a craftsman in bringing together unique finds, it's easy to see where he's got his talent from.



## Kaputt



**Form** Narrative **Country** Germany **Year** 2016 **Running Time** 7 min **Language** German **Director** Volker Schlecht, Alexander Lahl **Screenwriter** Max Moench, Alexander Lahl **Producer** Die Kulturingenieure **Animator** Volker Schlecht **Editor** Volker Schlecht **Music** Hannes Schulze

**Contact** schlecht@drushbapankow.de

Presenting the stark testimony of communist political prisoners held in the notorious GDR Hoheneck prison between 1950-90, this powerful documentary film illustrates how potent animation can be to bring vital and uncompromising subjects to light.

## The Legend of Crabe Phare



**Form** Narrative **Country** France **Year** 2015 **Running Time** 7 min **Language** English **Director** Gaëtan Borde, Benjamin Lebourgeois, Claire Vandermeersh, Alexandre Veaux, Mengjing Yang **Producer** Supinfo.com Rubika Azad Lusbaronian

**Contact** gaetanborde@hotmail.fr

The Crabe Phare is a legendary crustacean. He captures the boats of seamen who have lost their way, just to add them to his collection. But the crab is getting old and it's getting harder and harder for him to build his collection.

## The Lighthouse



**Form** Narrative **Country** Netherlands **Year** 2015 **Running Time** 11 mins **Language** No Dialogue **Director** Simon Scheiber **Screenwriter** Simon Scheiber **Producer** Simon Scheiber **Animator** Simon Scheiber **Music** Nicolas Martin

**Contact** hello@trintabstudios.com

Filmmaker Simon Schieber is quickly becoming one to watch, with his impressive debut film. Made up of 14,000 photographs, The Lighthouse is a neo noir stop motion animation crafted over the course of 7 years. And the result? A stunning black and white narrative which tells the story of a lighthouse keeper's surprising discovery.

## Lili



**Form** Narrative **Country** Israel **Year** 2016 **Running Time** 10 min **Language** No Dialogue **Director** Hani Dombe, Tom Kouris **Screenwriter** Hani Dombe **Producer** Hani Dombe **Animator** Hani Dombe, Tom Kouris **Music** Gil Landau

**Contact** hani.dombe@gmail.com

On a desert rooftop, Lili waits... and prepares to do battle with a storm she has no hope of conquering. In this intriguing stop motion film, Israeli Directors Hani Dombe and Tom Kouris have constructed a wonderfully realised and poignant tale of a childhood lost to history.

## A Love Story



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 7 min **Language** No Dialogue **Director** Anushka Kishani Naanayakkara **Screenwriter** Anushka Kishani Naanayakkara, Elena Ruscombe-King **Cinematographer** Yinka Edward, Alvide Naterstad **Animator** Anushka Kishani, Naanayakkara **Editor** Joseph Comar **Music** Marcin Szumilas

**Contact** nushypeas@gmail.com

The ages old story, told like you've never seen it before. A surprising amount of emotion is woven into the relationship between two woollen creatures, as their lives become entangled. When one is afflicted by a darkness which threatens to pull their knitted world apart, a desperate choice has to be made.

## Merlot



**Premiere Status** UK **Form** Narrative **Country** Italy **Year** 2016 **Running Time** 6 min **Language** No Dialogue **Director** Marta Gennari, Giulia Martinelli **Screenwriter** Marta Gennari, Giulia Martinelli **Animator** Marta Gennari, Giulia Martinelli

**Contact** martinelli.giuli@gmail.com

A lost bottle of wine leads to an interconnected series of events which cleverly deconstructs a boozy reimagining of Little Red Riding Hood. Winner of this year's Hamburg Animation award and screened across the world, this debut animation is a work of real vintage.



## The Noise of Licking



**Premiere Status** UK **Original Title** A nyalintás nesze **Form** Narrative **Country** Hungary **Year** 2016 **Running Time** 9 min **Language** No Dialogue **Director** Nadja Andrasev **Screenwriter** Adám Bodor, Nadja Andrasev **Producer** József Fülöp **Animator** Nadja Andrasev **Music** Bálint Szabó, Marci Kristóf

**Contact** andrasev@gmail.com

After earning an MA at the prestigious MOME University, Andrasev's graduation film *The Noise of Licking* was voted Best Hungarian Animation of the year by the Association of Hungarian Film Critics. By blending voyeurism and sexuality together the film treads the line of imagination and reality, creating an intriguing yet unsettling animation.

## Party



**PreForm** Narrative **Country** Hungary **Year** 2015 **Running Time** 4 min **Language** No Dialogue **Director** Bárány Dániel **Producer** Fülöp József **Animator** Bárány Dániel, Menráth András **Music** Ajtai Péter, Kováts Gerg, Porteleki Áron, Bognár Szabolcs

**Contact** danbarany@gmail.com

Inspired by the novel *Vercoquin* and the *Plankton* by Boris Vian, this short but impressionable film is a hazy jumble of bodies, shapes and forms. Starting with simple drinking and chatting, the party seems like any other gathering, but as more guests arrive the party descends into chaotic drunkenness and sex.

## Piano



**Form** Narrative **Country** Estonia **Year** 2015 **Running Time** 10 min **Language** No Dialogue **Director** Kasper Jancis **Screenwriter** Kasper Jancis **Producer** Kalev Tamm **Animator** Kasper Jancis **Editor** Kasper Jancis **Music** Kasper Jancis, Madis Muul

**Contact** mrjancis@hotmail.com

This bleakly humorous Estonian black comedy features an interconnecting series of characters whose stories each slowly come together, culminating in a beautifully off kilter and out of tune finale.

## Record/Record



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 5 min **Language** No Dialogue **Director** Robert Duncan **Animator** Robert Duncan **Music** Rupert Uzzell

**Contact** robertstruanduncan@gmail.com

Using a series of layered paper cut-outs to create a remarkable sense of depth, Robert Duncan's graduate animation is hypnotising. Using a back-drop of complete silence, the viewer's attention is drawn straight to the incredible technique and how it explores the themes of memory and reminiscence.

## Scent of Geranium

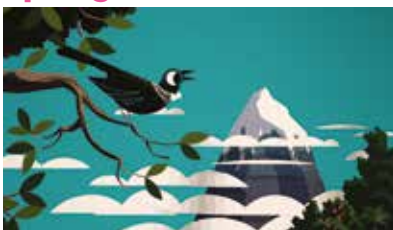


**Form** Narrative **Country** USA **Year** 2016 **Running Time** 5 min **Language** English **Director** Naghmeh Farzaneh **Screenwriter** Naghmeh Farzaneh **Animator** Naghmeh Farzaneh **Music** Naghmeh Farzaneh

**Contact** naghmeh6586@gmail.com

Immigration is a new chapter in one's life, a chapter with unexpected events that can take one's life down paths different from the one imagined. *Scent of Geranium* is a simple and light-hearted autobiographical account of Iranian animator Naghmeh Farzaneh and her experiences.

## Spring Jam



**Form** Narrative **Country** New Zealand **Year** 2016 **Running Time** 6 min **Language** No Dialogue **Director** Ned Wenlock **Screenwriter** Ned Wenlock **Producer** Georgiana Plaister **Animator** Ned Wenlock **Music** Ben Sinclair

**Contact** georgiana@oneedo.com

With its effortless style and humour, it's easy to see why this light-hearted film has screened at so many prominent festivals. In *Spring Jam* a young stag, lacking impressive antlers, knows he needs to improvise sweet music if he's to have any chance during mating season. A slick, vibrant breath of fresh air.



# WORLD ANIMATION AWARD

## Summer's Puke is Winter's Delight



**Premiere Status** UK **Original Title** Natsu no gero wa huyu no sakana **Form** Experimental **Country** France, Japan **Year** 2016 **Running Time** 3 min **Language** No Dialogue **Director** Sawako Kabuki **Animator** Sawako Kabuki **Editor** Sawako Kabuki **Music** Seinosuke Saeki

**Contact** entry@c-a-r-t-e-blanche.com

Renowned for such outré films as Don't Tell Mom and MASTER BLASTER, Sawako Kabuki's new assault on the senses is happily no different. An invigorating and experimental palate cleanser, her deliriously explicit film is truly demented, but with a serious core buried deep within its delightful insanity.

## Totems



**Premiere Status** UK **Form** Narrative **Country** France **Year** 2016 **Running Time** 8 min **Language** No Dialogue **Director** Paul Jadoul **Screenwriter** Paul Jadoul **Animator** Pierre Mousquet, Paul Jadoul, Daphné Cassini, Pascal Vermeersch, Constantin Beine **Editor** Paul Jadoul **Music** Paul Jadoul

**Contact** mikhal.bak@gmail.com

An excellent example of how sometimes dialogue is not necessary, Totems is a visual display of our inner animal disposition. A lumberjack is working in a forest when a tree falls down and his leg gets stuck. As he is trapped in a beautiful but cruel environment, the despair awakens his primal instincts.

## Travelling Country



**Premiere Status** UK **Form** Narrative **Country** Bulgaria, Croatia **Year** 2016 **Running Time** 14 min **Language** No Dialogue **Director** Vessela Dantcheva, Ivan Bogdanov **Screenwriter** Vessela Dantcheva, Ivan Bogdanov **Producer** Vessela Dantcheva, Compote Collective **Animator** Ivan Košuti, Jelena Oroz, Petra Zlonaga, Darko Vida Kovi, Adam Butcher **Editor** Ivan Bogdanov **Music** Petar Dundakov

**Contact** vanja@bonobostudio.hr

Once upon a time there was a country on the back of a giant horse... But paradise is ruined when a new goat-hugging society is created, ruled by violence, brutality and greed. Can our outcast hero return them to their once happy world, or is the cycle doomed to begin again?

## Velodrool



**Form** Narrative **Country** Estonia **Year** 2015 **Running Time** 6 min **Language** No Dialogue **Director** Sander Joon **Animator** Sander Joon **Music** Sander Pältsaar, Andres Dajek

**Contact** sander.joon@gmail.com

Where else can you find sport cycling, cigarettes, murder, fishing and psychoactive rabbit-licking in a single 6 minute film? They are all here and more in this brilliant hand drawn Estonian animation in the best surrealist tradition. The destination might be uncertain, but it promises to be a wild ride.

## Waiting for the New Year



**Form** Narrative **Country** Latvia **Year** 2016 **Running Time** 8 min **Language** No Dialogue **Director** Vladimir Leschiov **Screenwriter** Vladimir Leschiov **Producer** Vladimir Leschiov **Animator** Vladimir Leschiov **Music** Pierre Yves Drapeau

**Contact** vl@lunohod.lv

In this beautifully hand painted animation, a lonely woman writes a letter on the first day of the New Year and patiently observes the seasons pass in hope of a reply. Animator Vladimir Leschiov yet again amazes with his simple and wonderful way of story-telling.

## The Wild Boar



**Premiere Status** Yorkshire **Form** Narrative **Country** Hungary, Germany, France **Year** 2016 **Running Time** 14 min **Language** No Dialogue **Director** Bella Szederkényi **Screenwriter** Bella Szederkényi **Producer** Lissi Muschol **Animator** Bella Szederkényi **Music** Fabrizio Tentoni

**Contact** lissi.muschol@gmail.com

After Bella Szederkényi's extraordinary film Orsolya, that won many prestigious film prizes across the world, she returns with this effortless animation about a homeless orphan. Using a colour palette of greys and muted greens, Szederkényi portrays a contrast of worlds as the orphan escapes the city and into the darkness of the woods.

## Ernestine & Kit



**Premiere Status** European **Form** Narrative **Country** UK **Year** 2016 **Running Time** 11 min **Language** English **Director** Simon Bird **Screenwriter** Simon Bird **Producer** Matthew James Wilkinson, John Wallace **Cinematographer** Jamie Cairney **Editor** Tommy Boulding  
**Contact** [anna@manonmars.org](mailto:anna@manonmars.org)

Two old ladies drive through north County Sligo in a neat Japanese car. As they pass by village pubs and beaches, they imagine the terrible, immoral lives people are living today, their one consolation being the innocence of children. But things do not go to plan when they decide to act on their convictions, in this darkly funny and macabre tale.

## Home Education



**Premiere Status** European **Form** Narrative **Country** UK **Year** 2016 **Running Time** 25 min **Language** English **Director** Andrea Niada **Screenwriter** Andrea Niada **Producer** Chiara Cardoso, Flavia Monaldi **Cinematographer** Poom Saiyavath **Music** Andrea Boccadoro  
**Contact** [andreaniada@hotmail.co.uk](mailto:andreaniada@hotmail.co.uk)

In a claustrophobic country cottage, a controlling mother is tutoring her inquisitive daughter with a strange set of rules and bizarre lessons. When her father dies, she is convinced by her mother that her dead dad will resurrect if they can show how much they miss him. That is, until he begins to rot.

## Jacked



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 15 min **Language** English **Director** Rene Pannevis **Screenwriter** Rene Pannevis **Producer** Jennifer Eriksson **Cinematographer** Tim Sidell **Editor** Richard Graham

**Contact** [silkscreenpictures@gmail.com](mailto:silkscreenpictures@gmail.com)

Friends Waylen (Thomas Turgoose) and Russell (Charley Palmer Rothwell) are semi-professional car thieves, but when they break into a car and find some very personal property, they have to consider the morality of their actions. Will they decide to do the right thing?

## Jim 'The Fish'



**Premiere Status** World **Form** Narrative **Country** UK **Year** 2015 **Running Time** 17 min **Language** English **Director** Andrew Tulloch **Screenwriter** Andrew Tulloch **Producer** Sarah Tulloch **Cinematographer** Chris Clarke **Editor** Andy Morrison

**Contact** [sarahvfx@googlemail.com](mailto:sarahvfx@googlemail.com)

Lonely Jim 'The Fish' enters the world of internet dating after mourning the death of his father. Naive to technology and finding love, he is left feeling as empty as his fishing creels. Then, a chance encounter with a fish evokes a new confidence in Jim to seek companionship in a more traditional fashion.

## Mr Madila



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 9 min **Language** English **Director** Rory Waudby-Tolley **Screenwriter** Rory Waudby-Tolley **Producer** Rory Waudby-Tolley **Animator** Rory Waudby-Tolley, Eva Wagner, Maurico Arrieta **Sound Mix** **Music** Paul Devlin

**Contact** [rory\\_wt@hotmail.co.uk](mailto:rory_wt@hotmail.co.uk)

Documenting a series of conversations between the film-maker and a self-styled spiritual healer. Mr Madila or The Colour of Nothing is a clever metaphysical animation which explores nothing less than the inner mind, the fabric of the universe, and the nature of reality itself.

## Symptoms



**Premiere Status** European **Form** Narrative **Country** UK **Year** 2016 **Running Time** 15 min **Language** English **Director** Marianna Dean **Screenwriter** Christopher R. Brown **Producer** Marianna Dean, Zoe Cunningham, Ollie Watts **Cinematographer** Ruaraid Achilleos-Sarll **Editor** Jon Dean **Music** Neil Myers

**Contact** [mariannadean1@gmail.com](mailto:mariannadean1@gmail.com)

Trainee doctor Sam is taking his final practical examination. In a world well known to actors - of faking illnesses and playing a part, Sam has to deal with a variety of characters, who have a wide range of abilities. But then he has to diagnose Amy, in a final consultation that takes a very different turn.





# BRITISH SHORT FILM COMPETITION 2

## Falling Apart

SHORT FILM CITY

### An Arms Length



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 10 min **Language** English **Director** Denna Cartamkhoob **Screenwriter** Max Weiland **Cinematographer** Steve Annis **Editor** Dan Sherwen

**Contact** sarah@somesuch.co

Leonard is a Jewish boy trapped between his yearning for freedom and a deep tie to his mother. Suffocating under her overbearing love, he finally resolves to leave the comfort he's been brought up with, in a desperate act to finally break free of his maternal bond.

### The Lights



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 11 min **Language** English **Director** Kieran Grant, Lucy Barrick **Screenwriter** Kieran Grant **Producer** Andrea Farrena, Sophie Reynolds **Cinematographer** James Rhodes **Editor** Tim Spencer **Music** Bernard Hughes

**Contact** andrea@farrenafilms.com

When electrician Lloyd receives a call-out in the dead of night, he finds himself standing on the doorstep of a house covered with Christmas lights, but it's the middle of July. As he becomes an unwilling guest in the home of a melancholic Mr Elliot, Lloyd begins to realise that the Christmas lights are a hazard in more ways than one. Should he bring the lights back, or is the darkness in the house best left alone?

### New Gods



**Premiere Status** European **Form** Narrative **Country** UK **Year** 2016 **Running Time** 15 min **Language** English **Director** Jack Burke **Screenwriter** Jack Burke, Rob Hayes **Producer** Jack Burke, Carissa Hope Lynch **Cinematographer** Edgar Dubrovskiy **Editor** Jack Burke **Music** Theo Vidgen

**Contact** carissalynch@gmail.com

The Community's teachings place the sanctity of their isolated pastoral society above all else, where every aspect of the individual is sublimated to its greater good – including life. Sophie has lived with the Community for 8 years, but when she succumbs to a brutal and contagious illness, her faith is tested in the most extreme way.

### On Paper



**Premiere Status** International **Form** Narrative **Country** UK **Year** 2016 **Running Time** 18 min **Language** English **Director** Nicholas Nazari **Screenwriter** Nicholas Nazari **Producer** Clara Dublanc **Cinematographer** Sebastián Lojo **Editor** Matteo Zenini **Music** Salla Luhtala

**Contact** nicholas.nazari@gmail.com

Mr. Hamilton interviews people wishing to apply for marriage visas and must decide on the veracity of the couples' testimonies. But what are the small truths and stories that prove a successful and meaningful long-term relationship?

### The Party



**Form** Narrative **Country** UK, Ireland **Year** 2016 **Running Time** 15 min **Language** English **Director** Andrea Harkin **Screenwriter** Conor Macneill **Producer** Emmet Fleming, Farah Abushwsha **Cinematographer** Piers McGrail **Editor** Catherine Creed **Music** Gareth Averill

**Contact** farah@rocliffe.com

Set amidst the Northern Irish conflict of 1970s Belfast, Laurence welcomes his cousin Mickey home to celebrate, with a party of drinking and dancing with their friends. But the political violence that has scarred the city and it's fractured community explodes into their young lives.

### Pauline



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 6 min **Language** English **Director** Fred Rowson **Screenwriter** Fred Rowson **Producer** Corin Taylor, Paul Weston, Rob Jelley **Cinematographer** Will Humphris **Editor** Ryan Beck

**Contact** richard@colonelblimp.com

'Locals cross the road to avoid this terraced house in North London. They say that beyond it's threshold lies misery and malevolence. And they will tell you a damp chill falls upon anyone brave enough to linger at the gate.' 'My name is Pauline Polter, and I have got a ghost in my oven.'

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30

### Polar Bear



**Premiere Status** Yorkshire **Form** Narrative **Country** UK **Year** 2015 **Running Time** 16 min **Language** English  
**Director** Sean Buckley **Screenwriter** Sean Buckley **Producer** Diarmid Scrimshaw, Dan Winch **Cinematographer**  
 Ole Bratt Birkland **Editor** Chris Wyatt  
**Contact** diarmid@inflammablefilms.com

Aaron is being pursued. Fleeing onto a train, his fear and paranoia escalates into a terrible act of violence on a fellow passenger. But the rage that pursues him is indelibly linked to his past: something that has haunted him since childhood.

## YORKSHIRE SHORT FILM COMPETITION

### Blue Grey



**Form** Documentary **Country** UK **Year** 2015 **Running Time** 21 min **Language** English **Director** Zoe Kinross  
**Producer** Zoe Kinross **Cinematographer** Zoe Kinross **Music** JM Holt

**Contact** zoe.kinross@outlook.com

Blue Grey is a vivid and unflinchingly direct documentary about a daughter's perception of her mother's mental health, challenged and channeled through a series of personal interviews and the creation of a sequence of intimate portraits.

### Collaborator



**Premiere Status** World **Form** Narrative **Country** UK **Year** 2016 **Running Time** 8 min **Language** English  
**Director** Katie Ross **Screenwriter** Katie Ross **Producer** Stewart Ross **Cinematographer** Stewart Ross **Editor**  
 Jonnie Petherbridge

**Contact** info@rosspictures.com

During World War I, a young soldier meets a shell-shocked comrade taking refuge under a bridge. Fearful for their lives, both soldiers begin to find common ground and live in hope that they may find a way home.

### Elders



**Form** Documentary **Country** UK **Year** 2015 **Running Time** 7 min **Language** English **Director** Glen Milner  
**Producer** Glen Milner **Editor** Alex Elkins **Music** Lennert Busch

**Contact** milnerglen@gmail.com

This short documentary follows Karim and Katari Chand, who have a combined age of 211 years and have been married for 88. Having left India for the industrial north of England in the 1960's and raised a huge family, the film provides an insight into their married life and its impact on their continued family history.

### Happy Place



**Premiere Status** World **Form** Narrative **Country** UK **Year** 2016 **Running Time** 13 min **Language** English  
**Director** John Powell **Screenwriter** Jack Simpson, John Powell **Producer** Jack Simpson

**Contact** jack1simpson@hotmail.co.uk

Katie uses her imagination to escape from the less than idealistic life she has with her parents, constructing a reality in which only she and her brother Laurie exist. But her subconscious won't stop bringing the dark truth of what happened to Laurie to the forefront of her mind.



# YORKSHIRE SHORT FILM COMPETITION

SHORT FILM CITY

## Left Behind



**Premiere Status** World **Form** Narrative **Country** UK **Year** 2016 **Running Time** 14 min **Language** English  
**Director** Olivier Chevalley **Screenwriter** Jake Richardson **Producer** Chris Lowe **Cinematographer** Ryan Goff  
**Editor** Jake Richardson

**Contact** jaker0994@gmail.com

Evey is a young girl orphaned in a world decimated by a deadly water-borne virus. Travelling with a handful of survivors, the group's leader orders her to loot an abandoned countryside house for supplies. Accompanied by a resentful older girl, Evey struggles to prove herself in this harsh new world.

## Manners Boxing



**Form** Documentary **Country** UK **Year** 2016 **Running Time** 4 min **Language** English **Director** Gareth Bowler  
**Producer** Gareth Bowler **Cinematographer** Gareth Bowler **Editor** Gareth Bowler

**Contact** garethbowler@hotmail.co.uk

A short, but perfectly formed documentary film, Manners Boxing shows how boxing has helped Nick Manners find a way to a better place in his life. In finding a calm centre to his own, he is able to help effect hope and change in the lives of others.

## The Sprint King



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 12 min **Language** English **Director** Benjamin Ducker  
**Screenwriter** Benjamin Ducker **Producer** Benjamin Ducker, Mike Etherington, James Ducker **Cinematographer** James Ducker

**Contact** bruva.film@gmail.com

Based on the remarkable true story of a Yorkshire jockey, Dandy Nicholls is a runaway boy who battles in the arenas of stable boxing and starves his body to it's limits, to prove himself ready for the bright lights of the track. Finally he gets his shot riding the wild and unruly farm horse, Soba.

## Steady Past Your Grandma While She's Dancing



**Form** Documentary **Country** UK **Year** 2016 **Running Time** 13 min **Language** English **Director** Sam Lawrence  
**Producer** Sam Lawrence **Cinematographer** Carolyn Mendelsohn, Craig Goode **Choreographer** Sam Lawrence  
**Music** Jonathan Eato

**Contact** sam@samlawrencedance.co.uk

Through a patchwork of choreographed impressions, laced together with humour and the sounds of 1930's dance band music, this touching film about dance, aging and relationships focuses on the bond between four generations of women in one Yorkshire family, and captures the delight in their shared joy of dancing together.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30



## Diving Into Your Absence



**Premiere Status** Yorkshire **Form** Experimental **Country** Spain **Year** 2015 **Running Time** 4 min **Language** No Dialogue **Director** Concha Vidal **Screenwriter** Concha Vidal **Producer** Concha Vidal **Cinematographer** Cristina Monge **Editor** Concha Vidal, Cristina Monge

**Contact** [inmavidas@hotmail.com](mailto:inmavidas@hotmail.com)

A lone female performer slowly emerges from a curious vat filled with an aqueous material.

## Flamongi



**Premiere Status** World **Form** Experimental **Country** UK **Year** 2016 **Running Time** 2 min **Language** No Dialogue **Director** Gabriella Engdahl **Cinematographer** Gabriella Engdahl **Choreographer** Susanna Wallström, Tina Ngo, Lydia Dahlgren, Melinda Karlsson **Editor** Gabriella Engdahl **Music** Chilly Gonzales

**Contact** [gabriella.engdahl@studentmail.nscd.ac.uk](mailto:gabriella.engdahl@studentmail.nscd.ac.uk)

This year, we open with a student film curtain raiser from Northern School of Contemporary Dance. Four performers in a field fashion an intriguing narrative with their pedestrian movement.

## Inheritor Recordings



**Premiere Status** Yorkshire **Form** Experimental **Country** Canada **Year** 2015 **Running Time** 6 min **Language** No Dialogue **Director** Brian Johnson **Producer** Marc Stephenson **Cinematographer** Yves Bernadet **Choreographer** Company 605, Josh Martin, Lisa Gelley **Editor** Aram Coen

**Contact** [info@605collective.com](mailto:info@605collective.com)

Filed in an empty factory and featuring sixteen dancers, the film warps time and place to augment and expand the raw physicality of its protagonists.

## Jonah



**Premiere Status** UK **Form** Experimental **Country** USA **Year** 2016 **Running Time** 5 min **Language** No Dialogue **Director** Andrew Michael Ellis **Producer** Ernest Felton Baker, Andrew Michael Ellis **Choreographer** Ernest Felton Baker **Editor** Ben Stamper

**Contact** [ernest.felton@gmail.com](mailto:ernest.felton@gmail.com)

A subway worker dances through a monochrome urban train station, juxtaposed with vivid sea and sand dune landscapes. The archival voice-over of a former African American slave, provides an engaging context to his movement.

## Maze



**Premiere Status** Yorkshire **Form** Narrative **Country** UK **Year** 2016 **Running Time** 6 min **Language** No Dialogue **Director** Eve McConnachie **Producer** Scottish Ballet Creative **Cinematographer** Eve McConnachie **Choreographer** Sophie Laplane **Editor** Eve McConnachie **Music** Xela

**Contact** [eve.mcconnachie@scottishballet.co.uk](mailto:eve.mcconnachie@scottishballet.co.uk)

Two young people discover each other as they explore a labyrinthine derelict Glasgow swimming pool. A high-energy contemporary dance piece shot in the emptied Govanhill Baths in Glasgow.

## Platform 13



**Premiere Status** UK **Form** Narrative **Country** Netherlands **Year** 2015 **Running Time** 14 min **Language** No Dialogue **Director** Camiel Zwart **Screenwriter** Camiel Zwart Klaus Jürgens **Cinematographer** Martijn Cousijn **Animator** Jesse Hovestrijdt **Choreographer** Klaus Jürgens **Editor** Joël Hielckert **Music** Rijndert van Woudenberg

**Contact** [camiel@blackframe.nl](mailto:camiel@blackframe.nl)

A tragicomic tale of a Japanese train guard who controls large crowds with sweeping, graceful gestures. Soon he finds himself in his worst nightmare: an unfamiliar world that has no need for him or his signals.



# LEEDS INTERNATIONAL SCREENDANCE COMPETITION

## Samba #2



**Premiere Status** UK **Form** Experimental **Country** Brazil **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Rosane Chamecki, Andrea Lerner **Producer** Tanja Meding **Cinematographer** Frank Stanley **Choreographer** Nao Yamada

**Contact** lerner66@gmail.com

A samba dancer filmed in extreme slow motion. Zoomed tightly to frame the hips of the dancer, the camera dissects a mesmerising, fleshy landscape

## She/Her



**Form** Narrative **Country** Netherlands **Year** 2016 **Running Time** 11 min **Language** English **Director** Sonja Wyss **Screenwriter** Sonja Wyss, Cecilia Moisis **Producer** Floor Onrust

**Contact** noortje@familyaffairfilms.nl

Mother and daughter attempt to celebrate a birthday in a restaurant. What starts as an everyday family scenario soon shifts to a tense power-struggle, before settling into its final resolution.

## Timecode



**Premiere Status** Yorkshire **Form** Narrative **Country** Spain **Year** 2016 **Running Time** 15 min **Language** Spanish **Director** Juanjo Giménez **Screenwriter** Pere Altimira, Juanjo Giménez **Producer** Juanjo Giménez, Daniel Villanueva, Arturo Méndiz **Cinematographer** Pere Pueyo **Music** Iván Céster

**Contact** fest@marvinwayne.com

Luna and Diego are the parking lot security guards. He does the night shift, and she works by day. This delightful production won the coveted Short Film Palme d'Or at Cannes 2016.

## To the Ends of the Fingertips



**Premiere Status** Yorkshire **Form** Narrative **Country** UK **Year** 2016 **Running Time** 3 min **Language** No Dialogue **Director** Roswitha Cheshier **Producer** Martin Collins **Cinematographer** Roswitha Cheshier **Choreographer** Sophie Arstall, Elizabeth Barker **Editor** Roswitha Cheshier **Music** Jon Traynor

**Contact** roswitha@vitafilms.co.uk

A visually rich and surreal tale, which shadows two women as they slip through time on a quest for freedom and fulfillment.

## Bla Bla Bla



**Premiere Status** UK **Form** Narrative **Country** Spain **Year** 2015 **Running Time** 4 min **Language** Spanish **Director** Alexis Morante **Screenwriter** Alexis Morante, Bruno Morante **Producer** Alexis Morante **Cinematographer** Juanma Carmona **Music** Miguel Torres

**Contact** marta@agenciafreak.com, chloe@agenciafreak.com

Sharing car is like a box of chocolates; you never know what you're gonna get.

## Elders



**Form** Documentary **Country** UK **Year** 2015 **Running Time** 7 min **Language** English **Director** Glen Milner **Producer** Glen Milner **Editor** Alex Elkins **Music** Lennert Busch

**Contact** milnerglen@gmail.com

This short documentary follows Karim and Katari Chand, who have a combined age of 211 years and have been married for 88. Having left India for the industrial north of England in the 1960's and raised a huge family, the film provides an insight into their married life and its impact on their continued family history.

## Fantasy



**Premiere Status** UK **Form** Narrative **Country** Finland **Year** 2016 **Running Time** 9 min **Language** Finnish **Director** Teemu Nikki **Screenwriter** Teemu Nikki **Producer** Jani Pösö **Cinematographer** Sari Aaltonen **Editor** Teemu Nikki **Music** Janne Huttunen

**Contact** ewa@neweuropesales.com

Tero, a farm boy who is tired of eating potatoes, is determined to show his parents a new and exciting source of nourishment...

## I Follow You



**Premiere Status** Yorkshire **Form** Narrative **Country** Sweden **Year** 2015 **Running Time** 3 min **Language** Swedish **Director** Jonatan Etzler **Screenwriter** Jonatan Etzler **Producer** Jonatan Etzler **Cinematographer** Erik Hassel **Editor** Jonatan Etzler, Joachim Nakagawa Stråning

**Contact** jonatan.etzler@gmail.com

Anna bumps into Jesper on the morning train. She's never seen him before, but it turns out he knows everything about her. A short film about social media and surveillance in postmodern society.

## Maze



**Premiere Status** Yorkshire **Form** Narrative **Country** UK **Year** 2016 **Running Time** 6 min **Language** No Dialogue **Director** Eve McConnachie **Producer** Scottish Ballet Creative **Cinematographer** Eve McConnachie **Choreographer** Sophie Laplane **Editor** Eve McConnachie **Music** Xela

**Contact** eve.mconnachie@scottishballet.co.uk

Two young people discover each other as they explore a labyrinthine derelict Glasgow swimming pool. A high-energy contemporary dance piece shot in the emptied Govanhill Baths in Glasgow.

## MeTube 2



**Premiere Status** Yorkshire **Form** Narrative **Country** Austria **Year** 2016 **Running Time** 6 min **Language** No Dialogue **Director** Daniel Moshel **Screenwriter** Daniel Moshel **Producer** Daniel Moshel, August Schram **Cinematographer** Arturo Smith **Choreographer** Jasmin Avisar **Editor** Christine Gottscheber **Music** Carl Orff

**Contact** markus@augohr.de, davidmlorenz@gmail.com

After Elfie and her nerdy son August successfully proved themselves on their home webcam in MeTube 1, the odd pair venture onto the street to present the biggest, boldest, and sexiest operatic flash mob the internet has ever witnessed!





# LEEDS SHORT FILM AUDIENCE AWARD

SHORT FILM CITY

## Pauline



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 6 min **Language** English **Director** Fred Rowson  
**Screenwriter** Fred Rowson **Producer** Corin Taylor, Paul Weston, Rob Jelley **Cinematographer** Will Humphris  
**Editor** Ryan Beck

**Contact** richard@colonelblimp.com

'Locals cross the road to avoid this terraced house in North London. They say that beyond it's threshold lies misery and malevolence. And they will tell you a damp chill falls upon anyone brave enough to linger at the gate.' 'My name is Pauline Polter, and I have got a ghost in my oven.'

## Spark



**Premiere Status** UK **Original Title** Vonk **Form** Narrative **Country** Netherlands **Year** 2015 **Running Time** 8 min **Language** Dutch **Director** Edgar Kapp Kuba Szutkowski **Screenwriter** Elfie Tromp **Producer** Irene Pronk, Anita van Pelt **Cinematographer** Robijn Voshol **Editor** Niels Dekker **Music** Marcel van As, Johan Hendrikse

**Contact** szutkowski@gmail.com

Fate brings a clumsy delivery guy and a hard-knock welder together. Beneath the comedy lies a story of male tenderness.

## Spring Jam



**Form** Narrative **Country** New Zealand **Year** 2016 **Running Time** 6 min **Language** No Dialogue **Director** Ned Wenlock **Screenwriter** Ned Wenlock **Producer** Georgiana Plaister **Animator** Ned Wenlock **Music** Ben Sinclair

**Contact** georgiana@oneedo.com

With its effortless style and humour, it's easy to see why this light-hearted film has screened at so many prominent festivals. In Spring Jam a young stag, lacking impressive antlers, knows he needs to improvise sweet music if he's to have any chance during mating season.

## A Town Called Panic: the Noise of the Grey



**Premiere Status** Yorkshire **Form** Narrative **Country** France **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Stéphane Aubier, Vincent Patar **Animator** Stéphane Aubier, Vincent Patar **Music** Daan

**Contact** festivals@autourdeminuit.com

A still frame, the hallway of the gray, dull house of Horse, Cowboy and Indian. Cowboy and his crazy stooges fill the place, giving it life and color. Until a troublemaker enters and ruins everything...

## Trial and Error



**Form** Narrative **Country** Germany **Year** 2016 **Running Time** 5 min **Language** English **Director** Antje Heyn **Screenwriter** Alexander Isert, Antje Heyn **Music** Peer Kleinschmidt

**Contact** info@protoplanet-studio.de

A film about a lost shirt button, perfectionist aunts, busy cats, startled parrots – and a long-lost friend.

## The Wall



**Premiere Status** Yorkshire **Form** Narrative **Country** Belgium **Year** 2015 **Running Time** 10 min **Language** Chinese **Director** Samuel Lampaert **Screenwriter** Samuel Lampaert, Hugo Lampaert **Producer** Les films du carré Nicolas Georges **Cinematographer** Bernard Vervoort **Editor** Nicolas Bier **Music** Pierre Gillet

**Contact** aurelie@lesfilmsducarre.be

Hong-Kong. A multitude of high-rise concrete buildings without personality. Inside, people keep to themselves in cramped studios. Until the day where Chung, a bachelor, decides to hang a picture on the wall.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30



Breakin' Point

The Leeds International Music Video Award, now thriving in its third year, is a celebratory showcase of outstanding aesthetic innovation and style in the contemporary music video. This year's programme presents an enthralling and challenging mélange of all manner of visual brilliance ranging from consummate and artful storytelling to the truly avant-garde and everything else in between. With the art of the music video in an incredibly healthy state, this programme proudly presents the vanguard of this ever-changing and ever-influential artform.



Can You Decide

## VIDEOS

Andrey Triana - Branches of Life (Katerina Athanasopoulou)

Aukai - Hidden (Anton & Irina of PsyDoc Film, St. Petersburg)

Beardyman - Mountainside (Lewis Rose)

Cavern of Anti-Matter - Liquid Gate (Peter Strickland)

El Perro del Mar - In The Woods (Connor Hurley)

Elliot Moss - Pattern Repeating (HochR)

Gothic Chicken - Overthrow (Matty Groves)

Jon Kenzie - Can You Decide (Lu Pulici)

Kristoffer and the Harbour Heads - When You Say Stay (David Campesino)

Navigation Day - Town (Spencer Bayles)

Pekko - Hunger (Anton Tammi)

Peter, Bjorn and John - Breakin' Point (HochR)

Sculpture - Untitled (Sculpture)

Sofie Winterson - Dreams (Bear Damen)

Steve Mason - Planet Sizes (Anna Ginsburg)

Thicket - Taunt (Alanna Freeman)

Tulipomania - Shooting Off The Set (Cheryl Gelover, Tom Murray)

Zmatsusi - Mogadishu (Shaun Boldison)



Hidden



Mogadishu



Pattern Repeating



When You Say Stay



## SHORT DOCUMENTARY FILMS PANORAMA

## Nine Moving Stories

## Bunkers



**Form** Documentary **Country** Switzerland **Year** 2016 **Running Time** 12 min **Language** English **Director** Anne-Claire Adet **Screenwriter** Anne-Claire Adet **Producer** Yasmine Abd El Aziz **Cinematographer** Anne-Claire Adet **Editor** Ana Acosta **Music** Benoit Renaudin

**Contact** adet.ac@gmail.com

The Swiss government has been 'housing' refugees in underground bunkers originally designed to survive nuclear fallout. Conditions inside the bunker are revealed by a Sudanese journalist who lives in one of them.

## Dear Peter



**Premiere Status** English **Form** Documentary **Country** UK **Year** 2016 **Running Time** 26 min **Language** English **Director** Scott Willis **Producer** Scott Willis **Cinematographer** Scott Willis **Editor** Scott Willis

**Contact** scottwillis\_7@hotmail.com

When filmmaker Scott Willis discovered a collection of handwritten postcards in a secondhand shop, the messages on the postcards created a picture of a man called Peter, through the words of those who knew him. A journey to track down their owner was irresistible.

## Figure



**Form** Documentary **Country** Poland, Belgium **Year** 2015 **Running Time** 9 min **Language** No dialogue **Director** Katarzyna Gondok **Producer** Katarzyna Gondok, Ben Vandandaele, Agnieszka Traczewska, Jarosław Piekarski, Katarzyna Szczerba **Editor** Katarzyna Gondok **Sound Editor** Katarzyna Szczerba

**Contact** ben@radiatorsales.eu

The film wordlessly and somewhat absurdly documents the voyage of a 14m tall statue of Pope John Paul II on a flatbed truck. Its journey and subsequent resurrection in a miniature park for religious buildings is a glorious meditation on meaning and permanence.

## From Space, Syria is Here



**Form** Documentary **Country** Turkey **Year** 2016 **Running Time** 8 min **Language** Turkish **Director** Erol Mintaş, Taylan Mintaş **Producer** Charlie Phillips, Mustafa Khalili **Screenwriter** Erol Mintaş, Taylan Mintaş **Editor** Erol Mintaş

**Contact** charlie.phillips@theguardian.com

This is the story of the first Syrian astronaut, Muhammed Faris, who sent a message to President Hafez al-Assad from space in 1987 and now lives as a refugee in Istanbul. When the Syrian people rose up against the dictatorial Assad regime five years ago, he sided with the Free Syrian Army rebels.

## Make Inishturk Great Again



**Premiere Status** European **Form** Documentary **Country** Ireland, USA **Year** 2016 **Running Time** 10 min **Language** English **Director** David Freid **Producer** MEL Films

**Contact** film@melindustries.com

What do the islanders of the tiny island of Inishturk think of the hundreds of Americans who are considering emigrating there, in the event of a Trump presidency?

## Refuge



**Premiere Status** Yorkshire **Form** Documentary **Country** Greece, USA **Year** 2016 **Running Time** 20 min **Language** Arabic **Director** Matthew Firpo **Screenwriter** Matthew Firpo **Producer** Maximilian Guen, Matteo Zevi **Editor** Stephen Michael Simon

**Contact** max@magnacarta.tv

Shot on location in Greece, January 2016, the film is formed of a series of noble portraits of refugees from Syria. Their testimonies to the camera are part of a harrowing chronicle of the ongoing European refugee crisis.



### Skatekeet



**Form** Documentary **Country** Netherlands **Year** 2015 **Running Time** 16 min **Language** Dutch **Director** Edward Cook **Producer** Willem Baptist, Nienke Korthof **Cinematographer** Jefrim Rothuizen **Editor** Tim Roza

**Contact** nienke@tangerinetree.nl

Keet is a feisty ten-year-old girl who likes skateboards and hates girly stuff. She just does what she wants and says more girls should be doing the same, regardless of what others might think.

### These C\*cksucking Tears



**Premiere Status** Yorkshire **Form** Documentary **Country** USA **Year** 2015 **Running Time** 16 min **Language** English **Director** Dan Taberski **Producer** Christy Park **Cinematographer** Damon Hoydysh **Editor** David Mehlman **Music** Patrick Haggerty

**Contact** dan@idiotboxproductions.com

This documentary was the Jury Award Winner at SXSW this year. It explores the life of gay country singer Patrick Haggerty who wrote and recorded as Lavender Country, an American country music band formed in 1972.

### Venus



**Premiere Status** English **Form** Documentary **Country** UK **Year** 2016 **Running Time** 5 min **Language** English **Director** Faye Carr-Wilson **Producer** Magenta Sharp

**Contact** fayecw95@gmail.com

When the film's director Faye Carr-Wilson first saw Sophie (a.k.a Venus Dimilo) at a local drag show she said 'I was immediately captivated by her. I wanted to know her story, her experiences, her feelings'. The film is a confident portrait of a unique beauty.



# TEAT BEAT OF SEX + X-RATED SHORTS

## Teat Beat of Sex Series



**Form** Narrative **Country** Latvia, Italy, USA **Year** 2008 **Running Time** 30 min **Language** English **Director** Signe Baumann **Screenwriter** Signe Baumann **Animator** Signe Baumann

**Contact** [Signe69@Earthlink.net](mailto:Signe69@Earthlink.net)

In two fifteen minute episodes Signe Baumann reveals her most secret thoughts on the most intimate matters. The outrageous animations are explicitly educational and hilariously depict the trails and tribulations of sex from a woman's point of view.

## Ivan's Need



**Form** Narrative **Country** Switzerland **Year** 2015 **Running Time** 6 min **Language** No Dialogue **Director** Veronica L. Montañó, Manuela Leuenberger, Lukas Suter **Producer** Jürgen Haas, Gerd Gockell **Animator** Manuela Leuenberger, Lukas Suter **Music** Michiko Hanawa, Christian Fischer

**Contact** [chantal.molleur@hslu.ch](mailto:chantal.molleur@hslu.ch)

Ivan is obsessed with dough, especially kneading, touching and squeezing it. Ivan innocently daydreams as he kneads the dough but soon he meets a woman and his obsession quickly becomes not so innocent. A hilariously erotic animation which will make you never look at bread the same way again.

## Kissy Lips Man



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 3 min **Language** English **Director** Will Webb **Screenwriter** Will Webb **Cinematographer** Will Webb **Editor** Will Webb **Music** Aran Bruce-Caddick

**Contact** [willwebb1@hotmail.co.uk](mailto:willwebb1@hotmail.co.uk)

In this absurd and creepy comedy a young man is followed home from the laundrette by Kissy Lips Man - an older man who makes kissing faces at him.

## Little Appliances



**Form** Narrative **Country** Spain **Year** 2012 **Running Time** 9 min **Language** Spanish **Director** Manuel Arija **Screenwriter** Manuel Arija **Producer** Manuel Arija **Cinematographer** Carlos Padial **Editor** David Varela **Music** Manuel Campos

**Contact** [rebox22@gmail.com](mailto:rebox22@gmail.com)

A couple on their first date start to bare all but when they undress all is not as it seems. A very odd love story with mechanical enhancements

## Manoman



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 11 min **Language** No Dialogue **Director** Simon Cartwright **Screenwriter** Simon Cartwright **Producer** Kamilla Kristiane Hodol **Animator** Simon Cartwright **Editor** Paco Sweetman **Music** Terence Dunn

**Contact** [si.cartwright@hotmail.co.uk](mailto:si.cartwright@hotmail.co.uk)

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!

## Party



**Form** Narrative **Country** Hungary **Year** 2015 **Running Time** 4 min **Language** No Dialogue **Director** Bárány Dániel **Producer** Filöp József **Animator** Bárány Dániel, Menráth András **Music** Ajtai Péter, Kováts Gerg, Porteleki Áron, Bognár Szabolcs

**Contact** [danbarany@gmail.com](mailto:danbarany@gmail.com)

Inspired by the novel Vercoquin and the Plankton by Boris Vian, this short but impressionable film is a hazy jumble of bodies, shapes and forms. Starting with simple drinking and chatting, the party seems like any other gathering, but as more guests arrive the party descends into chaotic drunkenness and sex.

## Private Parts



**Form** Documentary **Country** UK **Year** 2015 **Running Time** 4 min **Language** English **Director** Anna Ginsburg  
**Producer** Anna Ginsburg **Animator** Moth Collective, Peter Millard, Loup Blaster, Will Anderson, George Wheeler,  
 Mark Prendergast, Anna Ginsburg **Editor** Anna Ginsburg

**Contact** [annaginsburg@hotmail.co.uk](mailto:annaginsburg@hotmail.co.uk)

Talking genitals discuss masturbation, sexuality and vaginas in this intimate documentary. A range of people share their insecurities and desires and each voice is visualised by a different animator.

## Pussy



**Premiere Status** UK **Original Title** Cipka **Form** Narrative **Country** Poland **Year** 2015 **Running Time** 8 min  
**Language** No Dialogue **Director** Renata Gąsiorowska **Screenwriter** Renata Gąsiorowska **Producer** Polish National Film School in Łódź **Animator** Renata Gąsiorowska **Music** Volodymyr Antoniv

**Contact** [katarzyna@kff.com.pl](mailto:katarzyna@kff.com.pl)

A young girl spends the evening alone at home. She decides to have some solo pleasure time, but not everything goes according to plan.

## Tram



**Form** Narrative **Country** Czech Republic **Year** 2012 **Running Time** 7 min **Language** No Dialogue **Director** Michaela Pavlátová  
**Producer** Sacrebleu Productions, Negativ **Animator** Michaela Pavlátová **Editor** Michaela Pavlátová, Milos Krejcar **Music** Petr Marek

**Contact** [mpavlatova@volny.cz](mailto:mpavlatova@volny.cz)

It's the usual humdrum daily routine for the Tram's conductress until she starts to get turned on by the road's vibrations and the rhythm of the ticket machine.

## Untamed Truths



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 2 min **Language** English **Director** Sophie Marsh  
**Screenwriter** Sophie Marsh **Producer** Sarah Cox **Animator** Sophie Marsh, James Jones Morris, Max Goodman, Katrina Hood, Alexander Bufton, Efa Blossie-Mason **Music** Andrew Gladwell

**Contact** [fawn@callingtheshots.co.uk](mailto:fawn@callingtheshots.co.uk)

Learn more than you wanted to know about the animal kingdom with this melody of furry facts, made for Channel 4 Random Acts.

## Wurst



**Form** Narrative **Country** Luxembourg **Year** 2014 **Running Time** 6 min **Language** No Dialogue **Director** Carlo Vogele  
**Screenwriter** Carlo Vogele **Producer** Carlo Vogele **Animator** Carlo Vogele **Music** Jean-Luc Spagnolo, Isabelle Andrivet, Johann Sebastian Bach, Cédric Kennel, Jim Studer, David O'Brien

**Contact** [carlovoegele@gmail.com](mailto:carlovoegele@gmail.com)

Earning a reputation for animating the bizarre and wonderful, Pixar animator Carlo Vogele has not disappointed with Wurst. Set in a world of meat, it tells the story of a white sausage who wants to enjoy the sun, sea and surf in peace, but has to contend with the other rowdy beach sausages.





# WORLD ANIMATION PANORAMA

## Visegrad Animation Forum New Talents 2016

SHORT FILM CITY

### Beyond

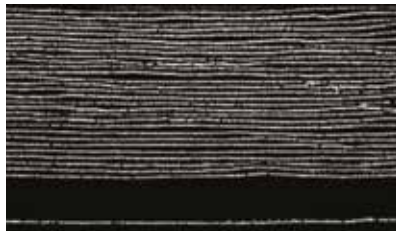


**Form** Narrative **Country** Hungary **Year** 2015 **Running Time** 10 min **Language** No Dialogue **Director** Milan Kopasz **Screenwriter** Milan Kopasz **Producer** Krisztina Hollo Leleszi **Cinematographer** Balazs Varju Toth **Animator** Milan Kopasz, Vivien Sarkany **Editor** Judiz Czako

**Contact** orr.krisztina@filmalap.hu

A place in space where the attraction of gravity is so strong that even light cannot escape is called black hole. Places and situations of unusual attraction also exist on Earth. Some step back, some move closer...

### Composition



**Original Title** Kompozicija **Form** Experimental **Country** Slovenia **Year** 2015 **Running Time** 4 min **Language** No Dialogue **Director** Mitja Manček **Screenwriter** Mitja Manček **Producer** Mitja Manček **Cinematographer** Mitja Manček **Animator** Mitja Manček **Editor** Borko Radešček **Music** Mitja Manček

**Contact** mancekmitja@yahoo.com

Two film basics – sound and image – are created by the same lines engraved directly on primary audiovisual medium in order to trigger the most harmonic relationship possible between them. See the sound. Hear the image. It's music, on the screen.

### Cowboyland

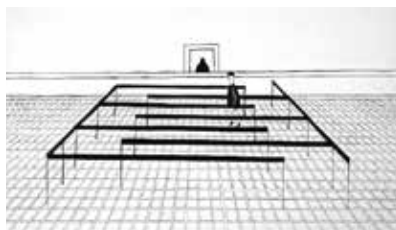


**Original Title** Kovbojsko **Form** Narrative **Country** Slovakia **Year** 2014 **Running Time** 5 min **Language** No Dialogue **Director** Dávid Štumpf **Screenwriter** Dávid Štumpf **Producer** Academy of Performing Arts in Bratislava **Cinematographer** Dávid Štumpf **Animator** Dávid Štumpf **Editor** Dávid Štumpf

**Contact** shorts@neweuropefilmsales.com

According to the law of the Wild West, thieves must be punished. But it isn't quite as easy when the sheriff's horse breaks and a chicken interferes.

### Fences



**Original Title** Ploty **Form** Narrative **Country** Poland **Year** 2015 **Running Time** 7 min **Language** No Dialogue **Director** Natalia Krawczuk **Screenwriter** Natalia Krawczuk **Producer** Polish National Film School in tódz **Cinematographer** Natalia Krawczuk **Animator** Natalia Krawczuk **Editor** Magdalena Chowańska

**Contact** office@studioindeks.pl

A bird in a cage, a toddler in a playpen, two dogs on either side of a fence. Partitions of various kinds accompany our lives from beginning to end. Every one of us deals with them in our own way. The film is a reflection on the role of 'fences' in our lives. Real ones as much as those in our minds.

### Happy End



**Original Title** Happy End **Form** Narrative **Country** Czech Republic **Year** 2015 **Running Time** 6 min **Language** No Dialogue **Director** Jan Saska **Screenwriter** Jan Saska **Producer** FAMU Ondřej Šejnoha **Cinematographer** Jan Saska **Animator** Jan Saska **Editor** Jan Saska **Music** Franc Miheli, Alkehol, Jiří Saska, Martin Klusák, Michal Pavlíček, Michael Kocáb

**Contact** zuzana.hadravova@studiofamuz.cz

Hunters, a tractor driver, a disco boy, a corpse. A splendid chain of unlikely encounters. A black comedy about death with a happy ending.

### The More I Know



**Original Title** Čím víc vím **Form** Narrative **Country** Czech Republic **Year** 2015 **Running Time** 8 min **Language** Czech **Director** Marek Náprstek **Screenwriter** Marek Náprstek **Producer** Zuzana Kučerová **Cinematographer** Marek Náprstek **Animator** Marek Náprstek **Editor** Matěj Pospíšil **Music** Matěj Düras

**Contact** zuzana.hadravova@studiofamuz.cz

A weary old man is preparing to die. Having nothing more to fear, he decides to share the secret of his life with us. While his relatives wait outside the door, eager to get a share of what was once his, he takes us on a journey through his memories.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30

### Mosiac, the Waltz of Spleen



**Original Title** Mozaika walc śledziony **Form** Narrative **Country** Poland **Year** 2015 **Running Time** 4 min  
**Language** No Dialogue **Director** Andrea Guizar **Screenwriter** Andrea Guizar **Producer** Polish National Film School in Łódź **Cinematographer** Andrea Guizar **Animator** Andrea Guizar **Editor** Andrea Guizar **Music** Maria Czechowska  
**Contact** office@studioindeks.pl

Nine colourful characters are engaged in mysterious coordinated work, 'the waltz of spleen'. A tragic comedy where visceral and sublime sentiments meet in the very same place.

### The Noise of Licking



**Original Title** A nyújtás nesze **Form** Narrative **Country** Hungary **Year** 2015 **Running Time** 9 min **Language** No Dialogue **Director** Nadja Andrasev **Screenwriter** Nadja Andrasev **Producer** Krisztina Hollo Leleszi **Animator** Zoltan Koska, Zsuzsanna Kreif, Andras Menrath, Maja Szakadat, Soma Sebesvari, Zeno Mira **Editor** Judit Czako **Music** 12Z, Balint Szabo, Marci Kristof  
**Contact** orr.krisztina@filmalap.hu

Every day, a woman is scrutinized by her neighbour's cat as she takes care of her exotic plants. This ritual comes to an end when the cat disappears. Next spring a peculiar stranger pays her a visit.

### Rivers



**Original Title** Rzeki **Form** Narrative **Country** Poland **Year** 2014 **Running Time** 3 min **Language** Polish **Director** Daria Kopiec **Screenwriter** Daria Kopiec **Producer** Malgorzata Czyzewska **Cinematographer** Jaroslaw Bedyk, Maciek Bedyk, Daria Kopiec **Animator** Adam Wyrwas **Editor** Monika Sirojc **Music** Ola Bilinska  
**Contact** daria.kopiec@gmail.com

A man grows up and old by the river. With the river? As the river? This highly poetic film is based on a poem by Czeslaw Milosz and illustrates man's journey as part of the natural flow of life.

### Tale



**Original Title** Mese **Form** Narrative **Country** Hungary **Year** 2014 **Running Time** 8 min **Language** Hungarian **Director** Attila Bertoti **Screenwriter** Attila Bertoti based on a short story by Daniil Kharms **Cinematographer** József Fülöp **Animator** Attila Bertóti, Péter Vácz, Nándor Bera, Márk Juhász, Virág Kiss, Mátys Kungl, Soma Sebesvári **Editor** Judit Czako **Music** Máté Hátori  
**Contact** orr.krisztina@filmalap.hu

Animated short about Vanya, Lenchka, the king, the queen, the robber, the guards, the horse, the blacksmith, the fire chief and his wife, based on a short story by Daniil Kharms.

### Wolf Games



**Original Title** Vučje igre **Form** Narrative **Country** Croatia **Year** 2015 **Running Time** 5 min **Language** No Dialogue **Director** Jelena Oroz **Screenwriter** Jelena Oroz **Producer** ALU i Ustanova Zagreb film 2015 **Cinematographer** Jelena Oroz **Animator** Jelena Oroz **Editor** Jelena Oroz  
**Contact** zagrebfilm@zagrebfilm.hr

In a large house, three young wolves are spending late afternoon together. Just where are their parents, who complete the idyllic family pictures on the walls?



# THREE-MINUTE QUICKIES

In Partnership with Hamburg International Short Film Festival

## AD 1364 / The End of Chivalry



**Form** Narrative **Country** New Zealand, USA **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Jake Mahaffy **Screenwriter** Jake Mahaffy **Cinematographer** Jake Mahaffy **Editor** Jake Mahaffy

**Contact** j.mahaffy@auckland.ac.nz

A LIFF alumnus from 2015, this favourite depicts the historical catastrophe that led to the end of the era of chivalry.

## Bingo!



**Form** Narrative **Country** Netherlands **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Patrick Schoenmaker **Screenwriter** Patrick Schoenmaker **Producer** Daan Velsink **Animator** Bob Walkers, Florian Walraven, Merel van den Broek, Nicole Derksen

**Contact** ursula@klikamsterdam.nl

The seclusive retirement home Afterglow is a depressing end station. Fortunately, feisty elderly Gerda has one spark of joy: the weekly Bingo night.

## Borschtsch



**Premiere Status** UK **Form** Narrative **Country** Germany **Year** 2010 **Running Time** 3 min **Language** No Dialogue **Director** Thomas M. Bausenwein **Screenwriter** Richard Kropf **Producer** Sebastian Storm **Cinematographer** Stephan Heinz bvk

**Contact** thomas.bausenwein@mac.com

The stove is turned off, isn't it? Better check. And check again. But Benjamin is clever. Benjamin takes a polaroid picture.

## Brass Heaven



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 3 min **Language** English **Director** Simon Ellis **Producer** Simon Ellis **Cinematographer** Simon Ellis **Editor** Simon Ellis **Music** Simon Ellis

**Contact** info@simonellisfilms.com

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 a low-cost flight.

## Bread



**Form** Narrative **Country** Turkey **Year** 2014 **Running Time** 3 min **Language** No Dialogue **Director** Batkan Karabacak

**Contact** batikankarabacak@gmail.com

An allegory of modern capitalism.

## Capacities



**Form** Narrative **Country** Germany **Year** 2011 **Running Time** 1 min **Language** No Dialogue **Director** Kuesti Fraun **Screenwriter** Kuesti Fraun **Cinematographer** Chris Brandl **Editor** Chris Brandl

**Contact** mobtik@hotmail.com

The shortest short film you might ever see and still one of the biggest laughs.



# THREE-MINUTE QUICKIES

In Partnership with Hamburg International Short Film Festival

## Delicatesen



**Form** Narrative **Country** Spain **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Francisco Menchón, Sheila Rodriguez **Screenwriter** Francisco Menchón, Sheila Rodriguez **Producer** Fitzcarraldo Films S.L. **Cinematographer** Sheila Rodriguez  
**Contact** fitzcarraldofilms@gmail.com

We love the person in bed next to us, don't we? Every single bit of them.

## Felix...



**Form** Narrative **Country** Germany **Year** 2011 **Running Time** 1 min **Language** No Dialogue **Director** Anselm Belser **Screenwriter** Anselm Belser **Producer** Paul Ohmert **Cinematographer** Anselm Belser **Editor** Anselm Belser

**Contact** markus@augohr.de

Every action has a reaction.

## French Kiss



**Form** Narrative **Country** France **Year** 2013 **Running Time** 2 min **Language** No Dialogue **Director** Celine Groussard **Screenwriter** Celine Groussard, Denis Leluc **Cinematographer** Louise Schmidt **Editor** Myrna Brinkman

**Contact** charles.paviot@artspremiers.org, thomas.metivier@artspremiers.org

Sometimes, conversations with a spontaneous acquaintance can be the very best. And sometimes, having these conversations in a foreign language makes it even better...

## Home Leave



**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 **Editor** Carsten Knoop Dorit Kiesewetter

**Contact** warnix.machtnix@hamburg.de

The cows already got used to the compressor in the kitchen. The crows did, too.

## Off



**Form** Narrative **Country** France **Year** 2016 **Running Time** 3 min **Language** French **Director** Thomas Scohy Kevin Zonnenberg **Screenwriter** Mike Zonnenberg **Producer** Maxim Peignet **Cinematographer** Paul Chapel **Editor** Thomas Scohy **Music** Ronan Maillard

**Contact** thomasscohy@yahoo.fr

A young man. And a mysterious switch.

## Phoneheads - Roll That Stone



**Form** Narrative **Country** Germany **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Kai Kullack, Boris Kantzow, Frank Herbort **Cinematographer** Andreas Artelt **Editor** Matthias Hippler

**Contact** mail@boris-kantzow.de, work@kaikullack.de

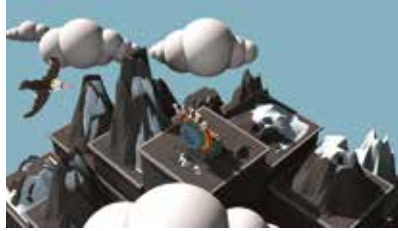
Alfred isn't quite awake yet and all he wants is to enjoy a relaxed breakfast. Why don't his flatmates just leave him alone? A film about a feeling everyone sharing their kitchen will be able to empathise with.



# THREE-MINUTE QUICKIES

In Partnership with Hamburg International Short Film Festival

## Relaxatron 5000



**Premiere Status** UK **Form** Narrative **Country** UK **Year** 2016 **Running Time** 2 min **Language** No Dialogue  
**Director** Andrew Brand **Producer** Bad Studio **Animator** Andrew Brand

**Contact** mail@andrewbrand.co.uk

Feeling a little tired today? A little wired? Take a rest from your stressful life with the exclusive Relaxatron 5000. But be warned - too much relaxation might have its side effects.

## Silence



**Form** Narrative **Country** Russia **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Elena Brodach **Screenwriter** Aleksander Tsoy **Producer** Yuri Grachevsky **Cinematographer** Mikhail Vikhrov

**Contact** lbrodatch@gmail.com

In a charming old cinema, an aged couple is enjoying a film screening, just as they have been doing for many years. A story about the love everyone dreams of.

## The Upper Storey



**Original Title** Bovenkamer **Premiere Status** UK **Form** Narrative **Country** Netherlands **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** André Maat **Screenwriter** André Maat **Producer** Lieke Geukers **Cinematographer** Rutger Storm **Editor** Ben Putland **Music** Nick Smith @ Stainless Sound

**Contact** andre@andremaat.com

A brain in a jar, a guard and a problem. It's all there, in the upper storey. Don't lose it.

## What's Virgin Mean?



**Form** Narrative **Country** UK **Year** 2008 **Running Time** 3 min **Language** English **Director** Michael Davies **Screenwriter** Michael Davies **Producer** Sandra Gorel **Cinematographer** Ian Salvage **Editor** David Thrasher

**Contact** info@michaeldaviesfilms.com, sandragorel@hotmail.com

Sometimes little questions need big answers... or, do they?

## Boing!



**Form** Narrative **Country** UK **Year** 2016 **Running Time** 30 sec **Language** No Dialogue **Director** Emma Brett-Phare

**Contact** emma.brettphare@btinternet.com

An armadillo discovers the joy of bouncing.

## Hey Deer!



**Form** Narrative **Country** Hungary **Year** 2015 **Running Time** 6 min **Language** No Dialogue **Director** Örs Bárczy

**Contact** barczyors@gmail.com

Deer is living a cosy life of hot chocolates and warm blankets. But every night, his world is shaken up by a suspicious earthquake...

## The Planets 1, 3, 5, 11 & 12



**Form** Narrative **Country** UK **Year** 2014 **Running Time** 5 min **Language** English **Director** Andy Martin  
**Animator** Andy Martin

**Contact** andy@andymartin.info

An intergalactic adventure that takes us to various distinct worlds. The lives on these planets give us an idea of a part of outer space that might just be waiting to be discovered, as well as a mirror to how we spend our lives on our own planet.

## The Plume



**Form** Narrative **Country** China **Year** 2016 **Running Time** 9 min **Language** No Dialogue **Director** Huang Ying

**Contact** zhang\_jn@hotmail.com

The original Chinese name of this beautifully animated short film means the end of a month in a lunar calendar. Meet two birds and follow them throughout a year, as they are meeting, playing and nesting as the seasons change.

## Sky High



**Form** Narrative **Country** UK **Year** 2015 **Running Time** 2 min **Language** No Dialogue **Director** Stuart Powers  
**Animator** Stuart Powers

**Contact** spowers548@gmail.com

The upwards adventures of a young boy come to life in this beautifully simple whiteboard animation.

## Travel Companions



**Form** Narrative **Country** US **Year** 2015 **Running Time** 3 min **Language** No Dialogue **Director** Alex Anderson-Kenney  
**Animator** Alex Anderson-Kenney

**Contact** alex.anderson.kenney@gmail.com

Oursie the bear and Ampersand the snail face the elements on a journey to reunite Ampersand with her family.





# YOUNG EUROPEAN CREATIONS ON TOUR #4

In Collaboration with Ciné-Jeune International Film Festival

## Akouo



**Form** Narrative **Country** France **Year** 2015 **Running Time** 3 min **Language** No dialogue **Director** Claire Souquet, Sophie Annibal, Sophie Stanculescu, Nina Degrendel, Sophie Heidenreich

**Contact** [Contact.cinejeune02@free.fr](mailto:Contact.cinejeune02@free.fr)

In a silent world, a little girl meets a strange creature. Wonderful landscapes then appear...

## Astronaut-K



**Form** Narrative **Country** Switzerland **Year** 2014 **Running Time** 6 min **Language** No dialogue **Director** Daniel Harisberger

**Contact** [Contact.cinejeune02@free.fr](mailto:Contact.cinejeune02@free.fr)

A koala astronaut ventures into alien galaxies and explores new worlds. Unfortunately, not only is the astronaut extremely clumsy, he is also dogged by bad luck. Alone on a strange planet and with no possibility of getting back, he must make his way in this exotic world.

## Catch It!



**Form** Narrative **Country** France **Year** 2015 **Running Time** 5 min **Language** No dialogue **Director** Paul Bar, Marion Demaret, Nadège Forner, Pierre-Baptiste Marty, Julien Robyn, Jordan Soler

**Contact** [Contact.cinejeune02@free.fr](mailto:Contact.cinejeune02@free.fr)

A group of meerkats takes care of its beloved and unique fruit near their burrow, but a vulture intends to disturb their peace of mind...

## Circus of Red Poppy



**Original Title** Rosso Papavero **Form** Narrative **Country** Slovakia **Year** 2015 **Running Time** 5 min **Language** No dialogue **Director** Martin Smatana

**Contact** [Contact.cinejeune02@free.fr](mailto:Contact.cinejeune02@free.fr)

Once upon a starry night, a small boy with a head full of fantasies witnesses dreamlike circus performances.

## Hey Deer!



**Form** Narrative **Country** Hungary **Year** 2015 **Running Time** 6 min **Language** No dialogue **Director** Örs Bárczy

**Contact** [Contact.cinejeune02@free.fr](mailto:Contact.cinejeune02@free.fr)

Deer is living a cosy life of hot chocolates and warm blankets. But every night, his world is shaken up by a suspicious earthquake...

## Hurry up!



**Original Title** Grouillions nous **Form** Narrative **Country** Belgium **Year** 2015 **Running Time** 5 min **Language** No dialogue **Director** Margot Reumont

**Contact** [Contact.cinejeune02@free.fr](mailto:Contact.cinejeune02@free.fr)

At rush hour, a fruit crowd throngs into the metro to the frantic rhythm of the music.

# YOUNG EUROPEAN CREATIONS ON TOUR #4 / VR

In Collaboration with Ciné-Jeune International Film Festival



## The Little Shoe Maker



**Original Title** Le Petit Cordonnier **Form** Narrative **Country** France **Year** 2015 **Running Time** 5 min  
**Language** No dialogue **Director** Galaad Alais, Terry Bonvard, Charley Carlier, Romain Cislo, Pierre-Yves Lefebvre, Philippe Lim, Benjamin Mariotte, Karen Nawfal  
**Contact** Contact.cinejeune02@free.fr

A cobbler is so good at his craft that he makes shoes that come to life. Who would have thought that they would even end up helping him one day?

## Opossum



**Form** Narrative **Country** Germany **Year** 2014 **Running Time** 4 min **Language** No dialogue **Director** Paul Cichon

**Contact** Contact.cinejeune02@free.fr

Inside an office there's a coffeemaker which is used frequently by the employees. Little do they know that the machine is a tiny kitchen and every coffee is actually brewed by an opossum. Until one day...

## Something



**Form** Narrative **Country** Germany **Year** 2015 **Running Time** 7 min **Language** No dialogue **Director** Elena Wolf

**Contact** Contact.cinejeune02@free.fr

Three great mountains show off their possessions to one another – oil, gold and fire. The little mountain sitting next to them, on the other hand, owns something that appears to be small and useless. This animated film shows how deceptive first impressions can be.

## Bruntwood Virtual Reality Booth at Leeds Station



<b>Country</b>	UK
<b>Year</b>	2016
<b>Running Time</b>	60 min
<b>Format</b>	Digital
<b>Language</b>	English
<b>Director</b>	Various

**Notes on Blindness** (Documentary, Arnaud Colinart, Amaury La Burthe, Peter Middleton, James Spinney, France, UK, 2016, 15 min, contact@notesonblindness.co.uk) Alongside the feature film, Notes On Blindness : Into Darkness is an immersive, interactive VR project based on John Hull's sensory and psychological experience of blindness, each scene addressing a memory, a moment and a specific location from John's audio diary.

**6x9** (Documentary, Francesca Panetta, Lindsay Poulton, Anetta Jones, UK, 2016, 8 min, francesca.panetta@guardian.co.uk) What's it like to spend 23 hours a day in a cell measuring 6x9 feet for weeks, months or even years? 6x9 is the Guardian's first VR experience, which places you inside a US solitary confinement prison cell.

**Leeds: A City in Bloom** (Documentary, Natalie Downing, UK, 2016, 2 min, natalie.downing@surroundvision.co.uk) Using the immersive storytelling of VR, A City in Bloom brings people close to the city of Leeds, allowing the viewer to get a feel of the city's vibrancy and its space. The end result is an experience through the city giving a feeling of discovery untapped by any other artistic medium.

**Monument** (Documentary, Natalie Downing, UK, 2016, 1 min, natalie.downing@surroundvision.co.uk) Enjoy a break taking view of London's skyline with this vertiginous 'out of body' experience specifically designed to take advantage of the 360 views of virtual reality.

**Growing a World Wonder** (Documentary, Natalie Downing, UK, 2016, 5 min, natalie.downing@surroundvision.co.uk) A compelling demonstration of the power of 360 content in influencing global decision making. Created for COP21 the film premiered to the attending world leaders and heads of international development agencies. Four billion dollars was subsequently pledged to the initiative.

**Invasion!** (Narrative, Eric Darnell, USA, 2016, 4 min, media@baobabvr.com) From the director of Madagascar comes Invasion!, a colourful VR animated short about a duo of aliens with grand ambitions to take over our world. Instead, they are greeted by two adorable, white bunnies....and you are one of them!



# LEEDS BIG SCREEN ON MILLENNIUM SQUARE

SHORT FILM CITY

## Celebrating the New and the Old

Two diverse programmes champion the short film form on Leeds Big Screen this year. Seasonally themed productions explore trends in recent short films which, due to new media and watching habits, gain increasing recognition independently from feature length productions. Additionally, a selection of pre-1910 early silent films draws attention to the fact that the short form is really the original form of film. Louis le Prince shot the very first moving images in Leeds in 1888 and we are very happy to bring these film gems to the Big Screen. They will be complemented by some of the earliest ever coloured moving images by Edward Raymond Turner. The works of both of these innovators are presented in partnership with the National Media Museum. A sample of the BFI's Early Cinema: Primitives and Pioneers adds some better known silent film classics to this programme and highlights that the foundations for our present cinematic celebrations were really laid in the past.

### Approaching The Puddle



**Form** Narrative **Country** Germany **Year** 2014 **Running Time** 9 min **Language** No Dialogue **Director** Sebastian Gimmel **Producer** Academy of Media Arts Cologne **Cinematographer** Claire Jahn **Choreographer** Sebastian Gimmel, Homai Toyoda **Editor** Sebastian Gimmel **Music** Tobias Hartmann  
**Contact** datamilch@gmx.de

A curious woman and her fabulous yellow wellies undertake a surreal exploration of an empty car park.

### Diving Into Your Absence



**Premiere Status** Yorkshire **Form** Experimental **Country** Spain **Year** 2015 **Running Time** 4 min **Language** No Dialogue **Director** Concha Vidal **Screenwriter** Concha Vidal **Producer** Concha Vidal **Cinematographer** Cristina Monge **Editor** Concha Vidal, Cristina Monge  
**Contact** inmavidas@hotmail.com

A lone female performer slowly emerges from a curious vat filled with an aqueous material.

### The Present



**Form** Narrative **Country** Germany **Year** 2014 **Running Time** 4 min **Language** English **Director** Jacob Frey  
**Producer** Anna Matacz **Animator** Jacob Frey

**Contact** info@jacobfrey.de

Jake spends most of his time playing videogames indoors until his mum decides to give him a present.

### Twisted



**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 **Editor** Stuart Bowen **Music** Russell Thornton, Simplify

**Contact** nickrussell11@gmail.com

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.

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 976 0318

leedsfilm.com  
@leedsfilmfest #LIFF30



## Silent Shorts



<b>Country</b>	UK, France
<b>Year</b>	1888 - 1904
<b>Running Time</b>	20 min
<b>Format</b>	Digital
<b>Language</b>	No Dialogue
<b>Director</b>	Various

**The Arrival of a Train** (Arrivée d'un train en gare à La Ciotat, Auguste and Louis Lumière, France, 1895, 1 min, Documentary) One of the first films ever to be exhibited to a wider audience and certainly one of the most talked about to this day. The Arrival of a Train is an absolute classic.

**The Big Swallow** (James Williamson, UK, 1901, 1 min, Narrative) Early filmmakers were just as creative with the medium film as the latest internet start-ups today. This film sends you on a very special journey.

**Demolition of a Wall** (Demolition d'un mur, Auguste and Louis Lumière, France, 1895, 1 min, Documentary) The demolition of a wall doesn't sound like the most dramatic footage to capture on film, but this short is so captivating and inventive, that it will convince you otherwise.

**Fire!** (James Williamson, UK, 1901, 4 min, Narrative) A forerunner of today's action films, the fire brigade is working hard to rescue inhabitants out of their burning home.

**The Impossible Voyage** (Voyage à travers l'impossible (extract), Georges Méliès, France, 1904, 7 min, Narrative) No list of film pioneers is complete without the incredibly inventive Méliès whose ideas have influenced films to this day. The Impossible Voyage is unmissable.

**The Kiss in the Tunnel** (George Albert Smith, UK, 1899, 1 min, Narrative) Hidden kisses in the cosy darkness of railway tunnels were a favourite topic of the earliest film pioneers and Smith's version is an especially charming example.

**Leaving the Factory** (Sortie d'usine, Auguste and Louis Lumière, France, 1895, 1 min, Documentary) The Lumière brothers had a talent for seeing the dramatic in the most mundane situations. This documentary short makes you wonder – how many people could have possibly fit into a late 19th century factory?

**Let Me Dream Again** (George Albert Smith, UK, 1900, 1 min, Narrative) Smith's great sense of humour is coming through in this film, which stars a long-married couple in the leading roles...

**Niagara** (Auguste and Louis Lumière, France, 1897, 1 min, Documentary) The Falls have invoked a fascination ever since mankind first laid their eyes on them and Lumière's documentary shows just how much they were a tourism hotspot even a century ago

**Playing Cards** (Partie d'écarte, Auguste and Louis Lumière, France, 1895, 1 min, Narrative) Spending a relaxed afternoon playing cards with your friends? It could be even more enjoyable if everyone played to the rules, as this comedic short film depicts...

**Rough Sea at Dover** (Birt Acres, UK, 1895, 1 min, Documentary) One of the first international films to be exhibited in the United States of America, Acres' Rough Sea at Dover is an early film classic.

**Snowball Fight** (Bataille de Boules de neige, Auguste and Louis Lumière, France, 1896, 1 min, Narrative) Snowball fights and cyclists don't go well together and you can't help but feel sorry for the latter when he finds himself in the midst of a merciless battle.

**UK Distributor** British Film Institute

### LOUIS LE PRINCE FILMS

**Roundhay Garden Scene** (Louis Aimé Augustin Le Prince, UK, 1888, 2.1 seconds, Documentary)

**Leeds Bridge** (Louis Aimé Augustin Le Prince, UK, 1888, 2.7 seconds, Documentary)

**Accordion Player (Adolphe Le Prince)** (Louis Aimé Augustin Le Prince, UK, 1888, 2 seconds, Documentary)

The earliest known surviving examples of moving film which were made by Louis Le Prince in Leeds in 1888, using a single lens cine camera of his own invention.

**Contact** [research@nationalmediamuseum.org.uk](mailto:research@nationalmediamuseum.org.uk)

### LEE & TURNER FILMS

**Alfred Raymond Turner, Agnes May Turner & Wilfred Sidney Turner with Sunflowers** (Edward Raymond Turner, UK, 1902, 8.3 seconds, Documentary)

**Agnes May Turner on a Swing** (Edward Raymond Turner, UK, 1902, 6 seconds, Documentary)

**Knightsbridge, London, Looking East Towards Hyde Park Corner** (Edward Raymond Turner, UK, 1901/2, 7.7 seconds, Documentary)

Examples of the earliest moving colour film process invented and shot by Edward Raymond Turner. Footage includes images of Turner's family, filmed between 1901 and 1903.

**Contact** [research@nationalmediamuseum.org.uk](mailto:research@nationalmediamuseum.org.uk)



# ARTIST FILM

## The Tetley Open: Artist Film Showcase

### Chalk Trace



**Form** Experimental **Country** UK **Year** 2013 **Running Time** 3 min **Language** English **Director** Esther Johnson

**Contact** [esther@blanchepictures.com](mailto:esther@blanchepictures.com)

As a child in the 1950s, Ron Cockroft drew a chalk line from his school in Oldham to his home in Chadderton. Chalk Trace commemorates and reanimates his graffiti journey through a now much-changed network of streets. The film was photographed in the original streets of Oldham as they stand today – over 60 years after Ron's original graffiti.

### Double Dapple



**Premiere Status** World **Form** Experimental **Country** UK **Year** 2016 **Running Time** 5 min **Language** No Dialogue **Director** Mary Stark & David Chatton Barker

**Contact** [davidchattonbarker@gmail.com](mailto:davidchattonbarker@gmail.com)

Bodies meet on the surface of the film strip through double exposure, capturing dappled light and flickering shadows. The haptic sensuality of the film resonates through its materiality and making process. The film was developed in buckets at Phil Hoffman's Film Farm, Ontario, Canada, July 2016.

### Last Acre



**Premiere Status** Yorkshire **Form** Experimental **Country** UK **Year** 2016 **Running Time** 12 min **Language** English **Director** Nick Jordan and Jacob Cartwright

**Contact** [nick@nickjordan.info](mailto:nick@nickjordan.info)

A documentary portrait centred on a remote settlement of self-built shed and cabin homes, located on the sand dunes of England's north west coastline, near Barrow-in-Furness. With a soundtrack featuring Peter Warlock's composition 'The Curlew', the film explores the social and ecological topography of this off-grid, outlying community

### The Passing of the Keepers of Salento: A Memorial to Obsolescence



**Premiere Status** UK **Form** Experimental **Country** Italy, UK **Year** 2015 **Running Time** 11 min **Language** Italian **Director** Ann-Marie Creamer

**Contact** [amcreamermac.com](mailto:amcreamermac.com)

The Passing of the Keepers of Salento: a memorial to obsolescence, made with organizations Progetto GAP and PepeNero (Italy) as part of the 'Moving Landscape project', documents and dramatizes a filmed declaration with the the train Keepers of Puglia, about the moment their role fell into obsolescence in 2014.

### Rainbow



**Premiere Status** Yorkshire **Form** Experimental **Country** Iran, UK **Year** 2016 **Running Time** 11 min **Language** Farsi (Persian) **Director** Niloufar Zabihi

**Contact** [niloufarzab@gmail.com](mailto:niloufarzab@gmail.com)

In my opinion childhood is one of the most important periods in life, as it lays the basis and the foundation for the rest of the character to grow on and most of it is usually hidden from our adult mind. Rainbow is a double screen short film, which shows portraits of three individuals in Tehran, capital of Iran, who speak of their childhood while living their daily lives at their home or in the city.

### To Get In Touch With Crows



**Premiere Status** World **Form** Experimental **Country** UK **Year** 2016 **Running Time** 7 min **Language** English **Director** Rhona Mühlebach

**Contact** [rhona.muehlebach@gmail.com](mailto:rhona.muehlebach@gmail.com)

A woman tries to engage with crows. During her first rendezvous with a crow she gets so excited that she doesn't realise that the crow has already flown away. Left alone by the bird she finds herself unexpectedly emotional. Nevertheless, she continues to meet crows in the park. They all fly away.

# ARTIST FILM / FILMS FROM NOWHERE

The Tetley Open: Artist Film Showcase Utopian Visions of Leeds

## The Turing Suite



**Premiere Status** Yorkshire **Form** Experimental **Country** UK **Year** 2013 **Running Time** 12 min **Language** English **Director** Matthew Denniss (sound by We Are Willow)

**Contact** studio.matthew.denniss@gmail.com

Combining archival and original filmed footage with prints by Eduardo Paolozzi, the film incorporates imagery referencing the life and work of mathematician and computer science pioneer Alan Turing. Text from the science fiction poem Anlara by Harry Martinson is used alongside archival footage of early computer-aided design systems and early space exploration.

## We Operate a Ladder System



**Premiere Status** Yorkshire **Form** Experimental **Country** UK **Year** 2016 **Running Time** 9 min **Language** English **Director** Chris Alton (edited by Ralph Pritchard)

**Contact** chrisjalton@gmail.com

We Operate a Ladder System explores the arcane nature of etiquette. Alton mines an array of cultural phenomena, including; cutlery wielding politicians, dystopian fiction and a private school's etiquette scale (that attempts to echo Darwinian evolution), in order to consider how the machinations of powerful elites are enacted through their knives and forks.

## You Are A Powerhouse!



**Premiere Status** Yorkshire **Form** Experimental **Country** UK **Year** 2015 **Running Time** 6 min **Language** English **Director** Chris Paul Daniels (original music by Graham Massey)

**Contact** christopher.daniels@network.rca.ac.uk

Twenty seconds in, and Carol is revealing. One minute in, and Adam is so deep! By the end, you just won't believe this! Invest in your own Cultural Redevelopment and reject the reality you have created! Commissioned by HOME as part of the exhibition 'SAFE' (Nov 15 - Jan 16).

## Films From Nowhere: Utopian Visions of Leeds



**Country** UK  
**Year** 2016  
**Running Time** 60 min  
**Format** Blu-Ray  
**Language** English  
**Director** Various

**Sales Company** Lumen  
**Contact** james@lumen.org.uk

**Film from Nowhere** (James Islip, UK, 2016, 8 min, Experimental) Experimental short filmed in Holbeck in 2016. Interplay between bricks and surfaces with modular synth soundtrack by Richard Formby, recorded live at Recon Festival 2015.

**Ley-Lines** (Anna Peaker, UK, 2016, 9 min, Documentary) Linking man-made structures which hide ancient sites to pre-Christian traditions which survive in the modern world, Ley-Lines uses analogue video effects and a home-made electronic soundtrack to evoke supernatural, sci-fi and horror tv of the 1970s.

**Ultra Slick / Digital Village Idiot** (Stu Bannister, UK, 2016, 7 min, Narrative) Leeds 2116, the air is flooded with ultrasound to cleanse the city of rodents, insects and sporting injuries. Most citizens carry a protective transmitter but some have reversed its function to listen in to the cacophony.

**The Tunnel** (James Islip, UK, 2016, 7 min, Documentary) Documentary about dark, ethereal passageways around Leeds City Centre, which 100 years from now may provide us with the only pedestrian routes around the City.

**Four Voices** (Kathryn Gray, UK, 2016, 10 min, Narrative) A utopian vision of how women in the near future may spend their recreational time. An apparition of togetherness, alone time, intimacy and solitude, a hallucination of a choral ritual for four voices and bodies.

**Elland Road Portal Tomb** (Giles Bailey, UK, 2016, 10 min, Documentary) A fragmented visual record of a pilgrimage to sacred sites across Leeds with a live voice over. The work maps future ley lines stretching between the city's marginal locations of necropolises, hostelries and urban waterways.





# INDEX - FEATURES

INDEX

2001: A Space Odyssey	86	The Happy Film	34	November	48
Abandoned Yorkshire Photography Exhibition at Left Bank	49	Harakiri	89	O'Horten	83
Action Space	32	Harmonium	19	The Odyssey	24
Aliens: 30th Anniversary Screening with the M41A Pulse Rifle	67	Harold and Maude	78	Old Czech Legends	79
Amadeus - Director's Cut	86	Headshot	60	Old Stone	25
Ambulance	45	Heat: New Digital Cinema Restoration	68	On the Silver Globe	76
Arctic Superstar	41	Hedi	19	Paris Tower 13 at Left Bank	37
The Art of Negative Thinking	80	Here is Harold	82	Patch-work: Analogue Electronic Night with Same Trade as Mozart	49
As I Open My Eyes	13	Homo Sapiens	46	Paterson: LIFF30 Opening Film	12
Assassination Classroom: Graduation	58	I Am Not a Serial Killer	52	Peelers	54
The Autopsy of Jane Doe	54	In a Glass Cage	68	Pet	53
Being There	77	In the Heat of the Night	90	Psychonauts, the Forgotten Children	57
Belladonna of Sadness	56	Interstella 5555	90	Pulp Fiction: Breakfast Screening	94
The Birth of a Nation	13	The Island Funeral	20	Purple Rain	94
Blue Velvet: New Digital Cinema Restoration	87	The Islands and the Whales	34	Quit Staring at My Plate	25
Breakfast at Tiffany's	87	It's Only the End of the World	20	Raw	64
Bugs	32	Jaws	91	The Red Turtle	57
Cameraperson	33	Johnny Frank Garrett's Last Word	61	Redline	69
Can You Dig This?	45	A Journey Through French Cinema	98	Rock the Bells	44
Cassette: A Documentary Mixtape	41	Jurassic Park	91	S1	38
Certain Women	14	Kids Police	61	Scarred Hearts	26
Chi-Raq	14	Kitchen Stories	83	Schneider vs. Bax	65
Cinage: Mining the Memories	47	Kizumonogatari 1 + 2	56	The Scientific Method Exhibition	49
Claire in Motion	15	Koyaanisqatsi	92	Shadows	95
Cleo from 5 to 7	80	Labyrinth	92	The Shepherd	26
Cord	59	Lady Macbeth	21	The Shining	95
Creepy	59	The Land Beneath Our Feet	47	Sieranevada	27
The Czech Year	79	The Last Detail	78	A Silent Voice	58
Daisies	80	Life, Animated	35	Speedy	85
The Decline of Western Civilisation with Glen Matlock	46	The Life Aquatic with Steve Zissou	93	Stop Making Sense	96
The Devil	76	The Lives of Therese	35	Story of Night	38
A Divorce Before Marriage	42	Lonesome	84	Suntan	27
Dogs	15	Lost in Translation	93	The Tetley Open: Artist Film Showcase	49
Don't Call Me Son	16	The Lure	62	They Call Me Jeeg Robot	65
Dougal and the Blue Cat	88	Mali Blues	43	The Third Part of the Night	77
Drive	88	A Man Called Ove	21	Those Who Jump	39
Eat That Question: Frank Zappa in his Own Words	42	Martha & Niki	36	Tomorrow	39
Eggs	81	The Master Cleanse	52	Toni Erdmann: LIFF30 Closing Film	12
Elling	82	The Matrix	69	Tonight She Comes	55
Exit Smiling	84	Mercenary	22	Tony Conrad: Completely in the Present	40
Fantastic Mr. Fox	89	Meru	67	Train to Busan	53
Film Posters Exhibition at North Bar	98	Mimosas	22	Two Lovers and a Bear	28
The First, the Last	16	Mindhorn	62	Two Trains Runnin'	44
Francesca	60	Mirrors to Windows: The Artist As Woman	36	Under the Shadow	66
Fukushima, Mon Amour	17	Mister Universo	23	Under the Skin	96
Ghostland	33	A Monster Calls	63	A United Kingdom	28
Gimme Danger	43	Moonlight	23	United States of Love	29
Graduation	17	Mother	24	The Virgin Suicides	97
89Hacksaw Ridge 19	18	Mr Gaga	37	The Void	55
78The Handmaiden60	18	MR James: Whistle and I'll Come to You	48	The Wailing	66
		My Life as a Courgette	63	Wild	29
		Napoleon	85	Woman of the Dunes	97
		The Noonday Witch	64		
		Norman Jay Live	98		

30th LEEDS INTERNATIONAL FILM FESTIVAL  
BOX OFFICE: 0113 376 0318

leedsfilm.com  
@leedsfilmfest #LIFF30



6x9	133	Ernestine & Kit	113	The Lighthouse	110	Roundhay Garden Scene	135
Accordian Player	135	Eternal Hunting Grounds	109	The Lights	114	Samba #2	118
AD 1364 / The End of Chivalry	128	Fantasy	104	Lili	110	Scent of Geranium	111
Adam Peiper	72	Father and Daughter	57	Limbo	103	Semele	104
Aden	73	A Father's Day	71	Little Appliances	124	She Had A Dream	47
Agnes May Turner on a Swing	135	Felix...	129	The Little Shoe Maker	133	She/Her	118
Akouo	132	Fences	126	A Love Story	110	The Signalman	102
Alfred Raymond Turner, Agnes May Turner & Wilfred Sidney Turner with Sunflowers	135	Ferris Wheel	104	The Mad Half Hour	105	Silence	130
Alzheimers: A Love Story	35	Figure	122	Make Inishturk Great Again	122	The Silence	102
Ambulance	103	Film from Nowhere	137	The Man Who Caught A	70	Skatekeet	123
An Arms Length	114	Fire!	135	Mermaid		Sky High	131
Anna	107	Flamongi	117	Manners Boxing	116	Slope	106
Approaching The Puddle	134	Four Voices	137	Manoman	124	Small Talk	81
The Arrival of a Train	135	Fox	106	Maze	117	Snowball Fight	135
Astronaut-K	132	French Kiss	129		119	Something	133
A Bagful of Fleas	80	From Space, Syria is Here	122	Merlot	110	Spark	120
The Bald Future	108	The Frozen Eye	70	MeTube 2	119	Spring Jam	111
Bamboo Temple Street	108	Future Boyfriend	73	The Midnight Shift	70		120
The Bathroom	103	The Geneva Convention	106	Monument	133	The Sprint King	116
Battle of the Century	85	Growing a World Wonder	133	The More I Know	126	Stalkers	72
The Beast	106	Happy End	126	Mosiac, the Waltz of Spleen	127	Steady Past Your Grandma While She's Dancing	116
Beyond	126	Happy Place	115	Mother	107	Summer's Puke is Winter's Delight	112
The Big Swallow	135	The Head Vanishes	109	Mr Madila	113	The Swelling	73
Bingo!	128	Hey Deer!	131	My Wife's Relations	84	Symptoms	113
Bla Bla Bla	118		132	Nasty	72	Tale	127
Blacker than Black	47	Home	104	New Gods	114	Teat Beat of Sex Series	126
Blue Grey	115	Home Education	113	Niagara	135	These C*cksucking Tears	123
Boing!	131	Home Leave	129	A Night in Tokoriki	107	They Will All Die in Space	73
Borschtsch	128	Homebodies	107	The Noise of Licking	111	Timecode	118
Boys	105	Homework	105	Notes on Blindness	133	To Get in Touch with Crows	136
Brass Heaven	128	Hurry up!	132	Off	129	To the Ends of the Fingertips	118
Bread	128	I Follow You	107	Oh What a Wonderful Feeling	107	Totems	112
Bunkers	122		119	On Paper	114	A Town Called Panic: the Noise of the Grey	120
The Call	70	I Have Dreamed of You So Much	109	Opossum	133	Tram	125
Campo Santo	103	Ideal	71	Orgreave Truth & Justice	47	Travel Companions	131
Capacities	128	Import	104	Campaign		Travelling Country	112
Catch it!	132	The Impossible Voyage	135	Oxytocin	103	Trial and Error	120
Chalk Trace	136	Inheritor Recordings	117	Party	111	The Tunnel	137
Cilaas	104	Invasion!	133		124	The Turing Suite	137
Circus of Red Poppy	132	The Inverted Peak	109	The Party	114	Twisted	134
Clan	102	Iron Mountain	73	The Passing of the Keepers of Salento: A Memorial to Obsolence	136	Ultra Slick / Digital Village Idiot	137
Claycat's Doom	71	It's Alright	106	Pauline	114	Umpire	102
Coke Not Coal	47		124		120	Untamed Truths	125
Collaborator	115	Ivan's Need	109	Pearlies	70	The Upper Storey	130
The Community Shop: More Than Just Food	47	Jacked	113	Phoneheads - Roll That Stone	129	Velodrool	112
Composition	126	Jim "The Fish"	113	Piano	111	Venus	123
Compost	71	Jonah	117	A Piece of Coal	47	Waiting for the New Year	112
Cosmic Jacuzzi	108	Jonas and the Sea	109	The Planets 1, 3, 5, 11 and 12	131	Wall, The	126
Cowboyland	126	Kaddish!	71	Platform 13	117	We Operate a Ladder System	137
Dear Peter	122	Kaputt	110	Playing Cards	135	A Well Spent Afternoon	105
Death Metal	71	Keep Going	59	The Plume	131	What's Virgin Mean?	130
Deer Flower	108		73	Polar Bear	115	When Susurrus Stirs	72
Delicatesen	129	Kindil	62	The Present	134	When You Hear The Bells	105
Delusion Is Redemption To Those In Distress	102	The Kiss in the Tunnel	135	Private Parts	125	The Wild Boar	112
Demolition of a Wall	135	Kissy Lips Man	124	The Procedure	72	Wolf Games	127
Diving into your Absence	117	Knightsbridge, London, Looking East Towards Hyde Park Corner	135	Pussy	125	Wurst	125
	134	Last Acre	136	Rainbow	136	You are a Powerhouse!	137
Double Dapple	136	Leaving the Factory	135	Record/Record	111		
Eagle Blue	108	Leeds Bridge	135	Refuge	122		
Elders	115	Leeds: A City in Bloom	133	Relaxatron 5000	130		
	119	Left Behind	116	Respect	47		
Elland Road Portal Tomb	137	The Legend of Crabe Phare	110	Rhapsody	105		
The Empty	108	Let Me Dream Again	135	Rivers	127		
The Enemy Within	47	Lethe	103	Roadside Assistance	70		
		Letting Go	106	Rough Sea at Dover	135		
		Ley-Lines	137				

