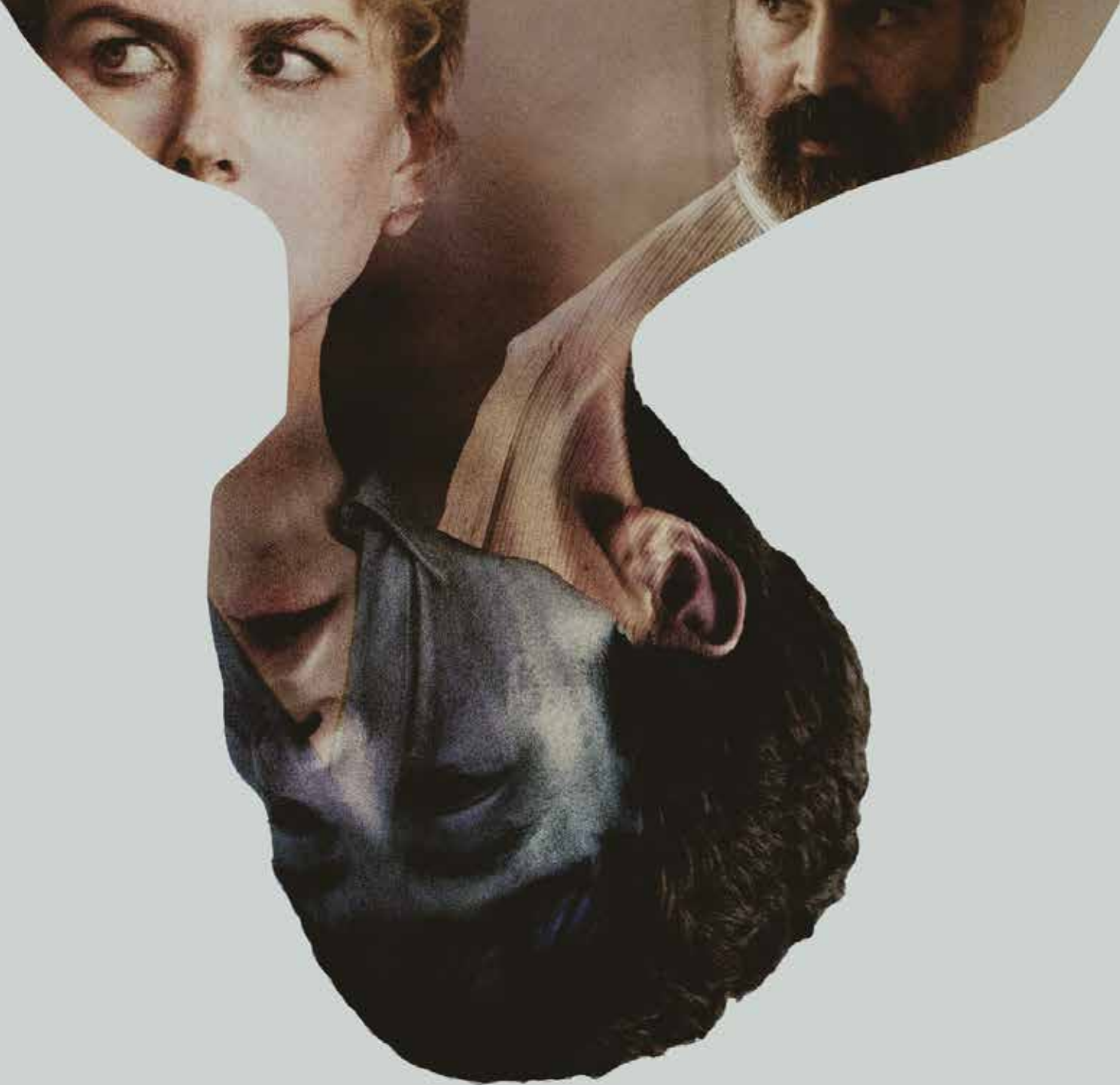


LEEDS

INTERNATIONAL FILM FESTIVAL

1-16 November 2017

FREE CATALOGUE



Film and New Space Film present, in association with NewWay Films, with the participation of Best Komada na Mifras / the Irish Film Board
an Element Pictures production in association with Long

a film by Yorgos Lanthimos

the **KILLING** *of a*
SACRED DEER

Colin Farrell Nicole Kidman Barry Keoghan
Raffey Cassidy Sunny Suljic Alicia Silverstone Bill Camp

director of photography THIMOS BAKATAKIS CSC edited by YORGOS MAVROPOULOS ACE casting director FRANCINE MASLER CSA sound designer JOYNE BURN
production designer JADE HEALY costume designer KANCY STENOR 1st production office WILL GREENFIELD BAULA HEFFERNAN AYLAR ALI YETTER
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produced by ED GUNEV YORGOS LANTHIMOS written by YORGOS LANTHIMOS and ESTHERS FILIPPOU
directed by YORGOS LANTHIMOS

LEEDS INTERNATIONAL FILM FESTIVAL

This festival's winning short films may
qualify for consideration for the

90 OSCARS[®]

ENTRY REQUIREMENTS

[Oscars.org/Rules](https://www.oscars.org/rules)

Welcome

Founded in 1987 nearly 100 years after the world's first films were made in Leeds in 1888 by Louis le Prince, Leeds International Film Festival is an epic annual experience of discovery, community and celebration. This year, LIFF features its most extensive selection yet of new and archive European cinema, achieved through partnerships with Creative Europe, the European Parliament, the European Film Academy and institutions from across the spectrum of Europe's extraordinary filmmaking culture. The catalogue for LIFF 2017 presents every film in detail from the entire programme of features and shorts, selected this year out of 5,078 submissions received from 103 countries. Thank you to all our partners and team members for their dedicated support for LIFF, and to our audiences for their passion for film culture in Leeds.

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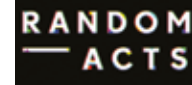
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Leeds
Palestinian
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LIFF 2017 Design Credits

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LIFF is organised by the Leeds Film team at Leeds City Council. Based at Leeds Town Hall, Leeds Film also organises Leeds Young Film Festival, Independent Directions Film Festival, year-round film and education programmes.



**THREE
BILLBOARDS**
OUTSIDE
Ebbing,
MISSOURI

FROM THE DIRECTOR OF
'IN BRUGES' AND 'SEVEN PSYCHOPATHS'



In Official Selection, we present some of the most anticipated films of 2017, alongside outstanding debuts – all hand-picked as exclusive screenings for Leeds audiences. Don't miss acclaimed new films by Barbara Albert (*Mademoiselle Paradis*), Sean Baker (*The Florida Project*), Clio Barnard (*Dark River*), Michael Haneke (*Happy Ending*), Martin McDonagh (*Three Billboards Outside Ebbing, Missouri*), and Andrey Zvyagintsev (*Loveless*). Discover remarkable new talents including Marine Francen (*The Sower*), Atsuko Hirayanagi (*Oh Lucy!*), Michael Pearce (*Beast*), Ofir Raul Graizer (*The Cakemaker*), Ana Urushadze (*Scary Mother*), and Chloé Zhao (*The Rider*).

Official Selection

The Square: Opening Film



Country Sweden, Germany, France, Denmark
Year 2017
Running Time 2hr 22min
Format DCP
Language English, Swedish, Danish
Director Ruben Östlund
Screenwriter Ruben Östlund
Producer Erik Hemmendorff, Philippe Bober
Leading Cast Claes Bang, Elisabeth Moss, Dominic West
Cinematographer Fredrik Wenzel
Film Editor Jacob Secher, Schulsinger

UK Distributor Curzon

Swedish provocateur Ruben Östlund's *The Square*, a startling satire of the art world, was the most talked about film at Cannes this year and went on to win the main prize of the jury led by Pedro Almodóvar. On the verge of opening a major new exhibition called *The Square*, museum curator Christian (Claes Bang) faces a series of troubles, including a backfiring PR campaign, an awkward fling with a journalist (Elisabeth Moss), and a performance centrepiece gone horribly wrong. When Christian is mugged for his phone he goes over the edge and takes his museum with him.

'My father told me that when he was six years old, and he was brought up in the '50s, his parents put an address tag around his neck and sent him into the streets of Stockholm to play. A six-year-old boy in central Stockholm, all by himself. But it was so obvious that, at that time, you looked at other adults as someone that would help your children if they were in trouble. Today we tend to look at other adults as potential threats to our children. And when I was dealing with this, they also started to build the first gated communities in Sweden. A gated community is a very aggressive way of saying, "We are not taking responsibility for what's on the outside; we look on that as a threat." So in this context, me and a film producer friend of mine, Kalle Boman, we came up with the idea that we should create a symbolic place where we are reminded of our common responsibility.'

Ruben Östlund, director

Three Billboards Outside Ebbing, Missouri: Closing Film



Premiere Status Northern
Country UK, USA
Year 2017
Running Time 1hr 55min
Format DCP
Language English
Director Martin McDonagh
Screenwriter Martin McDonagh
Producer Graham Broadbent, Peter Czernin
Leading Cast Abbie Cornish, Peter Dinklage, Samara Weaving
Cinematographer Ben Davis
Film Editor Jon Gregory
Original Music Carter Burwell

UK Distributor Fox

Winner of the People's Choice Award at Toronto film festival, *Three Billboards* is the latest audience hit from the master of dark film comedy Martin McDonagh (*In Bruges*, *Seven Psychopaths*). After months without an arrest in her daughter's murder, Mildred (Frances McDormand) makes a bold move, posting three signs leading into her town with a controversial message directed at William Willoughby (Woody Harrelson), the town's revered chief police chief. When his second-in-command, Officer Dixon (Sam Rockwell) gets involved, the battle between Mildred and Ebbing's law enforcement escalates.

'[17 years ago while traveling across America] I saw something similar to what we reveal on the billboards. It was a very stark, angry, brutal message, and it made me wonder what kind of person it was that would have the kind of rage and pain necessary to put something like that up out there. Once I decided it was a mother, the story almost wrote itself. [...] Sam [Rockwell], Frances [McDormand] and Woody [Harrelson] are three of the most truthful actors working in American movies today. This is a film that starts from quite a dark, tragic place, and the comedy balances the darkness, but we wanted to keep the germ of the idea as truthful as possible. If you get actors like these three, you never have to worry that they're going to try and make it funny-funny. They're going to go for the truth and honesty first, and let someone else take care of the laughs.'

Martin McDonagh, director

Presented in partnership with Brooks Macdonald.

Battle of the Sexes



Premiere Status Yorkshire
Country UK, USA
Year 2017
Running Time 2hr 1min
Format DCP
Language English
Director Jonathan Dayton, Valerie Faris
Screenwriter Simon Beaufoy
Producer Christian Colson, Danny Boyle
Leading Cast Emma Stone, Steve Carell, Andrea Riseborough
Cinematographer Linus Sandgren
Film Editor Pamela Martin
Original Music Nicholas Britell

UK Distributor Fox

From the acclaimed directors of Little Miss Sunshine comes this playful true story of gender wars on the tennis court. In the wake of the sexual revolution and the rise of the women's movement, the 1973 tennis match between women's world champion Billie Jean King (Emma Stone) and ex-men's champion Bobby Riggs (Steve Carell) was billed as the 'Battle of the Sexes'. This became one of the most watched sports events of all time, but as the tennis rivalry intensified, each was fighting more personal and complex battles off court.

'We were alive when the tennis match happened and that wasn't enough to make us want to make a movie about a tennis match. It's our first sports movie and we never thought we'd do one. What interested us in this were all the other stories, particularly Billie Jean's story of her marriage and her awakening, getting to know herself and having her first affair with a woman while being under the pressure leading up to this match. There were so many interesting ways in to this story and so many interesting aspects that made us want to make the film. [...] We watched a lot of tennis movies and what we really didn't want to do was overdramatize the tennis, or see it from an ultra-cinematic point of view. What interested us was the actual match, the way it was photographed, was dramatic to us. When you watch it from that broadcast point of view you realize the whole world, 90 million people, were watching it that way and all those eyes were on our two main characters.' Valerie Faris, co-director

Beast



Premiere Status Northern
Country UK
Year 2017
Running Time 1hr 47min
Format DCP
Language English
Director Michael Pearce
Screenwriter Michael Pearce
Producer Ivana MacKinnon, Lauren Dark
Leading Cast Jessie Buckley, Geraldine James, Johnny Flynn
Cinematographer Benjamin Kračun
Film Editor Maya Maffioli
Original Music Jim Williams

UK Distributor Altitude Films

Michael Pearce's thrilling debut feature is an atmospheric psychological drama set on the island of Jersey. Moll, a troubled woman living in an isolated community, finds herself pulled between her oppressive, controlling family and the allure of a mysterious outsider, Pascal (Johnny Flynn). When Pascal is suspected of a series of brutal murders, Moll defends him at all costs whilst learning what she is truly capable of. This film expertly explores the theme that there is a hidden darkness inside all of us.

'I'm from Jersey, and during the 60s, there was a guy called the Beast of Jersey who terrorised the island. When I was a kid I was always horrified by this story because I had such an idyllic childhood - this beautiful landscape is a great place to grow up as a kid. But it's got its fair share of dark stories and dark folklore, and that duality was really interesting to me, so I tried to explore that, in the landscape, and within this character that goes on a journey and falls in love with a guy who might be the prince charming, or might be the big bad wolf. [...] I find writing quite a difficult process. It took me something like five years to really get the script to a place where I thought I'd be comfortable to go on set and direct it. That's known to be one of the most difficult aspects of filmmaking, this solitary process. The other aspects are incredibly collaborative, but initially it's just you, a laptop and a blank page.' Michael Pearce, director

Official Selection

The Big Bad Fox and Other Tales



Premiere Status Northern
Country France
Year 2017
Running Time 1hr 23min
Format DCP
Language French
Director Patrick Imbert, Benjamin Renner
Screenwriter Benjamin Renner
Producer Didier Brunner, Damien Brunner
Leading Cast Céline Ronté, Boris Rehlinger, Guillaume Bouchede
Film Editor Benjamin Massoubre
Original Music Robert Marcel Lepage

UK Distributor Studio Canal

From talented filmmaker, animator, and cartoonist Benjamin Renner (Ernest & Celestine, a LIFF audience favourite in 2012), comes the delightful *The Big Bad Fox & Other Tales*. Adapted from Renner's own comics, the film is set up as a play with three acts chronicling different animal tales, each infused with the quick wit and sophisticated humour of Renner and co-writer Jean Regnaud. Renner sends his cartoonish animal caricatures on madcap adventures that are action-packed from start to finish. The stable of animal stars are the heroes of each tale, and their antics make for a wonderful, heartwarming experience.

'Transposing the cartoon was a real challenge. I was naive enough to think it would be easy, that I would just have to animate my drawings. It actually takes much more work! The rhythm is completely different: in a cartoon, the reader follows his own rhythm, whereas a film imposes everything - length, frames, voices. [...] Since the cartoon is very dense, we also had to make choices and sacrifice certain parts. At first we didn't plan for it to be a feature film. We were supposed to make three short films for the television. It was the producer who noticed that, if we linked the three stories, we had a feature. I was worried because we had to stitch these stories together, hence the 'frankenstein' feel to it. But that's also what makes its charm: you don't have a first, second and third act, we found a pretext to link these episodes. Ernest and Celestine was like a Lenôtre patisserie. *The Big Bad Fox* is lighter, it's all about the gags. It's a sweet.'

Benjamin Renner, director

The Cakemaker



Premiere Status Northern
Country Germany, Israel
Year 2017
Running Time 1hr 44min
Format DCP
Language English, German, Hebrew
Director Ofir Raul Graizer
Screenwriter Ofir Raul Graizer
Producer Itai Tamir
Leading Cast Sarah Adler, Zohar Shtrauss, Tim Kalkhof
Cinematographer Omri Aloni
Film Editor Michal Oppenheim

Sales Company Films Boutique
Contact contact@filmsboutique.com

Thomas, a young German baker, is having an affair with Oren, an Israeli married man who has frequent business visits in Berlin. When Oren dies in an accident in Israel, Thomas travels to Jerusalem seeking for answers regarding his death. Under a secret identity, he infiltrates into the life of Anat, his lover's widowed wife, who owns a small café. Thomas starts to work for Anat and create German cakes that help her business thrive, but how far can he go until his real identity is uncovered? Ofir Raul Graizer's award-winning debut is a tense and moving drama with the added ingredient of baking pleasure.

'The origin of the story is a man I knew who, while having a family, was meeting men. There are many people like this. Then I learned from his wife that he had died. That struck me. It was not really interesting to me if he was gay or not. It's a question of how you define yourself in terms of not just facts but culturally as well. The people in the film - the protagonist, his lover, and his lover's wife - what they all have in common is that they don't want to be defined in a certain way. They want to be, though it might seem kitsch to say this, human beings, not defined by sexuality, observance of religion or nationality. These things are not important. I like aesthetics and having things planned and the characters moving where I tell them to. But I also really love a documentary gaze [...] My instincts told me: everything is set and ready so let's take the time. Let's not stop and cut. In editing, everyone said "chop chop, cut cut, it's too long." But it felt right. I'm proud I managed to fight for it.'

Ofir Raul Graizer, director

Call Me By Your Name



Country Italy, France, Brazil, USA
Year 2017
Running Time 2hr 12min
Format DCP
Language English, Italian, French, German
Director Luca Guadagnino
Screenwriter James Ivory
Producer Peter Spears, Luca Guadagnino
Leading Cast Armie Hammer, Timothée Chalamet, Michael Stuhlbarg
Cinematographer Sayombhu Mukdeeprom
Film Editor Walter Fasano
Original Music Sufjan Stevens

UK Distributor Sony

Somewhere in Northern Italy in 1983, and virginal 17-year-old Elio is spending another endless summer with his academic father and mother. Into this balmy idyll steps postgraduate student Oliver, a man of lusty, spontaneous pleasures seven years Elio's senior. Elio is soon a changed man, and his burgeoning feelings for Oliver offer a climax to their vacation. Shot with painterly beauty and full of delicious, sensual ambience thanks to a wonderful cast, *Call Me By Your Name* is a romantic highlight of contemporary European cinema.

'I would say the reason this film is striking deep chords is probably due to the way I approached it. It was a way of absolute simplicity. I asked myself if I wanted to create a piece that was a sort of conversation between the storyline, the characters, and the medium, or if I just wanted the characters and the story to flow. And I said to myself: "Step back! Have faith in these people and this setting." So I chose to make the movie in the most lighthearted and simple way. I think it's probably the movie I made with the most calmness, applying in a very specific and literal way my motto, that we should live with a sense of joie de vivre. [...] It became this Italian, French, Brazilian co-production and everything came effortlessly, just for the pleasure of doing it. We shot this movie in May, near where I live [in Crema, Northern Italy]. We edited in June and July. It was very simple.' Luca Guadagnino, director

Claire's Camera



Premiere Status UK
Original Title La caméra de Claire
Country France, South Korea
Year 2017
Running Time 1hr 9min
Format DCP
Language Korean, English, French
Director Sang-soo Hong
Screenwriter Sang-soo Hong
Producer Hong Sangsoo
Leading Cast Isabelle Huppert, Kim Min-hee, Shahira Fahmy
Cinematographer Lee Jinkeun
Film Editor Hahm Sungwon
Original Music Dalpalan
Sales Company Finecut
Contact cineinfo@finecut.co.kr

Sang-soo Hong's wry view of romantic misadventure draws ever closer to his own world in this latest film. Set at the Cannes Film Festival, *Claire's Camera* was shot there in 2016, when lead actress Kim Min-hee and Isabelle Huppert were presenting *The Handmaiden* and *Elle*, respectively. Kim plays Man-hee, a film sales manager who is abruptly fired by her boss, ostensibly for dishonesty, though her drunken night with a filmmaker may have been a factor. Claire (Huppert), a teacher from Paris, walks around Cannes with her polaroid camera and after she approaches Man-hee for a photo, the two form a friendship, amusingly conducted in halting English.

'I choose a few locations and usually two or three actors without knowing how I will use them. I then have two or three informal interviews with the actors and begin shooting with a few pages of notes, of which I'm not sure any will be used. Other locations and actors are then chosen, if necessary, as I move along, and I proceed to write each day's script each morning, usually starting at 4 a.m. That takes about four to five hours, and I'll then print out the script and let the actors memorize the first scene. I write usually three to five scenes for the average day of shooting, and finish shooting those scenes that day. The initial editing finishes within a day or two after the final day of shooting. Then I'll let it simmer for about a week or two, and look at it again and sometimes do some minor changes. The preproduction takes about a month; the production about three weeks or less; the postproduction about a month.' Sang-soo Hong, director

Official Selection

Dark River



Premiere Status Northern
Country UK
Year 2017
Running Time 1hr 29min
Format DCP
Language English
Director Clio Barnard
Screenwriter Clio Barnard
Producer Tracy O’Riordan
Leading Cast Ruth Wilson, Mark Stanley, Sean Bean
Cinematographer Adriano Goldman
Film Editor Nick Fenton, Luke Dunkley
Original Music Harry Escott

UK Distributor Arrow

Acclaimed Yorkshire born director Clio Barnard (*The Selfish Giant*, *The Arbor*) returns to her home county with this emotionally charged third feature. *Dark River* follows estranged siblings Alice (Ruth Wilson) and Joe (Mark Stanley) in their bitter dispute over the tenancy of their family farm, a once beautiful small holding on the Yorkshire moors. Following their father’s death Alice returns home for the first time in 15 years to claim the family farm, unearthing traumatic memories that have lain dormant for years. This film is supported by Screen Yorkshire’s content fund.

‘Initially I wrote a faithful adaptation [of the novel *Trespass*], and then a note came back from the financiers saying, “Make it yours.” In some ways it was fantastic because they were saying, “We want your voice.” But it was a difficult process, like [fitting] a square peg in a round hole. With *The Selfish Giant*, there was a deliberate contrast between Oscar Wilde’s Victorian fairytale story and the contemporary lives of these children I had met when making *The Arbor*. This film was a different process. [...] I think what fascinated me was that the brother and sister characters both had the same difficult history. They are desperate to connect with each other, but unable to because communication is broken down; it’s this thing neither of them have ever spoken about. So that became the focus, but the book has more plot, and it’s more of a thriller. And part of the risk is if you condense that amount of story into a feature film it becomes melodramatic. Given the subject matter, that is to be avoided. So it was about trying to hone it down.’
 Clio Barnard, director

Djam



Premiere Status Northern
Country France, Greece, Turkey
Year 2017
Running Time 1hr 37min
Format DCP
Language French, Greek
Director Tony Gatlif
Screenwriter Tony Gatlif
Producer Delphine Mantoulet
Leading Cast Daphne Patakia, Simon Abkarian, Maryne Cayon
Cinematographer Patrick Ghiringhelli
Film Editor Monique Dartonne
Original Music Evangelos Paschalidis, Konstantinos Vellidiadis

Sales Company Les Films du Losange
Contact sales@filmsdulosange.fr

Irrepressible *Djam* is a young Greek woman whom we first meet belting out a ‘rebetiko’, a form of defiant, working-class Greek song. *Djam* has a lyric for all occasions, and with it the knack of lifting the spirits of friends and family. When her stepfather dispatches *Djam* to Istanbul to retrieve a part for his boat, she befriends Avril, a French woman there to volunteer but since lost her way. Suffused with non-stop energy and with a wry eye on the new politics in Southern Europe, *Djam* is a fresh and genuine charmer.

‘I wanted to make a film about contemporary issues, that would be expressed through the songs as well as the dialogues. One of the inspirations for the film is this old Turkish song. A love story that I made into a world story. “My daughter, I give you this world, take it and cherish it.” “No,” she replies, “I don’t want this world because it is cruel.” “No,” says the father, “this world is beautiful when you know how to look at it.” So *Djam* is a musical, because I wanted this song and this text to be the starting point of the film. There was also *Aman Doktor*, an old Greek-Turkish song that I knew and that inspired me. And others, that I discovered while I was writing. On top of that, I wanted to talk about the exile of the Greeks through *Rebetiko*, a popular music from Greece that I like, and whose musicians seem to refuse the misery of this world. These Greeks that we see in the film originally came from Turkey, from where they were chased in the 1920s by Atatürk. They arrived in Greece with *Rebetiko* in their luggage.’
 Tony Gatlif, director

Félicité



Premiere Status Northern
Country Belgium, France, Senegal, Germany, Lebanon
Year 2017
Running Time 2hr 3min
Format DCP
Language Lingala, French
Director Alain Gomis
Screenwriter Alain Gomis
Producer Arnaud Dommerc, Oumar Sall
Leading Cast Véro Tshanda Beya Mputu, Gaetan Claudia, Papi Mpaka
Cinematographer Céline Bozon
Film Editor Gomis, Fabrice Rouaud

UK Distributor Mubi

The life of a fiercely independent club singer in Kinshasa is turned upside down when her teenage son suffers a horrific and expensive accident. Proud of her independence, she's forced to swallow her pride and run through the list of possible donors to help her cause. This quest sends her on a fast-paced journey through the streets of the Congolese capital. Winner of the Silver Bear Grand Jury Prize at the Berlin Film Festival, this fourth feature from Senegalese-French filmmaker Alain Gomis is steeped in visual and musical lyricism.

'I feel that a film is created over years, and by summoning a multitude of different things. At the origin of this one are real people, women I'm close to mainly in Senegal. Strong women who don't accept compromise, who tackle everything head on and refuse to give in no matter what. I had a certain admiration for this rectitude while, at the same time, reflecting on the notion of bending life to one's will. So I was interested in this dialectic of struggle and acceptance that is a theme common to all of my films. On top of that, a young cousin I'm very close to had an accident and, as a result of inadequate medical care, lost his leg. I'll never forget his expression: a 17-year-old kid who'd lost all sense of levity – for whom life was as good as over. His story was also tied to that of his mother, who was suspected of shady dealings. This simple reality that confronts the invisible on a daily basis is the foundation of the film. So I had intended a kind of Faust... Then I discovered the music of Kasai Allstars, which captured all of that.' Alain Gomis, director

Film Stars Don't Die in Liverpool



Premiere Status Northern
Country UK
Year 2017
Running Time 1hr 45min
Format DCP
Language English
Director Paul McGuigan
Screenwriter Matt Greenhalgh
Producer Barbara Broccoli, Colin Vaines
Leading Cast Jamie Bell, Annette Bening, Vanessa Redgrave
Cinematographer Ula Pontikos
Film Editor Nick Emerson
Original Music J. Ralph

UK Distributor Lionsgate

In this extraordinary true-life story, Annette Bening plays ageing Hollywood star Gloria Grahame, who meets and falls in love with a much younger actor (Jamie Bell) while performing in Liverpool in the 1970's. As the two embark on their romance, we follow them from England to Los Angeles, from stage to hospital, and from laughter to tears. Paul McGuigan's endearing retelling based on the memoir by British actor Peter Turner, features an all star cast including Julie Walters, Vanessa Redgrave and Kenneth Cranham.

'I really liked the simplicity of the love story, but the most important thing that I loved about the story was that it was about an older woman, a woman in her 50s, who is sexually active. She's a strong woman, she's badly behaved, she's a flawed character but you fall in love with her, and you see why a young man would want to be with this woman. You don't often see that in films unfortunately. Usually the guy gets the younger woman and that's it, end of the story, where this is much more complex. Underneath all that, there is a complexity to Gloria Grahame's character, and I really liked that it wasn't a biography. It was taken from a really strong point of view, from Peter Turner's book. [...] Annette Bening makes you better as a director. It's about observation with Annette. She just needs a slight adjustment, or needs you to really listen. She's a student and she's a master at the same time. She really wanted to get to know Gloria.' Paul McGuigan, director

Official Selection

The Florida Project



Premiere Status Northern
Country USA
Year 2017
Running Time 1hr 55min
Format DCP
Language English
Director Sean Baker
Screenwriter Sean Baker, Chris Bergoch
Producer Sean Baker, Chris Bergoch
Leading Cast Willem Dafoe, Brooklynn Prince, Valeria Cotto
Cinematographer Alexis Zabe
Film Editor Sean Baker

UK Distributor Altitude Films

The buzziest film at this year's Cannes film festival, this lyrical drama from the director of *Tangerine* is set in a down-and-dirty fleapit Florida motel. Living there on the breadline is six-year-old Moonee, a bratty child who hangs out with her pal Scooty, avoiding adults and swerving serious trouble as best she can. Mom is largely absent, and Moonee doesn't know that she has turned to prostitution to keep them in food and rent. Casting a watchful eye over them instead is wary hotel manager Bobby (Willem Dafoe). 'Beautiful, vibrant, heartfelt and hilarious.' (Little White Lies)

'My work has always been rooted in realism, but *Tangerine* elevated that to a kind of pop *vérité*; I really loved discovering that style, so I wanted to continue. Being in the Floridian environment, there's a sort of style that's imposed on you: my cinematographer and production designer really embraced those Floridian colors, so there's a hyper-reality to everything. We're still employing some of the guerrilla filmmaking techniques we used on *Tangerine*, but I had a bit more to work with this time — part of the reason we went with the more controlled, classical feel of 35mm was we were trying to tell the story through the eyes of a 6-year-old. And her world is always somewhat candy-coated, so I wanted it to have a gloss, to be rich. Digital is great, I see the benefits and beauty in both formats. But it doesn't give you that organic quality that celluloid brings.' Sean Baker, director

Gabriel and the Mountain



Premiere Status UK
Original Title Gabriel e a montanha
Country France, Brazil
Year 2017
Running Time 2hr 11min
Format DCP
Language Portuguese, English, French
Director Fellipe Barbosa
Screenwriter Fellipe Barbosa, Kirill Mikhanovsky
Producer Rodrigo Letier, Roberto Berliner
Leading Cast João Pedro Zappa, Caroline Abras, Alex Alembe
Cinematographer Pedro Sotero
Film Editor Théo Lichtenberger
Original Music Arthur B. Gillette
Sales Company Films Boutique
Contact contact@filmsboutique.com

The true story of young Brazilian traveller and lapsed academic Gabriel Buchmann and his quixotic mission to climb Mount Kilimanjaro. When we meet headstrong but likeable Gabriel in Kenya, he is happy and self-sufficient, traveling responsibly and leaving nothing behind but solid friendships. Yet when joined by girlfriend Cristina in Malawi, a slow change creeps across Gabriel's personality, gradually leading him astray. This Cannes prizewinner is a rich and distinctive study of character and place, and features the real-life Gabriel's African friends reprising their meetings with him.

'Gabriel was one of my classmates and friends. He disappeared in 2009. His story is well-known in Brazil. I figure that his idealism touched people. I couldn't tell in the beginning, but now it seems to me reminiscent of Voltaire's *Candide*. It's a non-cynical, rather clownish character, that is seldom seen in films. It is also very rare, for us Brazilians, to travel to Africa. Gabriel was searching for a certain well-being that he managed to find and that I also found when I first went there in 2007. I could have been Gabriel. I understood I had to film the real people Gabriel had met during his journey and record their testimonies as I encountered them during the location research. But I wanted to make a fiction film. I had a script, written scenes which contained what happened to Gabriel in a 70 days' time lapse. I didn't show the script to the actors during the shooting. I wanted to preserve them free so they could improvise. The process was thus quite natural and magical. It gives to the film a documentary side, although it has a fictional form.' Fellipe Barbosa, Director

Glory (presented in association with the LUX Prize)



Premiere Status	Northern
Original Title	Slava
Country	Bulgaria, Greece
Year	2016
Running Time	1hr 41min
Format	DCP
Language	Bulgarian
Director	Kristina Grozeva, Petar Valchanov
Screenwriter	Kristina Grozeva, Decho Taralezhkov
Producer	Kristina Grozeva, Petar Valchanov
Leading Cast	Stefan Denolyubov, Margita Gosheva, Ana Bratoeva
Cinematographer	Krum Rodriguez
Film Editor	Petar Valchanov
Original Music	Hristo Namliev
UK Distributor	New Wave Films

Winner of Best International Feature at the Edinburgh Film Festival and Bulgaria's submission to the Oscars, Glory is a thought-provoking drama that critiques modern day society. When Tsanko, an unassuming railroad worker, finds a pile of money on the train tracks, he immediately notifies the authorities. Grateful, the state rewards him with a new watch, which soon stops working. Meanwhile, Julia, the head of PR for the ministry of Transport, loses his old watch. Here starts Tsanko's desperate struggle to get back not only his old watch, but also his dignity.

'Our second feature was more difficult from a structural point of view. Whereas in The Lesson we follow the story of one single protagonist, in Glory we have two main characters, and it was a challenge for us to intertwine their stories in a way that felt organic. This is one of the reasons why we approached our co-writer, Decho Taralezhkov - to help achieve this much-needed balance. [...] What we tried first with The Lesson and then repeated with Glory was to mix professional and amateur actors. What we also found, while shooting Glory, is that directors are very good at acting. There was one particular day during filming when there were more directors on set than actors: Milko Lazarov (Alienation) in the role of an investigative journalist, Ralitzia Petrova (Godless) and Nikolay Todorov (Three Days in Sarajevo) as police officers, Dimitar Sardjev (short film Portrait of a Family) as a cameraman from the PR department, and Pavel Vesnakov (short film Pride) as a jailbird. With the two of us, that made exactly seven directors on set; it was quite funny.' Kristina Grozeva, co-director

Good Time



Premiere Status	Northern
Country	USA
Year	2017
Running Time	1hr 41min
Format	DCP
Language	English
Director	Benny Safdie, Josh Safdie
Screenwriter	Ronald Bronstein, Josh Safdie
Producer	Sebastian Bear-McClard, Oscar Boyson
Leading Cast	Robert Pattinson, Benny Safdie, Jennifer Jason Leigh
Cinematographer	Sean Price Williams
Film Editor	Ben Safdie, Ronald Bronstein
Original Music	Oneohtrix Point Never
UK Distributor	Curzon

After a botched bank robbery lands his younger brother in prison, Constantine Nikas (Robert Pattinson in a revelatory performance) embarks on a twisted odyssey through the city's underworld in an increasingly desperate — and dangerous — attempt to get his brother out of jail. Over the course of one adrenalized night, Constantine finds himself on a mad descent into violence and mayhem as he races against the clock to save his brother and himself, knowing their lives hang in the balance. 'Tense, immersive and excellently assaulting, Good Time is hella time.' (Globe and Mail)

'When we were doing research on the character of Connie [...] I met this guy photographing for the Daily News, [who] used to be an evidence photographer for the NYPD. I remember this case about a con man who posed as different people, including a Village Voice critic! The photographer shot the contents of the con man's bag, and it was insane - one little Jansport backpack with a miniDV tape, a lot of different IDs, weird essays photocopied from the library, and this cheap, crummy-looking book, Disguise Techniques. This guy's walking around with a handbook on how to con people? I thought that was fascinating. So I buy the book, and it's, like, one of the great manuals, like an acting book. It ended up informing the wardrobe of Good Time, and I gave it to Rob to read. When I read this thing about how to truly get away with crime, to use municipality to its advantage, sometimes the best way to blend in is by standing out. That's where the orange jackets in the movie came from. These investigations end up being really fruitful.' Joshua Safdie, co-director

Official Selection

Happy End



Premiere Status Northern
Country France, Austria, Germany
Year 2017
Running Time 1hr 47min
Format DCP
Language French, English
Director Michael Haneke
Screenwriter Michael Haneke
Producer Margaret Ménégoz
Leading Cast Isabelle Huppert, Jean-Louis Trintignant, Mathieu Kassovitz
Cinematographer Christian Berger
Film Editor Monika Willi

UK Distributor Curzon

Brace yourself for the end of humanity, Michael Haneke-style. A wealthy middle class French family deals with the aftermath of a serious industrial accident by making a series of moral mis-steps. Happy End focuses on each family member in turn, as they retreat into self-destruction or escape. Concluding one of the most exhilarating and incisive runs of European cinema, director Haneke (*Hidden*, *Amour*) updates his familiar obsessions of tainted love, media influence and hypocrisy, and signs off with a surprising big dash of gallows humour. 'As gripping as a satanically inspired soap opera.' (The Guardian)

'I never look for specific themes, I find it boring and that's how you end up with clichés. I have to be moved by something for the rest to follow. This film was born out of a certain bitterness on our way of living, this way we have of not looking beyond the end of our noses in this world around us. And it's not a French problem, I could have made the same film in Germany, Austria or elsewhere. [...] We're bombarded with information and operate under the illusion that we're being kept informed. But the truth is we don't know anything. [...] The only thing we really know is what we've experienced. All this information is just the tip of the iceberg. In 20 years, the world has changed like never before in the history of humanity with the evolution of means of communication. I've been interested in this right from my first films, as you can't understand the evolution of society without broaching the evolution of its means of communication.' Michael Haneke, director

Journeyman



Premiere Status Northern
Country UK
Year 2017
Running Time 1hr 32min
Format DCP
Language English
Director Paddy Considine
Screenwriter Paddy Considine
Producer Diarmid Scrimshaw
Leading Cast Paddy Considine, Jodie Whittaker, Paul Popplewell
Cinematographer Laurie Rose
Film Editor Pia Di Ciaula
Original Music John Boughtwood

UK Distributor Studio Canal

Paddy Considine follows up his directorial debut *Tyrannosaur* with the story of a boxer rebuilding his life after a near-fatal injury. Matty Burton (Considine) is coming to the end of his boxing career and plans one last fight to secure a home for his wife (Jodie Whittaker) and baby daughter. After an epic fight with the controversial Andre Bryte, Matty collapses on his living room floor. Awaking from the coma, the real fight begins. Suffering from memory loss and with his personality altered, Matty begins to piece his life back together just as his world disintegrates. This film is supported by Screen Yorkshire's content fund.

'That might sound a bit odd, but in *Journeyman* we're not building some narrative where the character is redeemed by an ultimate fight. The fight begins when the boxing match is over. It started brewing a very long time ago and it's been around in my mind as a project for a few years. Earlier this year, a friend reminded me of it and it seemed like the right time to revisit it as an idea. I suppose being a boxing fan, I was always aware of the dangers of the sport and was aware how injuries occur in the fight game, very highlighted within the boxing world when one such incident happens when a fighter does get injured. I was a teenager and a big boxing fan at the time when Michael Watson suffered his injury against Chris Eubank. I was always left with a lasting image of Michael on the pitch at Arsenal. He was making a recovery at the time but was still wheelchair-bound. I wondered what happens in that situation when the crowds disappear, when the adulation's gone and it's just you and the people around you that love you. That's the basis of how it started to generate.' Paddy Considine, director

Loveless



Premiere Status Northern
Original Title Nelyubov
Country France, Russia
Year 2017
Running Time 2hr 7min
Format DCP
Language Russian
Director Andrey Zvyagintsev
Screenwriter Oleg Negin, Andrey Zvyagintsev
Producer Alexander Rodnyansky, Sergey Melkumov
Leading Cast Maryana Spivak, Yanina Hope, Aleksey Rozin
Cinematographer Mikhail Krichman
Film Editor Anna Mass
Original Music Evgueni Galperine, Sacha Galperine

UK Distributor Altitude Films

A diamond-hard stare into Russia's pitiless soul. This thrillingly precise and unnerving drama follows Boris and Zhenia, a couple in the process of a frosty divorce. With nothing much left to say to one another and each with a new relationship to occupy them, they barely notice the presence of their only child Alyosha, much less his need for love. When Alyosha fails to return from school, Boris and Zhenia are compelled to hunt for their son, but can they confront what they've done? By multi-award winning director Andrey Zvyagintsev (Leviathan).

'I love all [my characters]. I feel no disgust or any kind of animosity towards them because these characters allow us to look deep inside our souls with all our hidden fears, problems and challenges. So I love them. [...] There is a political aspect to this film, although certainly not as pronounced as in Leviathan. But in Loveless I do show the political context, the political climate in which the story takes place, or February 2015 to be precise. We see footage of the war and conflict with the Ukraine towards the end. But generally I'm not someone who sets out to make politically oriented films, at least that's never been my intention. [...] Of course parts of the film are hyperbolized, exaggerated for dramatic effect. As for the problem of the lack of love, of people being distant from one another, it certainly exists in Russia but I think no more than anywhere else. Zhenya's mother is a character that symbolizes the continuance of the central mother-child relationship. It's a scenario that shows you this mother couldn't have had a different daughter than the one she had and it goes on like that from generation to generation.' Andrey Zvyagintsev, director

Lover for a Day



Premiere Status Northern
Original Title L'amant d'un jour
Country France
Year 2017
Running Time 1hr 16min
Format DCP
Language French
Director Philippe Garrel
Screenwriter Jean-Claude Carrière
Producer Saïd ben Saïd, Michel Merkt
Leading Cast Éric Caravaca, Esther Garrel, Louise Chevillotte
Cinematographer Renato Berta
Film Editor François Gédigier

UK Distributor Mubi

A tantalizing relationship triangle from French auteur Philippe Garrel. Heartbroken and homeless, 23-year-old Jeanne returns to her father's small Parisian apartment. There she is surprised to find that his new girlfriend, Ariane, is not only his student but is also 23. Having to share the same man's attention swiftly reveals their short tempers, but soon the two women become inseparable, sharing views on everything from love to fidelity. With stunning black and white cinematography and poignant narration, Lover for a Day is a passionate and intimate study of human nature and relationships.

'I usually need just one take, although there can be more, it is not a rule. The reason I can film so quickly when I'm on the set is because so much of the work has been done prior to the shooting. For Lover for a Day, the shooting lasted only 21 days. That film could have almost been a theatre play. There is a unity of place, as I realised when we were rehearsing (every Saturday for months, maybe a year). When the actors and I arrive on the film set, we have a head start on the technicians. It's as if this thing that we are making preexists the shooting, and then it is up to me to make everything work together. The scenes are not a fantasy born in my head that the actors have then to recreate. I look at how everything was put together in real life, and then I capture it, almost as a documentary.'

Philippe Garrel, director

Official Selection

Mademoiselle Paradis



Premiere Status UK
Country Austria, Germany
Year 2017
Running Time 1hr 37min
Format DCP
Language German
Director Barbara Albert
Screenwriter Kathrin Resetarits, Alissa Walser
Producer Michael Kitzberger, Wolfgang
Leading Cast Thomas Anton, Attila Beke, Maria Dragus
Cinematographer Christine A. Maier
Film Editor Niki Mossböck
Original Music Lorenz Dangel

Sales Company Austrian Films Commission
Contact office@afc.at

An exquisitely crafted period drama telling the true story of blind musician Maria Theresia von Paradis and pioneering physician Dr Franz Mesmer. In 18th century Vienna, Paradis is renowned as a blind pianist of remarkable talent. In a quest to restore her vision, her overprotective parents seek out controversial doctor Franz Mesmer. While the treatment seems to have an almost immediate effect, Paradis soon notices that as her sight returns, her musicality diminishes. Now she must choose either talent and fame or her health.

'The strong and ambivalent characters of the blind pianist and composer Maria Theresia Paradis and the doctor and healer Franz Anton Mesmer fascinated me. And then there's the fact that the story is not only about the characters, but also about power and society, and above all about the act of seeing and being seen, being a subject or an object – and about the relativity of senses and truth. The gender conflict itself seems quite deep to me. Especially over the last few years, we have seen that it has become even more intense, as women have insisted on their right to the same degree of visibility and the same amount of money as men. Nevertheless, the conflict of the main characters is an inner conflict between two extraordinary characters, Wunderkinder, who are not understood or accepted by society, and who are suffering because they know about their special status and have their own envy and ambitions.' Barbara Albert, director

My Friend Dahmer



Premiere Status Northern
Country USA
Year 2017
Running Time 1hr 47min
Format DCP
Language English
Director Marc Meyers
Screenwriter Marc Meyers, Derf Backderf
Producer Jody Girgenti, Marc Meyers
Leading Cast Anne Heche, Vincent Kartheiser, Dallas Roberts
Cinematographer Daniel Katz
Film Editor Jamie Kirkpatrick
Original Music Andrew Hollander

UK Distributor Altitude Films

Could they, should they have known? As a young man, Jeffrey Dahmer became a notorious, and notoriously gruesome serial killer, the so-called 'Milwaukee Cannibal'. My Friend Dahmer hones in on Jeffrey's high school years and reveals a hunched, awkward and worryingly alcoholic teenager. He fits in with his peers... up to a point. This intelligent origin story is conveyed in a striking visual style (the source is a terrific 2012 graphic novel), and has much to say about what is considered rational or normal. Smart, intelligent cinema about an almost mythical killer.

'After I extracted information from the book into a first draft, and re-outlined it with my producing partners Adam Goldworm and Jody Girgenti, we talked about what it should be. Then I put the book aside. Now I'd got the information, I needed to focus on how to best make it a movie. That's where developing the home life came from. Knowing with independent film you need to be prepared with story boards well in advance, I storyboarded the whole thing as soon as the script landed on the Black List. During the story boarding I revisited the book, to remind myself of what scenes were loyal to the book and which ones I had created. When the script overlapped I extracted panels from the book and pasted them into the storyboard. It was like collaging them together. At that time I was aware that there was a wider fan base of the book, and they might want to see some aspects of the graphic novel executed in the film. I wanted to honor that.' Marc Meyers, director

The Nothing Factory



Premiere Status Northern
Original Title A Fábrica de Nada
Country Portugal
Year 2017
Running Time 2hr 57min
Format DCP
Language Portuguese, French
Director Pedro Pinho
Screenwriter Tiago Hespanha, Luisa Homem
Producer Joao Matos, Leonor Noivo
Leading Cast José Smith Vargas, Carla Galvão, Njamy Sebastião
Film Editor Claudia Oliveira, Edgar Feldman
Original Music Jose Smith Vargas, Pedro Rodrigues

UK Distributor ICA London

This genre-hopping surprise from Portugal begins in a lift factory where the owners have abandoned the workers. One morning the men discover that some key equipment has been taken away overnight - perhaps to be sold off? Sure enough, the sheepish bosses emerge to confirm the factory's imminent closure. A mysterious figure emerges to debate the politics of the workers taking over, and then things take a turn for the surreal. Ostriches, sex, punk and song-and-dance numbers take centre stage, and what begins as a realist drama ends as one of the most singular films of 2017.

'The project began as a collaboration between me and another Portuguese director, Jorge Silva Melo. We wanted to make a musical about a factory that is about to close. When he had to pull out of the project, I took the film in my hands, and I tried to make these ideas mine and relate them taking into account the reality of what was happening in Portugal at that time. The idea of making a musical and questioning how we could do that in a factory, with workers, enchanted me somehow. The closing of a factory is a moment that complicates people's personal lives, family lives, so the film portrays that. It takes place in an elevator factory because while we were in the process of writing the film, we had the chance to find this factory that has been self-managed from 1974, the Portuguese revolution, until 2016. The workers took the control of their factory. The architecture of this empty factory, this legacy from another time, from this industrial era, is a space that I loved to film and frame.' Pedro Pinho, director

Oh Lucy!



Premiere Status Northern
Country USA, Japan
Year 2017
Running Time 1hr 35min
Format DCP
Language English, Japanese
Director Atsuko Hirayanagi
Screenwriter Atsuko Hirayanagi
Producer Han West, Yukie Kito
Leading Cast Shinobu Terajima, Josh Hartnett, Kaho Minami
Cinematographer Paula Huidobro
Film Editor Kate Hickey
Original Music Erik Friedlander

Sales Company Elle Driver
Contact sales@elledriver.eu

Atsuko Hirayanagi's hilarious and poignant debut feature, follows the life of shy, middle aged Setsuko. After adorning a blonde wig and taking an English class taught by the unconventional and wacky John (Josh Hartnett), Setsuko is transformed into her new confident persona she calls Lucy. Lucy awakens unspoken desires in Setsuko but, when John suddenly disappears from Tokyo, Setsuko travels to California on a mission to find him. There, in an unfamiliar world of tattoo parlours and seedy motels, Setsuko's family ties are tested as she struggles to preserve her dream of Lucy.

'As a storyteller, it is important for me to find and portray a character that I haven't seen before on screen. Everyone has a story to tell and things to say, and I feel this is especially true of the quiet ones. I remember being asked during the admissions interview for film school, "describe a person in your life you don't like", and then the interviewer goes, "now make that person the protagonist in a movie, and tell me that story...". This question somehow stuck with me, so I often find myself looking for the unlikely protagonists. I believe that in the centre of things, at the very core, we are all the same. So if we dig into that core, I believe our fears are buried in there. If we're open to showing these fears, being honest, we may be able to understand each other better - and just connect. [...]. Perhaps audiences connect with Setsuko because they see some of those raw and unmasked moments, and can relate to her fears.' Atsuko Hirayanagi, director

Official Selection

A Prayer Before Dawn



Premiere Status Northern
Country France, UK
Year 2017
Running Time 1hr 56min
Format DCP
Language English, Thai
Director Jean-Stéphane Sauvaire
Screenwriter Jonathan Hirschbein
Producer Rita Dagher, Nicholas Simon
Leading Cast Joe Cole, Vithaya Pansringarm, Nicolas Shake
Cinematographer David Ungaro
Film Editor Marc Boucrot
Original Music Nicolas Becker

UK Distributor Altitude Films

Based on the international best-seller by Liverpool boxer Billy Moore, *A Prayer Before Dawn* is the true story of a troubled young British boxer (played by Joe Cole from *Green Room*) who is sent to one of Thailand's most notorious jails. Refusing to die inside prison, Billy becomes a student of the lethal art of Muay Thai Boxing, and in the process, finds a brotherhood that will guide him on an incredible journey to redemption. 'Fists-punching, face-pulping, defiantly, flailingly unknowable and never willingly sympathetic, young British actor Joe Cole pounds his way through Jean-Stéphane Sauvaire's hard-edged Thai prison drama.' (Screen Daily)

'I'm interested in the impression of being immersed in a film. As a spectator first, and as a filmmaker. I want to experience a film. From the start, I imagined a film told in the first person. I wanted the spectator to adopt Billy Moore's point of view, to discover the prison through his eyes, to feel what it is like to be in a ring, to be on drugs, to feel alone in a world that is at first very hostile. In the first part of the film, pieces of information come to us in a very brutal way, to try and recreate Billy's mental chaos, intensified by the consumption of narcotics. I was interested in visually translating Billy's inner demons, in making the film follow his pace. Image and sound help us get what the character does and does not understand. The documentary dimension, and the fact that we worked with non professional actors, also helped creating this feeling of total immersion.' Jean-Christophe Sauvaire, director

The Rider



Premiere Status Northern
Country USA
Year 2017
Running Time 1hr 44min
Format DCP
Language English
Director Chloé Zhao
Screenwriter Chloé Zhao
Producer Mollye Asher, Sacha Ben Harroche
Leading Cast Brady Jandreau, Tim Jandreau, Lilly Jandreau
Cinematographer Joshua James, Richardson
Film Editor Alex O'Flinn
Original Music Nathan Halpern

UK Distributor Altitude Films

This expressive drama by Chinese director Chloé Zhao throws us into the no-nonsense rodeo lifestyle of South Dakota, where passion and beauty occasionally ignite an otherwise tough existence. Headstrong young rider Brady has recently suffered a life-threatening injury to his skull. With a metal plate in his head and with deteriorating faculties, this gifted trainer is forced to stay away from his passion for the rodeo ring or risk catastrophe. A highlight of this year's Cannes selection, *The Rider* is atmospheric, warm, and full of the textures of the cowboy life.

'I went to a women's college in Massachusetts, so obviously, feminism is in my blood. I'm a pretty independent, feminist person. Yet I find myself more interested in telling stories about men than about women - at least thus far in my career. Of course, I do think it's important to create more nuanced female characters than have been portrayed through the male gaze, so that our daughters can grow up watching themselves authentically on screen. A lot of great female filmmakers - and male filmmakers - are doing that, but I find my calling more in portraying male characters through a female gaze. I want to tell our boys that it's okay to be vulnerable, that they don't have to be like the tough winners on our screens. I want to tell our sons that they can have broken dreams, but a real hero is someone who keeps on dreaming anyway. They should know that a real hero can be vulnerable, cry, and still be loved. I think that's also very important for feminism: bringing men and women together instead of making them enemies.' Chloé Zhao, director

Sami Blood (presented in association with the LUX Prize)



Premiere Status English
Original Title Sameblod
Country Sweden
Year 2016
Running Time 1hr 50min
Format DCP
Language Swedish, Saami
Director Amanda Kernell
Screenwriter Amanda Kernell
Producer Lars G. Lindstrom
Leading Cast Lene Cecilia Sparrok, Mia Erika Sparrok, Maj-Doris Rimpi
Cinematographer Sophia Olsson, Petrus Sjovik
Film Editor Anders Skov
Sales Company LevelK
Contact andrea@levelk.dk

One of three films nominated for the European Parliament's Lux Prize, Amanda Kernell's powerful feature debut is a vibrant coming of age drama set in 1930's Sweden. Elle, a reindeer herding Sami teenager is forcibly removed from her family and sent to a state boarding school. Exposed to the racism of the school and facing a society rife with prejudice and discrimination, Elle is forced to choose between remaining with her people or pursuing the education and opportunities otherwise denied her.

'I wanted it to be a coming-of-age story, with joik and blood, about a girl with a knife. I'm from a Sami family. I have a Swedish mother and a South Sami father. But some of the elders in my family, they really want nothing to do with Sami people. They speak quite harshly and badly about them, but they are Sami themselves. I'd always known that they grew up with having Sami as their mother tongue, not speaking Swedish at all as children, in the traditional way of living. But now, they have other names, first names and surnames, and have another life. They want nothing to do with their siblings, their old life, and their old identity. So I was wondering - what happened? If you change your name, your language, your way of behaving, can you really become another person or are you still the same old person inside? Where does this shame and anger come from? What does it do to you to cut all ties with your past, your family, and your culture - full assimilation?' Amanda Kernell, director

Scary Mother



Premiere Status UK
Original Title Sashishi deda
Country Georgia, Estonia
Year 2017
Running Time 1hr 47min
Format DCP
Language Georgian
Director Ana Urushadze
Screenwriter Ana Urushadze
Producer Lasha Khalvashi
Leading Cast Nato Murvanidze, Dimitri Tatishvili, Ramaz Ioseliani
Cinematographer Mindia Esadze
Film Editor Alexander Kuranov
Original Music Nika Pasuri
Sales Company Alief LLC
Contact info@alief.co.uk

Ana Urushadze's prize-winning debut is a powerful mix of domestic drama and psychological thriller. Manana, a middle aged housewife in Georgia, has to choose between her family life and a love of writing she has repressed for years. The tension between realising her creative ambitions and the expectations placed on a mother in a traditionally patriarchal society threaten to tear her apart. But, when Manana finally decides to follow her passion, she is ready to sacrifice everything for it both mentally and physically.

'It may sound weird, but when I'm writing, I never ask myself anything. I just follow the flow and my thoughts as I put them down on paper. It's only afterwards, when the story settles down, that I understand the original source of my inspiration and why the story followed the path that it has. In Scary Mother, the source of inspiration perhaps came from members of my family, as is usually the case. My mother had an on and off relationship with writing, and my sister is a writer working on her first novel. My grandmother also wanted to be a director but then she decided to follow a different profession. So, the main theme of self-realisation was already around me, affecting me... There was some inspiration from my family, but of course nothing to do with the father character or me personally. I don't see anything related to me in this aspect of the script, except for the urge to do your own favourite thing, which comes from the female members of my family.' Ana Urushadze, director

Official Selection

Song of Granite



Premiere Status Northern
Country Ireland, Canada
Year 2017
Running Time 1hr 44min
Format DCP
Language Irish, English
Director Pat Collins
Screenwriter Pat Collins, Eoghan Mac Giolla Bhríde
Producer Jessie Fisk, Alan Maher
Leading Cast Michael O'Chonhlaola, Macdara Ó Fátharta, Leni Parker
Cinematographer Richard Kendrick
Film Editor Tadhg O'Sullivan

UK Distributor Thunderbird

Enigmatic and complex, Joe Heaney was one of the greats of traditional Irish sean-nós singing. Shaped by the myths, fables and songs of his upbringing, his emergence as a gifted artist came at a personal cost. Pat Collins' fictional account of Heaney's life is remarkable in many ways: the gorgeous cinematography traversing the west of Ireland landscapes from which Heaney emerged, the audacious sweeps from the idyllic locales through archive footage and stirring traditional music sessions in the pub, creating a soulful piece of auteur filmmaking unlike any other film you will see this year.

'It goes back to that early 1990s period and the lunchtime concerts in the arts festival. I remember seeing traditional musicians Steve Cooney and Seamus Begley playing in legendary Galway venue An Taibhdhearc and it blew my mind; I hadn't heard traditional music played like that and it re-orientated me towards that world. Around the same time I remember hearing Joe Heaney singing 'Rocks of Bawn' on the radio and I was really drawn to it. I bought an album of his songs and I used to sing the song myself at parties. I was always drawn to Joe and traditional singing so I felt if I was going to make a film about singing, Joe Heaney would be the perfect figure to focus on. I think he was the best sean nós singer of his time and maybe ever. I am drawn to making slow films that have a meditative quality and I felt it was important to have a sean nós song in the film from start to finish, without cutting away from it, just one camera angle. I felt it was important to create the experience of listening to a singer sing a song.' Pat Collins, director

The Sower



Premiere Status UK
Original Title Le Semeur
Country France
Year 2017
Running Time 1hr 38min
Format DCP
Language French
Director Marine Francen
Screenwriter Jacques Fieschi, Marine Francen
Producer Sylvie Pialat
Leading Cast Raphaëlle Agogue, Pauline Buret, Théo Costa-Marini
Cinematographer Alain Duplantier
Film Editor Minori Akimoto
Original Music Frederic Vercheval
Sales Company Pascale Ramonda
Contact pascale@pascalaramonda.com

Marine Francen's magnificently photographed debut, is a tribute to female friendship, survival and first love. Violette is old enough to marry in 1852 when her mountain village is brutally deprived of all its men in a coup by Napoleon III. The women spend months in total isolation showing remarkable resilience as they tend to their harvest. As the seasons pass they take an oath that if a man comes, he will be shared amongst them. For Violette this is harder said than done, as the feelings of first love are tainted by her loyalty to her sisterhood.

'My main goal was to share the intimacy of these women, to sense their fears and desires. I wanted to avoid simply chronicling the events. I strove to convey the story at a sensorial level, to focus on the dreamlike aspects rather than being too realistic. This also influenced my decision to use the 4:3 format and the hand-held camera close to the characters. The beauty of the landscapes and the need to film a group suggested the need for a wide screen format. But I thought it was necessary to refrain from this obvious choice and take the opposite route. My DOP embraced this option. [...] After casting this group of women, I went with them to the wardrobe tests and learning about the daily gestures that existed at that time. By following these stages, I explained to them that the essential part of the task involved working with their bodies, and their relations with each other. I always gave them the freedom to propose things, but I had a fairly precise idea of the music of the dialogues and the intentions I was looking for in their faces and gestures. I asked them to trust the tiniest, almost imperceptible details.' Marianne Francen, director

The Stuff of Dreams



Premiere Status UK
Original Title La Stoffa dei sogni
Country Italy
Year 2016
Running Time 1hr 38min
Format DCP
Language Italian
Director Gianfranco Cabiddu
Screenwriter Gianfranco Cabiddu, Ugo Chiti, Salvatore de Mola
Producer Isabella Cocuzza, Arturo Paglia
Leading Cast Alba Gaia Bellugi, Renato Carpentieri, Jacopo Cullin
Cinematographer Vincenzo Carpineta
Film Editor Alessio Doglione
Sales Company Paco Cinema
Contact info@pacocinematografica.it

'We are such stuff as dreams are made on'... Gianfranco Cabiddu's award-winning film is the story of a small acting company stranded together with a group of Camorra crime-syndicate members on the jail-island of Asinara, north-west to Sardinia. In a magisterial blend of reality and fantasy, the heterogeneous group of castaways attempts to prove their innocence by performing, with little preparation, in Shakespeare's *Tempest*, recited in the folk version by Italian dramatist Eduardo de Filippo. Presented at LIFF In collaboration with the School of English and the Italian unit of the University of Leeds, and with the Sardinia Film Commission.

'I've had the fortune to work with Eduardo de Filippo when I was a young man. I worked with him for five years and I translated *The Tempest* by Shakespeare in the Neapolitan dialect. The text remained in my heart for many years, without me knowing. Ten years ago, I went to visit as a tourist the island of Asinara, in Sardinia, where they used to keep prisoners. It was prohibited to go there, until it became this natural park. When I arrived there, I thought I was in the island of Shakespeare, because it had remained deserted for 120 years - there were animals, it seemed terrible and magical at the same time. The island seemed the perfect place for *The Tempest* because it used to be inhabited by Sardinians who were taken away so it could be turned into a prison. The words of Caliban seemed very appropriate: they could have been the words of a Sardinian who lost his land.' Gianfranco Cabiddu, director

The Teacher



Premiere Status UK
Original Title Ucitelka
Country Slovakia, Czech Republic
Year 2016
Running Time 1hr 42min
Format DCP
Language Slovak
Director Jan Hřebejk
Screenwriter Petr Jarchovský
Producer Tibor Buza, Zuzana Mistríkova, Ľubica Orechovská
Leading Cast Zuzana Mauréry, Zuzana Konečná
Cinematographer Martin Ziaran
Film Editor Vladimír Barak
Original Music Michal Novinský
Sales Company LevelK
Contact andrea@levelk.dk

This audience favourite casts a wickedly humorous eye over the recent European past. It's 1983, the era of Communist control in central Europe. In a Bratislava classroom stern new teacher Mrs Drazdechova asks what each of the students' parents does for a living. As those wary adults soon realise, this teacher likes to call in favours from them in exchange for good grades for their kids. The parents convene – should they deal with her corruption? This is wry, prize-winning entertainment from the Oscar-nominated director of *Divided we Fall*.

'Although the story of *The Teacher* is set during the communist era, we didn't mean to simply reconstruct the atmosphere of the past. The theme of the film is fear and the subsequent willingness of an individual to succumb to corruption - the fact that some people serve those who have power over them, and, hence, get advantages for themselves and their closest ones. Nevertheless, these advantages can turn against them in the long run. The film, therefore, isn't a historical illustration. It tells a story about general human behavior, of situations that happen regardless of the time period. Nowadays, a quarter of a century after the fall of communism, our country is fighting corruption, which permeates all the layers of society. Our film is not only concerned with the educational system, where today, on the contrary, the more influential parents can often blackmail the teachers, but it acts as a model situation. We are depicting a fragment of society and its behavior in a critical situation. The film is a reflection of the bravery which we have to find within ourselves at current times as well as in the past.' Jan Hřebejk, director

Official Selection

Thelma



Premiere Status Northern
Country Norway, France, Denmark, Sweden
Year 2017
Running Time 1hr 56min
Format DCP
Language Norwegian
Director Joachim Trier
Screenwriter Joachim Trier, Eskil Vogt
Producer Thomas Røbsahm
Leading Cast Eili Harboe, Kaya Wilkins, Henrik Rafaelsen
Cinematographer Jakob Ihre
Film Editor Olivier Bugge Coutte
Original Music Ola Flottum

UK Distributor Thunderbird

A spine-tingling film in which the thrill of first love meets cool thriller. Thelma is a young woman living away from home for the first time, suddenly feeling that overwhelming force of a real romantic crush. But this is more than just a feeling; Thelma's passion for her classmate has the power to move things, even to fracture her world. Marrying supernatural shivers with a truly affecting romance, Toronto film festival hit Thelma will fully control your emotions. A sexy, head-spinning treat.

'[My co-writer] Eskil and I wanted to make something really fantastic. We both grew up in the 1980s, reading Stephen King and Japanese cartoons, and listening to 1970s and 1980s synthesizer music, like John Carpenter and Tangerine Dream. We wondered whether it would be possible to combine that sort of material with the story of a Norwegian girl, who realises that something deep within her is making her lose control of her life. We wanted something that had the visual potential to venture into nightmares and mystery, while leaning on a genre - a supernatural story more than an allegorical tale, but still about human beings. And then we tried to figure out how to tell it. It was difficult to find our lead - after all, she had to act with snakes and underwater - but then Eili turned up. She wanted to do her own stunts and really went for it; I don't think I have ever been so worried in my life during a shoot. [...] Her performance is extraordinary, and I could well imagine that she will be the next big thing to come out of Scandinavia.' Joachim Trier, director

Under the Tree



Premiere Status UK
Original Title Undir trénu
Country Iceland
Year 2017
Running Time 1hr 29min
Format DCP
Language Icelandic
Director Hafsteinn Gunnar Sigurðsson
Screenwriter Huldar Breiðfjörð
Producer Grímar Jónsson, Caroline Schluter
Leading Cast Steinþór Hróar Steinþórsson, Edda Björgvinsdóttir, Sigurður Sigurjónsson
Cinematographer Monika Lenczewska
Film Editor Kristján Lodmfjörð
Original Music Daniel Bjarnaso
Sales Company New Europe Films Sales
Contact festivals@neweuropesales.com

Everybody needs good neighbours. But these neighbours are the absolute pits. When pathetic husband Atli is caught doing something embarrassing by his wife, he slinks off to live with his parents in their neat suburban terrace. But once there he finds a tense standoff brewing between his iron-willed mother and the younger couple next door. A large overhanging tree between their houses is a major point of strife. Relatable, poignant yet laugh-out-loud funny and full of surprises - including a gory finale, Under the Tree is an audience and critics' favourite straight from Venice Film Festival.

'What drew me to this material was the thought of exploring neighbourly disputes. When you think about it, they usually revolve around some minor issues that quickly get blown out of proportion. The people involved are usually respectable and 'normal' - like you and me, or our parents. And yet they just completely lose any self-control or their dignity. I find it fascinating how situations like this can drive ordinary people to such crazy behaviour. People are very sensitive when it comes to their homes. It's their territory. "Nobody is going to tell me what I can or cannot do in my house" - that's the thinking behind it. When these boundaries are suddenly not respected, it's easy to lose control. My take on this script was to treat it like a thriller, which turned out to be quite challenging, because I am showing everyday life in a peaceful neighbourhood. I wanted the score to be something more; I didn't want it just to accompany the image. I wanted to make a bigger statement and use the music to prepare the audience emotionally for the ending, which they may not be expecting.' Hafsteinn Gunnar Sigurðsson, director

Western (presented in association with the LUX Prize)



Premiere Status Northern
Country Bulgaria, Germany, Austria
Year 2017
Running Time 1hr 59min
Format DCP
Language Bulgarian, German, English
Director Valeska Grisebach
Screenwriter Valeska Grisebach
Producer Jonas Dornbach, Janine Jackowski
Leading Cast Meinhard Neumann, Reinhardt Wetrek, Syuleyman Alilov Letifov
Cinematographer Bernhard Keller
Film Editor Bettina Boehler

UK Distributor New Wave Films

This wry, slow-burn Eastern 'Western' sees a crew of German construction workers roll into a remote Bulgarian village to begin work. They are under the command of chauvinistic foreman Vincent, who treats his Balkan clients as backward idiots. But Vincent's primary headache is resolute, decent Meinhard, who wastes little time in befriending his new neighbours and embarrassing his blustering boss. Those who enjoyed Toni Erdmann's take on European working life will love this. It's a clear, crisp tale of everyday heroics, with Meinhard's flinty stare recalling the best of Eastwood, Wayne or Cooper.

'I grew up with the western genre, sitting in front of a TV set in 1970s West Berlin. I felt the urge to return to it: it captivated me in a profound way. I wanted to grapple with the lonely, melancholic heroes and male mythology it portrays. I was excited by the genre's modernity – despite all its conservative elements – in its attempt to capture social construction and individual responsibility, yet still fraught with its own contradictions. I was interested in the intimacy of the duel, the inversion of 'love at first sight'. I never start out with a story. Instead, I have a topic that then guides my personal, associative research. I'm always happy when I've written a story that acts as a framework from which I can embark on the adventure in league with the actors and everyone involved. We then discover together what the film's made of and eventually the whole thing just jumps off the page. I find it very exciting to enter into a continuous confrontation with a fictional story where reality and fantasy are sparring partners. Things that are perfectly planned unnerve me.' Valeska Grisebach, director

Wonderstruck



Premiere Status Northern
Country USA
Year 2017
Running Time 1hr 57min
Format DCP
Language English
Director Todd Haynes
Screenwriter Brian Selznick
Producer Pamela Koffler, John Sloss
Leading Cast Oakes Fegley, Julianne Moore, Michelle Williams
Cinematographer Edward Lachman
Film Editor Affonso Gonçalves
Original Music Carter Burwell

UK Distributor Studio Canal

A children's story, but so much more. Set across 1977 and 1927, director Todd Haynes' follow-up to Carol (LIFF 2015) is another lush and sensuous tale of dual yearnings in New York City. Two young kids set out from their small-town homes to seek an absent parent. Each heads for the Big Apple, and faces the same challenge of hearing-impairment. The earlier story is told via crisp, dialogue-free monochrome, the latter in vivid midcentury colour, and the stories dovetail in a tearjerker finale. Adapted from the best-selling novel by Brian Selznick.

'I had never worked with a deaf actress before, and we knew that it was an incredibly essential part of the film. We had to rely on this character to communicate without words. She doesn't speak sign language – 1927 was a period where sign language was not being taught to deaf kids in the United States – and so she communicates in every other way but language. We all felt it was so important to try every possible means in order to find a deaf kid, bring a deaf kid's own unique knowledge and understanding to that character and have that be a part of our production, but it was also a way for all of us to understand and get closer to the deaf community. And we also cast a lot of deaf actors in the black-and-white story as hearing characters – people from deaf theater who had much more experience in acting. And that was a great, rich part of the process too.' Todd Haynes, director

Finland 100: Together with Tampere Film Festival

My Way, Damn It!



Premiere Status UK **Original Title** Minun tieni, perkele **Form** Documentary **Country** Finland **Year** 2016
Running Time 13min **Language** Finnish **Director** Kati Laukkanen **Screenwriter** Kati Laukkanen **Producer**
 Pasi Toivonen / Yleisradio **Cinematographer** Janne Langen **Editor** Mikko Uusitalo, Pauli Huhtaniemi
Contact pasi.toivonen@yle.fi

Man. Trousers. Woman. Skirt. Who is allowed to wear what? The answer hits Markus like a sledgehammer.

Penelope



Premiere Status Yorkshire **Form** Narrative **Country** Estonia, Finland **Year** 2016 **Running Time** 4min
Language No dialogue **Director** Heta Jääliñoja **Animator** Heta Jääliñoja **Screenwriter** Heta Jääliñoja
Producer Eesti Kunstiakadeemia **Cinematographer** Heta Jääliñoja **Editor** Heta Jääliñoja **Music** Jukka Herva
Contact heta.jaalinoja@gmail.com

The Doorbell rings. Someone is at the door. But everything's a mess.

Radio Dolores



Premiere Status UK **Form** Narrative **Country** Finland, Czech Republic **Year** 2016 **Running Time** 18min
Language Finnish **Director** Katariina Lillqvist **Animator** Michael Kubicek **Screenwriter** Katariina Lillqvist
Producer Katariina Lillqvist / Elokuvaosuuskunta Camera Cagliostro **Cinematographer** Patricia Ortiz Martinez
Editor Katariina Lillqvist **Music** Kusti Vuorinen
Contact agency@fff.fi

Radio Dolores is a puppet animation documentary of the everyday lives of shoe factory workers in 1930s Tampere. It tells the story of stove room rebels, the illegal radio transmitters of cold attics, and shoemaker Arvo, who disappeared in the Spanish Civil War and left his son only an accordion and a ticket to the jail in Malaga.

Satan's Rabbits



Premiere Status Yorkshire **Original Title** Saatanan Kanit **Form** Narrative **Country** Finland **Year** 2016
Running Time 17min **Language** Finnish **Director** Teemu Niukkanen **Screenwriter** Antti Toivonen, Teemu Niukkanen
Producer Daniel Kuitunen, Tero Tamminen, Kaisla Viitala / Elokuvyhtiö Komeetta **Cinematographer**
 Matti Eerikäinen **Editor** Antti Reikko
Contact tero@komeettafilmi.fi

Raimo's cosy middle-class life in the suburbs of Helsinki is turned upside down when a Satan worshipping sex cult moves in next door.

Sex at the Ski Center



Premiere Status Yorkshire **Form** Documentary **Country** Finland **Year** 2017 **Running Time** 3min **Language**
 No dialogue **Director** Heikki Ahola **Screenwriter** Heikki Ahola **Producer** Heikki Ahola **Cinematographer**
 Heikki Ahola **Editor** Heikki Ahola **Music** Kasperi Pitkänen
Contact heikki.ahola@metropolia.fi

When it's cold outside, it gets hot at the ski center.

Tarfala



Premiere Status UK **Form** Documentary **Country** Finland, Germany **Year** 2016 **Running Time** 28min
Language Finnish **Director** Johannes Östergård **Screenwriter** Johannes Östergård **Producer** Underlandet Films
Cinematographer Johannes Östergård **Editor** Kenneth Klaile **Music** Viljam Nyback
Contact johannes.ostergard@gmail.com

At the north of the arctic circle, right next to Sweden's highest mountain, an old man has chosen to spend his life looking after a refuge. In his quest to make peace with his past, will he find happiness far from his loved ones?



Cinema Versa offers a fresh, fierce and timely celebration of the documentary form. Hailing the underground, the radical and the provocative, this year's programme is finely tuned into compelling and inspirational stories ranging from the vanguard of modern music to remarkable happenings on the very fringes of society. Portrait of female trailblazers such as Jane Goodall, Shirley Collins and Suzanne Ciani loom large as we traverse the globe through explorations of our relationship with the land and shared histories through archive footage, breaking through the language barrier to find solace, empathy and understanding.

Cinema Versa

Jane: Opening Film



Premiere Status	Northern
Country	USA
Year	2017
Running Time	1hr 30min
Format	DCP
Language	English
Director	Brett Morgan
Screenwriter	Brett Morgan
Producer	Bryan Burk, Tony Gerber, Brett Morgan
Leading Cast	Jane Goodall
Cinematographer	Ellen Kuras, Hugo van Lawick
Film Editor	Joe Beshenkovsky, Brett Morgan, Will Zndaric
Original Music	Philip Glass

UK Distributor Dogwoof

Academy Award-nominated director Brett Morgen (Montage of Heck), one of the finest stylists working in documentary film, has crafted this wonderfully poetic look at primatologist and animal rights activist Jane Goodall. A beautiful and captivating work which utilises National Geographic footage of Goodall when she was newly arrived in Gombe National Park in Tanzania some fifty years ago, Goodall leads Morgen through her extraordinary life and work. Propelled by an epic score courtesy of Philip Glass, this is a breathtaking and comprehensive portrait of a truly inspiring subject.

'My version of this movie was the Garden of Eden. My premise was Gombe, at the very beginning when you first see it in the film, there's this symmetry with the insects and the animals and there's this harmony. This is so blatant, but then you see a snake and underneath the snake you hear [engine noise]. So you hear a human intrusion and then you cut to the boat and my feeling was the moment Jane set foot on those shores the place was never going to be the same again, for better or for worse. She said, "If I knew what I knew today I wouldn't do it", but it was another time. It was a really strong piece of dialogue from Jane, but it was a piece of dialogue informed by time and I felt that it took you out of the moment, and what it really did was take you out of the romanticism of the moment because that leads into Jane and Hugo's falling in love. It also felt disingenuous because we're trying to allow you to experience it as it's unfolding.'

Brett Morgen, director

Ex Libris - The New York Public Library: Closing Film



Premiere Status	Northern
Country	USA
Year	2017
Running Time	3hr 17min
Format	Blu-ray
Language	English
Director	Frederick Wiseman
Producer	Frederick Wiseman
Cinematographer	John Davey
Film Editor	Frederick Wiseman

Sales Company Zipporah Films
Contact info@zipporah.com

Frederick Wiseman's 42nd documentary brings his incisive vision to one of the world's greatest institutions of learning, capturing the vast cultural scope of New York City's library system. The NYPL is blessed with rich collections, passionate staff, and deeply devoted, appreciative bibliophiles and beneficiaries across its 92 branches. Wiseman reveals a venerable place of welcome, cultural exchange, and intellectual creativity, and films NYPL guest speakers including Richard Dawkins, Elvis Costello, Patti Smith, and Ta-Nehisi Coates. An epic and inspiring film about the idea of libraries as 'rainbows from clouds' not as 'storage for books'.

'At the risk of sounding pretentious, I think I've learned a lot about how to make movies, and particularly about how to edit movies by thinking about how similar problems are resolved in other forms. The issues in all forms are the same in an abstract sense, aren't they? Characterization, abstraction, metaphor, passage of time ... Whether it's a movie, a novel, a play, or a poem, those issues exist. My job as a film editor is to construct a dramatic narrative because otherwise it's just a chaotic arrangement of sequences. When I read, I think about how the writer is resolving problems that I recognize as similar to the problems I have in editing. It really goes back to the way that I was taught to read when I was in college. When I was in high school, the teaching of English was awful. But in college, I took a freshman seminar where we used Brooks and Warren's Understanding Poetry. And I find that over the years, I've gone back to that book and to their short story anthology as a constant source of learning.'

Frederick Wiseman, director

5 October



Premiere Status UK
Original Title 5. október
Country Czech Republic, Slovakia
Year 2016
Running Time 50min
Format Digital
Language Slovak
Director Martin Kollár
Screenwriter Martin Kollár
Producer Ivan Ostrochovsky
Leading Cast Ján Kollár
Cinematographer Martin Kollár
Film Editor Marek Šulík
Original Music Michal Novinski

Sales Company Punkchart films
Contact zuzi.bielikova@gmail.com

Eschewing the documentary convention of talking heads, 5 October is a remarkable and graceful depiction of the director's 52-year-old brother coming to terms with a critical life situation: he has a 50% chance of surviving necessary but complicated surgery which will occur on this date. This deeply personal story is directed with transcendent elegance and a deep sensitivity as the man embarks on an 'Easy Rider-like' bike journey through the landscapes of Europe. Excerpts from his diary frame the purpose of his journey: the desire to both examine fear and achieve peace with his inner self.

'Tackling the scenario of what-would-you-do in a saccharine-free venture, [the director] embarks on an 'Easy Rider-like' bike journey his brother had always dreamt about, 'examining fear and an attempt to come to peace with one's inner self'. Kollár's thought-through frames replicate his photographic modus. While travelling through exotic locations, the filmmaker - also working as cinematographer - never slips into a travelogue routine. The personal story has a universal layer of a contemplation on life while facing one's mortality, whilst at the same time tackling the notion of a modern man. In a directorial statement, he explained why his brother did not realise he had embarked upon this dream journey until what may easily be his last months: "His mortgage, tax declarations, and everyday routines kept him from thinking straight". The theme of mortality is reflected in, at times, a pristine nature, peppered with digressions to lyrical imagery, which gradually contributes to the undercurrent of transcendentalism.' Martin Kudlac, Screen Anarchy

69 Minutes of 86 Days



Premiere Status UK
Country Norway
Year 2017
Running Time 1hr 10min
Format Digital
Language Arabic
Director Egil Håskjold Larsen
Producer Tone Grøttjord
Cinematographer Egil Håskjold Larsen
Film Editor Egil Håskjold Larsen, Viktor Kossakovsky
Original Music Bugge Wesseltoft

Sales Company Taskovski
Contact sales@taskovskifilms.com

A startling and unique account of migration from the perspective of 3-year-old Lean as we follow her journey from a refugee camp in Greece to Uppsala where her relatives are waiting. Lena understands the gravity of the situation she and her family find themselves in, but filled with childlike wonder she continues her journey. For every step she takes, she emanates a longed-for feeling of hope. For Lean, it's a step closer to her grandfather in Sweden and for us, it provides a human face to the tragedy of the refugee situation.

'There are no interviews or voice-overs; the filmmaker follows the family, which also includes Lean's mother and sister as well as her uncles as they wait at the Macedonian border, then get into a car driven by a Serbian, walk through Hungarian fields, get on a train in Austria, and then board a bus in Germany. But these locations are not identified with narrative titles – the viewer can determine their geographical position only by means of road signs, railway station instructions or the language spoken in some of the scenes. Technically, it is a beautifully fluid film, with the ever-moving camera, frequently set on Lean's eye level (that is, about one metre off the ground), complemented by Bugge Wesseltoft and Audun Sandvik's subtle cello-and-piano music, which communicates both the gravity of the situation, and the innocence and spirit that the main protagonist maintains throughout the film. And when it ends, her smiling face and sometimes endearingly adult-like facial expressions are what sticks with the viewer, rather than the terrible conditions and circumstances that they had to go through.' Vladan Petkovic, Cineuropa

Cinema Versa

Arcadia



Premiere Status Northern
Country UK
Year 2017
Running Time 1hr 18min
Format DCP
Language English
Director Paul Wright
Screenwriter Paul Wright
Producer John Archer, Mark Atkin, Adrian Cooper
Original Music Will Gregory, Adrian Utley

UK Distributor Hopscotch Films

Crafted from over 100 years of footage in the British Film Institute National Archive, Arcadia is an entirely new film about our changing relationship with the land. Director Paul Wright constructs a beautiful paean to the land, set to a soundtrack by Will Gregory (Goldfrapp) and Adrian Utley (Portishead).

From the earliest days of movie-making to the present day, the film features rare and unseen material of local celebrations and festivals, agricultural practices through the seasons, village life and lost crafts, and examines change in rural life and landscape.

'Scouring 100 years of footage from the BFI National Archive, BAFTA-winner Paul Wright constructs an exhilarating study of Britain's shifting – and contradictory – relationship to the land. Wright (For Those in Peril) crafts a dense poetic essay of wonder, hope, horror and decay – drawing on inspiration from The Wicker Man to Winstanley. Through an intoxicating array of material, we follow an unnamed protagonist from the future as she travels through the metaphorical 'seasons': Spring's romantic agricultural idyll long gone; summer's innocence of a village fête side-by-side with dark earthy folk rituals and eruptions of Britain's Pagan past; Autumn's abandonment of the land, the emergence of urbanisation and the creation of new towns; and Winter's political turmoil, extremism and division, as nature reacts with violent storms. Set to a grand, expressive score from Adrian Utley (Portishead) and Will Gregory (Goldfrapp), Wright's captivating film essay was conceived before Brexit, but it's impossible not to see the film through the prism of it.' Tricia Tuttle

Atelier de Conversation



Premiere Status UK
Country Austria, France, Liechtenstein
Year 2017
Running Time 1hr 12min
Format DCP
Language French
Director Bernhard Braunstein
Producer Bernhard Braunstein
Cinematographer Adrien Lecouturier
Film Editor Roland Stöttinger
Original Music Lucile Chaufour

Sales Company Sixpack Films
Contact office@sixpackfilm.com

Every week, a group of disparate individuals from all over the world gather at the Bibliothèque publique d'information in Paris to practice conversational French. The conversations are initially polite and respectful until gradually, tensions and antagonisms begin to emerge as subtleties and nuances are lost in the struggle to speak a foreign language. Yet Bernhard Braunstein's film is a wonderfully benevolent and humane account of how we move beyond the limitations of language to discover and foster a sense of community and understanding in a foreign climate, as our ability to communicate is overshadowed by our need for empathy and companionship.

'When I arrived in France, I didn't speak the language but was eager to learn. I found the public library and its conversation workshops, and I discovered this great place, with people coming from everywhere, with the same difficulties at speaking the language. I participated every week for a year, and I felt like sharing this experience with others. That's how the idea of the film came about. It was very important for me to film everyone the same way, with the same distance to the camera, like portraits. We needed the camera at the centre of the circle. The animator always comes with a theme. Having participated, I knew some of the themes and would sometimes discuss with them which ones would be interesting to explore. It is a very personal film, I participated in these workshops, and I know some of the people very well. But of course there is also something political about it. It asks a very topical question: how do we live together? This workshop is a mirror of all the conflicts happening in the world.' Bernhard Braunstein, director

The Ballad of Shirley Collins



Premiere Status	Yorkshire
Country	UK
Year	2017
Running Time	1hr 10min approx. (performance) + 1hr 34min (film)
Format	DCP
Language	English
Director	Rob Curry, Tim Plester
Producer	Rob Curry, Tim Plester, Paul Williams
Leading Cast	Hannah Arterton, Shirley Collins, Stewart Lee
Cinematographer	Richard Mitchell
Film Editor	Rob Curry, Tim Plester
Original Music	Ossian Brown, Michael York

UK Distributor Burning Bridges

Widely regarded as the 20th century's most important singer of English traditional song, Shirley Collins stood at the epicentre of the folk music revival during the 1960s and 1970s. But in 1980 she developed a disorder of the vocal chords which robbed her of her unique singing voice and forced her into early retirement until 2016 when she returned with the astounding *Lodestar*. Incorporating intimate access to the recording sessions along with tremendous archival audio, this is a deeply lyrical response to the life-and-times of a totemic musical figure. This event features live music from Shirley Collins' collaborators Trembling Bells, with support from Joynes & Hladowski.

'As a result of *The Way of the Morris*, my co-director Rob Curry and I worked on a short film, *Here We'm Be Together*. We both had an interest in folk topics, not necessarily the music but folk activities and festivities. We heard about a thing called *Dwile Flonking* which we ended up making a short film about. It became more of a film about field recording, which ties into this documentary about Shirley Collins. A folk singer in the truest sense of the genre. [...] The purist idea of what folk music is, is that it changes but not necessarily deliberately. You would change the words to keep it topical and political for instance. It's interesting to see that memic flow of a song through time. Some would argue that Lomax is disrupting that organic change as he's recording the music instead of letting it flow. People used to sit under a table in a pub and try to steal other people's songs, remembering it for their own performance the next day. In this digital age we live in it can't happen anymore, we're constantly recording. There's a danger with things being too perfect and defined. That isn't what art is.' Tim Plester, co-director

Beuys



Premiere Status	Yorkshire
Country	Germany
Year	2017
Running Time	1hr 47min
Format	Blu-ray
Language	German, English
Director	Andres Veiel
Screenwriter	Andres Veiel
Producer	Thomas Kufus
Leading Cast	Joseph Beuys, Caroline Tisdall, Rhea Thönges-Stringaris
Cinematographer	Jörg Jeshel
Film Editor	Stephan Krumbiegel, Olaf Voigtländer
Original Music	Ulrich Reuter, Damian Scholl

Sales Company Beta Cinema
Contact beta@betacinema.com

Joseph Beuys was arguably the definitive German artist of the 20th century. Born in Kleve, he walked the earth like a shaman, dressed in a hat and a khaki fishing vest, proffering healing thoughts, *aktionen* (happenings) and wildly unpredictable installation pieces suggesting ways to heal a wounded post-war Germany. Andres Veiel's invigorating documentary shows us all this and much more: his family life, his countercultural demonstrations, and even his confrontation with 400 students at the Düsseldorf Kunstakademie. Presented to accompany a dedicated exhibition to the artist at Leeds Art Gallery, Beuys is a luminous portrait of a true revolutionary spirit.

'Beuys is the story of an artist who died 30 years ago, but who is still very contemporary. He asked very pertinent questions, very political questions. He wanted to open the museums. For him, art museums are not just there to display artworks, they invade the political field. And in a time like the one we are currently going through, where people withdraw into themselves, into the past, their fears, their nostalgia, and call into question the reality of the facts, Beuys is an artist that invites us to think differently. He encouraged people to think of politics as something we can do ourselves. And that what the film is about. Told through archive footage, and with a lot of humour. Beuys has always fascinated me, and keeps fascinating me. I studied over 400 hours of archive films, and I still can't stay that I've understood everything. He is still full of secrets and mysteries.' Andres Veiel, director

Cinema Versa

Brimstone and Glory



The National Pyrotechnic Festival in Tultepec, Mexico is a site of festivities unlike any other in the world. In celebration of San Juan de Dios, patron saint of firework-makers, conflagrant revelry engulfs the town for ten days. Artisans show off their technical virtuosity and dozens of teams build larger-than-life papier-mâché bulls to parade into the town square, adorned with fireworks that blow up in all directions. For the people of Tultepec, the National Pyrotechnic Festival is explosive celebration, unrestrained delight and real peril. Plunging headlong into the fire, *Brimstone & Glory* honours the spirit of Tultepec's community and celebrates celebration itself.

'It was in Berlin a couple of years ago. I went to an after party of a gallery opening, but I was not in the mood to socialise at all. And suddenly this guy sits next to me and starts talking to me about Tultepec because he had a cousin who is a firework-maker who goes to this place every year to work with the local firework-makers there. I convinced him to show me the photos he took. He was a painter that went to Tultepec to get inspiration to create paintings out of what he saw, out of the photos that he took. And when I saw the people raving in the middle of millions of sparks without any form of protection or even a shirt, I was mesmerized in so many ways. That was really the spark, the moment of inspiration for me, because I got so obsessed by the cinematic quality and by the danger and mystery in regards to what these people were doing there, what is this festival about, why is it so radical and archaic and ritualistic. What was behind all of this? Something spiritual or just utter madness? All I knew was that I needed to find out.' Viktor Jakovleski, director

Premiere Status English
Country USA, Mexico
Year 2017
Running Time 1hr 7min
Format DCP
Language Spanish
Director Viktor Jakovleski
Producer Kellen Quinn, Elizabeth Lodge Stepp, Dan Janvey
Cinematographer Tobias von dem Borne
Film Editor Affonso Gonçalves
Original Music Dan Romer, Benh Zeitlin

Sales Company Pascale Ramonda
Contact pascale@pascaleramonda.com

A Cambodian Spring



How much would you sacrifice to fight for what you believe in? Chris Kelly's *A Cambodian Spring* is a visceral and unique portrait of three people caught up in the chaotic and often violent development that is shaping modern day Cambodia. Shot over six years, the film charts the growing wave of land rights protests that led to the 'Cambodian spring' and the tragic events that followed. This film is about the complexities and costs both political and personal, of fighting for what you believe in.

'I had been to Cambodia in 2006 as a tourist and became fascinated by the country. I was blown away by the warmth of the people but also aware of the very dark and violent history that was shaping modern life there. I was drawn to the ambiguity, and while there were many brilliant films and books on the Khmer Rouge and Cambodian history, I felt at that time there was not much looking at daily life, and so I decided to try and raise some funding to make a documentary about land grabbing and forced evictions. I went to Cambodia in 2009 to find suitable participants for the film before we were to bring out a cinematographer and spend about three months filming the entire documentary. However, once I was there it became apparent that there was a much better way to understand this story, and that was to be there every day with the film subjects, to be able to document things as they unfolded in real time. As I spent more and more time there, months turned into years and then it was 2015 before I finally felt like we had filmed everything we needed to.' Christopher Kelly, director

Premiere Status UK
Country UK, Cambodia
Year 2016
Running Time 2hr
Format Digital
Language Khmer
Director Christopher Kelly
Screenwriter Christopher Kelly
Producer Christopher Kelly
Cinematographer Christopher Kelly
Film Editor Christopher Kelly, Ryan Mullins, Pawel Stec
Original Music James Holden

Sales Company Eye Steel Film
Contact distribution@eyesteelfilm.com

Conny Plank: The Potential of Noise



Premiere Status Yorkshire
Country Germany
Year 2017
Running Time 1hr 28min
Format Blu-ray
Language German, English
Director Reto Caduff, Stephan Plank
Screenwriter Reto Caduff, Stephan Plank, Ziska Riemann
Producer Milena Fessmann, Stephan Plank, Paul Zischler
Cinematographer Frank Griebe, Roman Schauerte
Film Editor Maxine Goedicke

Sales Company Distrifest
Contact info@distrifest.com

Conny Plank was the producer who shaped Germany's electronic music sound like no other, influencing the development of ambient, new wave, hip-hop, house and techno in the process. Brian Eno, David Bowie, Neu!, Devo and Ultravox all worked with him; he famously turned down U2 in 1984 saying he could not work with Bono. When Conny died at the age of 47, his son Stephan was only 13. Twenty-five years later, Stephan searches for his father's artistic legacy and creates a wondrous account filled with archive footage and emotional insight into the life of this seminal sonic trailblazer.

'He really was a pioneer and his untimely death at 47 in 1987 only added to the legend. As a filmmaker I am very much interested in these kind of influential people who somehow never got the credit they deserved outside the cognoscenti. So out of my personal interest in the man I contacted his son Stephan Plank, who told me that he was already working on a film about his dad. I wished him the best of luck with it but he suggested we meet and talk about a possible collaboration. We met in Berlin and quickly found a lot of common ground so there was a connection beyond the music. To me, the idea of co-directing the film made a lot of sense since Stephan could approach the artists whom he met as a kid in the studio (his home) differently than a regular documentary director. My hunch proved correct over and over again. Meeting the artists brought the memories and stories to a complete different level and enabled us to paint a very unique picture of this extraordinary artist behind the mixing desk.' Reto Caduff, co-director

A Distant Echo



Premiere Status English
Country UK, USA
Year 2016
Running Time 1hr 22min
Format DCP
Language English
Director George Clark
Screenwriter George Clark
Original Music Tom Challenger

Contact george@georgeandclark.com

Beautifully shot on 35mm film in locations ranging from the Mojave Desert to Leeds Library, A Distant Echo plays with movement and light in deserts across Southern California, exploring myth, identity, culture and the construction of history. The landscapes are layered with a dialogue between explorers, revealing the negotiations between an archaeologist from Cairo with members of a tribe who guard ancient tombs lost in the desert. A Distant Echo features an original choral soundtrack composed by Tom Challenger and performed by the Colne Valley Male Voice Choir. Presented in partnership with Pavilion (pavilion.org.uk)

'This is a feature film that explores themes of myth, identity, culture and the construction of history. Shot on 35mm film, it plays with movement and light in deserts across Southern California. The landscapes are layered with a dialogue between explorers, revealing the negotiations between an archaeologist from Cairo with members of a tribe who guard ancient tombs lost in the desert. The scenario for the film was adapted from the 1969 Egyptian film A Night of Counting the Years / Al-Mummmia directed by Shadi Abdel Salam, creating a layered story that echoes from ancient Egypt to the diversity of desert ecology and recent archaeological digs for lost Hollywood film sets. Working in collaboration with the musician and composer Tom Challenger a new choral composition was created and recorded for the film, drawing on traditional and modern acoustic techniques to reflect the shifting sands of the desert landscapes.' George Clark, director

Cinema Versa

DRIB



Amir is a performance artist and stand-up comedian who creates real characters and stories that unfold online in media real time. When his staged fight videos from the streets of Oslo go viral and hit international news headlines in 2014, a Los Angeles based advertising agency thinks it's all real and spots an opportunity to exploit Amir's newfound controversial fame. They want to make it part of an edgy marketing campaign for an energy drink, but Amir has his own plans. Amir plays himself in this reenactment of what happened in this delightfully warped satire on the absurdities of advertising in the 21st century.

'Media manipulation, rage profiteering and trolling felt like a niche interest at the time of writing, but definitely has forced itself in to the mainstream the last year alone, so I would say the story is extremely relevant in today's world. Information wants to be free, that's why we have NDA's. We ended up changing so much factual information, from brand names to 'sensitive' information about people and places that I can't differentiate between the facts and the fiction any longer. To some extent the film tracks how something culturally new and different gets absorbed, branded and turned in to commerce; and how fast that happens now. It's not exclusive to advertising, TV networks, film studios or publishing houses all search for the next cool thing. Elaborate pranking/trolling, like that of Orson Welles or Andy Kaufman, can be seen as a sort of revenge for that.' Kristoffer Borgli, director

Premiere Status English
Country Norway
Year 2017
Running Time 1hr 28min
Format DCP
Language English, Norwegian
Director Kristoffer Borgli
Screenwriter Kristoffer Borgli
Producer Riina Spørring Zachariassen, Magne Lyngner
Leading Cast Amir Asgharnejad, Brett Gelman, Annie Hamilton
Cinematographer Håvard Byrkjeland
Film Editor Patrick Larsgaard
Original Music Felicita
Sales Company NFI
Contact post@nfi.no

El Mar la Mar



The first collaboration between film and sound artist Bonnetta and filmmaker/anthropologist Sniadecki is a captivating and highly topical film in which the Sonoran Desert, among the deadliest routes taken by those crossing from Mexico to the United States, is depicted a place of dramatic beauty and merciless danger. Haunting 16mm images of the unforgiving landscape and the human traces within it are supplemented with an intricate soundtrack of interwoven sounds and oral testimonies. El Mar la Mar allows this symbolically fraught terrain to take shape in vivid sensory detail, and in doing so, suggests new possibilities for the political documentary.

'I think that we have particular biorhythms that a lot of our aesthetic experience is based upon: the building of tension, and then the release. A lot of our experience of the world, both as biological beings and as aesthetic beings, comes from these particular biorhythms. So the film is playing with this development of tension: whether it be a crescendo of sound leading to a hard cut that creates a vacuum, or a particular kind of texture, or a unresolved note that pokes at you for awhile before it finds its resolution... I'm also really influenced by music, and by "loud quiet loud", if we can quote the Pixies—by that kind of punchy dynamic range that came about from the late 80s and early 90s approach. And I think that's true across all of art making—first the development of a particular kind of tension, then having that be counterpointed by a binary contrast like silence.' Joshua Bonnetta, director

Premiere Status Northern
Country USA
Year 2017
Running Time 1hr 34min
Format Digital
Language English, Spanish
Director Joshua Bonnetta, J.P. Sniadecki
Producer Joshua Bonnetta, J.P. Sniadecki
Cinematographer Joshua Bonnetta, J.P. Sniadecki
Film Editor Joshua Bonnetta, J.P. Sniadecki

Contact jsniadecki@gmail.com

Fixed The Science/Fiction of Human Enhancement



Premiere Status English
Country USA
Year 2013
Running Time 1hr
Format Blu-ray
Language English
Director Regan Brashear
Producer Regan Brashear
Leading Cast Patricia Berne, Jamais Cascio, Fernanda Castelo
Cinematographer Duncan Kenworthy, Jamie LeJeune, Florencia Marchetti, Bruce Petschek
Film Editor Regan Brashear, Josh Peterson
Original Music Chris Brierley

Contact info@FixedTheMovie.com

From botox to bionic limbs, the human body is more upgradeable than ever. But how much of it can we alter and still be human? What do we gain or lose in the process? This award-winning documentary explores the social impact of human augmentation. Haunting and humorous, poignant and political, Fixed rethinks disability and normalcy by exploring technologies that promise to change our bodies and minds forever. The screening will be followed by a discussion lead by Stuart Murray from the University of Leeds Centre of Medical Humanities.

'I just happened to be in San Francisco on a weekend, and stumbled upon a genetic engineering conference that was open to the public. I just wandered in and lo and behold there's Gregor Wolbring giving a key note address. I was captivated by what he was talking about, and how these new technologies, for example these bionic legs, would one day give us the ability to run faster and jump higher than what a 'normal body' could do. I left thinking I wanted to listen to more of what he had to say. He was talking about being invited to this NSF sponsored conference around technologies for improving performance, where they were bringing together these researchers to think collectively about how can we make more productive workers and what application might the military have for this – the idea of cyborg warriors, etc... That really rang a bell. I had studied a bit of eugenics in my undergrad work and it sounded kind of eerie that we were doing this in the plain light of day. It grabbed me, so I kept in touch with Gregor.' Regan Brashear, director

Gaza Surf Club



Premiere Status UK
Country Germany
Year 2016
Running Time 1hr 27min
Format Blu-ray
Language Arabic, English, Hawaiian
Director Philip Gnad, Mickey Yamine
Screenwriter Philip Gnad, Mickey Yamine
Producer Andreas Schaap, Benny Theisen
Cinematographer Niclas Reed Middleton
Film Editor Marlene Assmann, Helmar Jungmann
Original Music Sary Hany

Sales Company Magnet Film
Contact info@magnetfilm.de

This dazzling and heartfelt documentary takes us into the world of the Gaza Strip's surfing enthusiasts, and reveals a formidable resilience pulsing within a beleaguered population. Away from the rubble left by a decade of airstrikes, the outlet of surfing provides young Palestinians with a new concept of freedom as they navigate the territory's 26-mile coastline. In a state where surfing equipment is contraband, one young man dreams of crafting his own boards, while a teen girl resists strict cultural principles to follow her sporting passion. Presented in partnership with the Leeds Palestinian Film Festival.

'The interest in the subject came more from an interest in the region, more precisely through a friend I met in Stuttgart who was born and raised in Gaza. He gave me an insight into Gaza from a very different perspective, beyond what you see and read in the news. Most of us are painfully familiar with the 'Gaza topic' when it flares up in the news. We've all seen the same shaky news clips of the conflict, of bombed-out houses, of helicopter gunships, and masked fighters, over and over. My friend told me more about what life was like between wars, and it was refreshing to hear something other than 'occupation' and 'terrorism' for a change. I started doing some reading and research. [...] Eventually, I stumbled upon an article about surfers in Gaza and I immediately thought: that's new. My friend from Gaza had never heard of them either, but I was intrigued by the powerful imagery. Surfing is a sport that stands for personal freedom, while in the stark contrast of Gaza's backdrop, and being one of the most isolated and desolated countries in the world.' Philip Gnad, director

Cinema Versa

If I Think of Germany at Night



Premiere Status Yorkshire
Original Title Denk ich an Deutschland in der Nacht
Country Germany
Year 2017
Running Time 1hr 45min
Format Blu-ray
Language German
Director Romuald Karmakar
Producer Andro Steinborn
Leading Cast Ata, Roman Flügel, Sonja Moonear
Cinematographer Frank Griebe, Dirk Lütter
Film Editor Anne Fabini, Robert Thomann

Sales Company Stray Dogs
Contact sales@stray-dogs.com

Germany is arguably one of the greatest producers of techno in the world and Romuald Karmakar's documentary capitalises upon this pulsating history in his portrait of the Berghain's DJs, musicians and techno activists, taking a deep and searching look at the German club scene and its gradual emergence from the underground. The brightest talents from the scene - including Ricardo Villalobos, Sonja Moonear, Ata, Move D and Roman Flügel - tap into their broad horizon of experience from which they speak about themselves, their subculture and the importance of German electronic music scene.

'People who know the DJs will have a certain perspective, but the film is also for people who aren't into this scene at all, and I want this group to be drawn in by the language of the film. If it's compelling as a cinematographic narration, an interest in the subject can follow. If you're filming music with one camera, you have to find what I call the 'magic moment' - the right combination of light, music, perspective and so on. It doesn't always work, of course, because there are so many variables. But if you get it right, you can understand the work of the artist, and how it is being conveyed to the audience. If you show music and you're cutting between cameras all the time - which is how most people do it, because they think this other way is boring - then you're maybe depicting an overall image of something, but not the essence of it. Ricardo became famous because he plays 20-minute tracks, which allow people to fall into the music. It's a rejection of the three-minute pop song, and more like a transcendental experience.' Romuald Karmakar, director

It's Not Yet Dark



Premiere Status Yorkshire
Country Ireland
Year 2016
Running Time 1hr 21min
Format DCP
Language English
Director Frankie Fenton
Producer Kathryn Kennedy, Lesley McKimm
Leading Cast Simon Fitzmaurice, Colin Farrell
Cinematographer Kate McCullough
Film Editor Dermot Diskin
Original Music Stephen Rennicks

Sales Company Wildcard Distribution
Contact info@wildcarddistribution.com

In 2008, promising young Irish director Simon Fitzmaurice was tragically diagnosed with motor neurone disease (ALS). At just 34 years old, he was given four years to live. Reeling from the shock, Fitzmaurice realized his greatest defiance of ALS would be to direct his first feature film. Seven years later, despite total physical incapacitation, Fitzmaurice completed the film, directing it only with the use of his eyes. *It's Not Yet Dark* is Simon's story, an emotional journey of personal triumph over life-crushing adversity, a world where every physical and psychological challenge is met with positivity and the desire to fulfill a dream.

'Kathryn Kennedy, who was producing Simon's film *My Name Is Emily* along with producer Lesley McKimm of Newgrange pictures, approached me about crowdfunding advice for their film. It was during the meeting we realised that I had actually grown up with Simon's wife Ruth back in our home town of Ardee, Co. Louth. They had an idea for making a documentary companion piece to show the world what Simon was aiming to achieve. [...] I was actually in the process of making another film about climate change. But Simon's story was happening in the moment. The fact that I knew Ruth personally helped with that motivation. Simon really impressed me. I think he impresses anyone who meets him. Here was a man who had everything taken away except his spirit to fight for his right to life and his unbridled love for the people around him. Most of us struggle to create anything at all with perfectly functioning bodies but here was Simon, living down the road, in Greystones Co. Wicklow, excelling at it, with just the use of his eyes. It's an incredible feat.' Frankie Fenton, director

Kaisa's Enchanted Forest



Premiere Status English
Original Title Kuun metsän Kaisa
Country Finland
Year 2017
Running Time 1hr 22min
Format DCP
Language Finnish, Saami, French, English, German
Director Katja Gauriloff
Producer Joonas Berghäll, Satu Majava
Cinematographer Enrique Méndez, Heikki Färm
Film Editor Timo Peltola
Original Music Timo Peltola

Sales Company Oktober
Contact info@oktober.fi

A beautiful, heart-warming documentary fairytale based in the land of the Skolt Sámi people in Arctic Finland, combining European history and classic storytelling in spellbinding fashion. Filmmaker Katja Gauriloff, a Lapland native and Sámi tribe member, focuses her story upon the friendship between Kaisa, her great-grandmother and Robert Crottet, a Swiss writer who lived among the tribe in the late 1930s. The resultant film is truly enchanting – the judicious mélange of delightful archive material with sublime animation creates an evocative celebration of a mystical and impish world.

'The original idea was to mix reality with fantasy, archive footage with fiction and animation. I'm happy we succeeded so well. Everything is based on Robert's texts from Enchanted Forest and the footage they shot with my family. But I also wanted to bring one original legend of Kaisha's onto the screen. I found this amazing genuine recordings from the 50's. To animate the legend was crazy because the stories have always been only oral heritage. Unfortunately, Kaisa was the last person to tell these stories in our family. I don't know if there is anyone left who can tell these legends. I tried to do it in a respectful way, so the animation is, of course, my own vision and perception of the legend. I wanted this animation to be as close to 'handicraft' as possible – that's why it's hand drawn by one artist.' Katja Gauriloff, director

Let There Be Light



Premiere Status Yorkshire
Country France, Italy, Switzerland, Canada, USA
Year 2017
Running Time 1hr 20min
Format Blu-ray
Language English
Director Mila Aung-Thwin, Van Royko
Producer Mila Aung-Thwin, Bob Moore
Leading Cast Bernard Bigot, Alessandro Bonito-Oliva, Mark Henderson
Cinematographer Van Royko
Film Editor Mila Aung-Thwin, Gilda Pourjabar
Original Music Trevor Anderson

Sales Company Eye Steel Film
Contact distribution@eyesteelfilm.com

In the south of France, scientists from thirty-seven countries are building the most complex machine ever attempted: an International Thermonuclear Experimental Reactor (ITER) aka an artificial sun. If they get it right, it will illuminate the way to produce clean, cheap, abundant energy for millions of years. If they fail, it will be one of the biggest scientific failures of all time. This visually arresting documentary brings the potentialities of science fiction into the realm of the real, providing an exploration of fusion research and chronicling the endeavours of these passionate scientists who are struggling to make it all work.

'I am very surprised at how few people, even educated people, have any concept of what Fusion is. I was very happy that I was able to make the film, and happy with the timing. It seems like a turning point for ITER in its lifespan. When I first started the film, the organization was in crisis, possibly on the verge of collapse, they had a management problem with their last two director generals, and they were looking for a replacement. They had been criticized internally and that had leaked to the press to become a New Yorker article. Confidence was very low. And I showed up there on one of the very first days they were having the debate in their conference room. They let me film it, and it made it into the movie. Then they hired Dr. Bernard Bigot, and he started to shift the large organization, analogous to a supertanker, in the right direction. To me, all of that, and with funding being what it is, that is to say, precarious in the United States, and with the current high-profile debate over Climate Change, I think this is the right timing.' Mila Aung-Thwin, co-director

Cinema Versa

A Life in Waves: Suzanne Ciani



Premiere Status English
Country USA
Year 2017
Running Time 1hr 14min
Format Digital
Language English
Director Brett Whitcomb
Producer Bradford Thomason, Brett Whitcomb
Leading Cast Suzanne Ciani, Peter Baumann, Dorit Chrysler
Cinematographer Brett Whitcomb
Film Editor Bradford Thomason

Sales Company Gunpowder & Sky
Contact em@gunpowdersky.com

Whether you know it or not, you're familiar with the work of Suzanne Ciani. Her accolades range from 'pioneering electronic musician' to being the first solo female composer to soundtrack a Hollywood film. Ciani was an incredibly talented artist, crafting lush, sensual, classically-influenced electronic music but she was also a savvy business woman, and funded her creative endeavours with the production of sounds for advertisements and products – from the famous Coca-Cola 'pop and pour' to pinball games galore. Brett Whitcomb's intimate, reflective portrait takes us through Suzanne's career all to the tune of Ciani's own compositions.

'Suzanne has always controlled her 'brand' if you will. It's her market. She never gave up the rights to herself or her art to someone else, there was never an inbetween person to get to. We met her in Austin, Texas, because she wanted to feel us out and see what kind of people we were. We met up and had lunch and instantly hit it off. Just the way she presented herself, her voice, the way she talked was almost like, the perfect documentary subject because she's so confident and so sweet and warm. Once we learned she owned all her music and she had a wealth of archive footage stored in an air conditioned storage unit that was under her apartment we were like... There's no question now what our film will be. We got all her archive footage sent off to a company, who converted it and sent to us, and we just started working away with it.' Brett Whitcomb, director

Mountain



Premiere Status Northern
Country Australia
Year 2017
Running Time 1hr 14min
Format DCP
Language English
Director Jennifer Peedom
Screenwriter Robert Macfarlane, Jennifer Peedom
Producer Jennifer Peedom, Jo-Anne McGowan
Leading Cast Willem Dafoe
Cinematographer Renan Ozturk
Film Editor Christian Gazal, Scott Gray
Original Music Richard Tognetti

UK Distributor Dogwoof

Australian filmmaker Jennifer Peedom follows her extraordinary Sherpa with a giant-screen celebration of the allure of the mountains. Spectacular images, shot in 21 countries by legendary mountaineer and cinematographer Renan Ozturk (Meru, Sherpa) and others, have been cut together thematically to an orchestral score drawing on Chopin, Grieg, Vivaldi and Beethoven, and featuring new works by Richard Tognetti. Written by best-selling author Robert Macfarlane, the film explores the troubled and triumphant history of our timeless fascination with mountains. 'A sublime rush of adrenaline and orchestral beauty' (The Guardian)

'I'm obviously fascinated by mountains, for whatever reason - I grew up in Canberra, so really nowhere near mountains - but I have long been fascinated by the extremes, pushing our limits and understanding our limits. I've had a certain amount of that in my own life, having done quite a lot of mountaineering, but I'm fascinated by people who push it much further and risk their lives to do these things. But to them it's kind of normal!' Jennifer Peedom, director

'Watching the film, I really got the sense that even if I don't share that particular thing about mountains, I do have that thing in my own way, and we all have it in our own way. We want to lose ourself in an action, lose ourself in a greater thing, that's a basic human impulse, but you see it so vividly in what those people are doing.' Willem Dafoe, narrator

Normal Autistic Film



Premiere Status English
Original Title Normální autistický film
Country Czech Republic
Year 2016
Running Time 1hr 30min
Format Digital
Language Czech
Director Miroslav Janek
Screenwriter Miroslav Janek
Producer Jan Macola
Cinematographer Miroslav Janek
Film Editor Tonicka Janková

Sales Company Taskovski
Contact sales@taskovskifilms.com

What does it mean to be 'autistic'? Do autistic children suffer because they are neurodiverse in a world structured for neurotypicals? Miroslav Janek, the acclaimed Czech documentarist has a bold vision and challenges us once and for all to stop perceiving autism as a medical diagnosis and try to understand it as a fascinating way of thinking that's often maddeningly difficult to decipher. Janek embarks on a series of encounters with children and young adults diagnosed with autism and we find ourselves questioning and ultimately re-defining the boundaries between 'normality' and 'otherness'.

'Miroslav Janek's latest documentary aims not to assess and define what it means to be on the autistic spectrum but to immerse us in the lives and views of those who are, shifting the perspective so that the film becomes as much about the way they view the neurotypical as the other way around. [...] Janek goes with the flow, letting the children express their feelings, showing how, in the case of Marjamka and Ahmed, their family has adapted to embrace their difference rather than try to change it. A sense of opposing urges arises – to create order and destruction. As Ahmed puts it when talking about a thing he wants "it destroys but also sometimes builds". This turbulence is part and parcel of life for these kids but, while the challenges it presents to them aren't underplayed, Janek also shows the benefits of such rich neurodiversity. It's particularly interesting to see segments where some of the children watch themselves talking to one another and their reaction to it, which again offers a valuable insight into their world view, inviting us to understand it from their perspective rather than try to pick it apart from ours.' Amber Wilkinson, Eye for Film

A River Below



Premiere Status English
Country Columbia, USA
Year 2017
Running Time 1hr 26min
Format Blu-ray
Language English, Spanish, Portuguese
Director Mark Grieco
Producer Torus Tammer
Leading Cast Richard Rasmussen, Fernando Trujillo
Cinematographer Helkin Rene Diaz
Film Editor Dan Swietlik
Original Music Tyler Strickland

Sales Company Paradigm Agency
Contact bweiss@paradigmagency.com

A startling documentary which captures the Amazon in all its complexity as it examines the actions of environmental activists using the media in an age where truth is a relative term. The film follows a reality TV star and a renowned marine biologist as they each attempt to save the Amazon pink river dolphin from being hunted to extinction albeit using very different methods. With gorgeous, sweeping aerial views we gain perspective from above, but as the film plunges deep into the murky, tangled rivers, we uncover a shocking scandal that has no simple solution.

'It was a hard film to edit. It was a really hard film to film. It was a really hard film to show. I'm just now starting to get my legs talking about it. It's been difficult to understand what this is going to mean to audiences. You have on the one hand a character who is just an innate character in front of the camera. Super charismatic. And our other character is the complete opposite. He's a consummate scientist, who just wants to go out there and do good work. And they couldn't be more different in their personalities and the way they approach the work. But their goals are the same. And that is: to stop the dolphin and stop the extinction of certain species. So, of course, Fernando is conflicted and Richard is too. But Richard says something very powerful. He says, "Look, this changed the law. It's the best thing I've ever done for wildlife protection in my life. Forget my TV show. This is the thing. And it was a sacrifice. A sacrifice with a purpose.'" Mark Grieco, director

Cinema Versa

A Story of Sahel Sounds



Premiere Status Yorkshire
Country Germany
Year 2016
Running Time 1hr 23min
Format Digital
Language English, French, Tamashek
Director Tobias Adam, Florian Kläger, Markus Milcke
Producer Tobias Adam, Florian Kläger, Markus Milcke
Leading Cast Christopher Kirkley, Mdou Moctar, Mamman Sani

Sales Company Magnet Film
Contact info@magnetfilm.de

The story of Sahel Sounds celebrates the wonderfully talented range of music currently emanating from Niger, a region that is often (mis)represented as merely a 'red-zone area'. The film follows Christopher Kirkley's Sahel Sounds project which comprises a blog, record label and platform which explores the arts and music of the Sahel region in Niger. We follow Chris on his journey, bearing witness to stunning musical performances on the way as the spaces between ethnography and geography disappears to forge rich and vibrant cultural experiences.

'There's a quote in the film by one of the musicians, who says that the internet is not really stable, especially in the rural areas, therefore bluetooth is an easier way to exchange data. And because a lot of music is happening in the countryside and remote places and not in studios in cities, people record a lot with their phones. So people are depending on that, and use these devices to record and then share afterward. We have been in the capital city of Niger, Niamey, where there are MP3 markets. They have computers and you can bring your SD card and get compilations of hundreds of songs. But what is very interesting about this MP3 network, especially if you compare it with how it works 'in the west', is that the music that circulates through bluetooth and MP3s in West Africa is not really focused on the artist. A lot of these MP3s are anonymous. Sometimes it's just a spectator who records a performance, without knowing who is playing. It just says 'Track 1'. And that Track 1 may be an amazing recording, and starts circulating and becomes very popular but no one really knows who it is by.' Tobias Adam, co-director

Tracking Edith



Premiere Status English
Country Austria, Germany, UK, Russia
Year 2016
Running Time 1hr 31min
Format DCP
Language English
Director Peter Stephan Jungk
Screenwriter Peter Stephan Jungk
Producer Lillian Birnbaum
Leading Cast Misha Donat, Duncan Forbes, Barbara Honigmann
Cinematographer Jerzy Palacz
Film Editor Bettina Mazakarini
Original Music Rupert Huber

Sales Company Peartree Entertainment
Contact lbirnbaum@peartree-entertainment.com

Edith Tudor-Hart was one of the most innovative and iconic photographers working in Britain during the 1930s and 1940s. Her naturalistic style unsparingly depicted social issues of the day: poverty, slum housing, child welfare. Tudor-Hart was also a Communist sympathiser and spy for the Soviet Union and was instrumental in recruiting Kim Philby before becoming one of the architects of the Cambridge Five, the Soviet Union's most successful spy ring in Great Britain. Directed by Tudor-Hart's great nephew, Peter Jungk, Tracking Edith is an astounding story about a remarkable woman: a spy with a conscience and an ever unravelling life of secrets.

'There is actually a book I've written about my great aunt - meaning that she was the cousin of my mother - and this book took me ten years to write. When it was finished I thought 'Wow, this story should also be a film'. So I made a documentary, telling the story of her life by interviewing those people who used to know her, as well as a number of historians. And because we don't have a single second of her in movement, we decided to use animation. I hate those scenes in documentaries when actors reenact certain moments of a person's life. It always makes me cringe. So for about six or seven minutes in the film, you see Edith in action, in a sort of film noir, black and white animated film. And I think it works! You can really feel the life of this woman who was not only a photographer, but also a soviet agent.' Peter Stephan Jungk

Untitled



Country Austria
Year 2017
Running Time 1hr 45min
Format DCP
Language German, English
Director Michael Glawogger, Monika Willi
Screenwriter Michael Glawogger, Attila Boa, Monika Willi
Producer Thomas Pridnig, Peter Wirthensohn
Leading Cast Birgit Minichmayr, Fiona Shaw
Cinematographer Attila Boa
Film Editor Monika Willi
Original Music Wolfgang Mitterer

Sales Company Autlook Films
Contact welcome@autlookfilms.com

After the sudden death of acclaimed documentary filmmaker Michael Glawogger in April 2014, his longstanding collaborator and editor Monika Willi realises a film out of the footage Glawogger shot over the course of 4 months and 19 days in the Balkans, Italy, North and West Africa. Willi's dreamlike compendium of his roving observations of human labour and culture across more than a dozen countries creates a poignant, cathartic and enthralling non-fiction film, one which is both a quintessential expression of Glawogger's cinematic drive and an elegy to his restless spirit.

'I never really stopped working on the material, because after Michael died there were a whole series of memorial events, and again and again it was necessary to work with the material in some way. I now know what it means to be forced to do something. It was very apparent that the material he'd filmed was too good to be locked away. I quickly came to the conclusion that I would only be able to do it myself, because I wouldn't have been able to bear any other director taking his place. An attitude which was interpreted as stubbornness on my part. There were a number of names floating around, and it certainly wasn't immediately obvious that I would make this film. There were also other options, such as archiving the material and making it accessible in that way. There were a lot of ideas and options. I made my interest clear to Andrea Glawogger and the production company, and they decided to trust me, which I very much appreciate.' Monica Willi, director

To the Streets!

Cyclogic



Form Documentary **Country** Sweden, Uganda **Year** 2016 **Running Time** 15min **Language** English **Director** Emilia Ståhlhammar **Screenwriter** Emilia Ståhlhammar, Veronica Pålsson, Elsa Lövdin **Producer** Emilia Ståhlhammar, Veronica Pålsson, Elsa Lövdin **Cinematographer** Emilia Ståhlhammar, Veronica Pålsson, Elsa Lövdin
Contact emiliastalhammar@gmail.com

Amanda Ngabirano has a vision for her home city of Kampala and it involves women and bikes. As a student in The Netherlands, Amanda discovered cycling and now she's on a mission to change the views of the Ugandan population, who can't envision how bicycle lanes would improve the city's chaotic and dangerous roads.

Green Screen Gringo



Premiere Status Yorkshire **Form** Documentary **Country** Netherlands **Year** 2016 **Running Time** 16min **Language** Portugese **Director** Douwe Dijkstra **Producer** Douwe Dijkstra **Cinematographer** Douwe Dijkstra **Editor** Douwe Dijkstra
Contact info@someshorts.com

Douwe Dijkstra returns to LIFF with his trademark witty mixture of film and vfx, this time taking the outsider's perspective on contemporary Brazilian street life. Filmed at various locations, with the obvious and hilarious use of 'green screens', the film mixes up fun and serious matters and invites us to reflect on how sources of knowledge and understanding are not always what they seem.

Homeland



Original Title Heimat **Form** Documentary **Country** Belgium **Year** 2016 **Running Time** 14min **Language** Dutch **Director** Sam Peeters **Screenwriter** Sam Peeters **Producer** Sam Peeters **Cinematographer** Silvan Hettich **Editor** Niels De Vos
Contact sampeeters4@gmail.com

White residents in spacious Flemish suburbs voice their concerns over immigration and their own safety. Candid portraits are combined with street shots of their environment, taken using traveling cameras. These fears of the Belgian middle classes build to shape a narrative of an increasingly bold right-wing populism in areas where people are shielded from the mix of cultures and lifestyles found in dense city districts.

Joe Blaustein and the Flood of Florence



Premiere Status European **Form** Documentary **Country** USA **Year** 2016 **Running Time** 14min **Language** English **Director** Alan Griswold **Producer** Silvia Gallini, Alan Griswold, Kim Soleau **Cinematographer** Alan Griswold **Editor** Kate Ryan
Contact kim@monkeyincorporated.com

Artist Joe Blaustein was in Florence in November 1966 when the river Arno flooded the city. Waking up to find a devastating scene, he was compelled to go outside and discreetly document the events with his Rolleiflex camera. Very few colour photos of the event exist and when his astonishing pictures are to be exhibited for the first time, Joe, now aged 93, recalls the tragic days with great emotion.

May Fifteenth in Paris



Premiere Status International **Original Title** Le Quinze Mai à Paris **Form** Documentary **Country** France **Year** 2016 **Running Time** 10min **Language** French **Director** Janek Ambros **Screenwriter** Janek Ambros **Producer** Janek Ambros, Barbara De Fina
Contact jpambros@gmail.com

A Parisian narrates the story of his city on May 15, 1848, during a revolutionary phase in French history which helped to put an end to the monarchy and led to the creation of the French Second Republic. The voice is juxtaposed with street scenes from the same date in 2016, metaphorically comparing the earlier protesters with populist protest at the election of Donald Trump.

MU



Premiere Status UK **Form** Documentary **Country** Canada **Year** 2017 **Running Time** 13min **Language** English **Director** Janice Zolf **Screenwriter** Janice Zolf **Producer** Janice Zolf

Contact janicezolf@rogers.com

A hip art documentary filmed in the streets and studios of Montreal, where huge colourful murals are transforming the look and feel of the city's public housing areas. The careful planning of each piece, and the research carried out by artists within the community beforehand, is done with the hope that new public art will be embraced and appreciated when it appears.

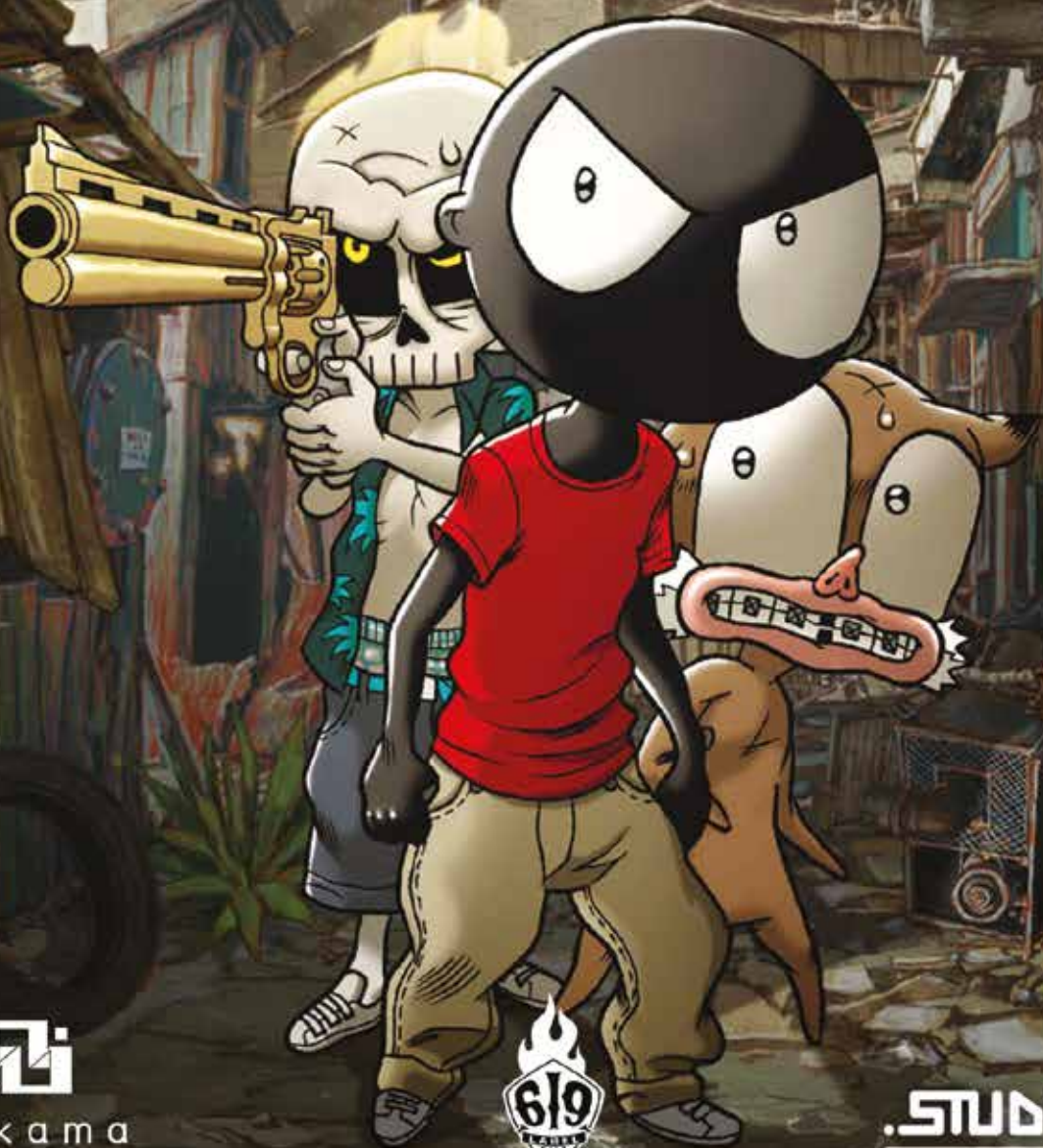


R Í F T

MYRKRAVERK PRODUCTIONS & HERO PRODUCTIONS IN ASSOCIATION WITH BLUE FOX ENTERTAINMENT PRESENTS "RÍFKUR" BJÖRN STEFÁNSSON SIGURDUR VÍR ÓSKARSSON ADALBJÖRG ÁRNASÓTTIR GUÐMUNDUR GLAUFSSON
WRITTEN BY ENNAR S.V. TRYGGVASON PRODUCED BY GUÐMUNDUR GUNNAR HELGI SÖBJÓNSSON COSTUME DESIGNER STEINUNN ERLA THORODDSEN DIRECTOR OF PHOTOGRAPHY JOHN WAKAYAMA CAREY EXECUTIVE PRODUCERS JAMES HINDRUMAY THORODDSEN
PRODUCED BY BJÓ BALDVINSSON BALDVIN KÁRI SVEINBJÖRNSSON ERLINGUR ÓTTAR THORODDSEN WRITTEN & DIRECTED BY ERLINGUR ÓTTAR THORODDSEN

WATAFUKAZ

THE MOVIE



ankama



STUDIO4°C

www.studio4c.co.jp



If you're a fan of fantasy cinema in any of its forms – action, anime, horror, everything Japanese, sci-fi, thriller and beyond – then Fanomenon is your best friend during LIFF. We have scanned the planet to identify the most bizarre, exciting, hilarious, mind-bending, shocking, and wild fantasy film experiences of the year. Fanorama is our selection of the latest trends in fantasy filmmaking with new films from Austria, Belgium, France, Iceland, Ireland, Norway, Slovakia, Spain, South Korea, Thailand, UK, and USA. Our hugely popular marathon film events – the Fanathons – welcome a new addition this year with a whole day of Japanese manga movie mayhem.

Fanorama

The Killing of a Sacred Deer: Opening Film



Premiere Status	Northern
Country	Ireland, UK
Year	2017
Running Time	2hr 1min
Format	DCP
Language	English
Director	Yorgos Lanthimos
Screenwriter	Yorgos Lanthimos, Efthymis Filippou
Producer	Ed Guiney, Yorgos Lanthimos, Andrew Lowe
Leading Cast	Colin Farrell, Nicole Kidman, Barry Keoghan
Cinematographer	Thimios Bakatakis
Film Editor	Yorgos Mavroparidis

UK Distributor Curzon

The eagerly awaited psychological thriller reunites director Yorgos Lanthimos with *The Lobster* star Colin Farrell in this darkly comic tale of guilt and retribution based on a Greek tragedy by Euripides. Steven (Farrell) is a successful surgeon who develops a paternal friendship with oddball teenager Martin (Barry Keoghan). Over time Steven introduces Martin to his charming wife Anna (Nicole Kidman) and two teenage children. As the boy tries to integrate into the family his actions become increasingly strange and sinister, and Steven is forced to do the unthinkable before his family is torn apart.

'When we started writing the script and thinking about the story, we discovered there were some parallels with the tragedy *Iphigenia in Aulis* by Euripides, and I thought it would be interesting to have a dialogue with something that is so ingrained in Western culture. In life, there are people who come up against huge dilemmas, and the concept of sacrifice raises a significant number of questions about everything. It's true that the material is brutal if you take it as a whole, but not in its constituent parts. We never dealt with it with too much seriousness. Nicole [Kidman] likes to say that I kept on telling her during shooting that it was a comedy, and I believed that, and we had as much fun as we could on set. What I wanted to explore essentially were the subjects of justice, choice, human nature and behaviour. The starting point was mainly just a family, and it almost came about by chance that children play a key part in it.' Yorgos Lanthimos, director

You Were Never Really Here: Closing Film



Premiere Status	Northern
Country	UK, France, USA
Year	2017
Running Time	1hr 25min
Format	DCP
Language	English
Director	Lynne Ramsay
Screenwriter	Lynne Ramsay
Producer	Rosa Attab, Pascal Caucheteux, Lynne Ramsay, James Wilson
Leading Cast	Joaquin Phoenix, Ekaterina Samsonov, Alessandro Nivola
Cinematographer	Thomas Townend
Film Editor	Joe Bini
Original Music	Jonny Greenwood

UK Distributor Studio Canal

A pulse-quickening thriller that hones in on a frayed, fascinating character and stays right with him. Joe is a hired gun struggling to keep a lid on how he feels. After an assignment involves him in rescuing a young girl from a paedophile ring, he meets his own untapped emotions. Following Brit indie neo-classics *Ratcatcher* and *Movern Callar* and US-set barnstormer *We Need to Talk About Kevin*, this is Lynne Ramsay's latest high watermark in deftly disorientating, violent thrills. Winner of Best Actor (a mesmerising Joaquin Phoenix) and Best Screenplay at Cannes film festival, we also get an ace score by Jonny Greenwood.

'I loved the novel [by Jonathan Ames], it was very short and powerful, but it was only ten pages long. It's been a real experience making the film, Joaquin really made the character, Joe. As soon as I started writing the script I had Joaquin's picture on the computer, it was him, always him. I had a short time to work with him, because he's very popular, but I don't think any other actor could have made this film. He came early to prep, he worked his body a lot. We were both thinking about how Joe should look – brutal, scarred, human. The film is about a flawed man, so the scars on his body are quite important. It's a total anti-James Bond film. We only had 28 days of shooting and very little prep, so it was quite punk rock, "let's just move, let's go forward!", thinking in a very organic way. It was a hot summer in New York – boiling, it was like a fever dream, and we just captured the spirit of the moment.' Lynne Ramsay, director

Animals



Premiere Status English
Original Title Tiere
Country Austria, Switzerland, Poland
Year 2017
Running Time 1hr 35min
Format Blu-ray
Language German
Director Greg Zglinski
Screenwriter Jörg Kalt, Greg Zglinski
Producer Stefan Jäger, Katrin Renz
Leading Cast Birgit Minichmayr, Philipp Hochmair, Mona Petri
Cinematographer Piotr Jaxa
Film Editor Karina Ressler
Original Music Bartosz Chajdecki
Sales Company Be For Films
Contact festival@beforfilms.com

While driving to Lausanne for a long Alpine getaway, bourgeois Viennese couple Nick and Anna have an accident after they hit a sheep. Following this (maybe even prior to this) things start to turn strange, very strange. Maybe it's all a dream or they are inside someone else's dream, maybe they've reached Vienna instead of Lausanne, or perhaps Nick is having an affair... 'Director Greg Zglinski's espresso-dark humour and icy formal precision may nod to such experts as David Lynch and Lars von Trier, but *Animals* gleefully cultivates its very own kind of crazy in this unhinged adult fairy tale.' (Variety)

'When I read the screenplay, I had this feeling that I had touched upon a mystery of life and death. That was my first thought, and the story excited me. I have always been drawn to dreamlike situations in movies, even in my short films that I made before film school. So I am basically returning to my film roots with *Animals*. The titular animals are catalysts for events to come. For me, animals are creatures teetering between the real and the unreal – they function a little bit outside of human reality, and they represent a sort of bridge between our existence, which we experience with our senses, and the outer world, the wider world waiting to be discovered. And that is just one other thing I wanted to explore, that wider world. The film has its own logic, and the story structure is built up outside of common logic. I had to rely on my intuition – sometimes I had to say, "It's like this because it's like this." And that may be the trickiest part to do.' Greg Zglinski, director

Attack of the Adult Babies + Spook Train 1&2



Premiere Status Yorkshire
Country UK
Year 2017
Running Time 1hr 20min
Format DCP
Language English
Director Dominic Brunt
Screenwriter Joanne Mitchell, Paul Shrimpton
Producer Karl Hall, Joanne Mitchell
Leading Cast Kurtis Lowe, Andrew Dunn
Cinematographer Geoff Boyle
Film Editor David Mercer
Original Music Thomas Ragsdale

Sales Company AMP Film
Contact info@amp-film.com

When a sister and brother break into a stately home to steal a classified document they stumble into a bizarre ritual involving some of the country's most influential men. Pursued by these adult babies things get even weirder when the pair discover something horrific in the cellar. Dominic Brunt's third feature film is a no-holds barred descent into depravity combined with a very British sense of humour. A satirical look at the wealthy, over-privileged white male elite that runs the country there is a very relevant message at the heart of this future cult classic. Screening with **Spook Train 1 & 2** (Lee Hardcastle, UK, 2017, 10min, contact: xrayclay@gmail.com)

'Although I've always loved a good horror, my interests lay with European and British independent cinema. And that's how *Before Dawn* came about. My husband Dominic [Brunt, director] and I were discussing what made a good zombie film. I decided that I would like to amalgamate my interests, so that there was a real character drama but set within the horror genre. [...] For *Attack of the Adult Babies*, I wanted to find a different kind of monster from our previous film. We went to a different human extreme, and used the fantastically juxtaposed images of the adult baby mixed with the beauty of a grand stately home and the horror that goes on within it.[...] The horror genre is specifically built to support risk-taking and boundary pushing. It's a great place to hone one's skills because there are no boundaries, you can use your imagination to its full capacity and take things to their worst case scenario. And horror fans, generally, watch a lot of films and are therefore very openminded in their viewing, and are fiercely loyal towards the genre and its history.' Joanne Mitchell Brunt, screenwriter

Fanorama

Bad Genius



Premiere Status Northern
Country Thailand
Year 2017
Running Time 2hr 10min
Format DCP
Language Thai
Director Nattawut Poonpiriya
Screenwriter Tanida Hantaweewatana, Vasudhorn Piyaromna, Nattawut Poonpiriya
Producer Jira Maligool, Vanridee Pongsittisak, Chenchonnee Soonthonsaratul, Suwimon Techasupinan, Weerachai Yaikwawong
Leading Cast Chutimon Chuengcharoensukying, Eisaya Hosuwan, Teeradon Supapunpinyo, Chanon Santinatornkul
Sales Company GDH 559
Contact dd@gdh559.co.th

Inspired by a series of real-life exam cheating scandals, Thai box office smash *Bad Genius* is a very entertaining teen thriller that has won multiple audience prizes at film festivals. Straight-A student Lynn resorts to cheating to help her BFF Grace lift her grades, but Grace blabs to her rich kid boyfriend Pat and soon there is a gaggle of cashed-up students offering to pay for similar help. Disillusioned by the way the school has exploited her struggling single dad for money, Lynn devises an ingenious plan to beat the system. 'Offers subtle yet stinging insight into Thailand's class inequalities and corrupt school system.' (Variety)

'The main idea came from the producer at my office. He is the one who first told me about the news of some students who cheated the SAT exams; how they were going to fly to another country in an earlier time zone and send back the answers. It was a true incident. [...] These actors and actresses were born for these parts. They brought the characters to life way better than I had wanted. They gave more dimensions to the characters and more depth. [...] I think there are a lot of dimensions in Thai society that we can talk about besides love stories, or ghost stories. There are a lot of issues in our country that we can talk about and we can share with everybody. So, this is going to be the first step, maybe. This movie for me is like a love letter to the Hollywood spy movies that I used to watch all my life. I wanted to combine that with my perspective on Thai culture.' Nattawut Poonpiriya, director

Canaries



Country UK
Year 2017
Running Time 1hr 24min
Format DCP
Language English
Director Peter Stray
Screenwriter Peter Stray
Producer Steve Dunayer, Alexandra London-Thompson, Craig Russell
Leading Cast Robert Pugh, Hannah Daniel, Aled Pugh
Cinematographer Alex Nevill
Film Editor Anthony Arkin
Original Music Marengast

Sales Company Devil Works
Contact info@devilworks.eu

Set in the the South Wales village of Lower Cwmtwrch during a spectacularly awful New Year's Eve party hosted by local-boy-turned-cheesy London DJ Steve Dennis, *Canaries* explores how ordinary people living in a rural community would deal with a catastrophic intergalactic invasion. Steve and his motley crew of drunken guests find themselves under attack from a band of malevolent aliens who create doppelgangers of previously abducted humans; in this case, fishermen wearing bright yellow rain coats. Add a shady American surveillance operation to the mix and it's not looking good for our Welsh heroes.

'I had a dream one night of many people in yellow macs against a stark valley landscape. So I was working from an image, and then tailoring a story around it. I have always been fascinated by UFOs and aliens, and I also wanted to create fun and compelling characters. Let the audience get to know them, and then enjoy them either die horribly or survive! The film was always intended to be funny, but I think if you have drunken Welsh people fighting aliens, comedic elements are going to come out regardless! Our terrific actors brought some beautiful ideas and improvisations to the table. The Welsh are so supportive, and particularly the people of Lower Cwmtwrch, so shooting there was a no brainer. Our support was community based; we received zero help from any funding bodies, and our minuscule budget was raised by our amazing executive producer Dominique Dauwe.' Peter Stray, director

Dave Made a Maze



Premiere Status Yorkshire
Country USA
Year 2017
Running Time 1hr 20min
Format DCP
Language English
Director Bill Watterson
Screenwriter Steven Sears, Bill Watterson
Producer John Chuldenko
Leading Cast Nick Thune, Meera Rohit Kumbhani, Adam Busch
Cinematographer Jon Boal
Film Editor David Egan
Original Music Mondo Boys
Sales Company Screen Media
Contact mkosche@screenmedia.net

When his girlfriend Annie goes away on a trip, slacker twentysomething Dave is given one job - fix the apartment door handle. Instead he decides to build a labyrinth out of cardboard boxes in the living room. But this is no ordinary maze; the labyrinth has taken on a life of its own and now Dave is trapped inside. Armed with supplies, accompanied by Dave's friends and a documentary film crew, Annie enters the labyrinth on a rescue mission. With boobytraps at every turn and a minotaur on the loose, escaping from a cardboard box maze may not be as simple as they first thought.

'Steven Sears, my co-writer, was working on a script called Operation Death Maze while working in reality TV. He was miserable and hated everything about it. And because of the title I told him the story from my childhood when I had built this AWESOME fort out of pillows and blankets and sheets, a fully encompassing world that covered my entire bedroom. It was so cool. Afterwards, I split for my friend Richard's house for dinner and left a note for my mom: "Hey, I'm gonna be at Richard's house for dinner. I'll be back at 7:00." But she didn't see that note. She called me name, didn't get a response, goes upstairs, opens the bedroom door, and freaks out. She was afraid that somehow I had got lost in it! She started screaming and ripping the fort apart looking for me. Within three days of telling Steven that story, he had a 60-65 page draft that had a ton of the set pieces in the final film: the mouth burping origami, the giant keyboard that turns into a giant piano, the hired film crew...' Bill Watterson, director

Fashionista



Premiere Status Northern
Country UK, USA
Year 2016
Running Time 1hr 50min
Format DCP
Language English
Director Simon Rumley
Screenwriter Simon Rumley
Producer Bob Portal, Simon Rumley
Leading Cast Amanda Fuller, Ethan Embry, Eric Balfour
Cinematographer Milton Kam
Film Editor Tom Sainty
Original Music Richard Chester
Sales Company AMP Films
Contact info@amp-films.com

Obsessed by fashion, April runs a secondhand clothes boutique in Austin, Texas with her long term partner Eric. As their relationship starts to break down, April begins to use clothes as an emotional crutch until she meets Randall, an enigmatic stranger who seems to share her love of couture. Seduced by his charisma April finds herself mixed up in a shadowy world of domination and psychological abuse from which she may not be able to escape. LIFF regular Simon Rumley (Red, White and Blue, Johnny Frank Garrett's Last Word) returns with a thought-provoking Nicolas Roeg style psychological drama.

'Fashionista's evolution was very much a response to when I went back to Austin in 2014 for a few days after spending a time there in 2009 and 2010 and noticing how much it had changed. Like most interesting places in the Western World over the last 5 years, it's become gentrified; there's more sky rise flats, more traffic, more upmarket restaurants and less locals. And, like most places which have been gentrified, there's an erosion of some of the things that made it exciting in the first place. The whole vintage shop phenomena was such a massive part of the Austin that I knew in 2009 and although there are still a lot of these shops, there's definitely less - even the one we shot in had to relocate literally two weeks after we shot there...So the lead character's obsession with clothes in the film and her transition from vintage mash-up to designer clothes is probably not something that could believably happen in many places; I'm not sure Fashionista could have been set anywhere else in that case...' Simon Rumley, director

Fanorama

Habit + Doorways



Country UK
Year 2017
Running Time 1hr 30min
Format DCP
Language English
Director Simeon Halligan
Screenwriter Simeon Halligan
Producer Nick Leese, Rachel Richardson-Jones
Leading Cast Elliot James Langridge, Jessica Barden, William Ash, Roxanne Pallett
Cinematographer James Swift
Film Editor Chris Gill
Original Music Claude Foisy

Sales Company Not A Number
Contact info@notanumber.co.uk

Following a chance meeting with Lee at the Job Centre, loner Michael is introduced to her uncle Ian, who runs a massage parlour in Manchester's Northern Quarter. After witnessing the violent death of one of the punters, Michael experiences blood-drenched flashbacks and feels himself being sucked into a twilight world that he doesn't understand but is irresistibly drawn to. His new family have a dark secret, a shared addiction that they want Michael to share with them.

'Habit is stark and grimy. Lurid and ugly, with flashes of gaudy surrealism. Like Ken Loach who shot a horror movie with gory inserts by Abel Ferrara, this is gritty, dark, real world stuff that uses the seedy underbelly of Manchester city as its backdrop. Much of the film takes place at night within the former Garment District area of the Northern Quarter, an area that is architecturally interesting with great alleys and side streets, almost like New York in places. Beneath the trendy bar and bohemian coffee shop exterior lies a layer of grot and sleaze, in the best way. Like the novel, the film has a low-key feel, offering fleeting glimpses of something really disturbing lurking behind something that is, well, pretty seedy and ugly to begin with. Habit should leave the audience thinking "What the hell just happened?" It's an elusive feeling captured so well in [Stephen McGeagh's] book which focuses on character, atmosphere and mood.' Simeon Halligan, director
 Screening with **Doorways** (Vortre Williams, UK, 2017, 10min, contact: eddie.parade@virgin.net), a cautionary tale also set in Manchester's Northern Quarter.

The Line



Premiere Status UK
Original Title Čiara
Country Slovakia, Ukraine
Year 2017
Running Time 1hr 48min
Format DCP
Language Slovak, Ukrainian
Director Peter Bebjak
Screenwriter Peter Balko
Producer Wanda Adamik Hrycova
Leading Cast Géza Benkő, Stanislav Boklan, Zuzana Fialová
Cinematographer Martin Ziaran
Film Editor Marek Kralovsky
Original Music Slavomir Solovic
Sales Company Film Republic
Contact info@filmrepublic.biz

Slovakia's entry to the Academy Awards is an entertaining crime thriller hailed as the 'spiritual cousin to The Sopranos' (Screen Daily). Adam Kraják is the head of a large family and also the principled boss of a gang smuggling cigarettes across the Slovak-Ukrainian border. The peaceful co-existence of these two worlds is threatened by the newly-secured border and a new product: narcotics. The failure of one of the transports triggers an avalanche of consequences that compels Adam to question his own boundaries, none of which he had planned on crossing until now.

'The Line has three planes: ethnographic, historical, and a strong story and suspense. Because the location itself and the people living there provide them. The Line is based on their stories, their fates. We capture those stories in an authentic environment, which consequently influences the visuals and the film's aesthetics. We are talking about the life of a community living on the border, their habits, their local characteristics, and all of this is at a time when the border was not hermetically sealed, and they were trying to prepare themselves for this event. [...] I like Emir Kusturica's older films, although I also like movies by Juraj Jakubisko, Elo Havetta and Dušan Hanák; they are the Slovakian directors whose works I like and whose movies trained me, in a sense. But while I admire the works they made, Kusturica included, I want to make my films my way. If you have a story with people drinking, fighting and playing an accordion, it does not necessarily mean it is Kusturica.' Peter Bebjak, director

The Mimic



Premiere Status Northern
Original Title Jang-san-beom
Country South Korea
Year 2017
Running Time 1hr 40min
Format DCP
Language Korean
Director Jung Huh
Screenwriter Jung Huh
Producer Kim Eui-Sung
Leading Cast Jin Heo, Jun Hyeok Lee, Hyuk-kwon Park
Cinematographer Kim Il-Yeon

UK Distributor Arrow Films

Traumatized by the disappearance of her young son, Hee-yeon moves to a new house in the countryside with her husband, daughter and elderly sick mother. While out walking in the woods they discover a lost little girl near a mysterious walled-up room. With no sign of her parents, Hee-yeon takes the mute girl home while she contacts the authorities. Her arrival triggers the start of seemingly supernatural events and the girl begins to mimic the voice of Hee-yeon's daughter. Have they unwittingly unleashed a Jangsan Tiger, an evil spirit that mimics human voices to lure their victims close before killing them?

'[My previous film] Hide and Seek began with an existing urban legend and I asked myself what aspects of the story scared me and then focused on how to apply the story to the film. But making the film, I learned that sound production was very much enjoyable and I tried to find a subject matter to maximize it. That's what drew my attention to the The Mimic legend. What if you heard a seemingly ordinary sound but you realized it in fact belonged to someone? It was the kind of story that I wanted to develop in The Mimic. So the approach was quite different in the two films. Hide and Seek was a legend and I wanted it to develop into the next level by people adding scary elements to it, just like any urban legend, you know. I had a different hope for The Mimic. I wanted it to be many different things to many different people; be a scary story for some, and be a sad story for others. I wanted to generate many different responses from this archetypal story.' Jung Huh, director

Rift



Premiere Status Yorkshire
Original Title Rökkur
Country Iceland
Year 2017
Running Time 1hr 51min
Format DCP
Language Icelandic
Director Erlingur Thoroddsen
Screenwriter Erlingur Thoroddsen
Producer Bui Baldvinsson, Baldvin Kári, Erlingur Thoroddsen
Leading Cast Björn Stefánsson, Sigurður Þór Óskarsson
Cinematographer John Wakayama Carey
Film Editor Erlingur Thoroddsen
Original Music Einar Sv. Tryggvason
Sales Company Blue Fox Entertainment
Contact lisa@bluefoxentertainment.com

Months after their break up, Gunnar receives a strange late night phone call from his ex-boyfriend, Einar. Concerned for his wellbeing Gunnar drives up to the secluded cabin in a remote part of Iceland where Einar is staying. In this isolated wilderness the two men try to come to terms with their broken relationship, dredging up painful memories and ghosts of the past. Meanwhile, outside the cabin an unseen presence seems to be lurking, creating a sense of foreboding and unease. The stunningly bleak Icelandic landscapes are the perfect backdrop for Rift's themes of loneliness, lost love and betrayal.

'[Ingmar Bergman's] Persona and [Andrew Haigh's] Weekend were the two films that were on my mind during the whole process of making Rift. That's kind of funny in retrospect because, even though they very loosely share a framework of 'Two characters interacting in one specific setting,' those movies couldn't be further apart stylistically. Persona is very formalistic and stylized, whereas Weekend has a relaxed, almost improvisational feel to it. But I was very interested in seeing if I could merge those two aspects—using my visuals in a very formalistic way, but letting my actors be free to roam around within that formal space, if that makes any sense. [...] The long monologues from Persona empowered me to try something similar, and obviously the dreamy/mystery aspect. As for Hitchcock, I don't believe I was necessarily thinking of him specifically, even though I probably was by association. I'm a huge Brian De Palma fan, and I think I had a lot more of De Palma on my mind when staging some of the scarier sequences. But I can totally see where some elements would feel Hitchcockian.' Erlingur Thoroddsen, director

Fanorama / Fanathons: Animation Sunday

Summer Time Machine Blues



Original Title Samâ taimu mashin burûsu
Country Japan
Year 2005
Running Time 1hr 47min
Format Blu-ray
Language Japanese
Director Katsuyuki Motohiro
Screenwriter Makoto Ueda
Producer Chikahiro Ando
Leading Cast Eita, Yoshiaki Yoza, Daijiro Kawaoka
Cinematographer Kazunari Kawagoe
Film Editor Takuya Taguchi

Sales Company Pony Canyon
Contact intl@ponycanyon.co.jp

This delightful, freewheeling and zany time travel comedy from 2005 is a cult favourite in Japan. To members of the college Sci Fi Club, summer means hanging around in the clubhouse with the air con blasting. When the last air con remote is accidentally broken, they're forced to face the full heat of summer. The next day, after an encounter with a mysterious student, they discover an incredible new addition to their clubhouse: a working time machine. Now they can go back to before the remote broke and cool down again, but they realise time travel is not that simple...

'Summer Time Machine Blues has a small scale and the boys have a charmingly small plan. The filmmakers explore the wealth of big problems such a tiny nudge in time would have, nevermind the huge shoves that protagonists in Hollywood time travel films cause. Motohiro also manages to touch on different aspects of time, especially with regards to Akira, the visitor from the future. The cyclical nature of time is amusingly shown in the clothes of 2030, where the styles of the 1950s seem to be back in fashion (although for me personally they never went out!). The realistic idea of the near future being unexciting is also shown, as Akira says the town hasn't changed much and the sci-fi clubroom is exactly the same, just dirtier. [...] Motohiro has demonstrated here that he can navigate a teen sci-fi farce as well as a humorous bureaucratic police drama, that is to say, rather well.' Adam Campbell, Midnight Eye

Big Fish & Begonia



Premiere Status Northern
Original Title Da Yu Hai Tang
Country China
Year 2016
Running Time 1hr 45min
Format DCP
Language Mandarin
Director Xuan Liang, Chun Zhang
Screenwriter Xuan Liang
Producer Jie Chen
Leading Cast Guanlin Ji, Guangtao Jiang
Film Editor Yiran Tu
Original Music Kiyoshi Yoshida

UK Distributor Animatsu

In development for over a decade and a huge hit on its release in China last year, Big Fish & Begonia is a breathtaking and beautifully-crafted animated adventure inspired by Chinese myths. In a hidden world within our world, celestial beings are in charge of the tide and the changing of the seasons. One of these beings, a young girl named Chun, transforms into a dolphin as part of a coming-of-age ritual and enters the human world she has always longed to explore. When she falls into danger, a human boy named Kun comes to her rescue.

'In the history of Chinese animation, there has never been a film like Big Fish & Begonia. Certainly, precedents exist in American and Japanese cartoons (at its core, the film could be a cross between Disney's The Little Mermaid and Studio Ghibli's Spirited Away), but as far as the Chinese industry goes, this bold and breathtaking fantasy adventure stands alone. Rendered to look like a traditional hand-drawn project, then thoroughly enhanced by CG touches and an immersive 3D presentation, Big Fish & Begonia commands awe on the strength of its imagery alone - a procession of enormous whales swim through the skies, a tentacled creature ferries a girl across a sea of clouds, feline porters walk on their hind legs - while weaving an epic tale that's uniquely informed by local myths and motifs.' Peter Debruge, Variety

The Breadwinner



Premiere Status Northern
Country Ireland, Luxembourg, Canada
Year 2017
Running Time 1hr 34min
Format DCP
Language English
Director Nora Twomey
Screenwriter Anita Doron, Deborah Ellis
Producer Angelina Jolie, Anthony Leo, Tomm Moore, Andrew Rosen, Paul Young
Leading Cast Saara Chaudry, Laara Sadiq, Shaista Latif
Original Music Jeff Danna, Mychael Danna

UK Distributor Studio Canal

This moving animation is set in dusty Kabul, where imagination thrives in the stress of conflict. Parvana is a dutiful 11-year-old girl whose skills in reading, writing and trading goods are tolerated by the Taliban. Her family relies on Parvana's wits to help them amidst the ongoing war, and her responsibility increases once her poor parents are targeted by the religious police. Parvana's escape from the stress is through her exquisite storytelling, her stories of an ancient quest are a balm for the souls of her downtrodden beloved.

'We always wanted to make something that's very 'inviting-looking.' Something that the audience doesn't have to work too hard to feel a part of. Because the subject matter is challenging; it's about a little girl growing up in a time of conflict - that's hard enough. So we wanted to kind of sugar the pill in a way that made it feel beautiful, and that you had a sense of the breadth of Kabul, and the beauty of the place. [...] I had to find the things I have in common with the characters that I'm trying to show in the film. [...] We found out all these things from the consultants, like the sense of responsibility that Afghan children have for their friends and family, more than in an individualist kind of culture. All of these things were very new to me, and to try and find a story in that, that I can relate to, or trying to make it as universal as I can, was a challenge.' Nora Twomey, director

Lu Over the Wall



Premiere Status Northern
Country Japan
Year 2017
Running Time 1hr 47min
Format DCP
Language Japanese
Director Masaaki Yuasa
Screenwriter Reiko Yoshida, Masaaki Yuasa
Producer Science Saru
Leading Cast Kanon Tani, Shōta Shimoda, Shin'ichi Shinohara
Original Music Takatsugu Muramatsu

UK Distributor Anime Ltd

From visionary anime auteur Masaaki Yuasa comes a hallucinogenic yet family-friendly take on the classic fairy tale of the little mermaid who falls in love with mankind, and then comes ashore to join a dysfunctional middle school rock band and propel them to fame. New kid Kai is talented but adrift, spending his days sulking and isolated in a small fishing village after his family moves from Tokyo. When he demonstrates a proficiency at making music on his synthesizer, his classmates invite him to join their nascent garage band, but their practice sessions soon bring an unexpected guest: Lu, a young mermaid.

'Before you realize it, you end up trying to match the expectations of those around you. Recently, it feels like if you stray from the norm, or end up on a path everyone thinks is risky, outsiders will pitch in with things like "the experts say this, so there's no way you can do it," "come back," or "change your ways." You try to take a step forward, but they're pulling at your legs and stopping you. The mermaid Lu shows up and opens the heart of this boy who's trapped by this kind of curse. I believe that if you say, "I can do it," you probably can accomplish it. Which isn't to say there aren't ups and downs. In the movie, there's a scene where he learns how to swim. People are strange creatures in that if they think, "I'm going to sink," their body stiffens up and they sink. However, if they think, "I'm going to float," they relax and float up. It's strange, but also understandable. To go further, if you don't worry too much and let yourself naturally deal with whatever obstacles, you'll get to where you're going before you know it.' Masaaki Yuasa, director

Fanathons: Animation Sunday

Mutafukaz



Premiere Status Northern
Country France, Japan
Year 2017
Running Time 1hr 30min
Format DCP
Language French
Director Shoujirou Nishimi, Guillaume Renard
Screenwriter Guillaume Renard
Producer Ankama, Anthony Roux, Studio 4°C
Leading Cast Aurélien Cotentin, Guillaume Tranchant, Redouanne Harjane
Film Editor Ivy Buirette, Marie-Laure Vanglabeké
Original Music The Toxic Avenger

Sales Company Pascale Ramonda
Contact pascale@pascaleramonda.com

After a nasty scooter accident, a pizza delivery boy named Angelino begins seeing strange, otherworldly things lurking in the alleyways of the urban jungle where he lives. Soon, he and his friends are on the run from gun-toting federal agents, monstrous shape-shifters, and a sinister alien organization bent on world domination. Hip-hop, anime, and cosmic horror collide to thrilling effect in this action-packed adaptation of co-director Guillaume 'Run' Renard's bestselling comic book. The other co-director is Japanese animator Shoujirou Nishimi who has worked on *Mind Game*, *Tekkonkinkreet*, and *Batman: Gotham Knight*.

'The film adapts the entire narrative arc of the comics; it's actually a loose rereading of them. It was necessary to make decisions, to refocus on the story of the main characters, and that's rather a good thing. In a 1hr 30min long film, you must stay as close as possible to the backbone of the story you want to tell; in this case, a story about loser pals faced with extraordinary events. [...] When I started the *Mutafukaz* comics, I already knew that I didn't want to involve technology, because graphically, it ages very quickly. Moreover, I have a natural penchant for everything vintage; in my eyes, nothing is more beautiful than a classic car, when compared to modern cars. The same goes for phones. I also love film noir, with its magnificent lighting and all those shady guys in fedoras. But I'm also a guy who moves with the times. So I naturally mixed all my influences in my work: the sci-fi of the 50s, Lucha Libre, film noir, and gang culture. The result is surprisingly timeless; this combination is a bit like the project's DNA. Somewhere, *Mutafukaz* is a kind of great pop culture shaker.' Guillaume Renard, director

Perfect Blue



Original Title Pafekuto buru
Country Japan
Year 1997
Running Time 1hr 21min
Format DCP
Language Japanese
Director Satoshi Kon
Screenwriter Sadayuki Murai
Producer Hiroaki Inoue, Masao Maruyama
Leading Cast Junko Iwao, Rica Matsumoto
Cinematographer Hisao Shirai
Film Editor Harutoshi Ogata
Original Music Masahiro Ikumi

UK Distributor Anime Ltd.

Satoshi Kon's acclaimed anime is screening in its 20th anniversary year. Leaving the world of J-pop behind her, Mima Kirigoe begins life as an actress on a crime drama show called *Double Blind*. When offered a lead role in the show as a rape victim, Mima accepts the role. However, the backlash from fans over her career change and a strange website called 'Mima's Room' written by a fake Mima begin to worry her. When a stalker appears and people involved in *Double Blind* begin turning up dead with all the evidence pointing to her, Mima is thrown into a state of confusion, madness and paranoia.

'The screenplay [the producers] had was written by the author of the novel. I never read the novel, but I didn't find his script very interesting at all. So I said: 'If you want to stick with this screenplay, I don't want to direct this film. But if you accept that I make changes to it, I will do it.' They were okay with that, so I accepted. They wanted to keep three elements of the story: 'idol', 'horror', and 'stalker'. [...] The film is not based on any criticism. Of course I did research before making the film and I visited a number of these idol events, but I didn't see the kind of example that is used in the film. Also, to reveal behind-the-scenes secrets about the entertainment world was never my intention. I simply wanted to show the process of a young girl maturing, becoming confused because her old set of values gets shattered, but who is reborn as a mature being as a result of that. That's what I wanted to describe. But because I had to stick with the idea of an idol, the film came to talk about that particular world.' Satoshi Kon, director

Fanathons: Manga Movie Marathon

Blade of the Immortal



Premiere Status	Northern
Original Title	Mugen no jūnin
Country	UK, Japan
Year	2017
Running Time	2hr 20min
Format	DCP
Language	Japanese
Director	Takashi Miike
Screenwriter	Tetsuya Oishi
Producer	Shigeji Maeda, Misako Saka, Jeremy Thomas
Leading Cast	Takuya Kimura, Hana Sugisaki, Sōta Fukushi
Cinematographer	Nobuyasu Kita
Film Editor	Kenji Yamashita
Original Music	Kōji Endō
UK Distributor	Arrow Films

Alongside JoJo's Bizarre Adventure (also screening in LIFF 2017) Takashi Miike delivers another stunning manga adaptation, this time bringing the epic fantasy Samurai story Blade of the Immortal to the big screen in his 100th feature film. Manji is a highly skilled warrior who is cursed with immortality following a legendary battle. Haunted by the murder of his little sister, Manji fights evil wherever he finds it in order to regain his soul. When he meets Rin, a girl whose parents were slaughtered by a group of master swordsmen, he promises to avenge their deaths and together they set off on a quest for revenge.

'Takuya Kimura and Manji are like each other. Here I see something meant to be. They are born in entirely different times and spaces, but they breathe the same air, and as a result I think they're linked. When you meet Takuya Kimura and Manji, you feel their strength. Without that strength, Takuya Kimura would never have become Japan's greatest superstar, and Manji could never have lived as he does in a dark world that no one knows about. Because it was such an unusual story, I filmed it sensing the real Takuya Kimura.[...] Surely if we're serious we can make something that will astonish the world. I believe that, and I want to believe that. Before we can entertain an audience, we have to entertain ourselves. We have to do what we want to do in the way we want to do it. Something that we've totally lost ourselves in should result in a Japanese story made in the way that only Japanese can make it, and be something with a value for audiences all over the world that they've never seen before.' Takashi Miike, director

JoJo's Bizarre Adventure: Diamond is Unbreakable - Chapter 1



Premiere Status	UK
Original Title	JoJo no kimyō na bōken: Daiyamondo wa kudakenai - dai-issō
Country	Japan
Year	2017
Running Time	1hr 59min
Format	DCP
Language	Japanese
Director	Takashi Miike
Screenwriter	Itaru Era
Producer	Misako Saka, Yoshishige Shimatani
Leading Cast	Nana Komatsu, Ryūnosuke Kamiki, Mackenyu
Sales Company	TBS
Contact	yuhka@green.tbs.co.jp

Takashi Miike's second manga adaptation this year (alongside Blade of the Immortal) is a wild, colourful, chaotic explosion of action, fantasy and drama that gets really, unapologetically weird by its final act. Josuke (JoJo of the title) is a cool high school kid with amazing hair and the ability to summon his 'Stand' Shining Diamond, an ethereal entity that possesses unique powers. When another 'Stand' user begins to kill people in the town, JoJo, along with his nephew Jotaro and shy new kid Koichi, must track down the attacker and do battle. But this adversary is only the first of many in a truly bizarre adventure.

'As an adult you don't really have the chance to read manga series in the way you can when you are a child. But while I was travelling around and working, I would always find the manga of JoJo wherever I went, and became quite familiar with it. [...] I decided to shoot part of the film in Sitges [Spain] and part of it in Japan. At first it seemed almost impossible, because I needed to use a local crew, who didn't speak Japanese. Budget-wise it was also a really big project. The title of the film is JoJo's Bizarre Adventure, and as a filmmaker I also found myself and my crew on a bizarre adventure together. Smaller productions are obviously more challenging, but I have much more freedom, so it's more fun. Big budget films can take a couple of months to shoot, so I have to really pace myself, to ensure I don't burn out from working too hard. But that's also why I don't mind if not many people get to see my smaller films, because I had that freedom and fun.' Takashi Miike, director

Fanathons: Manga Movie Marathon

The Mole Song: Hong Kong Capriccio



Premiere Status UK
Original Title Mogura no uta: Hong Kong kyôshô-kyoku
Country Japan
Year 2016
Running Time 2hr 8min
Format Blu-ray
Language Japanese
Director Takashi Miike
Screenwriter Kankurô Kudô
Producer Shigeji Maeda, Misako Saka, Juichi Uehara
Leading Cast Tôma Ikuta, Eita, Tsubasa Honda
Cinematographer Nobuyasu Kita
Original Music Kôji Endô

Sales Company Pony Canyon
Contact intl@ponycanyon.co.jp

Takashi Miike's most delirious film in years, *The Mole Song: Hong Kong Capriccio* returns to the pop madness of *The Mole Song: Undercover Agent Reiji* and turns it up to eleven, resulting in a yakuza extravaganza. Reiji Kikukawa (Toma Ikuta) is the most incompetent cop in Japan and he's back. This time he's up against the Dragon Skulls, a Chinese gang that's made an unholy alliance with a dishonoured yakuza to bring pain on the almighty Suki-ya clan. 'Only Nipponese cult helmer Takashi Miike can pull off a martial arts smackdown using a dripping toilet plunger as a weapon.' (Variety)

'*Mole Song: Hong Kong Capriccio* is the total opposite of undercover cop dramas like *Infernal Affairs* or *The Departed*. Instead of solemn, stoic gangsters and cops fighting the good fight, engaging in heroic bloodshed and sacrifice, this is an utter piss-take of the yakuza and cop genre. Apart from the extravagant colours and art direction you've come to expect from Miike's productions, there's a very particular tone of slapstick goofiness throughout as everything is pushed ludicrously over-the-top. Miike draws on his own experience directing yakuza movies for decades and combines it with his roots in experimental theatre for maximum farce. Miike is proudly wearing his low-budget V-Cinema roots on his sleeve, but with a decent budget and production values here, and going all in for comic book theatrical showmanship. *Mole Song: Hong Kong Capriccio* is just silly fun all the way where nothing is taken seriously, and the homage to Hong Kong action movies in the climax certainly doesn't hurt. Nothing I write here can do justice to how gleefully, gloriously insane this movie is.' Adi Tantimedh, *Bleeding Cool*

Tokyo Ghoul



Premiere Status English
Original Title Tôkyô gûru
Country Japan
Year 2017
Running Time 1hr 59min
Format DCP
Language Japanese
Director Kentarô Hagiwara
Screenwriter Ichirô Kusuno
Leading Cast Masataka Kubota, Fumika Shimizu, Nobuyuki Suzuki
Original Music Don Davis

UK Distributor Anime Ltd.

An adaptation of Sui Ishida's dark fantasy manga, *Tokyo Ghoul* presents a world in which superhuman beings known as ghouls live among us. Possessing great strength, regenerative powers and retractable tentacle-like weapons, they can only survive on human flesh (and coffee). Into this world stumbles Kaneki (Masataka Kubota), a shy, orphaned college student who survives a ghoul attack only after some of his assailant's organs are unwittingly transplanted into him. Now a half-ghoul, Kaneki is unable to stomach normal food and must embrace the inhuman cravings in his head if he is to stay alive.

'I did not know the material before, but when I was offered the project, I read through the manga, the whole thing, and I thought that it was very interesting, I was very intrigued. And I started thinking about how I would present this to producers, and how I would ultimately present this material as a film. Kagune aren't something that exist, of course, so we had to think about things like their weight or how they'd move. I worked hard to make them seem real, like things that could be part of people's bodies. That was a challenge. There was also the issue of how to frame them emotionally. In the beginning, during his encounter with Rize, Kaneki is scared of this unknown creature – a 'ghoul'. So at that point, I tried to make the kagune more terrifying. However, once Kaneki becomes a ghoul and grows to understand what that means, I tried to make them look more beautiful, as he stops being afraid of himself.' Kentarô Hagiwara, director

The Bar



Original Title El Bar
Country Spain
Year 2017
Running Time 1hr 42min
Format DCP
Language Spanish
Director Álex de la Iglesia
Screenwriter Jorge Guerricaechevarría, Álex de la Iglesia
Producer Carolina Bang, Álex de la Iglesia, Mercedes Gamero, Mikel Lejarza, Kiko Martínez
Leading Cast Blanca Suárez, Mario Casas, Carmen Machi
Cinematographer Ángel Amorós
Film Editor Domingo González
Original Music Carlos Riera, Joan Valent
Sales Company Film Factory
Contact info@filmfactory.es

In a seedy downtown Madrid coffee bar a group of strangers with nothing in common suddenly find themselves pinned down by an unseen sniper. Unable to leave, tensions mount and paranoia reigns as the group turn on each other, hurling accusations and insults before descending into violence. With no way of contacting the outside world the survivors must pull together and figure out what is going on before they all become victims of the mysterious shooter. Alex de Iglesia returns to his beloved Madrid with a tense and claustrophobic thriller combining the paranoia of *The Mist* with the suspense of *Phone Booth*.

‘There are not many places left like the Palentino, the bar where the film takes place. What I like about bars is that they’re democratic. You can have your breakfast, have a bite, go for a drink at night. Everyone can come, there’s no selection. You find all types of people, rich and poor, men and women, old and young. The bar in the film is a set but it was inspired by a real bar in the neighbourhood of Malasana also called the Palentino - a typical bar from Madrid. The original idea was to make a thriller. It’s like when you have a haunted house, a castle or a train, in Agatha Christie’s novels. It’s a closed space and a crime happens. Except here the criminal is an abstract entity – it’s the idea of evil, of disease – and since you can’t find the culprit, you blame your neighbour.’ Alex de la Iglesia, director

Cold Skin



Premiere Status UK
Original Title La Piel Fria
Country Spain, France
Year 2017
Running Time 1hr 30min
Format DCP
Language English
Director Xavier Gens
Screenwriter Jesús Olmo, Eron Sheean
Producer Mark Albela, Denise O’Dell
Leading Cast David Oakes, Aura Garrido, Ray Stevenson
Cinematographer Daniel Aranyó
Sales Company Kinology
Contact festivals@kinology.eu

Shortly after WW1, a young man arrives at a remote barren island far from civilisation in order to take up the post of weather observer for one year. On shore he finds no trace of the man he has come to replace and the only other island inhabitant is the deranged lighthouse keeper who rants about an unseen horror. Retreating to his wooden cabin he settles in for the night, only to be besieged by dozens of nightmarish Lovecraftian creatures. Terrified, he tries to defend himself and so begins a living nightmare. Fanomenon favourite Xavier Gens (*Frontières*, *The Divide*) brings this bestselling Spanish novel to the big screen.

‘I knew the book [Cold Skin by Albert Sánchez Piñol], I had read it at the time I was making *Frontier(s)*. I followed what was said of it on the internet, as I secretly dreamt of adapting it. But David Slade was supposed to do it. The project left for the US, so I had to give up. I had this project on La Pérouse at the time, called *Vanikoro*. It was taking place on an island with indigenous people, so there was an echo to *Cold Skin* but we decided to forget about it and go shoot *The Divide*. Then comes Cannes 2011. The producers of *Cold Skin* call me to tell me that David Slade is leaving the project for a TV show called *Hannibal*, and they ask me to replace him. Of course, I accept. I find it extraordinary, I read the script, that turns out to be exactly like the book, and I tell them that’s what we need to do. We rework on it a bit with Jesus Olmo, we search for solutions to make the film, and we enter this 5-year tunnel. We needed to find the right location, the lighthouse... Every year we went scouting for locations. It was never right, and it took a long time before we found the right formula between the budget, the cast and the setting.’ Xavier Gens, director

Fanathons: Day of the Dead

The Endless



Country USA
Year 2017
Running Time 1hr 51min
Format DCP
Language English
Director Justin Benson, Aaron Moorhead
Screenwriter Justin Benson
Producer Justin Benson, Thomas R. Burke, David Lawson Jr., Aaron Moorhead, Leal Naim
Leading Cast Callie Hernandez, Tate Ellington, Lew Temple
Cinematographer Aaron Moorhead
Film Editor Justin Benson, Michael Felker
Original Music Jimmy Lavalle

UK Distributor Arrow Films

Years after escaping from a cult, brothers Aaron and Justin are still struggling to fit into society, working menial jobs and living hand to mouth. Tired of this meaningless existence, Aaron suggests that they revisit the commune to see if things weren't really so bad there. On arrival they are welcomed by the community and are tempted by the seemingly idyllic lifestyle but soon discover that the group is hiding a dark, deadly secret. Writer/directors Justin Benson and Aaron Moorhead also star in this stunning homage to H.P. Lovecraft which questions the truth about religion and what it means to believe.

'When we decided to make another DIY movie, it was always going to revisit the Resolution mythology. It was fertile ground to explore, and resourcefully, it was something we knew how to tap back into. The ideas we started with those characters stuck with us. At film festivals, we'd wonder what happened to them, and joke around what a Resolution sequel would look like. We weren't talking about The Endless at all, because that's NOT a sequel. The fact that our minds were still thinking about it meant that we weren't done with the characters – and Justin came up with this really wild idea that was a serious version of a sketch comedy we started about the UFO cult members of Resolution. We were in London and we decided not to make the stupid sketch comedy anymore. It was about two years later that we decided to make a serious version for The Endless.'

Aaron Moorhead, co-director

Veronica



Premiere Status Northern
Country Spain
Year 2017
Running Time 1hr 45min
Format DCP
Language Spanish
Director Paco Plaza
Screenwriter Fernando Navarro, Paco Plaza
Producer Enrique López Lavigne
Leading Cast Sandra Escacena, Claudia Placer, Bruna González
Cinematographer Pablo Rosso
Film Editor Martí Roca
Original Music Chucky Namanera

Sales Company Film Factory
Contact info@filmfactory.es

Following the death of her father, Veronica is left to look after her younger siblings while her mother works long hours at a local bar. Grieving for her father, she decides to try and contact him through an ouija board but following the session she begins to feel a malevolent presence and fears for the safety of her brothers and sisters. A school nun advises her that she has become the target of evil spirits and that she must sever the connection with them before it is too late. Based on a true story which saw the first ever Spanish police report refer to demonic possession, Veronica is Spain's answer to The Conjuring.

'There is a nod to reality: an intention to locate the film in a specific space and time, in Spain before the Olympics. It deals with the transformation from girl to woman, and I think that year the country underwent a transformation of its own, into modern times: it was a turning point as it marked the end of Post-Francoism and the beginning of a settled democracy. [REC]3 was a romantic comedy with genre elements, whereas Verónica is a more canonical genre film that sits within the limits of what a typical horror film might be. Humour is very difficult to get across, but horror is easy, because we're all afraid of the same things. The greatest panic comes with not being able to control a situation, where rules are arbitrary and anything can happen. That's universal. We've had a few years of fantastic films in the genre, such as Raw, my favourite film from last year, which also talks about the transition through puberty. The horror genre is an excellent vehicle for talking about complex things: how we are, our emotions and our fears.'

Paco Plaza, director

Downrange



Premiere Status	UK
Country	USA
Year	2017
Running Time	1hr 30min
Format	DCP
Language	English
Director	Ryūhei Kitamura
Screenwriter	Ryūhei Kitamura, Joey O'Bryan
Producer	Ryūhei Kitamura, Ko Mori
Leading Cast	Kelly Connaire, Stephanie Pearson, Rod Hernandez
Cinematographer	Matthias Schubert
Film Editor	Shōhei Kitajima
Original Music	Aldo Shllaku
Sales Company	Eleven Arts
Contact	contact@elevenarts.net

When a group of car-sharing millennials break down on a remote dusty road, it seems like a great opportunity for them to get to know each other while they change the tyre. Unfortunately for them a sniper hidden in the trees has a different idea and begins to pick off the group one by one. Pinned down and with no phone signal the remaining survivors must figure out a way to survive and somehow find help without becoming the enigmatic gunman's next victim. Ryūhei Kitamura (Versus, The Midnight Meat Train) returns to form with a tense and bloody thriller that will keep you on the edge of your seat.

'Downrange is 90 minutes of pure survival movie. I collaborated with Joey O'Brian on the script. I've worked with many writers and, from the bottom of my heart, I can say he is the most talented writer and the nicest human being! I can't believe he wrote such a brutal script. We always go to see movies together, talk about them, so I'm happy we finally got to make one together. One thing has never changed since my film Versus: I'm known for my over-the-top action, for the blood and the guns, but for me it's all about the characters, the emotions and the story. My main theme is "when something bad happens, what are you going to do?" Complaining, crying or panicking is not going to save you. It's all about what you're going to do to fight back, to find a way out. In my twisted mind, somehow, behind the violence you can find a very positive message.' Ryūhei Kitamura, director

Game of Death



Premiere Status	Northern
Country	France, Canada, USA
Year	2017
Running Time	1hr 13min
Format	DCP
Language	English
Director	Sebastien Landry, Laurence Morais-Lagace
Screenwriter	Edouard H. Bond, Philip Kalin-Hajdu, Sebastien Landry, Laurence Morais-Lagace
Producer	Philip Kalin-Hajdu, Pierre-Alexandre Bouchard
Leading Cast	Sam Earle, Victoria Diamond, Emelia Hellman
Cinematographer	Simon-Pierre Gingras
Film Editor	Olivier Guillemette
Sales Company	Rockzeline
Contact	contact@rockzeline.com

Game of Death asks the question 'whose life is more important - yours or a total stranger's?' In this gory mash-up of Jumanji, Natural Born Killers and Battle Royale, seven millennials are living it up at a house party when they discover a strange boardgame. Ignoring the rules they start to play only for the game to take a drop of their blood and then demand 24 deaths. When heads start exploding they realise that it's kill or be killed and they hit the road to find more victims before their minds are blown, literally.

'There was an on-going conversation about finding how each character would react to the situation, depending on his/her personality. We had to find the right characters' reactions. We shot in the chronological horror, so the actors followed the whole journey of the characters in the movie, they got to know each other, party together, and all became really good friends in the end. [...] We wanted to have fun, and experiment with the different genres and include things that inspired us as children and as adults. We have mainly video games references, from Jumanji to new video games. We played with these codes. [...] At first Game of Death was supposed to be a webseries, but we managed, as we were writing the script, to convince people that it could be a feature film. It was our first movie together so we wanted to be very well prepared to be able to do exactly what we had in mind. We spent months and months analysing every scene. During the shooting, it was more relaxed because we already knew precisely what we wanted to do.' Sebastien Landry & Laurence Morais-Lagace, directors

Fanathons: Night of the Dead

The Mansion



A New Year's Eve party in a remote stately home begins to go wrong for a group of young friends as they start being picked off by a mysterious killer. As each victim is murdered in more and more outlandish ways, the survivors must band together, not get drunk or high or have sex and try and find out who has it in for them. Casting famous young French comedians with millions of followers on YouTube instead of trained actors was a genius move by director Tony T. Datis as the comic performances really elevate *The Mansion* to a standout post-modern horror for the 21st century.

'I was contacted by Jurij Prette, one of the screenwriters and producers. With the three other screenwriters, they wanted to put together a cast of young comedians, coming from YouTube or the television, in a genre film that would also be a comedy, something that is quite rare in France. I got really involved in the writing process, to bring my own references to the script, make it more fluid and make sure it was not just a series of sketches. I wanted a film with real characters, and for jokes to be justified by the story. This has been a real collaboration. [...] *The Goonies* is one of my favourite films. I could add *Friday the 13th*, *A Nightmare on Elm Street*, *The Texas Chain Saw Massacre* or *The Last House on the Left* that really started the slasher trend. I was born in 1979, so these films made a big impression on me when I was a kid, especially as I was a chicken! My best friend forced me to watch horror films with him, and that's a good thing, because this genre is so full of creativity.' Tony T. Davis, director

Premiere Status UK
Original Title Le Manoir
Country France
Year 2017
Running Time 1hr 36min
Format DCP
Language French
Director Tony T. Datis
Screenwriter Bernardo Barilli, Dominique Gauriaud, Marc Jarousseau, Jurij Prette
Producer Sidonie Dumas
Leading Cast Marc Jarousseau, Nathalie Odzierejko, Ludovik Day
Cinematographer Maximiliaan Dierickx
Film Editor Olivier Gourlay
Sales Company Gaumont
Contact ariane.buhl@gaumont.com

Mon Mon Mon Monsters



After being wrongfully accused of stealing his class money, timid student Shu-Wei is given community service alongside the school bullies who framed him. He is slowly accepted by the group and joins in with some of their escapades and crimes. During a robbery they discover a strange vampire-like creature and decide to kidnap it. As his new found friends' behaviour becomes increasingly violent and extreme Shu-Wei starts to question who are the real monsters. *Mon Mon Mon Monsters* is a savagely funny blood-drenched morality tale that paints a disturbing picture of contemporary youth culture.

'At the very beginning, my original thought was to make a horror film in a mockumentary form all shot by iPhone. But when I started to work on the script, I found I couldn't exclude myself from the horror, so the project developed into a more personal story. [...] What makes a personality really depends on each decision that the main character makes. Originally, in the script, I actually provided the guy's family background to show what his character was like but then I didn't want people to think that his family background is what makes him do this. I actually deleted those scenes. So Lin, although he wants to be a good person, lacks guts and courage. It's really because of peer pressure that he lowers his standards of morality. That's my way of thinking but Lin also searches for opportunities to be a good person – and he fails.' Giddens Ko, director

Premiere Status UK
Country Taiwan
Year 2017
Running Time 1hr 53min
Format DCP
Language Taiwanese
Director Giddens Ko
Screenwriter Giddens Ko
Producer Angie Chai
Leading Cast Eugenie Liu, Kent Tsai, Yu-Kai Teng
Cinematographer Patrick Chou
Film Editor Nyssa Li
Original Music Chris Hou

Sales Company Star Ritz International

Diva



Country France
Year 1981
Running Time 1hr 57min
Format Blu-ray
Language French, English, Italian
Director Jean-Jacques Beineix
Screenwriter Jean-Jacques Beineix, Jean Van Hamme
Producer Irène Silberman, Serge Silberman
Leading Cast Wilhelmenia Fernandez, Frédéric Andréi, Richard Bohringer
Cinematographer Philippe Rousselot
Film Editor Monique Prim, Marie-Josèphe Yoyotte
Original Music Vladimir Cosma

UK Distributor Filmbankmedia

Jean-Jacques Beineix's slick French crime thriller is best known for its incredible motorcycle chase scene. Jules, a young Parisian postman and opera fan, secretly records the celebrated American soprano singer Cynthia Hawkins. Unfortunately, Jules is seen making the recording by two bootleggers, who want to steal the tape from him. Jules' problems continue when the tape is confused with one implicating the chief of police in a crime ring. Now four deadly crooks are looking for him and he must use all his ingenuity to survive.

'I think [my sensibility] came from the surroundings, the times we were living in. I was surprised many times when I didn't see that in films. The New Wave was more interested in the relationships between people, and not so much looking at the cities. I thought the cities reflected our landscape, so filming the landscape was also filming the people living in it. Our world was changing at that time. It started to move faster, due to mass travel, commodities, and means of communication, which were, by the way, very, very archaic compared with what we have nowadays. Nevertheless, in *Diva*, the story dealt with that, which is artist, fans, artistic integrity regarding the production, endless reproduction, piracy, and technologies. In fact, there's a phrase in the film which triggered a lot of problems with the producers, who wanted me to cut the line, which goes "It is up to industry to adapt to art, and not art to adapt to industry." It was naive, maybe, but I still stick to that.' Jean-Jacques Beineix, director

Nikita



Country France, Italy
Year 1990
Running Time 1hr 57min
Format Blu-ray
Language French, Italian, English
Director Luc Besson
Screenwriter Luc Besson
Producer Patrice Ledoux
Leading Cast Anne Parillaud, Marc Duret, Patrick Fontana
Cinematographer Thierry Arbogast
Film Editor Olivier Mauffroy
Original Music Éric Serra

Sales Company Gaumont
Contact classic@gaumont.com

Luc Besson's stylish thriller stars Anne Parillaud in a magnetic performance as convicted felon Nikita. After being sentenced to death, Nikita finds herself inside a secret government program which takes people with no hope and remodells them into undercover assassins. After three years of intense training, Nikita becomes a talented killer and femme fatale, a secret she must hide from her new boyfriend. As her missions become more demanding, Nikita is torn between her allegiance to the agency and her desire to lead a normal life.

'Jacques, in *The Big Blue*, couldn't live in this society, however good it was, because he was yearning for something more. As for *Nikita*, she is dreaming of a normal life. It's a way for me to show how difficult it is to be torn between your own desires and the necessity to live together in a society. There is violence everywhere, and you can fight it by showing it leads nowhere. The only thing that can save Nikita is love. In a way, this film is the opposite of *Rambo*! The more people *Rambo* kills, the more honours he receives. The more people *Nikita* kills, the more she realises she won't get away with it. This is not the way. There is tenderness in the ending, and that's what I'm interested in. What is interesting is that in the first five minutes of the film you think "This woman is guilty, she deserves to be arrested". But after half an hour, the spectator just thinks "Leave her alone!"' Luc Besson, director (1990)

Nordic Noir Originals

The Girl with the Dragon Tattoo



Original Title	Män som hatar kvinnor
Country	Sweden, Denmark, Germany, Norway
Year	2009
Running Time	2hr 32min
Format	Blu-ray
Language	Swedish, English
Director	Niels Arden Oplev
Screenwriter	Nikolaj Arcel, Rasmus Heisterberg
Producer	Søren Stærmose
Leading Cast	Michael Nyqvist, Noomi Rapace, Lena Endre
Cinematographer	Eric Kress
Film Editor	Anne Østerud
Original Music	Jacob Groth

UK Distributor eOne

A disgraced financial journalist employs a beautiful young hacker to help him investigate the disappearance of a young girl from a wealthy family forty years previously, only to uncover a series of unsolved murders and a dark family history that puts them both in mortal danger. Adapting Stieg Larsson's seminal novel for the big screen depended a lot on the casting of Lisbeth Salander, the ruthless and secretive hacker and eponymous girl of the title. Noomi Rapace embraced the role and, alongside co-star Michael Nyqvist, delivered a standout performance that makes the film one of the best Swedish thrillers of all time.

'When producer Søren Stærmose asked me to adapt a Swedish detective novel, I was in the middle of making another film. I hadn't read the novel, in fact I'd never even heard of it. Perhaps a little arrogantly, I refused by saying: why make yet another Swedish thriller? Luckily, Søren came back later to convince me. [...] It's no ordinary detective novel, but a real drama with real characters. I'd never directed a thriller before, but all the necessary dramatic ingredients were there. Of course, I knew the film had to be exciting, with elements of action, but above all I tried to foreground the interesting side of the characters. [...] My aim was to make a film in a Scandinavian atmosphere with a European quality combined with US expertise in thrillers, drawing inspiration from films such as Nikita, The Silence of the Lambs and Zodiac. I also wanted to give greater emphasis to the story between Lisbeth Salander and the lawyer Nils Bjurman, which was completely eclipsed in the first script. For it's an essential aspect, a real film within a film, which gives colour to everything that happens in the other part of the film.' Niels Arden Oplev, director

Headhunters



Original Title	Hodejegerne
Country	Norway, Sweden, Denmark, Germany
Year	2011
Running Time	1hr 36min
Format	Blu-ray
Language	Norwegian, Danish, Russian, English
Director	Morten Tyldum
Screenwriter	Ulf Ryberg, Lars Gudmestad
Producer	Marianne Gray, Asle Vatn
Leading Cast	Aksel Hennie, Synnøve Macody Lund, Nikolaj Coster-Waldau
Cinematographer	John Andreas Andersen
Film Editor	Vidar Flataukan
Original Music	Trond Bjerknæs, Jeppe Kaas

UK Distributor eOne

'Director Morten Tyldum's juggernaut thriller, based on Norwegian author Jo Nesbø's bestselling novel, stems from a simple but hugely satisfying idea: serve up an eminently hissable central character, in this case part-time art thief and full-time corporate douchebag Roger (Aksel Hennie, who looks like the love child of Steve Buscemi and Rupert Grint). Then sit back and smile as he tangles with the wrong folks and is subjected to the most humiliating indignities this smart, streamlined script can invent. The plot moves like a rocket, the despicable characters are marvellously sketched, and it's always deliriously entertaining. Pure Joy.' (Time Out London)

'I read the book and was immediately fascinated by the character of Roger Brown. I thought he is such an intense character and I really loved his journey. I think there's a little bit of Roger Brown in all of us. The insecure arrogant character who has surrounded himself in this armour. He's sort of made himself into another person. He lives such a fascinating life and right away I thought there was a good movie in there. So I called the publisher asking for the rights and a production company had already picked it up. So I made a call and said, "I just read the book. I know you're developing it. It's a fantastic story, I'd love to make a movie out of it and you'd be really stupid if you don't let me direct it." We had a meeting in Stockholm, I told them my vision of the movie, they agreed with it, and we went from there.' Morten Tyldum, director

Casino Royale



Country UK, Czech Republic, USA, Germany, Bahamas, Italy
Year 2006
Running Time 2hr 24min
Format Blu-ray
Language English, French
Director Martin Campbell
Screenwriter Neal Purvis, Robert Wade, Paul Haggis
Producer Barbara Broccoli, Michael G. Wilson
Leading Cast Daniel Craig, Eva Green, Judi Dench
Cinematographer Phil Meheux
Film Editor Stuart Baird
Original Music David Arnold

UK Distributor Filmbankmedia

Daniel Craig explodes onto the screen as a new leaner, meaner and charmingly thuggish Bond as the franchise is rebooted for the 21st century, with more action and less quips. The film takes us back to Bond's very first 00 mission where he is enlisted by M (a role Judi Dench was born to play) to infiltrate a poker game at an exclusive Montenegro casino and prevent Le Chiffre, a banker to the world's terrorists (a scene-stealing Mads Mikkelsen), from winning. With millions of dollars at stake, Bond is gambling not only with money, but his own life. Enjoy this free screening on the giant film wall at the Victoria Gate Casino.

'Bond in Goldeneye is pretty much a set character. To be honest, he's another version of Connery and Connery was terrific. How many submarines can you blow up? How many control rooms are evaporating? The point about this story is that he's much more human in Casino Royale than the other ones. That's going back to the basics of the book and that was sort of interesting for me. We stuck pretty closely to the book. There's no 'Q' in the books, he doesn't appear. We had to change the Cold War aspect of the story for obvious reasons. We kept away from gadgets. It just doesn't sort of fit the tone of the movie. He couldn't suddenly have John Cleese storming in with a rocket car. Maybe in the future, in some form, he'll be reintroduced, but there's been no discussion of that. Daniel Craig is very hands on. We'd have what we euphemistically call our 'artistic discussions'. We'd argue and fight a few times, but it was always about the right thing.' Martin Campbell, director

Goldeneye



Country UK, USA
Year 1995
Running Time 2hr 10min
Format Blu-ray
Language English, Russian, Spanish
Director Martin Campbell
Screenwriter Jeffrey Caine, Bruce Feirstein
Producer Barbara Broccoli, Michael G. Wilson
Leading Cast Pierce Brosnan, Sean Bean, Izabella Scorupco
Cinematographer Phil Meheux
Film Editor Terry Rawlings
Original Music Éric Serra

UK Distributor Filmbankmedia

Goldeneye was Pierce Brosnan's first performance as the world's most famous spy and it remains a fan favourite to this day. Bond travels to Russia to locate the stolen access codes of 'Goldeneye', a deadly satellite weapons system that has been hijacked by a fellow 00 Agent (played by Yorkshire's own Sean Bean), formerly thought to be dead. Famke Janssen ups the ante as Xenia Onatopp, a deadly assassin. In keeping with the casino theme (some of the scenes were shot at Casino de Monte Carlo in Monaco), you are invited to enjoy this free screening on the giant film wall at the Victoria Gate Casino.

'In an important way, this James Bond adventure, the 18th (or 19th, if you count the non-standard 'Casino Royale'), marks the passing of an era. This is the first Bond film that is self-aware, that has lost its innocence and the simplicity of its world view, and has some understanding of the absurdity and sadness of its hero. One crucial and revealing scene takes place on a Caribbean beach, where 007 is enjoying an erotic interlude between scenes of death-defying mayhem. His companion is the lovely Natalya Simonova (Izabella Scorupco), a Russian computer programmer who has joined his quest to save the world, etc. But instead of sexy small-talk, she asks Bond: "How can you act like this? How can you be so cold?" And Bond replies, not with a sophisticated wisecrack but with, "It's what keeps me alive." In the earlier Bond adventures, no woman would have asked such a question, and 007 certainly would not have provided such an answer.' Roger Ebert (1995)

Dark Owls International Short Fantasy Film Competition

Clanker Man

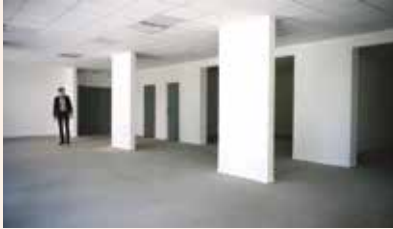


Premiere Status UK **Form** Narrative **Country** UK **Year** 2017 **Running Time** 10min **Language** English
Director Ben Steiner **Screenwriter** Ben Steiner, Eli Silverman **Producer** Dan Dixon / Fume Films

Contact dan@fumefilms.com

Reality doesn't happen by itself. Terry Lothian works tirelessly to maintain the background details that we all take for granted. But with his department feeling the pinch of austerity cutbacks, it's not just the fabric of reality that's starting to unravel.

Gone



Premiere Status UK **Form** Narrative **Country** France **Year** 2017 **Running Time** 21min **Language** English
Director Guillaume Foresti **Screenwriter** Guillaume Foresti **Cinematographer** Nicolaos Zafiriou **Editor** Céline Perreard **Music** :such:

Contact contact@norfolk.fr

When an architect makes a hugely consequential error on a building site, his attempted cover up becomes the least of his problems, as his actions begin to affect reality.

Lau and Laudrup



Premiere Status UK **Form** Narrative **Country** Denmark **Year** 2017 **Running Time** 30min **Language** Danish
Director Charlotte Brodthagen **Producer** Pernille Tornøe, Maria Møller Christoffersen

Contact maria@beofilm.dk

When an epidemic breaks loose in Copenhagen, soccer-loving refugee Lau escapes the quarantine to rescue his little brother.

Sons of Bitches



Premiere Status UK **Form** Narrative **Country** Switzerland **Year** 2017 **Running Time** 20min **Language** English
Director Arnaud Baur **Screenwriter** Colin Vettier, Arnaud Baur **Producer** Arnaud Baur, Olivier Beguin, Raphaël Tschudi **Cinematographer** David Baumann **Editor** Olivier Beguin **Music** Frédéric Perrier

Contact ol@chaoticlock.com

Wisconsin, 1896. Sally, a prostitute, decides to run away from her daily life. Before her — the cold snowy mountains. On her heels — a bounty hunter sent to retrieve her.

Strays



Form Narrative **Country** UK **Year** 2017 **Running Time** 3min **Language** No dialogue **Director** Aaron Dunleavy **Producer** Ian Fenton, Nick Oakley **Cinematographer** Christopher Spurdens **Editor** Aaron Dunleavy
Music Slomo

Contact aaron.dunleavy@outlook.com

A dark and unsettling world in which children have taken over a forgotten terraced street, devoid of adults with no rules or boundaries.

Witch's Milk



Premiere Status UK **Form** Narrative **Country** Germany **Year** 2017 **Running Time** 21min **Language** German
Director Martin Jehle **Screenwriter** Martin Jehle, Martin Hofstetter **Producer** Dominik Wiedenmann **Cinematographer** Olaf Markmann **Editor** Niklas Kammermeier **Music** Martin Kohlstedt

Contact martin.jehle@anachrom.de

When Peter runs over Susanna's cat with his car he never imagines that it will be the start of a romantic relationship and subsequent pregnancy. But there is no bliss for this couple, as there is something very strange about this pregnancy...

The Absence of Eddy Table



Premiere Status UK **Form** Narrative **Country** Norway **Year** 2016 **Running Time** 12min **Language** No Dialogue **Director** Rune Spaans **Animator** John Erik Kaada **Screenwriter** Dave Cooper **Editor** Rune Spaans

Contact info@tordenfilm.no

What if your worst fear and your greatest love turn out to be the same thing? Lost in a dark forest, Eddy Table stumbles upon a mysterious girl and dangerous parasites.

Crave



Form Narrative **Country** UK **Year** 2017 **Running Time** 9min **Language** English **Director** Carl Shanahan **Screenwriter** Carl Shanahan **Producer** Emma Richardson **Cinematographer** Carl Shanahan **Editor** Carl Shanahan **Music** Todd Jordan

Contact carlmaxshanahan@hotmail.com

On the surface the enigmatic Edmund is full of pleasantries and small talk. But when his business is indulging your wildest fantasies, just be careful of the price.

Hope



Premiere Status Yorkshire **Form** Narrative **Country** Norway **Year** 2016 **Running Time** 11min **Language** Norwegian **Director** Adam A. Losurdo **Screenwriter** Adam A. Losurdo, Chris Stival **Producer** Adam A. Losurdo, Anja Gundersen Gøystdal **Cinematographer** Torstein Østberg **Editor** Ivar Myhrvold

Contact thefilmhope@gmail.com

Karl, a simple ghoul roaming a world of hunger-less undead and hateful humans, discovers a craving that leaves him utterly without hope. Just remember – no zombie is perfect!

In the Land of Milk and Honey



Premiere Status World **Form** Narrative **Country** Australia **Year** 2016 **Running Time** 13min **Language** English **Director** Nicholas Brawn **Screenwriter** Nicholas Brawn **Producer** Tanuj J. Narula **Cinematographer** Hamish McCarthy **Editor** Matthew Bradley **Music** Declan McDermott

Contact narula.tanuj@gmail.com

In a Dystopian future, a sick dying man is injected with a bee. When he wakes up, he hears mysterious voices, and nothing behaves as it should. As his body transforms it becomes clear that he is an unwilling participant in a bizarre ritual.

It's Complicated



Premiere Status European **Form** Narrative **Country** South Africa **Year** 2017 **Running Time** 17min **Language** English **Director** Grant De Sousa **Screenwriter** Grant De Sousa **Producer** Justin Cohen, Alan Lawson, Tyrone Rubin **Cinematographer** Alard de Smidt **Editor** Evi Katz **Music** The Hellcats, Woodstock Mafia

Contact justin@picturescope.com

When lonely Andy falls head-over-heels for a girl he met online he becomes oblivious to her one seemingly obvious flaw – that she is, quite literally, the girlfriend from hell.

Spooked



Premiere Status Northern **Form** Narrative **Country** France **Year** 2017 **Running Time** 12min **Language** English **Director** Emma Spook, Gil Gloom **Screenwriter** Emma Spook, Gil Gloom **Producer** Spook & Gloom Films **Music** Karél Psota / Punish Yourself

Contact spook.gloom@gmail.com

When Darken the demon picks the wrong home to wreak diabolical mischief, he falls victim to the dreadful Crumps – a warmongering, racist and over-armed family.

Sci-Fi Shorts

The App



Premiere Status English **Form** Narrative **Country** Spain **Year** 2016 **Running Time** 16min **Language** Spanish **Director** Julián Merino **Screenwriter** Julián Merino **Producer** Karin Wolf, Carlos Rodríguez **Cinematographer** Juan Lage **Editor** Javier Díaz **Music** Luis Hernaiz

Contact alicia@yaqistribucion.com

'The App' is a phone application that tells its clients the steps to follow to reach happiness. One morning Benito is given the instruction to throw himself off his penthouse apartment balcony. 'The App' has never failed him before but this just seems wrong.

Betelgeuse



Premiere Status UK **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 31min **Language** French **Director** Bruno Tracq **Screenwriter** Bruno Tracq, Peter Snowdon **Producer** Benoit Roland **Cinematographer** Colin Lévêque **Editor** Frédéric Fichet, Bruno Tracq **Music** Loup Mormont

Contact sales@rienavoir.org

A supernova is about to explode and could destroy life on Earth. But when agoraphobic Sarah tries to step outside the end of one world could just be the beginning of another.

The Escape



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2017 **Running Time** 15min **Language** English **Director** Paul Franklin **Screenwriter** Paul Franklin **Producer** Jessica Malik, Jessica Parker **Cinematographer** Michael Coulter BSC **Editor** Pani Ahmadi-Moore **Music** Andrew Kawczynski

Contact jm@paripassufilms.com

An ordinary family man is offered the chance to live out his wildest fantasy, all he has to do is hand over everything he owns.

The Factory



Premiere Status International **Form** Narrative **Country** Norway **Year** 2017 **Running Time** 8min **Language** Norwegian **Director** Margareta Forsén-Andersen Orkan **Screenwriter** Margareta Forsén-Andersen Orkan **Producer** Tonje Ness Meinhardt **Cinematographer** Tonje Ness Meinhardt **Editor** Stian Andreassen **Music** Rune Simonsen

Contact tonje@meinhardtfilm.no

The Factory is a steampunk, sci-fi short film about a man, a robot and a cyborg working at a soda factory. One day there is a breach in the daily routines. It creates turbulence in the working environment, but inspires change.

Real Artists



Premiere Status Northern **Form** Narrative **Country** USA **Year** 2017 **Running Time** 12min **Language** English **Director** Cameo Wood **Screenwriter** Cameo Wood **Producer** Charming Stranger Films **Cinematographer** Kimberly Culotta **Editor** Russell August Anderson

Contact cameo@charmingstranger.com

In the near future, a young animator is offered what should be her dream job. But when she discovers the truth about the modern 'creative' process, she must make a hard choice about her passion for film.

Retrosex



Form Narrative **Country** France **Year** 2016 **Running Time** 14min **Language** French **Director** Jean-Baptiste Saurel **Screenwriter** Jean-Baptiste Saurel **Cinematographer** Raphaël Vandenbussche **Editor** Flora Volpelière **Music** La Femme

Contact info@kazakproductions.fr

2065 and physical love has been outlawed. Convinced sex was better in the old days, a group of rebellious teenagers set out on the trail of Retrosex using an ancient laptop as their guide to this forbidden and unknown world.



While LIFF presents a vast programme of new films every year, we're also dedicated to bringing inspiring selections of films from the past to Leeds. This year, Retrospectives includes a major celebration of one of the most popular film genres, the thriller. In BFI Thriller on Tour (presented by the ICO), you can experience revived classics of the genre include *The Silence of the Lambs*, *The Vanishing*, and *The Wages of Fear*. You can also explore some of the best European political thrillers from the 1970s in *States of Danger* and *Deceit* (presented by HOME, supported by the BFI), including films by Costa-Gavras, Lucio Fulci, Francesco Rosi, and Fred Zinnemann. This year we're celebrating two anniversaries in our retrospectives. The first is the 70th anniversary of Magnum Photos and many of their photographers have been on set with some of the most celebrated directors in film history: you can see six of their films and an exhibition of set photos from them taken by Magnum photographers. The second anniversary we're celebrating is the 30th year of the European Film Academy with three films that have received its Best Film award. You can also discover the films of Czech enfant terrible filmmaker Jan Němec, experience our annual line-up of live performance events, and find out more about the history of film in Leeds.

BFI Thriller on Tour

The Headless Woman



Original Title La mujer sin cabeza
Country Spain, Argentina, France, Italy
Year 2008
Running Time 1hr 27min
Format DCP
Language Spanish
Director Lucrecia Martel
Screenwriter Lucrecia Martel
Producer Agustín Almodóvar, Pedro Almodóvar
Leading Cast María Onetto, Claudia Cantero
Cinematographer Bárbara Álvarez
Film Editor Miguel Schverdfinger
Original Music Roberta Ainstein

UK Distributor Independent Cinema Office

Driving alone along an almost-deserted dirt track, successful career woman Vero feels the sudden bump of something under her car's wheels. What has Vero done? She doesn't stop to find out. What remains over the rest of this gripping and mysterious film is Vero's fragile state of mind, suggested through brilliant use of fragmented dialogue, and by a truly memorable performance by María Onetto as an outwardly respectable woman trying to hold it all together. A headless, heady trip indeed.

'What I did achieve in this film was to polish up my technique of working with layers. I always have a layered structure, and in this film I found the cleanest way of working with it. And also, the format I used was perfect for what I set out to do. I regret not having used scope before. What I mean by layers is a form of accumulation, which makes plot no longer necessary in its classical sense. I work with a number of elements that are tied together, and each one of them is present in each scene in different positions, different perspectives, foreground or background. For example, the accident is present in every scene in different forms: maybe there is somebody who is digging, or something that is thrown on the floor. So I'm not spelling out the accident thing, but I have elements that evoke that. This way of working, which is my form, was a lot easier to pull off when I had a large number of characters. With just one central character, it was a lot more challenging.' Lucrecia Martel, director

In the Cut



Country UK, Australia, USA
Year 2003
Running Time 1hr 59min
Format 35mm
Language English
Director Jane Campion
Screenwriter Jane Campion
Producer Nicole Kidman, Laurie Parker
Leading Cast Meg Ryan, Mark Ruffalo
Cinematographer Dion Beebe
Film Editor Alexandre de Franceschi
Original Music Hilmar Örn Hilmarsson

UK Distributor Independent Cinema Office

Buttoned-down schoolteacher Frannie (Meg Ryan) has chosen to control what is in her life carefully, and to hold emotions at bay. This attitude extends to sex and, when Frannie encounters a couple getting down to it in a public bathroom, she simply stands and watches. A grisly murder in her neighbourhood leads her to encounter detective Malloy (Mark Ruffalo), a damaged and cautious interloper who fascinates Frannie. Jane Campion's (Top of the Lake) memorable 2003 erotic thriller is set in a seedily noirish New York City, where everyone's a voyeur and a suspect.

'I did sort of make the mistake of teasing my original backer with the thought of Se7en. But I hadn't read the book then, and it did become clear that it wasn't really like Se7en. But in some important ways it was, because Se7en is all about relationships, and so was our film. I didn't want to back off from what we were moving towards, because I realised that, for me, the genre was of no value unless it was working for me rather than me working for it. So I kept saying, "I want it to be a relationship-based story first" and [the backers] didn't. Women today are dealing with both their independence and also the fact that their lives are built around finding and satisfying the romantic models we grew up with. The story gave us an opportunity to see how that model falls short for us, and creates enormous amounts of grief. Women often postpone their lives, thinking that if they're not with a partner then it doesn't really count. They're still searching for their prince, in a way. And as much as we don't discuss that, because it's too embarrassing and too sad, I think it really does exist.' Jane Campion, director (2003)

Mother



Original Title Madeo
Country South Korea
Year 2009
Running Time 2hr 9min
Format DCP
Language Korean
Director Joon-ho Bong
Screenwriter Bong Joon-ho, Park Eun-kyo
Producer Choi Jae-won, Seo Woo-sik
Leading Cast Kim Hye-ja, Won Bin
Cinematographer Hong Kyung-pyo
Film Editor Moon Sae-kyung
Original Music Lee Byung-woo

UK Distributor Independent Cinema Office

When her beloved, child-like adult son is arrested and charged with murder, an overprotective single mother sets out to prove her boy's innocence. The cops, at first treating her with amusement, come to realise that they're up against a wily force of detective work. Directed with great verve by Bong Joon-ho (*Okja*, *Memories of Murder*), this exudes humour, style, and surprising twists and turns. A very fine example of the leftfield greatness of Korean cinema, and with a performance for the ages from veteran actress Hye-ja Kim.

'I had the general idea for the story even before *The Host* and I wrote a first synopsis in early 2004. That was also when I first met the main actress, Kim Hye-ja. And the fact that we could finally work together as director and actress was an unbelievable experience for me. It's this actress who really inspired me and got me to write the story in the first place. She is not very well known abroad, but in Korea she is an almost mythical actress, like the 'mother of the nation', and I had been a fan of hers since I was little. The first time I met Hye-ja it was a little surreal actually, she was almost like a dreamer. She was completely different from what I had seen on TV. So in reaction to this I wanted to show her in a role that is completely the opposite of her TV appearances and express her personality from a different point of view, looking at the hysteria and madness that lie beneath the surface of her great gentleness and warmth.' Joon-ho Bong, director

The Silence of the Lambs



Country USA
Year 1991
Running Time 1hr 58min
Format DCP
Language English
Director Jonathan Demme
Screenwriter Ted Tally
Producer Kenneth Utt, Edward Saxon
Leading Cast Jodie Foster, Anthony Hopkins
Cinematographer Tak Fujimoto
Film Editor Craig McKay
Original Music Howard Shore

UK Distributor Independent Cinema Office

FBI newbie Clarice Starling (Jodie Foster) is assigned to interview notorious psychopath Hannibal Lecter in high security jail, in the hope that he will reveal how to catch fellow murderer Buffalo Bill. Lecter knows it all, but chooses to toy with Starling by exposing her deepest anxieties. Twenty six years since it changed what was acceptable in popular cinema, *The Silence of the Lambs* remains an intricate masterclass of escalating pace, terrific performances and unforgettable menace. The winner of all five major Oscars in 1992 and a must-see.

'Jodie [Foster] taught me that this is a story of a young woman trying to save the life of another young woman. Maybe it's a thriller. Maybe it's a horror movie, but you have to honor that core story. [Production designer] Kristi Zea and [cinematographer] Tak Fujimoto and I worked so intensely together, planning what that picture was going to look like. I think we wanted to take as high a road as possible. We wanted to welcome as many moviegoers as we could, and we just didn't see it as a splatter movie, or a gory movie, or a crazy killer movie. It was a story of this young woman. I was very concerned about turning people off, and of the idea that people would hear, "Oh, no, there's a scene that's so gross, you shouldn't go..." I really wanted to make sure this great story reached as many people as it was capable of. So we were trusting the imagination of viewers to set the path as much as possible.' Jonathan Demme, director

BFI Thriller on Tour

The Vanishing



Original Title	Spoorloos
Country	Netherlands, France, West Germany
Year	1988
Running Time	1hr 47min
Format	DCP
Language	Dutch, French, English
Director	George Sluizer
Screenwriter	George Sluizer
Producer	Anne Lordon, George Sluizer
Leading Cast	Bernard-Pierre, Donnadieu
Cinematographer	Toni Kuhn
Film Editor	George Sluizer, Lin Friedman
Original Music	Hennie Vrienten

UK Distributor Independent Cinema Office

Calm, collected, and monstrously unnerving, *The Vanishing* was a huge word-of-mouth hit upon release in 1988. It hones in on events shortly before, and some time after, the disappearance of Saskia, a young Dutch woman on holiday in France, with each sequence expanding and amplifying the latent horror. Beginning with the point of view of Saskia's friend, the perspective shifts, the audience is wrong-footed, and made complicit... Moving, formally audacious and with an ending that changes everything, this is one of the very finest European thrillers.

'The basic setup of a mysteriously disappeared woman has been employed dozens if not hundreds of times in the seventy-six years separating Alfred Hitchcock's *The Lady Vanishes* from David Fincher's *Gone Girl*, but only occasionally with *The Vanishing*'s chilly precision. That is partly a tribute to the Dutch novelist Tim Krabbe, who wrote the novella upon which the film is based and who collaborated with Sluizer on the screen adaptation (Sluizer had previously filmed his short story "Red Desert Penitentiary" in 1985). But it has mostly to do with Sluizer's elegant, sleight-of-hand filmmaking, which splinters the narrative into a series of nonlinear fragments and shrewdly misdirects our attention throughout (shades of another missing-woman movie to come, Christopher Nolan's 2000 *Memento*). The present tense in *The Vanishing* is always shifting and uncertain, and inevitably haunted by the past. And even once its famously shocking ending stands revealed, the movie repays endless repeat viewings, for the sheer folly of trying to figure out how it pulls off its devilish tricks.' Scott Foundas, *The Criterion Collection*

The Wages of Fear



Country	France
Year	1953
Running Time	2hr 11min
Format	DCP
Language	English, French
Director	Henri-Georges Clouzot
Screenwriter	Henri-Georges Clouzot, Jérôme Geronimi
Producer	Raymond Borderie
Leading Cast	Yves Montand, Charles Vanel
Cinematographer	Armand Thirard
Film Editor	Madeleine Gug, Etiennette Muse
Original Music	Georges Auric

UK Distributor Independent Cinema Office

The perfect marriage of high-stakes action-suspense and European cool. In an unnamed South American country an enormous fire has broken out in a prosperous oilfield. In desperation the nefarious U.S. oil company proposes a lunatic solution: the fire is to be put out with nitroglycerine and danger money is offered to anyone desperate enough to help transport the explosive along 300 miles of unsurfaced road to get to the blaze. The only film ever to win the top prizes at both the Cannes and Berlin film festivals, and a true classic.

'Here is a film that stands alone as the purest exercise in cinematic tension ever carved into celluloid, a work of art so viscerally nerve racking that one fears a misplaced whisper from the audience could cause the screen to explode. As obsessively attentive as Clouzot is to the narrative spine of the story—four men drive two trucks of nitroglycerin three hundred miles across a hellish landscape of potholes, desiccated flora, rock-strewn passes, hairpin turns, and rickety bridges with crumbling beams to put out an oil fire raging on the other side of the mountain—he is just as savage in his commentary on corporate imperialism, American exploitation of foreign cultures, the rape of the land, and the ridiculous folly of man. Critics at the time charged that *The Wages of Fear* was virulently anti-American (*Time* magazine, in 1955, called it "a picture that is surely one of the most evil ever made"), but this is missing the ravaged forest for the blighted trees. As director Karel Reisz pointed out in a 1991 *Film Comment* article, the film is 'anti-American,' but only insofar as it is 'unselectively and impartially anti-everything.' Denis Lehane, *The Criterion Collection*

The Day of the Jackal



Country UK, France
Year 1973
Running Time 2hr 20min
Format DCP
Language English
Director Fred Zinnemann
Screenwriter Kenneth Ross
Producer John Woolf
Leading Cast Edward Fox, Michel Lonsdale
Cinematographer Jean Tournier
Film Editor Ralph Kemplen
Original Music Georges Delerue

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

A high-watermark of 1970s political cinema, Fred Zinnemann's legendary film follows the attempts of a right-wing paramilitary group to assassinate French President General Charles de Gaulle following the declaration of Algerian independence from France. Based on the Frederick Forsyth novel of the same name, *Day of the Jackal* is a tense, suspense filled classic that boasts a career defining performance from Edward Fox as the British assassin, code-named 'the Jackal', who is hired by the exiled leaders of the paramilitary group to finish the job they started.

'Fred Zinnemann's *The Day of the Jackal* is one hell of an exciting movie. I wasn't prepared for how good it really is: it's not just a suspense classic, but a beautifully executed example of filmmaking. It's put together like a fine watch. The screenplay meticulously assembles an incredible array of material, and then Zinnemann choreographs it so that the story – complicated as it is – unfolds in almost documentary starkness. [...] The movie's technical values (as is always the case with a Zinnemann film) are impeccable. The movie was filmed at great cost all over Europe, mostly on location, and it looks it. A production of this scope needs to appear absolutely convincing, and Zinnemann has mastered every detail including the casting of a perfect de Gaulle look-alike. *The Day of the Jackal* is two and a half hours long and seems over in about fifteen minutes. There are some words you hesitate to use in a review, because they sound so much like advertising copy, but in this case I can truthfully say that the movie is spellbinding.' Rogert Ebert (1973)

The Deputy



Original Title El Diputado
Country Spain
Year 1978
Running Time 1hr 50min
Format 35mm
Language Spanish
Director Eloy de la Iglesia
Screenwriter Gonzalo Goicoechea
Leading Cast José Sacristán, José Luis Alonso
Cinematographer Antonio Cuevas
Film Editor Julio Peña

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

Like *Seven Days in January*, *The Deputy* is a film deeply rooted in the period of Spain's transition from dictatorship to democracy. It tells the story of a closeted left-wing politician whose affair with an adolescent boy exposes him to a blackmail plot orchestrated by right-wing political rivals. Directed by the gay socialist filmmaker Eloy de la Iglesia, the film explores the political, social and cultural upheaval that accompanied *La Transición* and it does so in a taboo busting way that was itself made possible by the end of cinematic censorship following Franco's death.

'From the credits and all throughout the film, political freedom and sexual freedom appear related. Eloy de la Iglesia tackles the subjects of body, sexuality and political ideas with the same seriousness, establishing between the two a very courageous, honest and risky association. [...] This natural coexistence of the erotic and the political is repeated throughout the entire film. In a sex scene in jail, a striking fade to red cuts off a meeting of the party. The red color is used as a double meaning symbol to unite these two concepts. *The Deputy* also discusses the exploitative relationship between rich and poor within the field of homosexuality. The protagonist, in spite of his political and social conscience, makes use of the body of boys of lower social status in exchange for money. Something that in theory goes against his own ideology does not seem to be subject to the same mercantile laws when it happens in clandestinity. The film strives to shed light on this mode of exploitation.' Eva Vazquez de Reoyo

States of Danger and Deceit

Don't Torture a Duckling



Original Title Non si sevizia un paperino
Country Italy
Year 1972
Running Time 1hr 42min
Format Blu-ray
Language Italian
Director Lucio Fulci
Screenwriter Lucio Fulci, Roberto Gianviti
Producer Renato Jaboni
Leading Cast Florinda Bolkan, Barbara Bouchet
Cinematographer Sergio D'Offizi
Film Editor Ornella Micheli
Original Music Riz Ortolani

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

Blood drenched horror meets scathing socio-political critique in this lurid and unsettling giallo from one of the undisputed masters of the genre, Lucio Fulci. In *Don't Torture a Duckling* a series of gruesome murders of young boys take place in a rural Italian village and suspicion immediately falls on anyone considered an outsider. Rumour has it that Fulci was blacklisted for a short period following the release of the movie as a result of his depiction of a deeply insular and superstitious rural Italy and his vitriolic criticism of the Catholic Church.

'Fulci's film is a madhouse narrative populated with an army of specious country folk that deposit threat and craze into nearly every scene in the film. The principle players function mostly as plot movers and take a backseat to the atmosphere and the flourishes of mayhem. [...] On pure mechanics 'Duckling' is a triumph. The story is tight and it moves; weaving several different threads into its center and keeping the atrocities paramount throughout. The editing is a deft negotiation of smooth attention to classical film language and jarring jumps to create impact and mislead the viewer. Fulci and cinematographer Sergio D'Offizi carve *Accendura* out of a panoramic snaking highway and the blanched Italian boot heel town of Matera. The arid crags and stony fields seem rife with evil spirits and burgeoning traumas. Add to this Riz Ortolani's jolly score, one of his best outside of *Cannibal Holocaust*, and the movie positively buzzes with simmering tensions.' Bloody Good Horror

The Flight



Original Title Die Flucht
Country East Germany
Year 1977
Running Time 1hr 34min
Format DCP
Language German
Director Roland Graf
Screenwriter Christel Gräf
Leading Cast Armin Mueller-Stahl, Jenny Gröllmann, Erika Pelikowsky

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

The great German actor Armin Mueller-Stahl plays a medical researcher torn between working at a clinic in the GDR and fleeing to the west in this unique example of a work of East German cinema that deals with the topic of escape (a significant taboo at the time). When his superior initially turns down his request to travel outside of East Germany, the doctor, dismayed by the state bureaucracy, becomes involved with an underground network who promise they can get him out of the country, but things don't quite go according to plan.

'Of course, the story is told from a strictly East German perspective. Some aspects of this film may seem absurd to western audiences. The people helping Schmith to escape are an evil, money-driven bunch, while the Stasi agent that questions Schmith about the attempted defection of a colleague of his is portrayed as an easy-going, jovial sort of chap. Like Manfred Herrfurth in *Konrad Wolf's Divided Heaven*, Schmith's decision to go to the west is based on his frustration at being rejected (in other words, his own ego). In both films, the initial rejection is eventually rescinded, suggesting that, in the end, the authorities will do the right thing. [...] At the time he made this movie, director Roland Gräf was ending a career as one of East Germany's most respected cinematographers. [...] As a cinematographer he was known for his cinema vérité style, making the films he worked on seem almost like documentaries. Although *The Flight* is very much a dramatic film, we can see some of his love of realistic environments here, especially in the scenes in the preemie ward, which seem to have been filmed in an actual hospital.' East German Cinema Blog

Investigation of a Citizen Above Suspicion



Original Title	Indagine su un cittadino al di sopra di ogni sospetto
Country	Italy
Year	1970
Running Time	1h 52min
Format	Blu-ray
Language	Italian
Director	Elio Petri
Screenwriter	Elio Petri, Ugo Pirro
Producer	Marina Cicogna, Daniele Senatore
Leading Cast	Gian Maria Volontè, Florinda Bolkan
Cinematographer	Luigi Kuveiller
Film Editor	Ruggero Mastroianni
Original Music	Ennio Morricone
UK Distributor	States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

A police inspector investigates a brutal murder (which he himself committed) in this provocative, surreal and Kafkaesque tale from one of Italy's major political filmmakers. Elio Petri's visually striking film deftly walks the line between gritty realism and absurdity as it paints a compelling portrait of an unhinged man in a position of authority testing the limits of his power. The film also takes aim at the repressive methods of the Italian police and darkly skewers the creeping authoritarianism of Italian society in the late 1960s and early 1970s.

'Investigation remains so powerful because what could seem to some a rather fanciful portrait of civil repression and corruption was, in fact, not far off from the actual situation of the bloody years of political dissent that were the Italian 1970s. The film appears psychotic and caricatural in large part because the Italian state was so itself, as it sought neither to pacify dissent nor mask its power. [...] Any account of the film's force, though, cannot rest merely on what it is about, because so much of its staying power comes from how it looks and works, from its ability to join determined condemnation to a tar-black humor and an unsettled, disorienting style. Petri's work is often called expressionist, and though the term is frequently used loosely to characterize the fact that his films aren't aiming for realism, it has a more determinate meaning: constructing, organizing, and distorting the world in accordance with the psychological state of a character or narrator.' Evan Calder Williams, The Criterion Collection

The Lost Honour of Katharina Blum



Original Title	Die verlorene Ehre der Katharina Blum
Country	West Germany
Year	1975
Running Time	1hr 46min
Format	Blu-ray
Language	German
Director	Volker Schlöndorff, Margarethe von Trotta
Producer	Willi Benninger, Eberhard Junkersdorf
Leading Cast	Angela Winkler, Mario Adorf
Cinematographer	Jost Vacano
Film Editor	Peter Przygodda
Original Music	Hans Werner Henze
UK Distributor	States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

A profoundly powerful film and a key work of the New German Cinema, Volker Schlöndorff and Margarethe von Trotta's *The Lost Honour of Katharina Blum* unfolds in a climate of fear and paranoia, as Angela Winkler's titular character finds her life slowly torn apart following a romantic encounter with a man the authorities suspect of being a terrorist. Hounded by the police as well as an unscrupulous tabloid journalist, the innocent Katharina is pushed to the very limits in this biting critique of unchecked state power and media manipulation.

'Schlöndorff and Von Trotta's position - that the resurgence of a reactionary law-and-order mentality in the face of homegrown terrorists was a greater threat to Germany's fledgling democracy than the terrorists themselves - struck a nerve, and the film became the first commercial success of the New German Cinema. Schlöndorff would go on to direct the Academy Award-winning *The Tin Drum* (1979) and many more features. Von Trotta followed *Katharina Blum* with four radically feminist films [...]. By the early 1980s, she was acknowledged as the most important female director in Europe. Daniele Huillet, who, with her partner Jean-Marie Straub, made films that fall into the experimental end of the New German Cinema spectrum, criticized *Katharina Blum* when it was first released for employing a code of realism that, she claimed, would become incomprehensible in twenty years. Time has proven her wrong. In its mapping of tensions between the individual and a paranoid society, *The Lost Honor of Katharina Blum* is an utterly contemporary film.' Amy Taubin, The Criterion Collection

States of Danger and Deceit

The Man on the Roof



Seize the opportunity to experience the roots of the recent wave of Scandinavian crime dramas with this thrilling police procedural. *Man on the Roof* follows officer Martin Beck as he attempts to solve the murder of a senior policeman known for his brutal treatment of civilians. Climaxing with an exhilarating final act set around the rooftops of Stockholm, this adaptation of the novel *The Abominable Man* by legendary left-leaning Swedish crime writers Maj Sjöwall and Per Wahlgren is a must-see gem.

'On one level, *Man on the Roof* stands as a simple mystery. Who killed Nyman and why? But to discover the answer, it is first necessary to know who Nyman was. A policeman, of course. But what is a policeman? One man's brute, it seems, is another's estimable protector of society's decent people. And finally, when the killer is revealed and begins one of those familiar killing sprees on a roof that drew spectacle-thirsty crowds and ringmasters in the form of importunate television newsmen and squads of specially trained and equipped police and their helicopters, the film becomes a study in the rationality of response. [...] What invests this film with seriousness and a claim on our attention are the characters themselves. They inhabit a real world, and Widerberg sketches them, their environment and their relationships swiftly and deftly. That is true even of some of the few who appear for a matter of seconds, disappear never to be seen again and probably could be dispensed with in the name of brevity.' *New York Times* (1977)

Original Title	Mannen på taket
Country	Sweden
Year	1976
Running Time	1hr 50min
Format	DCP
Language	Swedish
Director	Bo Widerberg
Screenwriter	Bo Widerberg
Producer	Per Berglund
Leading Cast	Carl-Gustaf Lindstedt, Sven Wollter, Thomas Hellberg
Cinematographer	Per Källberg, Odd-Geir Sæther
Film Editor	Sylvia Ingemarsson
Original Music	Björn Jason Lindh
UK Distributor	States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

The Mattei Affair



Original Title	Il caso Mattei
Country	Italy
Year	1972
Running Time	1hr 56min
Format	DCP
Language	Italian, English
Director	Francesco Rosi
Screenwriter	Tito Di Stefano, Tonino Guerra
Producer	Franco Cristaldi
Leading Cast	Gian Maria Volontè, Luigi Squarzina
Cinematographer	Pasqualino De Santis
Original Music	Piero Piccioni

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

One of Italian director Francesco Rosi's finest works, *The Mattei Affair* was key to the development of Rosi's style of 'investigative thriller'. The film tells the story of Enrico Mattei, an influential Italian businessman who made powerful enemies in the world of organised crime and died under mysterious circumstances. An innovative fusion of documentary and fiction, Rosi intersperses Mattei's story with footage of his own attempt to find out what happened to his friend, the journalist Mauro De Mauro, who disappeared whilst undertaking research for the film.

'The story of the founder of the Italian petroleum business, *The Mattei Affair* sounds as dry as a bone, or as interesting as the back pages of the financial section. Yet it's quite the opposite: a riveting, disorienting, nonlinear drama, telling the remarkable and true-story of a man who fought the Fascists and the American oil cartel, created an industrial base for his country, and was probably murdered by U.S. intelligence. Its complexity and style are reminiscent of Oliver Stone's *JFK*. Mattei was killed in a plane crash one year before Kennedy's assassination in Texas – the heart of the American oil industry. The direction and editing are remarkable, but the cement that holds the film together is Gian Maria Volontè's performance as Mattei. Volontè was a card-carrying Communist, blacklisted until Sergio Leone hired him to play the bad guy in *A Fistful of Dollars* and its sequel. He went on to appear in numerous westerns and political features, including the lead role in Rosi's *Lucky Luciano* (73), portraying the CIA-linked mafioso. But his greatest work was as Mattei, in this seldom seen, massively underrated masterpiece.' Alex Cox

Seven Days in January



Original Title Siete días de enero
Country Spain, France
Year 1979
Running Time 2hr 4min
Format 35mm
Language Spanish
Director Juan Antonio Bardem
Screenwriter Gregorio Morán
Producer Roberto Bodegas
Leading Cast Manuel Angel Egea
Cinematographer Leopoldo Villaseñor
Film Editor Guillermo S. Maldonado

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

Based on a series of tragic events that became known as the Massacre of Atocha, this key work of Spanish oppositional cinema dramatizes a crucial moment in the country's transition from dictatorship to democracy. In January of 1977, just two years after Franco's death, right-wing extremists stormed the offices of a group of progressive employment lawyers with links to the Spanish communist party, killing 5 people and leaving 4 more severely injured. The film itself was made just two years after the events it depicts - a thriller ripped from the headlines of febrile political times.

'Juan Antonio Bardem directed a tough, compact thriller that, just like good wines, does not only get old but ages well, because its realistic environment denotes its authenticity. The simplicity induced by a lack of financial means and the documentary aesthetic contribute to create a tense atmosphere, where no image is decorative and no shot is superfluous. Everything has a function and fits in the machinery. The use of natural light is also worth noting, excluding any trace of rhetorical game. The film goes crescendo from the scene in the street, culminating in the 'main course': the assault of the lawyers office, a scene where Bardem magistrally handles the use of silence, immortalizing the image of the lawyers like victims with their hands up. A chilling moment, with them, defenseless in front of the gunman, and a José Manuel Cervino in a state of grace.' David G. Panadero

State of Siege



Original Title État de siège
Country France, Italy
Year 1972
Running Time 2hr
Format DCP
Language French
Director Costa-Gavras
Screenwriter Franco Solinas, Costa-Gavras
Producer Jacques Henri Barratier, Léon Sanz
Leading Cast Yves Montand, Renato Salvatori
Cinematographer Pierre-William Glenn
Film Editor Françoise Bonnot
Original Music Mikis Theodorakis

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

Having cemented his reputation as a producer of electrifying political thrillers, State of Siege once again saw Costa Gavras call on the talents of Yves Montand. This time around Montand plays a U.S. official kidnapped by a group of urban guerrillas in Uruguay. Hoping to use the kidnapping to bargain for the release of political prisoners, the group soon face brutal retaliation from the government. Gavras' film powerfully critiques U.S. involvement in Latin American politics whilst also asking tough questions about the capacity of violent revolutionary action to effect change.

'Costa-Gavras's film is not a whodunit but a how-was-it-done - to borrow a neat phrase about his masterpiece Z, released three years before. And as with Z, the how-was-it-done concerns not only the particular, gripping events - the story of a political assassination and its cover-up - but also how power is applied and exerted, how the structures of control, some secret, some all too evident, are imposed and maintained. Both films are based on and closely follow the outlines of true stories - in the case of State of Siege, the kidnapping in Montevideo, during the politically fraught summer of 1970, of American Daniel Anthony Mitrone [...]. Here again, Costa-Gavras and his scriptwriter work by overthrowing the traditional lineaments of the thriller: we begin with the ending and work backward. "We start the movie with the American being killed, we see his burial, we see the ceremony," Costa-Gavras observed in 2009. "The idea was not to play with that idea: he will be killed or he won't be killed. It was to follow the story a different way... Yes. He's dead. But who is he, and what is he doing?" Mark Danner, The Criterion Collection

States of Danger and Deceit / EFA 30th Anniversary

Z



Country France
Year 1969
Running Time 2hr 7min
Format DCP
Language French
Director Costa-Gavras
Screenwriter Jorge Semprún, Costa-Gavras
Producer Jacques Perrin, Ahmed Rachedi
Leading Cast Jean-Louis Trintignant, Yves Montand
Cinematographer Raoul Coutard
Film Editor Françoise Bonnot
Original Music Mikis Theodorakis

UK Distributor States of Danger and Deceit: European Political Thrillers in the 1970s presented by HOME / supported by the BFI

One of the most influential political thrillers of all time, Costa Gavras' *Z* is a thinly fictionalised account of the events surrounding the assassination of Greek politician Grigoris Lambrakis in the early 1960s. A darkly comic, biting satire of political and institutional corruption, the film follows a magistrate (Jean-Louis Trintignant) as he doggedly investigates the supposedly accidental death of a charismatic left-wing politician (Yves Montand). His work leads him to uncover a shadowy conspiracy, including connections between the government and far-right agitators that has unsettling echoes of contemporary U.S. politics.

'If Costa-Gavras' *Z* wasn't the first political docudrama, it definitely felt like it in 1969. A thriller based on tumultuous, barely-disguised events in early 1960s Greece, the film galvanized audiences worldwide when it was released, amassing an unprecedented five Oscar nominations, and reframing the ways international events and populist fervor could be turned into commercial cinema. It was a date movie that sent you out into the streets, fists upraised. [...] What made *Z* so different from its immediate forebear, Gillo Pontecorvo's 1966 *Battle of Algiers*, was Costa-Gavras' ease with genre filmmaking in a current-events context. After the assassination there's a chase scene as nerve-wracking as anything on screen in 1969, and it's followed by a skillful, suspenseful procedural drama. The thugs are eminently hissable villains. Best of all, the journey of the unnamed magistrate, blandly impartial behind his thick glasses, is worthy of Hollywood heroes like Henry Fonda. When the magistrate finally, almost accidentally refers to the politician's death as a 'murder', you can feel the movie's moral universe shift on its axis.' Ty Burr

Amélie



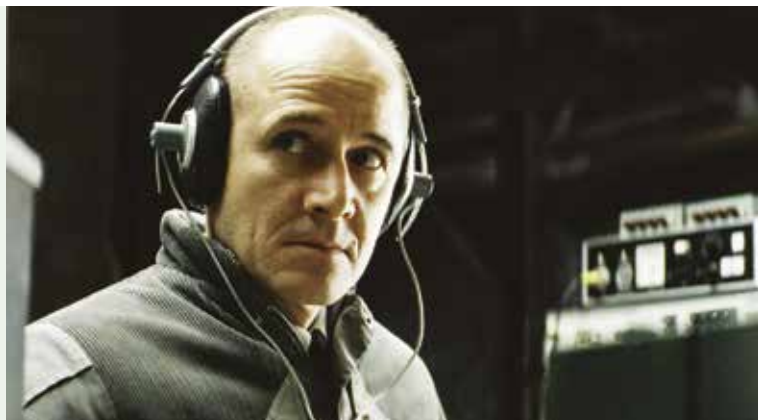
Original Title Le fabuleux destin d'Amélie Poulain
Country France
Year 2001
Running Time 2hr 2min
Format 35mm
Language French
Director Jean-Pierre Jeunet
Screenwriter Jean-Pierre Jeunet
Producer Jean-Marc Deschamps, Claudie Ossard
Leading Cast Audrey Tautou, Mathieu Kassovitz
Cinematographer Bruno Delbonnel
Film Editor Hervé Schneid
Original Music Yann Tiersen

UK Distributor eOne

Oozing charm and inventive flourishes, Jean-Pierre Jeunet's delightful romantic comedy exudes a genuine warmth and cheeky humour throughout, brought to life in a glorious 35mm print. Amélie balances her waitressing job in Paris with a desire to help those around her through unnecessarily elaborate schemes. When she decides to focus on her own life for a change, she begins a game of cat and mouse with an equally eclectic soul in an attempt to return his precious album of pieced together photos. Presented as a special breakfast screening at Hyde Park Picture House – coffee, tea, cakes and pastries will be available.

'After three very dark films, I felt like doing the opposite. In fact, I'd had this idea for a very long time. I sat on it because I was working with Marc Caro. Working in tandem, you can't be emotional and personal. I know too well what he hates, so I kept that particular subject to myself. After *The City of Lost Children*, we decided to split so we could tackle other subjects. And finally I could make the film I'd always wanted to make. When you're abroad, far from home, you have a special view of your own country and I wanted to show the French what Paris can be like. I love scouting for locations myself and spent a lot of time spotting the right settings. Then I worked as if in the studio because I love filming in a studio. I treated a big setting, like a railway station, as if it had been erected overnight. Whatever details I didn't like, I just removed. To achieve a look similar to 30s and 40s photos, we removed all the cars, cleared the walls of signs, changed the posters in the streets.' Jean-Pierre Jeunet, director

The Lives of Others



Original Title	Das Leben der Anderen
Country	Germany
Year	2006
Running Time	2hr 17min
Format	35mm
Language	German
Director	Florian Henckel von Donnersmarck
Screenwriter	Florian Henckel von Donnersmarck
Producer	Max Wiedemann, Quirin Berg
Leading Cast	Ulrich Muehe, Martina Gedeck, Sebastian Koch
Cinematographer	Hagen Bogdanski
Film Editor	Patricia Rommel
Original Music	Gabriel Yared

UK Distributor Lionsgate

Set in East Berlin in 1984, Gerd Weisler is an officer with the Stasi and trains students on the art of interrogation and spying. He is ordered to put a leading playwright under surveillance by the corrupt Minister of Culture, who secretly lusts after the playwright's partner. As Weisler gets to know his targets, he uncharacteristically starts to care about them. Slowly he begins to intervene in their lives, protecting them where he can, but his actions put him under suspicion. Winner of the 2006 Academy Award for Best Foreign Language Film, its factual accuracy and atmosphere is remarkable.

'My megalomaniac goal was to make a film that could stand next to the films of Kubrick or William Wyler holding its head high, even if it only had a budget of just over two million dollars. I had very specific ideas about whom I needed as collaborators. For example, I said to my editor when I tried to recruit her, "Patricia, we can pay you only half of what you usually make, but there is no other editor in all of Germany for me, so either you agree to edit this film or I have to edit it myself." And it wasn't a line. It was true. There is no one else. And it was the same with my composer, Gabriel Yared. I loved his music for The Talented Mr. Ripley so much that I knew I needed him for The Lives of Others. I needed the psychological beauty of his music. [...] I remembered Andy Dufresne, Tim Robbins' character from The Shawshank Redemption, and just kept writing and writing. And when Gabriel finally wrote back in person and I got him to agree to meet, we got along so well that he found a way to make our collaboration possible.' Florian Henckel von Donnersmarck, director

Volver



Country	Spain
Year	2006
Running Time	2hr 1min
Format	35mm
Language	Spanish
Director	Pedro Almodóvar
Screenwriter	Pedro Almodóvar
Producer	Esther García
Leading Cast	Penélope Cruz, Carmen Maura, Lola Dueñas
Cinematographer	Jose Luis Alcaide
Film Editor	José Salcedo
Original Music	Alberto Iglesias

UK Distributor Park Circus

In one of Pedro Almodóvar's most admired films, Raimunda (Penélope Cruz) and Sole (Lola Dueñas) are sisters in a working-class neighborhood south of Madrid whose parents died a few years prior in a tragic fire. One day their dead mother Irene (Carmen Maura) returns as a ghost to resolve issues with Raimunda who is busy dealing with her husband's death and calming her daughter. Mysteries unfold in this story filled with death, incest, adultery, murder, fear and humour. The ensemble cast of six female actors jointly won the Best Actress award at Cannes.

'I became very fragile when I started doing the film, but it was not the type of fragility that makes you more vulnerable. Let's say I became softer. It was a healthy process, although I don't do films to solve my problems. However, when I started shooting, I never imagined that those characters I knew from when I was a boy would actually appear to me when going back to the places of my childhood. I hardly ever go back to La Mancha, but when I do, I feel like a little boy. There, I am not an internationally acclaimed director but the eight or ten year-old kid I was when I left the place, a kid who was very much disturbed by all the chaos there. When I wrote the script, I knew we would shoot in some places from my childhood, but I had hardly imagined that it would become such an emotional journey. This film brings back memories of my mother and father and exposes a fragility that I thought I had overcome. I am grateful for that.' Pedro Almodóvar, director

Magnum Photos & Masters of Cinema

Aparajito



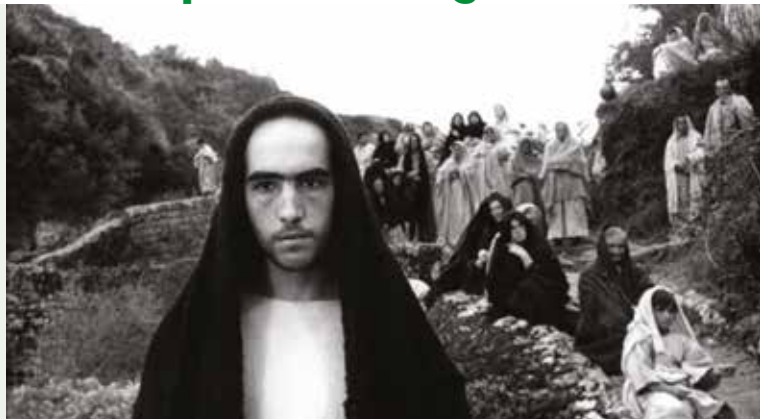
Country India
Year 1956
Running Time 1hr 50min
Format DCP
Language Bengali, English
Director Satyajit Ray
Screenwriter Satyajit Ray
Producer Satyajit Ray
Leading Cast Kanu Banerjee, Karuna Banerjee
Cinematographer Subrata Mitra
Film Editor Dulal Dutta
Original Music Ravi Shankar

UK Distributor Janus Films

Winner of the Golden Lion at the Venice Film Festival in 1957, the second part of Satyajit Ray's peerless Apu trilogy finds our young protagonist standing at the threshold between the past and the future, torn between his commitment to his family and his desire to expand his horizons. Picking up where *Pather Panchali* leaves off, with Apu and his family beginning a new life in the holy city of Benares, the emotional weight of this extraordinary drama accumulates steadily, as we witness Apu's emotional, spiritual and intellectual development, and the growing complexity of his relationship with his parents.

'Although Ray often said that he disliked "the idea of making two similar films in succession"—and although he hadn't originally meant to continue Apu's story beyond the end of *Pather Panchali*—the success of his first film persuaded him to carry on with an adaptation of *Aparajito*, the second novel in Banerjee's popular coming-of-age saga. True to his word, he didn't make a similar film at all. In *Aparajito*, the family has moved from the decrepit 'ancestral home' to a cramped flat in the holy city of Varanasi (then known as Benares), where Harihar has more priestly work to do, Sarbajaya has different worries, and Apu has new sights and sounds and smells to take in: a new world. The boy, now ten years old, is played by another actor, Pinaki Sengupta, but his eyes are still big and greedy. The style of the film is less poetic, more novelistic, almost Dickensian: full of colorful characters who drift into the story casually, make their impressions, and then move on, never to be heard from again.' Terrence Rafferty, *The Criterion Collection*

The Gospel According to St Matthew



Country Italy, France
Year 1964
Running Time 2hr 17min
Format DCP
Language Italian
Director Pier Paolo Pasolini
Screenwriter Pier Paolo Pasolini
Producer Alfredo Bini
Leading Cast Enrique Irazoqui, Margherita Caruso, Susanna Pasolini
Cinematographer Tonino Delli Colli
Film Editor Nino Baragli
Original Music Luis Enríquez Bacalov

UK Distributor BFI

Using dialogue drawn directly from its source material, Pasolini's stark, realistic retelling of the story of Christ according to the Gospel of St Matthew is perhaps the most faithful, and quietly moving, biblical movie ever made. Drawing on neo-realist techniques such as the use of non-professional actors, location shooting and simple black and white cinematography, Pasolini, a gay, Marxist, atheist, presents Christ as a kind of revolutionary figure, strong of will and utterly dedicated to the common man.

'I recognized the desire to make *The Gospel* from a feeling I had. I opened the Bible by chance and began to read the first pages, the first lines of St. Matthew's Gospel, and the idea of making a film of it came to me. It's evident that this is a feeling, an impulse that is not clearly definable. Mulling over this feeling, this impulse, this irrational movement or experience, all my story began to become clear to me as well as my entire literary career. I discovered first of all that there is an old latent religious streak in my poetry. I remember lines of poetry I wrote when I was 18 or 19 years old, and they were of a religious nature. I realized, too, that much of my Marxism has a foundation that is irrational and mystical and religious. But the sum total of my psychological constitution tends to make me see things not from the lyrical-documentary point of view but rather from an epic point of view. There is something epic in my view of the world. And I suddenly had the idea of doing *The Gospel*, which would be a tale that can be defined metrically as Epic-lyric.' Pier Paolo Pasolini, director (1965)

Orphée



Country France
Year 1950
Running Time 1hr 35min
Format 35mm
Language French
Director Jean Cocteau
Screenwriter Jean Cocteau
Producer André Paulvé
Leading Cast Jean Marais, François Périer
Cinematographer Nicolas Hayer
Film Editor Jacqueline Sadoul
Original Music Georges Auric

UK Distributor BFI

Jean Cocteau's haunting and visually stunning reimagining of the Orpheus myth marries classical legend with an equally mythologized version of the filmmaker's own personal story. Jean Marais plays a famous poet caught between two worlds when, seeking inspiration for his work, he follows a mysterious woman through Cocteau's famous mirrored portal into the land of the dead. Dreamlike, poetic and endlessly inventive, *Orphée* rightly stands as Cocteau's most widely celebrated work of cinema.

'When I make a film, it is a sleep in which I am dreaming. Only the people and places of the dream matter. I have difficulty making contact with others, as one does when half-asleep. If a person is asleep and someone else comes into the sleeper's room, this other person does not exist. He or she exists only if introduced into the events of the dream. Sunday is not a real day of rest for me, I try to go back to sleep as quickly as possible. Realism in unreality is a constant pitfall. People can always tell me that this is possible, or that is impossible; but do we understand anything about the workings of fate? This is the mysterious mechanism that I have tried to make tangible. Why is *Orphée's* Death dressed in this way, or that? Why does she travel in a Rolls, and why does Heurtebise appear and disappear at will in some circumstances, but submit to human laws in others? This is the eternal why that obsesses thinkers, from Pascal to the least of poets.' Jean Cocteau, director

Stalker



Country Soviet Union
Year 1979
Running Time 2hr 42min
Format DCP
Language Russian
Director Andrei Tarkovsky
Screenwriter Arkadi Strugatsky, Boris Strugatsky
Producer Aleksandra Demidova
Leading Cast Alexander Kaidanovsky, Anatoli Solonitsyn
Cinematographer Alexander Knyazhinsky
Film Editor Lyudmila Feiginova
Original Music Eduard Artemyev

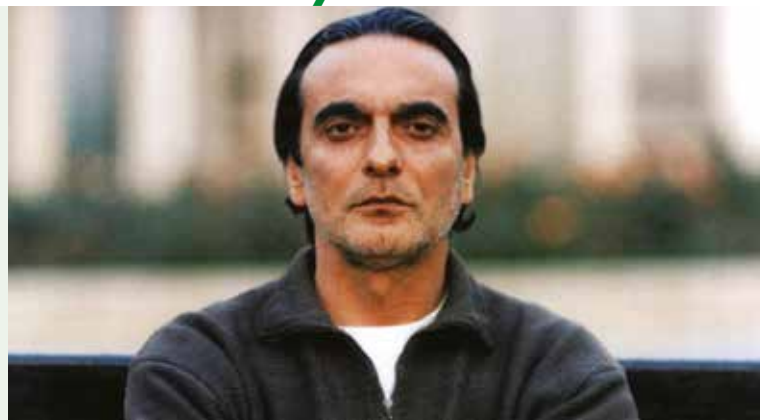
UK Distributor Park Circus

A towering landmark of science-fiction cinema, Andrei Tarkovsky's *Stalker* follows a hired-guide as he leads two clients into a restricted area known only as the Zone, a mysterious post-apocalyptic wasteland and the site of a long-ago disaster. The Zone is said to contain a Room that has the ability to fulfill a person's innermost desires, and the group venture through the treacherous, ever-shifting and seemingly sentient landscape of the Zone in an attempt to find it. Tarkovsky's film is a cinematic experience like no other, an immersive, metaphysical journey that casts a spell over the viewer that's hard to shake.

'At one time I had recommended to my friend, the director Georgy Kalatozsvili, that he read the short novel *Roadside Picnic*, thinking that perhaps he might be interested in making a cinematic adaptation of it. Then, I don't know how, Kalatozsvili was not able to come to an agreement with the Strugatsky brothers, the authors of the novel, and so he abandoned the idea for that film. Every once in a while, that idea began to come to my mind again. Then increasingly it seemed to me that from that novel one could make a film with a unity of place, of time, and of action. These classic Aristotelian unities, it seemed to me, allow one to arrive at authentic cinema, which for me is not the so-called action cinema, exterior cinema, outwardly dynamic cinema. I believed that the subject which the screenplay would be based on permitted one to express in a very concentrated manner the philosophy, so to speak, of the contemporary intellectual. Or rather, his condition. Although I must say that the screenplay of *Stalker* has only two words in common with the Strugatskys' novel *Roadside Picnic*: *Stalker* and *Zone*.' Andrei Tarkovsky, director (1979)

Magnum Photos & Masters of Cinema

Taste of Cherry



Country	France, Iran
Year	1997
Running Time	1hr 35min
Format	35mm
Language	Persian
Director	Abbas Kiarostami
Screenwriter	Abbas Kiarostami
Producer	Abbas Kiarostami, Alain Depardieu
Leading Cast	Homayoun Ershadi, Abdolrahman Bagheri
Cinematographer	Homayun Payvar
Film Editor	Abbas Kiarostami

UK Distributor Curzon

The late Iranian filmmaker Abbas Kiarostami specialized in a restrained, meditative cinema that dealt with simple, minimalist stories. But this simplicity often concealed complex philosophical and moral questions. A quietly moving work, *Taste of Cherry* begins with a man driving around the markets of Tehran looking for someone to help him with something, though at first he won't say what. His journey leads those he meets to question their core beliefs and ethical values and by the film's end both he and his passengers are profoundly changed by their encounters with each other.

'People do have different ideas, and my wish is that all viewers should not complete the film in their minds the same way, like crossword puzzles that all look the same no matter who has solved them. Even if it's 'filled out' wrong, my kind of cinema is still 'correct' or true to its original value. I don't leave the blank spaces just so people have something to finish. I leave them blank so people can fill them according to how they think and what they want. In my mind, the abstraction we accept in other forms of art - painting, sculpture, music, poetry - can also enter the cinema. I feel cinema is the seventh art, and supposedly it should be the most complete since it combines the other arts. But it has become just storytelling, rather than the art it should really be.' Abbas Kiarostami, director

Zabriskie Point



Country	USA
Year	1970
Running Time	1hr 53min
Format	DCP
Language	English
Director	Michelangelo Antonioni
Screenwriter	Michelangelo Antonioni
Producer	Carlo Ponti
Leading Cast	Michelangelo Antonioni, Fred Gardner
Cinematographer	Alfio Contini
Film Editor	Franco Arcalli
Original Music	Pink Floyd, Jerry Garcia

UK Distributor Park Circus

Michelangelo Antonioni's underappreciated tale of campus radicals, free love, stoned hippies and social unrest deserves to be seen on the big screen in all its whacked out glory. *Zabriskie Point* mixes documentary footage of real social unrest with a story of an armed student revolutionary who steals a plane and meets a young hippie chick in the sun bleached, otherworldly landscape of Death Valley. An extraordinary time capsule of a movie, well worth seeing for its depiction of the counterculture movement, 1960s Los Angeles, and its final explosive slow-motion climax.

'I would say my films are political, but not about politics. They are political in their approach; they are made from a definite point of view. And they may be political in the effect they have on people. *Blow-Up*, for example, was not only about a certain life style in London, but it expressed a feeling about that style. And yet I wouldn't want to put that feeling into words... I went across the United States and saw a good many things. Then I went back to Rome and looked over my notes and gradually decided to do a film about two young Americans. In August, just before we were going to begin shooting, I went to Chicago for the Democratic convention. What I saw there - the behavior of the police, the spirit of the young people - impressed me as deeply as anything else I've seen in America. To some degree, *Zabriskie Point* is influenced by what happened in the streets of Chicago. Not directly, you understand; the film is not about Chicago. But my ideas about young Americans were shaped by what happened in Chicago, and that will somehow be expressed in the film.' Michelangelo Antonioni, director (1969)

Cinema Through the Eye of Magnum



Country France
Year 2017
Running Time 52min
Format Digital files
Language English, French
Director Sophie Bassaler
Producer Producer Sally Blake, Martin De La Fouchardière
Music Harry Allouche
Featuring Abbas, Eve Arnold, Bruce Davidson, Elliott Erwitt, Jean Gaumy, David Hurn, Josef Koudelka, Constantine Manos, Peter Marlow, Paolo Pellegrin, Gueorgui Pinkhassov, Dennis Stock, Peter Van Agtmael, Patrick Zachmann
Interviews with
Sales Company Contact Doc & Film
h.horner@docandfilm.com

This fascinating documentary tells the story of the encounter between Magnum Photos and the world of cinema. Best known for their groundbreaking and visually striking photojournalism, for over 70 years many of Magnum's most famous photographer-members have also cultivated a close relationship with a world seemingly distinct from the subject matter typically covered in their work. *Cinema Through the Eye of Magnum* takes an intimate look at some of the most iconic images, and the stories behind them, produced as a result of this meeting of worlds. (Photo: ©Eve Arnold / Magnum Photos)

'Capa had met many filmmakers during the war – they had come with the American troops to document the landings, and he had found himself with them on the front line. He met John Huston, with whom he shared a taste for gambling, whisky and girls, and they started this incredible friendship. Huston remained faithful to Magnum even after Capa's death, and wouldn't have any other agency document his shootings. These photographers were special, they were real auteurs. They were journalists, and when they arrived on a film set, they opened doors that had never been opened, and experimented freely. Magnum never had a strategy with cinema. It's about artists meeting and bonding. One of the first stars Eve Arnold photographed was Marlene Dietrich. It was in New York during a recording session, and she did it very naturally. A few days later, at a premiere, Eve was introduced to Marilyn Monroe, who recognised her immediately and said: "It's amazing what you've done with Marlene, but just imagine what you are going to do with me." Sophie Bassaler, director

The Magnum Eye



Country USA
Year 1993
Running Time 50min
Format Digital files
Language English
Directors Rene Burri (On the U.S. Nuclear Highway)
 Thomas Hoepker (Scared Again: Jews in Berlin)
 Steve McCurry (Croatia in Crisis)
 Alex Webb (El Otro Lado / The Other Side)
 Patrick Zachmann (The People Next Door)
Producer Kiki Miyake
Film Editor Eric Marciano, Eric Scheffer

UK Distributor Magnum Photos

Exploring a range of socio-political issues with echoes of the contemporary political climate, these five short documentaries are all directed by Magnum photographers. The subjects of these striking films include the political turmoil in mid-1990s Croatia, the pressures faced by a multicultural Parisian neighbourhood, rising anti-Semitism in post-reunification Berlin, and the surreal landscape of the American Southwest. (Produced by Kiki Miyake – a production of Little Magic Productions, Inc. in association with Magnum Photos, Inc. and TV Tokyo) (Photo: ©Steve McCurry / Magnum Photos)

In *On the U.S. Nuclear Highway*, Rene Burri juxtaposes the surreal setting of the Southwest of America, with its Native American history and rituals, with the incongruous stretch of nuclear test sites and bases that line the 'radioactive' Interstate 25. In *Scared Again: Jews in Berlin*, Thomas Hoepker explores anti-semitism in today's Germany from the viewpoint of German Jews and documents the resurgence of neo-Nazism after reunification. In *Croatia in Crisis*, Steve McCurry captures the political turmoil in the country and delivers a moving tale of one family's life together in a land torn apart by war. In *El Otro Lado*, Alex Webb captures the vibrant personalities who populate the Mexico/U.S. border where a constant flurry of activity represents different things to different people, depending on which side they are on. In *The People Next Door*, Patrick Zachmann explores the small but infinitely diverse universe of Belleville, one of the few working class neighborhoods left in Paris, as it faces the pressures of gentrification, high unemployment, and the rise of right wing extremism.

Jan Němec: *Enfant Terrible* of the Czech New Wave

Diamonds of the Night & Loaf of Bread



Original Title Děmanty noci & Sousto
Country Czechoslovakia
Year 1964 & 1960
Running Time 1h 3min & 11min
Format DCP / DCP
Language Czech
Director Jan Němec
Screenwriter Arnořt Lustig, Jan Němec
Producer Jan Procházka, Erich Svabík
Leading Cast Ladislav Jánský, Antonín Kumbera
Cinematographer Jaromír Šofr
Film Editor Oldřich Bosák
Original Music Vlastimil Hála

Sales Company Czech National Film Archive
Contact katarina.gatialova@nfa.cz

A key early work of the Czech New Wave, Jan Němec's extraordinary debut feature remains an electrifying and deeply original work of cinema. Almost entirely dialogue free, the film chronicles the journey of two teenage escapees from a train bound for a Nazi concentration camp. The boys' desperation and extreme hunger are masterfully evoked through the film's striking cinematography and dynamic editing. Screening with Němec's earlier short film *Loaf of Bread*, a precursor to *Diamonds*. As Němec said, 'in *Loaf* the boys are planning to escape and need bread, and *Diamonds* captures their escape.'

'On one hand, the film often seems to be playing out inside the heads of its rattled heroes; on the other, the present dangers are clearly, nerve wrackingly real. Němec would set his characters' subjectivity almost entirely aside for his second feature, then dive fully into their heads in his third; here, he's operating in a slippery middle ground between those two extremes. The film's final passage is one of Němec's most disturbing (and morbidly funny) screeds on power and its abuses—the boys are taken prisoner by a gang of armed, degenerate old men, who soon burst into a gluttonous sing- and dance-along in the presence of their starved captives—but it also permanently collapses the shaky boundary between these victims' inner and outer lives. [...] Forget 'historical context,' Němec seems to say, forget even the distinction between reality and dream, and eventually you'll arrive at a kind of distilled emotional truth.' Max Nelson, *Film Comment*

The Party and the Guests & Mother and Son



Original Title O slavnosti a hostech & Mutter und Sohn
Country Czechoslovakia
Year 1966 & 1967
Running Time 1hr 11min & 11min
Format 35mm / Digi-beta
Language Czech
Director Jan Němec
Screenwriter Ester Krumbachová, Jan Němec
Leading Cast Ivan Vyskocil, Jan Klusák, Jirí Němec
Cinematographer Jaromír Šofr
Film Editor Miloslav Hájek
Original Music Karel Mareš

Sales Company Czech National Film Archive
Contact katarina.gatialova@nfa.cz

Banned for many years in its native Czechoslovakia, Jan Němec's *The Party and the Guests* is a darkly comic and surreal satire of authoritarianism and a stark warning about the dangers of blind conformity. A picnic in the woods is brusquely interrupted by an impish and menacing figure who first interrogates the group before leading them to a birthday party at a nearby lake where the host and guests behave bizarrely. Screening with Němec's short film *Mother and Son*, an absurdist tale about an adoring mother and her sadistic son.

'A Report on the Party and the Guests is widely considered Němec's most politically charged film – partly thanks to its expanded, bureaucratic-sounding English title (the original, as Michael Brooke has pointed out, would translate to something like 'About a Celebration and Guests') and partly because it had the dubious honor of being 'banned forever' by the Czech communist regime in 1973. Indeed, the movie works spectacularly well as an allegory for the dark side of political utopianism: a handful of upper-middle-class picnickers are accosted by a band of jovial, bullying goons, then 'rescued' by a well-spoken, white-suited man and welcomed to his outdoor birthday party – which, it soon becomes clear, they'd be well advised not to leave. Němec has a sharp ear for the kind of psychological manipulation practiced by regimes in his day: the appeal to social mores, peer pressure, and politesse to keep subjects in line; the presentation of the ruler as a kind of benevolent host figure; the widely proclaimed fiction that life under the state is a party and we all ought to be its grateful guests.' Max Nelson, *Film Comment*

Jan Němec: *Enfant Terrible* of the Czech New Wave

The Wolf from Royal Vineyard Street & The Oratorio for Prague



Original Title	Vlk z Královských Vinohrad / Oratorium pro Prahu
Country	Czech Republic, Slovakia / France, Czechoslovakia
Year	2016 & 1968
Running Time	1hr 8min & 26min
Format	DCP / Digi-beta
Language	Czech
Director	Jan Němec
Screenwriter	Jan Němec
Producer	Tomas Michalek
Leading Cast	Jiri Madl, Karl Roden, Martin Pechlat
Cinematographer	Jiri Maxa
Film Editor	Josef Krajbich
Sales Company	Masterfilm
Contact	tomas@masterfilm.cz

Capping off LIFF 2017's mini-retrospective of work by Jan Němec, master provocateur of the Czech New Wave, is his final film, *The Wolf from Royal Vineyard Street*. A fitting epitaph (Němec passed away in 2016 just a day before shooting wrapped) the film is a typically uncompromising, raucous and darkly comic retelling of key events from the director's own life. *The Wolf from Royal Vineyard Street* will screen alongside *Oratorium for Prague*, Němec's striking short film documenting the Soviet occupation of Czechoslovakia in 1968.

'[When Jan Němec passed away], we still had one day of shooting and a couple of retakes to go. Němec followed through with the majority of the scenes to the rough cut and left us the order of scenes. We kept it virtually intact. Němec said right at the beginning that when he decides to shoot a film, he has to finish it. And that happened. I am personally convinced that finishing the movie was the right decision, leading to a film that could refresh the stale waters of Czech cinema, and moreover, it is a testament to one of the most talented directors we've ever had. [...] He had a clear story – a clear emotion he wanted to tell. However, the story was shot in locations where they would not let you shoot a normal film, even for ten times the budget. Many directors would consider that an obstacle, but it excited Němec. When you cannot stick to the classical narrative practices and the knowledge of the craft, you are cleverer, and you find a new way to narrate a film more easily. To do this, you also need lots of experience and courage. Němec had both, and that is what impressed me.' Tomáš Klein, assistant director

Loaf of Bread



Original Title Sousto **Form** Narrative **Country** Czechoslovakia **Year** 1960 **Running Time** 11min **Language** Czech **Director** Jan Němec **Screenwriter** Jan Němec, Arnošt Lustig **Cinematographer** Jirí Sámal **Editor** Josef Dobrichovský
Contact katarina.gatialova@nfa.cz

Němec's school graduation film is based on a story from the same book by Arnost Lustig and could be seen as a prequel to *Diamonds of the Night* as it follows a story of starving prisoners plotting to steal a piece of bread from a parked train.

Mother and Son



Original Title Mutter und Sohn **Form** Narrative **Country** Czechoslovakia, West Germany, Netherlands **Year** 1967 **Running Time** 11min **Language** Czech **Director** Jan Němec **Screenwriter** Ester Krumbachová, Jan Němec
Contact jnf@volny.cz

This absurdist tale about a doting mother of a brutal torturer was shot without the permission of Czechoslovak authorities on a special commission from the Amsterdam Film Festival and later won the main award at the International Short Film Festival Oberhausen.

The Oratorio for Prague



Original Title Oratorium pro Prahu **Form** Documentary **Country** Czechoslovakia **Year** 1968 **Running Time** 26min **Language** Czech **Director** Jan Němec **Producer** Claude Berri, Jean-Pierre Rassam **Music** Ladislav Staidl

Contact jnf@volny.cz

Intended to capture the hopeful atmosphere of the Prague Spring, Němec instead filmed its transition into the bloody occupation of Czechoslovakia by the Soviet army in 1968. The unauthorised footage was secretly transported abroad and immediately went viral, as it was widely broadcast by Western television and defeated the propagandistic version of the same events fabricated by pro-invasion Communists.

Leeds Film City: Special Presentations

Carnival Messiah: The Film



Country	UK
Year	2007
Running Time	2hr
Format	DCP
Language	English
Director	Ashley Karrell
Creator	Geraldine Connor
Producer	David Lascelles, Ashley Karrell
Leading Cast	Ella Andall, Ronald Samm, Dennis Herdman, Karlene Wray, Chris Tummings, Ram John Holden, Nigel Wong, Simona Armstrong, Sheldon Blackman, Tom Briggs Davis, Anne Fridal, Marvin Smith, Christella Latras, Jojo Kelly

UK Distributor Geraldine Connor Foundation

No one who attended the performances of Geraldine Connor's epic masterpiece *Carnival Messiah* at Harewood House will ever forget it. Leeds-based director Ashley Karrell's film takes you closer to the action than ever before - huge cast, loud music, spectacular carnival costumes. This special screening will also feature interviews and behind-the-scenes footage from both then and now. Join the director and producer David Lascelles for a discussion after the screening. The Geraldine Connor Foundation wishes to thank Harewood House Trust (registered charity 517753) for permission to screen *Carnival Messiah*.

'Geraldine Connor was a professional mentor and personal friend. It was an honour to create the film & documentary that showcases all the fantastic aspects of her epic theatrical production of *Carnival Messiah*. This incredible musical spectacle shows some amazing carnival costumery, magnetic voices, and a creative cast of over 150 drawn from the local Leeds community and celebrated international artists. The film marks the tenth anniversary of the original production, staged at Harewood House as part of the Trust's celebrations of the bicentenary of the Abolition of the Transatlantic Slave Trade. A decade on, *Carnival Messiah* has taken its rightful place as a cultural landmark in Yorkshire's arts scene and remains relevant today. Geraldine's vision of empowerment and inclusivity through the arts lives on not only through the film, but also through the work of the many artists she mentored and inspired. It has been a privilege to ensure that her unique spirit and phenomenal impact are cherished forever.'

Ashley Karrell, Director

Leeds United! BBC Play for Today



Country	UK
Year	1974
Running Time	1hr 56min
Format	Digi-beta
Language	English
Director	Roy Battersby
Screenwriter	Colin Welland
Producer	Kenith Trodd
Leading Cast	Lynne Perrie, Elizabeth Spriggs
Original Music	John McCabe

UK Distributor BFI

A remarkable dramatisation of the 1970 dispute in which over 25,000 clothing workers, the majority of them women, went on strike for a gender-equal shilling-per-hour pay increase, but were controversially undermined by their own union. *Leeds United!* was broadcast on Halloween night 1974 and remains a magnificently skilful and stirring account of workplace conditions and gender revolt. Shot in pivotal local locations including Leeds Town Hall for a rousing and passionate workers meeting, the complexities and political engagement of this remarkable piece of television history ring true over forty years on.

'Writer Colin Welland, whose mother-in-law was involved in the strike, conducted lengthy interviews and document research, although names were changed. His script was commissioned by Granada but, when they did not make it, became a BBC Play for Today (1970-84). Welland's script was scaled down, but was unusually long at two hours and unusually expensive at £150,000. Critics praised director Roy Battersby and photographer Peter Bartlett's Leeds location shooting, particularly the handling of crowd scenes involving hundreds of locals - including many 1970 strikers - like the passionate meeting at Leeds Town Hall. Battersby chose to shoot in black-and-white, not simply for documentary veracity - exposing sweatshop conditions and cut with worker voice-overs and pieces to-camera - but also for ambitious style. Its makers mentioned such cinematic reference points as Sergei Eisenstein, G.W. Pabst and Gillo Pontecorvo.' David Rollinson, BFI Screenonline

Leeds Film City: Special Presentations / Live Performance

Leeds Film Interludes: Guided Walk



Ben Waddington has previously led Invisible Cinema walks for LIFF, uncovering the city's lost picture houses. For Interludes, Ben extends his exploration to include some of the city's famous film locations, scouring the city for sites that recall classic moments in cinema, all interspersed with memories shared by participants of previous walks. This 90-minute narrated walk edits local cinema history with an imaginative outlook of our environment and is ideal for those wanting to get closer to their city and put themselves in the picture. Ben is a Birmingham based cultural historian and the director of the exploratory guided tours festival Still Walking.

Leeds on Film with the Yorkshire Film Archive



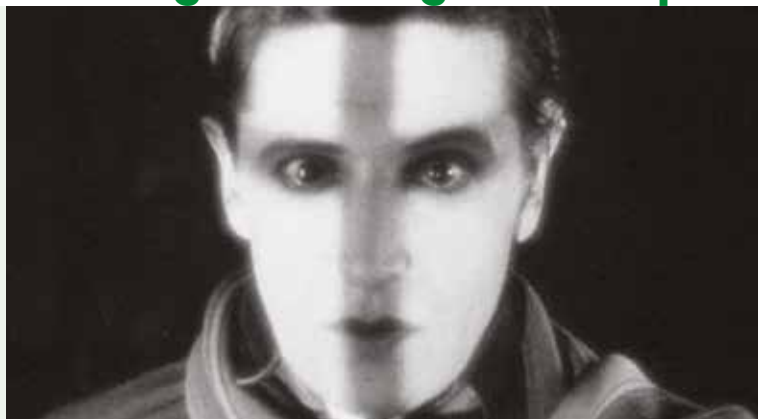
This year the Hyde Park Picture House will mark its 103rd birthday with the help of our friends at the Yorkshire Film Archive. Presenting another rare opportunity to see an amazing mix of archive film made in and about the city over the past century – the people, the places, major events and everyday lives captured on film over the decades. Graham Relton from the Yorkshire Film Archive will be on hand to bring these wonderful clips to life, helping us truly understand what makes this city of ours so special.

A White Horse in Roundhay: Louis le Prince Talk



Irfan Shah presents an illustrated talk on the inventor Louis Le Prince, who shot the world's first films in Leeds in 1888 before disappearing mysteriously on September 16th 1890. Irfan will mix biography, history and detective work to explore the life, achievements and tragedies of one of the great unsung heroes of the movie industry. Presenting material never before seen in public, including evidence of a 'new' Le Prince film, Irfan will celebrate both the inventor and the role of Leeds in the story of early cinema.

The Lodger with organ accompaniment by Darius Battiwalla



Country	UK
Year	1927
Running Time	1hr 31min
Format	Blu-ray
Language	Silent film
Director	Alfred Hitchcock
Screenwriter	Eliot Stannard
Producer	Michael Balcon, Carlyle Blackwell
Leading Cast	Ivor Novello, Marie Ault, Arthur Chesney
Cinematographer	Gaetano di Ventimiglia
Film Editor	Ivor Montagu

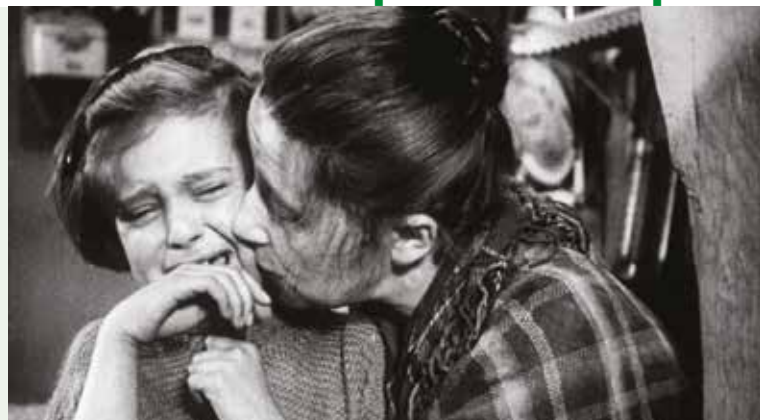
UK Distributor Park Circus

Screening with live accompaniment by celebrated organist Darius Battiwalla, Hitchcock's classic silent film *The Lodger* is widely acknowledged as the moment when the undisputed master of suspense firmly established the key thematic and formal obsessions that he would pursue throughout his career. This haunting thriller sees a landlady and her husband take in a new lodger (a compelling Ivor Novello), who initially appears to be the perfect guest but whose mysterious behaviour soon leads the couple to suspect he may be the killer, known as the Avenger, who has recently begun terrorising local blonde women.

'We are so used to thinking of Alfred Hitchcock as the Master of Suspense that it comes as a surprise to realize that he was nearly a decade into his career as a director before he definitively latched on to the genre that was to become his stock-in-trade. Not until the first version of *The Man Who Knew Too Much*, released in 1934, did he embark on the string of suspense thrillers that would make his international name and become, with only rare exceptions, his chosen territory for the best part of the next half century. Of the seventeen features Hitchcock directed before *The Man Who Knew Too Much*, nine of them silent, only three can be classified as suspense thrillers: *The Lodger: A Story of the London Fog*, *Blackmail*, and *Number Seventeen*, with its cheerful throwaway nonsense. [...] Not surprising, then, that he looked back on *The Lodger* with affection, calling it "the first true Hitchcock movie." Not only is it a suspense thriller but it foreshadows, in a good many of its plot details, themes and preoccupations that are now recognized as key elements of Hitchcock's cinematic world.' Philip Kemp, *The Criterion Collection*

Live Performance

Such is Life with piano accompaniment by Jonathan Best



Original Title	Takový je život
Country	Czechoslovakia
Year	1930
Running Time	1hr 11min
Format	DCP
Language	Silent film
Director	Carl Junghans
Screenwriter	Carl Junghans
Leading Cast	Theodor Pištěk, Valeska Gert
Original Music	Zdeněk Liška

Sales Company	Czech National Film Archive
Contact	katarina.gatialova@nfa.cz

Despite being produced during the period when the first 'talkies' appeared, *Such is Life* was shot as a silent film and as a consequence failed to attract much attention at the time of its release. It has since gone on to be recognised as a landmark work of silent cinema that showcases a medium at the peak of its powers. Carl Junghans' film makes striking use of close-ups and bold, rhythmic editing to tell its tragic story of a working-class woman and her abusive alcoholic husband. Accompanied by a live performance on piano from Jonathan Best.

'Following the wave of social realism in European cinema, the film tries to be true to life, refusing embellishment or sentimentalism. In this way, it distinguished itself from the other films produced during this period in Prague. German social cinema and the cinematic expression of Soviet cinema (some shots are only two frames long) influenced Carl Junghans and are not only present in the style of the film itself, but also in the casting which included personalities who had already played in decisive films that influenced its genesis. The choice of Vera Baranovskaja as the main character is a reference to the sacrifice and the moral integrity of Pudovkin's *Mother*. The performance of Valeska Gert, who plays a waitress liberated from the usual confinement of female repertoire, is essential not only for the characterization of the waitress, but also to associate the film with avant-garde ideas and aesthetics and to set it apart from mainstream productions.' Jeanne Pommeau

Tabu: A Story of the South Seas - Christine Ott Ciné-concert



Country	USA
Year	1930
Running Time	1hr 26min
Format	Blu-ray
Language	Silent film
Director	F.W. Murnau
Screenwriter	F.W. Murnau, Robert J. Flaherty
Producer	David Flaherty, Robert J. Flaherty
Leading Cast	Matahi, Anne Chevalier
Cinematographer	Floyd Crosby, Robert J. Flaherty
Film Editor	Arthur A. Brooks
Original Music	Hugo Riesenfeld

Acclaimed French musician Christine Ott, whose collaborations include Yann Tiersen, Radiohead, and Tindersticks, performs her unique soundtrack for *Tabu* for the first time in the UK at Leeds Town Hall. F.W. Murnau's last silent film classic, the poetic and moving *Tabu* is the story of an impossible love on Bora-Bora island, between Matahi, a young pearl diver, and Reri, a young woman promised to the gods. Christine Ott's soundtrack alternates modern classical piano pieces with avant-garde tracks on the mysterious and mesmerising Ondes martenot. 'Ott's piano becomes a waterfall, a river, an ocean...' (Cahiers du Cinéma)

'By 1931, nearly the entirety of the film industry had not only gained the capabilities to make sound pictures, but appeared to leave silent cinema completely behind. Save for a few iconic artists like Charlie Chaplin, who stuck with silent cinema aesthetics for quite some time after the growth of sound in cinema, the medium had all but shifted into both sound storytelling, and the stationary camera that it would need. And then there is *Tabu*. From not only one, but two of those iconic artists mentioned in the paragraph above, this brisk and powerful journey into the South Seas was created by the pair of F.W. Murnau and Nanook of the North director Robert J. Flaherty, and tells a story only these two legendary filmmakers could. Blending both Murnau's beautiful, expressionistic filmmaking with the cultural focus that made the heart of Flaherty's work beat, *Tabu* became a film that not only broke ground in an age where cinema just caged itself in by an assumed technological advance, but also helped usher in a type of cinematic naturalism that would forever change the language of cinema.' Joshua Brunsting

Live Performance

British Sea Power at Leeds Town Hall: Music for Polish Animation Classics



We're delighted to present a very special concert featuring the wonders of Polish animation and live music from one of the UK's best loved cult bands. British Sea Power have a reputation for collaborating on adventurous film projects and the indie rock six-piece will perform music especially written to accompany the selection of ten short animated classics. The concert was first presented during the 15th Kinoteka Polish Film Festival at the Barbican in London and forms part of 70 Years of Polish Animation celebrations, co-financed by the Polish Film Institute & Polish Cultural Institute.

Contact Polish Film Institute

Banquet



Original Title Bankiet
Country Poland
Year 1976
Running Time 9min
Director Zofia Oraczewska
Producer StudiominiaTUR Filmowych

The Road



Original Title Droga
Country Poland
Year 1971
Running Time 4min
Director Mirosław Kijowicz
Producer StudiominiaTUR Filmowych

Black Riding Hood



Original Title Czarny kapturek
Country Poland
Year 1983
Running Time 5min
Director Piotr Dumala
Producer Studio Małych Form Filmowych Se-Ma-For

Roll Call



Original Title Apel
Country Poland
Year 1970
Running Time 7min
Director Ryszard Czekala
Producer StudiominiaTUR Filmowych

The Journey



Original Title Podróż
Country Poland
Year 1970
Running Time 6min
Director Daniel Szczechura
Producer Studio Małych Form Filmowych Se-Ma-For

The School



Original Title Szkoła
Country Poland
Year 1958
Running Time 7min
Director Walerian Borowczyk
Producer StudiominiaTUR Filmowych

The Lion And The Fly



Original Title Le Lion et le Moucheron
Country France
Year 1932
Running Time 9min
Director Władysław Starewicz
Producer Władysław Starewicz Productions

Stairs



Original Title Schody
Country Poland
Year 1968
Running Time 8min
Director Stefan Schabenbeck
Producer Studio Małych Form Filmowych Se-Ma-For

The Race



Original Title Wścig
Country Poland
Year 1989
Running Time 6min
Director Marek Serafiński
Producer StudiominiaTUR Filmowych

Tango



Country Poland
Year 1980
Running Time 8min
Director Zbigniew Rybczyński
Producer Studio Filmowe Se-Ma-For

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Director • Sound • Editor • Producer: FREDERICK WISEMAN • Photography: JOHN DAVEY • Assistant Editor: JAMES BISHOP • Assistant Editor: NATHALIE VIGNERES
Assistant Editor (Sound): JILL CHRISTINA HUNT • Executive Producer: KAREN KONICK • Sound Mixer: EMMANUEL CROSET • Director of Color Timing: GILLES GRANIER

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LEF





Leeds Short Film Awards celebrate the latest and greatest shorts from around the world, and LIFF is a qualifying festival in this category for both the Academy Awards and the BAFTAs. The very first moving images were filmed in Leeds in 1888 by Louis Le Prince and LIFF's prestigious international competition is named after the film pioneer. All our competitions are considered by official juries and they also include spotlights on animation, British and Yorkshire filmmaking, music videos, and screendance, plus we have a special selection of shorts judged by the LIFF audience. All the winning short films of LIFF 2017 can be seen in a special programme on 16th November.

Juries

Louis Le Prince International Short Film Competition

Sarah Ahern



Sarah Ahern is Projects Manager & Programmer for the Audi Dublin International Film Festival and has been with the Festival full-time since 2014. Before that she worked in Film & TV Production and Graphic Design. Sarah's role at ADIFF is integrated closely with the programming team and spreads across Shorts, Fantastic Flix, audience development, industry engagement and key festival relationships with partners and funders. Sarah also helped to establish the Dublin Sci-Fi Film Festival and holds a B.Des in Visual Communications from the National College of Art and Design.

Laurence Boyce



Born in Leeds, Laurence began his career at the Leeds International Film Festival. He currently works at the Black Nights Film Festival in Estonia where he the Head of Programme for the live action elements of PÖFF Shorts. As a journalist he is currently the editor of Cineuropa Shorts and is also a regular contributor to the likes of Sight and Sound and Screen. He is a member of BAFTA, FIPRESCI (International Federation of Film Critics), the European Film Academy, the London Critics' Circle and is on the board of the Short Film Conference.

Suvi Hanni



Suvi Hanni has worked for Tampere Film Festival for over 15 years, nowadays as festival producer and programmer. Tampere Film Festival is one of the oldest and the most respected short film festivals in the world. Suvi also works for the newly formed Tampere Film Agency, which handles international distribution and sales for Finnish short films. Suvi has curated a special programme of Finnish short films for this year's LIFF, Finland 100, which celebrates the centenary of Finland's independence.

World Animation Competition

Abigail Addison



Abigail Addison is a Producer, and is a Director of animation agency Animate Projects. Over the past 10 years she has produced many innovative projects including 15 shorts for Channel 4's Random Acts, and Silent Signal, a large-scale touring art & science project that received Wellcome Trust support. She also works independently with filmmakers, and co-produced Chris Shepherd's Johnno's Dead which won Best British Film at LIAF 2016. Abigail sits on the Advisory Board of Underwire Festival and of Animation Alliance UK. abigailaddison.com

Alice Dunseath



Alice Dunseath is a London based filmmaker, animator and lecturer in Animation and Digital Image-making at Goldsmith University. She has an MA in Animation from the Royal College of Art and a BA in media and Communications from Goldsmiths University. Alice has screened and given talks about her work in film festivals, art exhibitions and universities around the world. She has been awarded the most success with her two short films, 'Hunting for Hockney' and 'You could sunbathe in this Storm'.

Anushka Kishani Naanayakkara



Anushka Kishani Naanayakkara graduated from the National Film and Television School, specialising in Stop Motion Animation. Her style collaborates narration and experimentation, using materials such as wool, paper and paint. There is always a strong emphasis on aesthetics and design. Her graduation film A Love Story screened at the 30th Leeds International Film Festival in the World Animation Competition, and went on to win the BAFTA for British Short Animation earlier this year.

British & Yorkshire Competitions

Lydia Beilby



Born in York, England in 1984, Lydia Beilby is a moving image artist, curator and educator. Lydia has held the position of Short Film Programmer for Edinburgh International Film Festival, the world's longest continuously running Film Festival, since 2010. Lydia is also a founding member of artists' collective Screen Bandita, whose expanded-cinema pieces and workshops have been commissioned and performed widely at Film Festivals, galleries and unusual spaces around the UK and Europe. Further to this, Lydia teaches courses on cinema and archives at the University of Edinburgh.

Fiona Hegarty



Fiona is the Cinema Distribution Manager for Random Acts Presents. Random Acts Presents is a joint initiative between Arts Council England, Channel 4 Random Acts and five national network centres. These organisations work together to commission bold and exciting short films from young artists and filmmakers from across England. Fiona has a background in festival programming and coordination and was previously the documentary programmer at Cork Film Festival, Ireland.

Kate Williamson



Kate is the co-curator of Short Sighted Cinema, an organisation dedicated to promoting British short filmmaking, which hosts The Shortest Nights film festival. She has been involved in numerous film festivals and events around the UK, has commissioned new shorts, hosted live score film screenings and curated cinema yurts at music festivals. Now based in Margate, she hopes to bring more short film to the South East.

Leeds International Screendance Competition

Yolanda M. Guadarrama



Yolanda M. Guadarrama has been a dancer since 1985 and choreographed many pieces for dance theatre. She has been making screendance works since 2007 and her films have been part of the official selection of several festivals around the world.

In 2008 she co-founded Motion, a screendance festival based in Berlin and since 2013 has led MOVIMIENTO EN MOVIMIENTO (International Videodance Screening and Permanent Gallery) based in Mexico.
<http://yolandamguadarrama.weebly.com>

Anna Macdonald



Anna Macdonald is a moving image artist and scholar from the UK, who specialises in working directly with the public. Her films have been shown at galleries and festivals internationally and her work was selected as a flagship

project for AHRC funded research into socially engaged art. She has published articles about the body, time and film, in journals such as the International Journal of Screendance.
Annamacdonaldart.co.uk

Maia Sørensen



Maia graduated from Martha Graham School of Contemporary Dance (NY) in 2007. Since then she has specialized in dance film as a director/choreographer, editor and performer and won international awards for her films. Additionally,

she works as a dance film consultant and curator. Maia has facilitated and curated dance film activities for the Danish dance institution Dansehallerne and ran the international online dance film competition 60secondsdance.

Leeds Music Video Competition

Gabrielle Jenks



Gabrielle Jenks is the Director of Abandon Normal Devices, the UK's only roaming festival of art, new cinema, and digital culture. She is a curator and cultural producer interested in critically engaged practice and switching audiences

onto new art forms, in site specific contexts. She has worked with a number of organisations like the British Film Institute, FACT (Foundation for Art and Creative Industry) Tate, Liverpool Biennial and has lead on a number of art tech collaborations with Google and the BBC.

Ben Lewis



Ben Lewis has spent the last decade of his life immersed in the Leeds music scene, playing in bands, DJing, putting on club nights and booking shows. Starting out working at The Cockpit and Live At Leeds, he is now head booker at Super Friendz, the team

behind Belgrave Music Hall and Headrow House, as well as promoting a diverse collection of shows around the city for artists like Run The Jewels, Slowdive, King Krule, Kamasi Washington and more. He is also responsible for Beacons Metro, World Island and This Must Be The Place that have brought the likes of Jungle, Floating Points, Nao and Little Dragon to Leeds in the last 12 months.

David Simpson



Dave Simpson writes about music for the Guardian from a northern outpost. He has previously written for various titles including Melody Maker, i-D and Uncut. He is the author of The Fallen – Life In And Out Of Britain's Most Insane

Group and The Last Champions – Leeds United And The Year That Football Changed Forever. He currently lectures in music journalism and popular culture at the University of Huddersfield. He grew up in Leeds, now lives in North Yorkshire, is a proud father and plays drums in Fond.

Louis le Prince International Competition

Animal Nitrate

And The Whole Sky Fit in a Dead Cow's Eye



Premiere Status UK **Original Title** Y Todo el Cielo Cupo en el Ojo de la Vaca Muerta **Form** Narrative **Country** Chile, USA **Year** 2016 **Running Time** 18min **Language** Spanish **Director** Francisca Alegria **Screenwriter** Francisca Alegria **Producer** Birgit Gernboeck **Cinematographer** Matias Illanes **Music** Jose Ignacio Badia Berner
Contact birgitbitz@gmail.com

Eighty-five-year-old Emetria has an encounter with the ghost of her former employer. Contrary to her expectations, he hasn't come to escort her to the beyond; he has other plans. Then again, so does she.

Meninas Formicida



Premiere Status UK **Form** Narrative **Country** France, Brazil **Year** 2017 **Running Time** 12min **Language** Portuguese **Director** João Paulo Miranda Maria **Screenwriter** Damien Megherbi, Justin Pechberty **Cinematographer** Thiago Ribeiro Pereira **Editor** Jérôme Bréau
Contact distribution@lesvalseurs.com

In a small Brazilian town, a teenage girl works everyday in a eucalyptus forest where she chases ants away with pesticides. However, her inner struggle turns out to be the real fight.

Milk



Premiere Status UK **Form** Narrative **Country** Lithuania, Russia **Year** 2017 **Running Time** 15min **Language** Russian **Director** Daria Vlasova **Screenwriter** Daria Vlasova **Producer** Yanna Buryak **Cinematographer** Daniil Fomichev **Editor** Daria Vlasova, Alexander Fedoseev **Music** Ivan Bushuev
Contact hanna@festagent.com

A perfect Russian family finds their daily routine somewhat interrupted after the discovery of a cow in the kitchen of their 14th floor apartment.

Small Town



Premiere Status UK **Original Title** Cidade pequena **Form** Narrative **Country** Portugal **Year** 2016 **Running Time** 19min **Language** Portuguese **Director** Diogo Costa Amarante **Screenwriter** Diogo Costa Amarante **Producer** Diogo Costa Amarante, Miguel Dias, Curtas Metragens C.R.L. **Cinematographer** Diogo Costa Amarante **Editor** Diogo Costa Amarante **Music** F. R. David
Contact liliana@curtas.pt

One day at school, young Frederico learns from his teacher that bodies are made up of a head, torso and limbs and that people die when their hearts stop. That night, he can't sleep. He wakes his mother up several times throughout the night and complains he has a pain in his chest.

You've Made Your Bed, Now Lie In It



Premiere Status UK **Original Title** Som ein reier så ligg ein **Form** Narrative **Country** Norway **Year** 2016 **Running Time** 15min **Language** Norwegian **Director** Alexander Zwart **Screenwriter** Tomas Solli **Producer** Valia Phyllis Zwart **Cinematographer** Pål Ulvik Rokseth **Editor** Henrik Pedersen
Contact valia@kometfilm.no

Aksel is renowned for his ability to predict the future. Suddenly he gets a vision the elderly farmer Knut will die in three days. When he tells Knut of his fate, the old man initiates a mission to save the farm from falling into the hands of his annoying brother.

Louis le Prince International Competition

Daydream Nation

Copa Loca



Premiere Status UK **Form** Narrative **Country** Greece **Year** 2017 **Running Time** 14min **Language** Greek
Director Christos Massalas **Screenwriter** Christos Massalas **Producer** Christos Massalas **Cinematographer** Konstantinos Koukoulis **Editor** Christos Massalas

Contact outreach@heretic.gr

This is the story of Copa-Loca, an abandoned Greek summer resort. Paulina is the girl at the heart of Copa-Loca. Everyone cares for her and she cares about everyone — in every possible way.

Coup de Grace



Premiere Status UK **Form** Narrative **Country** Portugal **Year** 2017 **Running Time** 25min **Language** Portuguese **Director** Salomé Lamas **Screenwriter** Salomé Lamas, Isabel Pettermann **Producer** Luís Urbano, Sandro Aguilar **Cinematographer** Rui Xavier **Editor** Salomé Lamas, Francisco Moreira

Contact lilianargc@gmail.com

Leonor surprises her father by returning home early from a school trip. Within the next twenty-four hours, their vision of reality will have ascended into a hallucinated and wildly unsettling state of extreme normality.

The Glass Pearl



Original Title Glaspärölan **Form** Narrative **Country** Finland **Year** 2017 **Running Time** 15min **Language** Swedish, Finnish **Director** Tommi Seitajoki **Screenwriter** Tommi Seitajoki **Producer** Claes Olsson, Kinoproduction Oy **Cinematographer** Pietari Peltola **Editor** Tommi Seitajoki **Music** Ludde Allén

Contact tommi.seitajoki@gmail.com

The stifling existence of suburban Norway forces a twelve year old boy to spend his afternoons plundering rubbish bins, in search of something specific, something that might actually lead to a reward for him and his family.

Jodilerks Dela Cruz, Employee of the Month



Premiere Status UK **Form** Narrative **Country** Philippines **Year** 2017 **Running Time** 13min **Language** Filipino **Director** Carlo Francisco Manatad **Screenwriter** Carlo Francisco Manatad **Producer** Armi Rae Cacanindin, Ling Tiong, Josabeth Alonso **Cinematographer** Lim Teck Siang **Editor** Lee Chatametikool **Music** Benjo Ferrer Iii

Contact lison@stray-dogs.com

Jodilerks has been quietly and diligently working as a gas station attendant for a very long time. Tonight is her final shift and she has decided to sign off in, quite frankly, an outrageous fashion.

See Ya



Premiere Status UK **Form** Narrative **Country** Iceland **Year** 2016 **Running Time** 12min **Language** Icelandic **Director** Brúsi Ólason **Screenwriter** Daniel Slotfje, Brúsi Ólason **Producer** Kári Úlfsson, Jasmin Tenucci **Cinematographer** Erlendur Sveinsson **Editor** Brúsi Ólason **Music** Emmsjé Gauti

Contact rafgeymirinn@gmail.com

A young Icelandic football player is on the cusp of living his childhood dream. Crucially, he will have to leave the familiar comforts of his home town to achieve this goal, a departure which turns out to be somewhat more painful than he anticipated.

Wave



Premiere Status Northern **Form** Narrative **Country** Ireland **Year** 2017 **Running Time** 14min **Language** English **Director** Benjamin Cleary, TJ O'Grady Peyton **Screenwriter** Benjamin Cleary **Producer** Rebecca Bourke **Cinematographer** Burschi Wojnar **Editor** Nathan Nugent **Music** Nico Casal

Contact rebecca@assembly.ie

A man wakes from a coma speaking a fully formed but unrecognizable language baffling linguistic experts from around the world. Unable to communicate with anyone, he searches high and low for someone who can understand him.

Louis le Prince International Competition

Death Is Not The End

After



Premiere Status UK **Form** Narrative **Country** Ukraine **Year** 2016 **Running Time** 20min **Language** Russian
Director Hanna Jalali **Screenwriter** Hanna Jalali **Producer** Hanna Jalali **Cinematographer** Moeinoddin Jalali
Editor Hanna Jalali
Contact moeijnjalalimail@gmail.com

Bohdan's father has just died. Vera has just lost her husband. This becomes the reason for them to meet each other. After the funerals, they discover new and unknown facts about the dead but do they also find some common ground?

Artichoke



Premiere Status UK **Original Title** Artisjokk **Form** Narrative **Country** Norway **Year** 2016 **Running Time** 8min
Language Norwegian **Director** Lorentz Celo **Screenwriter** Lorentz Celo **Producer** Lorentz Celo **Music** Lee Ranaldo
Contact lorentz@5meterfilm.no

Two men, both with their own sets of problems, meet involuntary in a diner. Soundtracked by Sonic Youth's Lee Ranaldo, this is a film about the important things in life: loneliness, anxiety, misunderstandings...and food.

Centaur



Premiere Status UK **Original Title** Centauro **Form** Narrative **Country** Argentina **Year** 2016 **Running Time** 13min
Language Spanish **Director** Nicolás Suárez **Screenwriter** Nicolás Suárez **Cinematographer** Federico Lastra
Editor Sebastián Agulló **Music** Gabriel Chwojnik
Contact nicola_suarez@yahoo.com.ar

An outlaw gaucho seeks revenge on the horse that killed his brother in this Greek-Creole western set in the Argentine Pampas.

Elegy



Premiere Status Northern **Original Title** Elegia **Form** Narrative **Country** Spain **Year** 2016 **Running Time** 15min
Language Spanish **Director** Alba Tejero **Screenwriter** Alba Molas, Alba Tejero **Cinematographer** Carles Iniesta, Raül Mulas
Editor Ona Bartrolí **Music** Xavier Borja Bucar
Contact lineupshorts@gmail.com

After the death of two of her classmates, Julia is incapable of feeling any sort of sadness. Chocked by the suffocating mourning, and by a deep resentment, she decides to write something that will have dire consequences.

Good Luck, Orlo!



Premiere Status Northern **Form** Narrative **Country** Slovenia, Croatia, Austria **Year** 2016 **Running Time** 14min
Language Slovenian **Director** Sara Kern **Screenwriter** Sara Kern **Producer** Rok Bicek, Ira Cecic, Ivana Simic
Cinematographer Led Predan Kowarski **Editor** Andrej Nagode
Contact ana.lampret@film-center.si

After a dramatic event, Orlo, 7, watches his parents become consumed with grief. He wants his family to be normal again. When an opportunity arises, Orlo takes things into his own hands, but this turns out to be more complicated than he had imagined...

Harbour



Premiere Status UK **Form** Narrative **Country** Netherlands **Year** 2017 **Running Time** 13min **Language** Dutch
Director Stefanie Kolk **Screenwriter** Stefanie Kolk **Producer** Sabine Veenendaal, Jeroen Beker **Editor** Maarten Ernest
Music Stavros Markonis
Contact stefaniekolk@gmail.com

Two industrial painters are at work in the Rotterdam harbour when the discovery of a dead body in the water forces them to reflect on their situation.

Louis le Prince International Competition

The Faraway Nearby

Animal



Premiere Status UK **Form** Narrative **Country** Iran **Year** 2017 **Running Time** 15min **Language** No Dialogue **Director** Bahram & Bahman Ark **Screenwriter** Bahram & Bahman Ark **Cinematographer** Ali Abpak **Editor** Ali Moslemi **Music** Mehdi Naderi

Contact bahramark@gmail.com

A man wants to cross the border and comes up with an ingenious method of disguise: he will re-invent himself as a ram.

The Committee



Premiere Status Northern **Original Title** Kommittén **Form** Narrative **Country** Sweden, Norway, Finland **Year** 2016 **Running Time** 14min **Language** English, Swedish, Norwegian, Finnish **Director** Jenni Toivoniemi, Gunhild Enger **Screenwriter** Jenni Toivoniemi, Gunhild Enger **Producer** Marie Kjellso **Cinematographer** Jarmo Kiuru, Annika Summerson **Editor** **Music** Edvard Grieg

Contact theo.tsappos@filminstitutet.se

Three delegates from Sweden, Norway and Finland are gathered in Lapland to consider an art piece, which is to be placed where the three borders meet geographically. But the committee is in for a surprise. Instead of a sculpture, the commissioned artist presents his idea for a 'Nordic Dance'.

Into The Blue



Premiere Status UK **Original Title** U Plavetnilo **Form** Narrative **Country** Croatia **Year** 2017 **Running Time** 19min **Language** Croatian **Director** Antoneta Alamat Kusijanović **Screenwriter** Christina Lazaridi **Producer** Zoran Dzeverdanovic, Barbara Vekaric, Vlaho Krile **Cinematographer** Marko Brdar **Editor** Minji Kang

Contact antoneta.kusijanovic@gmail.com

Thirteen-year-old Julija and her mother flee their abusive household to find refuge on an idyllic Croatian island where Julija grew up. Emotionally scarred, Julija is desperate to reconnect with her best friend, Ana. But Ana's mounting rejection re-ignites Julija's wounds and family history, awakening the monster of violence she thought she's left behind.

Les Misérables



Premiere Status Northern **Form** Narrative **Country** France **Year** 2017 **Running Time** 15min **Language** French **Director** Ladj Ly **Screenwriter** Ladj Ly **Producer** Christophe Barral, Toufik Ayadi **Cinematographer** Julien Verron **Editor** Flora Volpelière

Contact festival@salaudmorisset.com

In the modern-day Parisian neighborhood of Victor Hugo's novel, a rookie gendarme witnesses the abusive policing practices of two veterans. When a young boy records them going too far, the community threatens to explode and the rookie is caught in the middle.

Nightshade



Premiere Status Northern **Form** Narrative **Country** France **Year** 2017 **Running Time** 14min **Language** French **Director** Shady El-Hamus **Screenwriter** Jeroen Scholten van Aschat **Producer** Guusje van Deuren, Rianne Poedt, Harmen Kreulen **Cinematographer** Ton Peters N.S.C. **Editor** Patrick Schonewille **Music** Terence Dunn

Contact info@someshorts.com

Eleven-year-old Tarik helps his father Elias to transport illegal immigrants into the Netherlands. When an accident occurs, Tarik gains the acknowledgment from his father he has yearned for, but at a high price - the loss of his own innocence.

Signature



Premiere Status Northern **Form** Narrative **Country** Japan **Year** 2017 **Running Time** 13min **Language** English, Japanese **Director** Kei Chikaura **Screenwriter** Kei Chikaura **Producer** Kei Chikaura **Cinematographer** Miki Ogawa

Contact k@creatps.co.jp

An innocent young Chinese man is pounding the streets of Shibuya, in preparation for his first job interview in Japan. However, it soon becomes apparent that the man's nervousness is not just about the pressure of his impending interview.

Louis le Prince International Competition

The Future Tense

Barbs Wasteland



Premiere Status UK **Form** Narrative **Country** Portugal **Year** 2017 **Running Time** 25min **Language** Portuguese **Director** Marta Mateus **Screenwriter** Marta Mateus **Producer** Joana Ferreira, Isabel Machado / C.R.I.M. **Cinematographer** Hugo Azevedo **Editor** Marta Mateus **Music**

Contact portugalofilm@indielisboa.com

At the end of the 19th century, Portuguese peasants started a courageous struggle for better work conditions. After generations of starving misery, the Carnation Revolution sowed the promise of an Agrarian Reform. The protagonists of this film, many of them illiterate, working since childhood, relate their story to the youngsters of today, in their own words.

The Brother



Premiere Status UK **Form** Narrative **Country** France, USA **Year** 2016 **Running Time** 9min **Language** English **Director** Léa Triboulet **Screenwriter** Léa Triboulet **Producer** Kira Akerman, Léa Triboulet **Cinematographer** Paavo Hanninen **Editor** Léa Triboulet **Music** Thomas Rochard

Contact lea.triboulet@gmail.com

Three sisters go about their everyday life in New Orleans in the absence of their missing brother. A poignant film about longing and memory.

The Ceiling



Premiere Status Northern **Original Title** Katto **Form** Narrative **Country** Finland **Year** 2017 **Running Time** 15min **Language** Finnish **Director** Teppo Airaksinen **Screenwriter** Melli Maikkula **Producer** John Lundsten **Cinematographer** Aarne Tapola **Editor** Jussi Rautaniemi **Music** Ville Tanitu

Contact johanna.tarvainen@tackfilms.fi

On the brink of divorce, a middle aged man, Olavi, retreats to his cabin by the lake. After a few days, he finds that the ceiling has come down making him unable to stand up straight. His friend Tuomas arrives and insists that something has to be done yet Olavi is more content with the sudden limitations on space.

The Mouth



Premiere Status Northern **Original Title** La Bouche **Form** Narrative **Country** France **Year** 2017 **Running Time** 19min **Language** French **Director** Camilo Restrepo **Screenwriter** Camilo Restrepo **Producer** Helen Olive, Martin Bertier **Editor** Camilo Restrepo **Music** Mohamed 'Diable Rouge' Bangoura

Contact martin.bertier@laposte.net

This musical featuring Guinean percussion master, Mohamed Bangoura, is loosely based on his own life story: a man learns his daughter has been brutally murdered by her husband. Time stands still as he oscillates between the need for solace and his urge for revenge.

The Painted Calf



Premiere Status UK **Form** Narrative **Country** Spain **Year** 2017 **Running Time** 9min **Language** Spanish **Director** David Pantaleón **Screenwriter** David Pantaleón **Producer** David Pamntaleón, Marta Bombín, Isabel Arencibia, Juan Benito Rivero **Cinematographer** Cris Noda **Editor** David Pantaleón, Fernando Alcántara, Oscar Santamaría

Contact fest@marvinwayne.com

Those who worship the Golden Calf view his life through the prism of materialism and seek to obtain goods and wealth with their devotion. Naturally, this results in rampant lies and blatant plundering.

Saint Hubert



Premiere Status UK **Form** Narrative **Country** Belgium **Year** 2017 **Running Time** 20min **Language** Belgian **Director** Jules Comes **Screenwriter** Jules Comes **Producer** Jurgen Buedts **Cinematographer** Grimm Vandekerckhove

Contact jurgenbuedts@lasbelgas.be

During a large-scale search in the oldest nature park of East Belgium, the authorities clash with a local forester. This confrontation goes from bad to worse as the forester protects this area with heart and soul and takes measures against the intruders.

Louis le Prince International Competition

Life And How To Live It

Cubs



Premiere Status Northern **Form** Narrative **Country** Iceland **Year** 2016 **Running Time** 19min **Language** Icelandic **Director** Nanna Kristín Magnúsdóttir **Screenwriter** Nanna Kristín Magnúsdóttir **Producer** Eva Sigurðardóttir, Nanna Kristín Magnúsdóttir **Cinematographer** Bergsteinn Björgúlfsson **Editor** Eyrún Helga Guðmundsdóttir, Sigurbjörg Jónsdóttir **Music** Gísli Galdur

Contact eva@askjafilms.com

A single father wants to fulfill his young daughter's wish to throw a slumber party for her friends, but it turns out to be more of a challenge than he imagined as he is faced with the invisible rules of modern society.

Lunch Time



Premiere Status Northern **Form** Narrative **Country** Iran **Year** 2017 **Running Time** 15min **Language** Persian **Director** Alireza Ghasemi **Producer** Alireza Ghasemi / GlobeCSF **Cinematographer** Mohammad Hadadi **Editor** Bahram Emrani

Contact anarki348@gmail.com

A sixteen year old girl has come to the hospital to identify the body of her mother. The people in charge won't let her into the morgue without a guardian. However, the girl insists that most of her family are in jail for criminal activities. Finally they agree, but is she really who she says she is?

Retouch



Premiere Status Northern **Form** Narrative **Country** Iran **Year** 2017 **Running Time** 20min **Language** Persian **Director** Kaveh Mazaheri **Screenwriter** Kaveh Mazaheri **Producer** Kaveh Mazaheri **Cinematographer** Mohammad Reza Jahanpanah **Editor** Pooyan Sholehvar

Contact mazaherikaveh@gmail.com

In the corner of the home, Maryam's husband does weightlifting. Suddenly, the weight falls on his throat and puts him between life and death. At first Maryam tries to save him, but then she changes her mind.

Salvation



Premiere Status UK **Form** Narrative **Country** Iceland **Year** 2017 **Running Time** 24min **Language** Icelandic **Director** Thora Hilmarsdóttir **Screenwriter** Snjólaug Lúðvíksdóttir **Producer** Eva Sigurdardóttir, Þóra Karítas Árnadóttir, Kristín Ólafsdóttir **Cinematographer** Thor Eliasson **Editor** Sigurður Eypórsson **Music** Lisa Holmqvist

Contact eva@askjafilms.com

Katrín wakes up in the hospital after a serious car accident to find that she has received a life-saving blood transfusion. However, the religious cult she belongs to forbids such things. As Katrín struggles to reconcile this conflict with her church and family, she begins to become obsessed with the stranger whose blood is now flowing through her veins.

Strim



Premiere Status UK **Form** Narrative **Country** Norway **Year** 2017 **Running Time** 19min **Language** Norwegian **Director** Aleksander Johan Andreassen **Screenwriter** Aleksander Johan Andreassen **Producer** Aleksander Johan Andreassen **Editor** Aleksander Johan Andreassen

Contact ts@nfi.no

Sigríð is in search of her missing cat, Liv. During this search her inner monologue turns outwards in both movement and action. She collides and progresses to and from her encounters with her daily environment and societal norms. But will she ever find her cat?

World Animation Award

The Absence of Eddy Table



Premiere Status UK **Form** Narrative **Country** Norway **Year** 2016 **Running Time** 12min **Language** No Dialogue **Director** Rune Spaans **Animator** John Erik Kaada **Screenwriter** Dave Cooper **Editor** Rune Spaans

Contact info@tordenfilm.no

We love it when we find a brilliant Norwegian animation - and along comes Eddy Table! This meticulous and uniquely odd short is a collaboration between VFX artist Rune Spaans and Canadian cartoonist and illustrator Dave Cooper. Rich in detail and utilising the latest digital animation tools, it's a magnificently dark, but surprisingly cute tale of parasitical love.

Among the Black Waves



Premiere Status UK **Original Title** Sredi chernih voin **Form** Narrative **Country** Russia **Year** 2016 **Running Time** 11min **Language** No Dialogue **Director** Anna Budanova **Animator** Damian Marhulets **Screenwriter** Anna Budanova **Producer** Valentina Khiznyakova, Irina Volodina

Contact a-film@sky.ru

Based on the ancient Celtic legend in which souls of drowned people turns into shape shifting seals, or Selkies, this black and white film is laden with texture, adding to the haunting feel. A hunter steals the skin of one of these creatures, preventing it from taking to the water. Instead, it becomes the hunter's wife.

Au revoir Balthazar



Premiere Status Northern **Form** Narrative **Country** Switzerland **Year** 2016 **Running Time** 10min **Language** No Dialogue **Director** Rafael Sommerhalder **Animator** Hansueli Tischhauser, Tobias Preisig **Screenwriter** Rafael Sommerhalder **Producer** Claudia Frei, Stella Händler, freihändler Filmproduktion GmbH **Editor** Rosa Albrecht, Marina Rosset, Rafael Sommerhalder

Contact rafael@crictor.ch

Despite being broken in a snowstorm, a rickety scarecrow wakes to find a beautiful shell. But as the sound of the sea inside mesmerises him, the shell is stolen by a crow. Setting out to reclaim it, the scarecrow embarks on a poignant journey in this wonderful, but possibly saddest animation you'll ever see. He just wants his shell back!

Batfish Soup



Premiere Status Yorkshire **Form** Narrative **Country** USA **Year** 2016 **Running Time** 5min **Language** No Dialogue **Director** Amanda Bonaiuto **Screenwriter** Amanda Bonaiuto **Producer** California Institute of the Arts

Contact a.t.bonaiuto@gmail.com

A broken doll. A sinister cockatoo. Annoying grandparents. Soup! Batfish Soup. This supremely absurd and eccentric Californian film by Amanda Bonaiuto boils over with weirdness, as family members' peculiar pastimes compete in an increasingly tense atmosphere. The children can only look on in disbelief...

Camouflage



Premiere Status UK **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 6min **Language** No Dialogue **Director** Imge Özbilge **Animator** Jonathan Karsilo

Contact imge.ozbilge@gmail.com

Inspired by Ottoman miniatures, this animated short takes the audience to a mysterious and surreal world where a forbidden friendship starts to blossom. Using the Gezi Park protests in Istanbul and the current political matters in Turkey as influencers, animator Imge Özbilge has created something beautiful yet charged full of meaning and symbolism.

Catherine



Premiere Status Northern **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 12min **Language** No Dialogue **Director** Britt Raes **Animator** Pieter Van Dessel **Screenwriter** Britt Raes **Producer** Karim Rhellam

Contact britt.raes@gmail.com

Animator Britt Raes successfully combines dark comedy with relatable circumstances with her newest film; a bittersweet life story of a young girl who grows up to be a crazy, cat lady. A striking animation full of colour and emotion, Catherine has been a huge hit amongst film festivals this year.

Child



Premiere Status UK **Form** Narrative **Country** Germany **Year** 2016 **Running Time** 10min **Language** No Dialogue **Director** Viktor Stichel **Animator** Friederike Bernhardt **Producer** Paul Maresch, Iring Freytag, Viktor Stichel **Cinematographer** Adrian Langenbach **Editor** Robert Stuprich
Contact viktor.stichel@gmail.com

A child has to leave its hut to collect wood for the fire that went out. The search for suitable wood becomes a life's work. The journey of growing from a child to an elderly person is one we are all embarking upon and is symbolised in Viktor Stichel's animation by one mundane yet vital task. A expressive story to which we can all relate.

Chilli



Premiere Status Northern **Form** Narrative **Country** Slovakia **Year** 2016 **Running Time** 8min **Language** No dialogue **Director** Martina Mikušová **Animator** Samuel Hvozdk **Screenwriter** Martina Mikušová **Producer** Erika Paulinská / The Academy of performing arts **Cinematographer** Martina Mikušová **Editor** Martina Mikušová
Contact marti.mikusova@gmail.com

Martina Mikušová's MA film is packed full of aggression and passion, demonstrating the destructions of relationships. With jungle imagery and a booming soundtrack, Martina emphasises the primal instincts that sit rooted in us all, threatening to come out at any moment.

Dota



Premiere Status Northern **Form** Experimental **Country** Croatia **Year** 2016 **Running Time** 5min **Language** Croatian **Director** Petra Zlonoga **Animator** Zan Jakopac **Screenwriter** Petra Zlonoga **Producer** Vedran Suvar **Cinematographer** Vedran Suvar **Editor** Miro Manojlovic
Contact vanja@bonobostudio.hr

From the ever-reliable Bonobostudio comes this elegant experimental film. Meaning 'dowry' in Croatian, Dota refers to an old custom of preparing woven pieces of material, like bed linen and table cloths, for a woman to bring to her new home when she gets married. Likewise the film weaves the animated line and a haunting voice into a delightful animated patchwork.

The Escape



Premiere Status Northern **Form** Narrative **Country** Poland **Year** 2017 **Running Time** 15min **Language** No Dialogue **Director** Jaroslaw Konopka **Animator** Piotr Kubiak, Łukasz Feiner **Screenwriter** Jaroslaw Konopka **Producer** Jadwiga Wendorff / Anima-Pol **Cinematographer** Jaroslaw Konopka
Contact jaroslawkonopka@vp.pl

Set in an unspecified, annihilated world, The Escape is a terrifying and apocalyptic Polish short, both superbly animated and supremely haunting. A woman and child are surrounded by a constant sense of insecurity and suffering, as afterimages of half-seen traumatic events threaten to overwhelm their forbidding world. In this state of anguish and danger, where is escape to be found?

Fatcula



Premiere Status UK **Form** Narrative **Country** Estonia **Year** 2016 **Running Time** 9min **Language** No Dialogue **Director** Martinus Klemet **Animator** Horret Kuus **Screenwriter** Martinus Klemet **Producer** Kalev Tamm
Contact martinusklemet@gmail.com

A mystical beauty surgery clinic is built next to a sports club which threatens to ruin the club's owner. What is going on in this clinic? The solution seems to be inside a bottle of 'Fat Burner'. Welcome to the world of kitsch and bad taste created by Estonian filmmaker Martinus Klemet.

A Fistful of Girolles

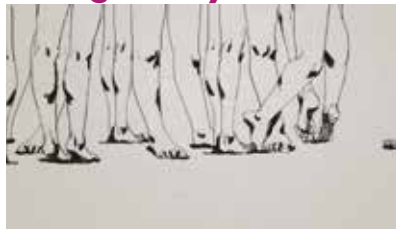


Premiere Status UK **Original Title** Pour une poignée de girolles **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 7min **Language** No Dialogue **Director** Julien Grande **Animator** Ulysse Vega **Screenwriter** Julien Grande **Producer** Atelier de production de La Cambre
Contact juliengrande2.0@gmail.com

It's going to be a long day for one particular mushroom hunter as he searches for those elusive Chanterelles. But as the day wears on and the family meal is being prepared, will he succeed in his singular task? Traditional in style, perfectly drawn and beautifully coloured, Julian Grande's charmingly rustic student film is an exercise in atmosphere and pacing.

World Animation Award

Foreign Body



Premiere Status Northern **Form** Narrative **Country** Poland **Year** 2016 **Running Time** 7min **Language** No Dialogue **Director** Marta Magnuska **Animator** Patryk Zakrocki **Screenwriter** Marta Magnuska **Producer** Polish National Film School in Łódź **Cinematographer** Marta Magnuska **Editor** Ewa Golis

Contact marta.swiatek@kff.com.pl

Taking a contemporary issue such as body image and using humour to make a statement is what Polish animator Marta Magnuska has done with her film *Foreign Body*. After an unfortunate accident, a young woman finds that a new and odd addition to her body has a mind of its own, but ultimately grows to accept and love this new body part.

The Full Story



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2017 **Running Time** 7min **Language** English **Director** Daisy Jacobs, Christopher Wilder **Animator** Huw Bunford **Screenwriter** Daisy Jacobs **Producer** Elliott Tagg, Geof Morgan **Cinematographer** Max Williams **Editor** Vera Simmonds

Contact daisyjacobs@btinternet.com

Anyone familiar with Daisy Jacobs's singular style will be looking forward to her latest animated short. Through a glorious and anarchic mixture of live action and a variety of animation techniques, she tells a deceptively subtle story of childhood memories and how they linger within the family home.

I Want Pluto to Be a Planet Again

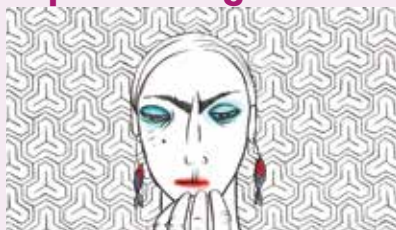


Premiere Status UK **Form** Narrative **Country** France **Year** 2016 **Running Time** 11min **Language** French **Director** Vladimir Mavounia-Kouka, Marie Amachoukeli **Producer** Autour de Minuit

Contact pauline@autourdeminuit.com

On the night of the grand annual lottery, Marcus, a boy born with every possible defect, has the chance to change his fate and be with his perfect partner. In this sly and humorous parable of social inequality in the near future, directors Vladimir Mavounia-Kouka and Marie Amachoukeli craft a clever satire on modern society's obsession with perfection and self-improvement.

Impossible Figures and Other Stories II



Premiere Status Northern **Form** Narrative **Country** Poland **Year** 2016 **Running Time** 12min **Language** No Dialogue **Director** Marta Pajek **Animator** Michelle Gurevich **Screenwriter** Marta Pajek **Producer** Animoon **Editor** Marta Pajek

Contact marta.swiatek@kff.com.pl

Award-winning *Impossible Figures and Other Stories II* is the second of a three-part series of animations based on impossible figures and a statement on the role of women. Here we see a woman trip and fall, only to wake to a world of illusions and paradoxes. A beautiful and flowing animation in which the third in the series begins production soon.

In A Nutshell



Premiere Status Northern **Form** Experimental **Country** Switzerland **Year** 2017 **Running Time** 5min **Language** No Dialogue **Director** Fabio Friedli **Animator** Pablo Nouvelle **Screenwriter** Fabio Friedli **Producer** Ramon Schoch, Lukas PulverYK / Animation Studio GmbH

Contact lukas@yk-animation.ch

A fast-paced, stop motion where you blink and you'll miss it! From a seed to war, from meat to love, from indifference to apocalypse, filmmaker Fabio Friedli's attempt to capture the world in a nutshell is an enjoyable approach to how quickly things around us change, sometimes for the better or sometimes for the worse, but things keep evolving.

The Indigestion



Premiere Status UK **Original Title** L'indigestion **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 6min **Language** Belgian **Director** Mathilde Remy

Contact atelier.prod.cambre@skynet.be

Fans of 2015's hit *Sunday Lunch* will not want to miss this equally entertaining animation by Mathilde Remy. A family dinner is organised for the anniversary of the grandmother, creating an opportunity to delve into the anguish and fears of the family. Fast-paced and very funny, it appears family dinners are useful in creating the best content!

It Would Piss Me Off To Die So Yoooooung...



Premiere Status UK **Form** Narrative **Country** Portugal **Year** 2016 **Running Time** 16min **Language** No Dialogue **Director** Filipe Abranches **Animator** Eduardo Raon **Screenwriter** Filipe Abranches **Producer** Nuno Amorim / ANIMAIS AVPL **Cinematographer** Filipe Abranches **Editor** Nuno Amorim

Contact agencia@curtas.pt

Winning the Special Distinction of the Jury at last year's Animanima festival, this film proves how powerful and moving animation can be. Director Filipe Abranches portrays an atmosphere of abject horror in the muddy, pestiferous trenches of WWI, as mustard gas swirls around the grim, desolated fields, littered with the damned and the dead.

Mr Night Has a Day Off



Premiere Status UK **Form** Narrative **Country** Lithuania **Year** 2016 **Running Time** 2min **Language** No Dialogue **Director** Ignas Meilunas **Animator** Marius Meilunas **Producer** Ignas Meilunas

Contact ignas.meilunas@gmail.com

A short but sweet animation to help bring a smile to your face. Ignas Meilunas's film was created on a zero budget and shot in just 21 days, but the result is a charming comedy which might make you look at day and night a little differently from now on.

Nocturne



Premiere Status Northern **Form** Narrative **Country** Germany **Year** 2016 **Running Time** 5min **Language** No Dialogue **Director** Anne Breymann **Animator** Adam Pultz Melbye, Paul Stapleton **Screenwriter** Anne Breymann **Producer** Anne Breymann **Cinematographer** Björn Ullrich, Anne Breymann

Contact mail@annebreymann.de

Nocturne has been selected for all of the prestigious animation festivals this year - including ours. For how could we deprive Leeds of a showing of this dark and uncanny animation? In a forest clearing in the dead of night, nightmarish mystical creatures gather to perform a mysterious ritualised game. A game that can only have one outcome.

The Ogre



Premiere Status UK **Original Title** L'ogre **Form** Narrative **Country** France **Year** 2017 **Running Time** 10min **Language** No dialogue **Director** Laurène Braibant **Animator** Pierre Caillet **Screenwriter** Laurène Braibant **Producer** Richard Van den Boom / Papy 3D Productions **Editor** Gabriel Jacquiel, Sarah Van den Boom

Contact festivals@papy3d.com

Simply a film to fall in love with, The Ogre's delicate style and sinuous movement enhances its beautiful grotesquery. Yearning to be part of society, the ogre's restaurant visit goes badly wrong as his true nature is revealed. Considering the gluttony and bodily functions on display, that this film is also so sweetly melancholic is just another of its wonders.

Race



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 3min **Language** No Dialogue **Director** Yan Dan Wong

Contact hello@yandanwong.com

A simple yet powerful story sees a daughter race to tend to her elderly mother's daily needs. Medicine, shower, eat, sleep, repeat; it's a pattern that slowly chips away at the woman until one day the racetrack breaks. A stunning graduation film from newcomer Yan Dan Wong.

Rascals



Premiere Status UK **Original Title** Kastaars **Form** Narrative **Country** Belgium **Year** 2016 **Running Time** 6min **Language** No Dialogue **Director** Jasmine Elsen **Animator** Ehsan Yadollahi **Editor** Jasmine Elsen, David Stumpf

Contact jasiemine@hotmail.com

What if your window was your only view. Would you like the window to be clean so you could gaze out or would you cover it? Do you have a choice? Jasmine Elsen's graduation animation Kastaars is a film about seeing and being seen, and a whole lot of hair.

World Animation Award

The Realm of Deepest Knowing

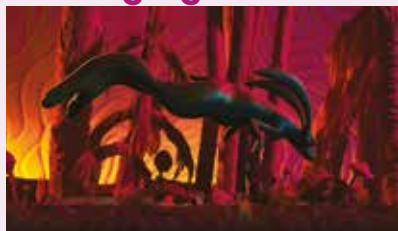


Premiere Status UK **Original Title** SimSim **Form** Experimental **Country** South Korea **Year** 2017 **Running Time** 3min **Language** English, Korean **Director** Seunghee Kim **Animator** Seunghee Kim **Screenwriter** Seunghee Kim **Producer** Seunghee Kim **Editor** Seunghee Kim

Contact kshee140831@gmail.com

Ever since South Korean animator Seunghee Kim's debut short *Mirror in mind* was released in 2014, her follow up has been much-anticipated. Set to a jauntily off-kilter song and with a delightful blend of stop motion and drawn animation, her warmly hand-crafted second film constantly surprises. Both ingenious and graceful, we're really looking forward to showing you all this one.

Running Lights



Premiere Status Northern **Original Title** **Form** Narrative **Country** Finland, India, Lithuania **Year** 2017 **Running Time** 11min **Language** No Dialogue **Director** Gediminas Siaulyš **Animator** Mixtape Club, Eglė Sirvydytė, Fusedmarc, Jurga Seduikytė **Screenwriter** Andrius Kirvela, Gediminas Siaulyš **Producer** Migle Pelakauske **Editor** Gediminas Siaulyš

Contact migle.kausylaite@gmail.com

Gediminas Siaulyš's first short film as director is an endearing yet thought-provoking fairytale about the eternal miracle of life and death. Using light in a striking way, Siaulyš's previous work as a visual artist really shines through to give the film a sense of magic. A truly breath-taking addition to our programme.

Sog



Premiere Status Northern **Form** Narrative **Country** Germany **Year** 2017 **Running Time** 10min **Language** No dialogue **Director** Jonatan Schwenk **Screenwriter** Jonatan Schwenk **Producer** Merlin Flügel, Jonatan Schwenk **Cinematographer** Iván Robles Mendoza

Contact jonatan.schwenk@gmail.com

A screaming fish is trapped in a tree. As more join it and the noise increases, a community of cave-dwelling creatures investigate the disturbance. Unsure of how to react to this strange incursion, violent solutions are found. But does all the community feel the same way? A perfectly realised world of societal intolerance.

Sore Eyes for Infinity



Premiere Status No **Form** Narrative **Country** Finland **Year** 2016 **Running Time** 12min **Language** No dialogue **Director** Elli Vuorinen **Animator** Jani Lehto **Screenwriter** Elli Vuorinen **Producer** Terhi Väänänen / Pyjama Films Ltd.

Contact elli@ellivuorinen.com

Let's get weird! In this satisfyingly peculiar Finnish film, an optician's day gets progressively stranger as a random assortment of odd customers visit her shop. When the optician leaves to return lost a pair of glasses, she soon discovers that her customers are getting up to some increasingly disturbing activities. But where there's weirdness - there's hope.

Volcano Island



Premiere Status UK **Original Title** Vulkánziget **Form** Narrative **Country** Hungary **Year** 2017 **Running Time** 9min **Language** No dialogue **Director** Anna Katalin Lovrity **Animator** Balint Szabo **Screenwriter** Anna Katalin Lovrity **Producer** Jozsef Fulop **Editor** Judit Czako

Contact kati.vajda@filmalap.hu

On a magical volcanic island that's about to erupt, a tigress is relentlessly pursued by a lustful white tiger. Director Anna Katalin Lovrity's bold shapes and vivid use of colour recall the cut-out artworks of Henri Matisse, which are a joy to watch on the big screen. They also cleverly present an uncomfortable subtext in a drama about natural forces.

Wicked Girl



Premiere Status UK **Form** Narrative **Country** France, Turkey **Year** 2017 **Running Time** 8min **Language** Turkish **Director** Ayce Kartal **Screenwriter** Ayce Kartal **Producer** Damien Megherbi, Justin Pechberly

Contact aycekartal@gmail.com

Told through an 8 year old girl's ramblings and stories, the hand drawn animations emphasise her overflowing imagination, but soon her happy memories of holidays in her grandparents' village begin to give way to darker images. Included in the official selection for both Annecy and Toronto International Film Festival, this short film lingers with you long after it has ended.

All That You Love Will Be Carried Away



Premiere Status UK **Form** Narrative **Country** UK **Year** 2017 **Running Time** 20min **Language** English **Director** Tom Barbor-Might **Screenwriter** Tom Barbor-Might **Producer** Neil Edson, Amelia Baker **Cinematographer** Aadel Nodeh-Farahani **Editor** Quin Williams

Contact submissions@festivalformula.com

In this adaptation of a Stephen King short story, Alice checks into a lonely hotel room and sets about making macabre and meticulous preparations to end her life. Whilst curating a flawless death she obsessively attempts to draft and then re-draft the perfect suicide note. In the process she reveals a heart-breaking past and a conflicted present.

God's Own Children



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 17min **Language** English **Director** Michael Lindley **Screenwriter** Michael Lindley, Portia Alen-Buckley **Producer** Portia A. Buckley, Morgan Watkins, Michael Lindley, James D. Kelly **Cinematographer** James D. Kelly **Editor** Lewis Albrow **Music** Tom Linden

Contact godsownchildren2016@gmail.com

In this cheeky comedy debut, two thieving boys take refuge at the local church in a small Irish town. When the parish priest leaves behind his briefcase, they embark on a self-appointed mission from God. But on their epic journey to the big city, the boys discover that the grown up world is a bit more complicated than it seems.

The Happy Genius



Premiere Status UK **Form** Narrative **Country** UK **Year** 2017 **Running Time** 5min **Language** English **Director** Hannah McKibbin **Screenwriter** Hannah McKibbin **Producer** Alex Cook **Cinematographer** Jack Wilkinson **Editor** Amy Hounsell **Music** Caspar Leopard

Contact hannahmckibbin@gmail.com

Late one night, Henry returns home from a long day's work. Whilst his family sleep soundly upstairs, he wanders around the house, longing to break free from the 'perfect' world he's built around himself. Tired and exasperated, Henry is drawn to his garden shed, where he finds his own particular form of release, far away from prying eyes.

Incomplete



Premiere Status Northern **Form** Documentary **Country** UK **Year** 2017 **Running Time** 6min **Language** English **Director** Hilow Films **Producer** Harriet Horton **Cinematographer** Joseph Gainsborough **Editor** Craig Coole **Music** Hannah Thurlow

Contact scott@hilowfilms.com

This heartfelt and personal documentary tells the story of Andrew, a trans man who lacked the support he needed until AGE UK provided him with a life changing link to the LGBTQ community. Here he speaks about his experiences and how his life has been able to flourish, all thanks to his new friend Harriet.

Mamoon



Premiere Status UK **Form** Narrative **Country** UK **Year** 2017 **Running Time** 6min **Language** No dialogue **Director** Ben Steer **Animator** Phil Brooks, Ben Steer **Producer** Jo Calverley **Music** Matthew Wilcock for Zelig Sound

Contact jo@blue-zoo.co.uk

Told entirely using projected animation onto real, polystyrene film sets, Mamoon is a fascinating and brilliantly conceived film. It follows the story of a mother and child, whose lives descend into darkness when the moon, and then their entire city, are engulfed by shadows. Fleeing the calamity, they discover a strange red light that may prove to be their salvation.

A Pornographer Woos



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 7min **Language** English **Director** Patrick Myles **Screenwriter** Patrick Myles, Bernard MacLavery **Producer** Susie Gordon **Cinematographer** Damien Elliott **Editor** Helen Sheridan **Music** Patrick Neil Doyle

Contact patrick@newdivisionfilms.com

Michael Smiley stars in an endearing romantic comedy based on a Bernard MacLavery's short story, depicting what appears to be a pretty atypical British family holiday at the beach. However, the father uses the opportunity to reawaken the passion in his marriage by writing his wife a pornographic poem, despite his mother-in-law and children's constant attention and interference.

British Shorts Competition

Carried Away / Left Behind

Sticky



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 13min **Language** English **Director** Richard Turley **Screenwriter** Richard Turley **Producer** Natalie Blass **Cinematographer** Stefan Yap **Editor** Sarah Peczek
Contact Richard.Turley@gmail.com

Growing up on an 80's Sheffield housing estate, 15 year old Karen spots a new postman delivering to her street and conceives a plan to gain his attention. But as her obsession grows, she begins a bizarre ritual which draws her into a vivid fantasy world, in this delightful and funny suburban tale of teenage lust, parcels and chewing gum.

Wednesday with Goddard



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 4min **Language** English **Director** Nicolas Menard **Animator** Anne Lou Erambert, Claudio Salas, Sean Weston, Iris Abols, Nicolas Ménard, Michal Firkowski **Screenwriter** Nicolas Menard **Producer** Claire Cook **Music** David Kamp
Contact bonjour@nicolasmenard.com

This beautifully drawn, colourful and striking animation begins by pondering the beauty of rain, but soon results in journey of romance and spiritual enlightenment, towards a distressing and psychedelic revelation. Commissioned by Channel 4's Random Acts series and Winner of Best Animated Short at SXSW 2017, we're delighted to present this brilliant and deceptively complex British comedy.

Cake



Premiere Status Yorkshire **Form** Narrative **Country** UK **Year** 2017 **Running Time** 6min **Language** English **Director** Alan Friel **Screenwriter** Andreas Hadjivassiliou **Producer** Farah Abushwsha **Cinematographer** Robbie Ryan **Editor** Vanessa Wood
Contact farah@rocliffe.com

Cake is a bleak but beautifully shot little film starring Maxine Peake, that speaks about everything and nothing, as two women in a fantastical barren wasteland discuss the best way to die, but at its core is a postcard from the future warning us all to look after one another.

Clanker Man



Premiere Status UK **Form** Narrative **Country** UK **Year** 2017 **Running Time** 10min **Language** English **Director** Ben Steiner **Screenwriter** Ben Steiner, Eli Silverman **Producer** Dan Dixon / Fume Films

Contact dan@fumefilms.com

Have you ever heard mysterious noises at night, or found a single lost glove on a railing and wondered where they come from? Armed with his trusty clanking paddle, Terry Lothian works tirelessly to maintain the background details we take for granted. But with his department feeling the pinch of austerity cutbacks, it's not just reality that's starting to unravel.

The Crossing



Premiere Status No **Form** Narrative **Country** UK **Year** 2016 **Running Time** 15min **Language** English **Director** Jack King **Screenwriter** Jack King **Producer** Garry Paton **Cinematographer** Paul Andrew Robinson **Editor** Jack King **Music** Miles Hancock
Contact garry@finiteproductions.co.uk

A psychological drama about Terry, a delivery man who is battling infertility and failing to cope with a breakup. The film merges together and explores his past, his mind and his recurring nightmares, until a chance encounter with his ex reveals he's been permanently left behind, forcing Terry to confront his profound anxieties.

The Dog and the Elephant



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 24min **Language** English **Director** Michael Sharpe **Cinematographer** Nick Bennett **Editor** Chris McKay, Maggie McDermott

Contact mike@found-studio.com

Filed in stark black & white, this impressive short is a captivating monologue about the kinship between a boxer and an elephant from a travelling menagerie. The boxer's struggle to live with Tourette's syndrome is made all the more difficult as his fractured life leads him on a brutal journey of destruction and retribution. You can't walk from a fire untouched.

Fern



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2017 **Running Time** 6min **Language** English **Director** Johnny Kelly **Screenwriter** Johnny Kelly **Producer** Greet Kallikorm **Cinematographer** Matthew Day **Editor** Charlie Fawcett **Music** Antfood

Contact fernthefilm@gmail.com

After losing her husband, a woman begins a dark and dysfunctional, albeit humorous, relationship with a sentient potted plant. What starts off as a nurturing presence throughout her grieving process, increasingly threatens to not only encroach upon the entirety of her home, but also her future relationships and existence.

Invisible



Premiere Status World **Form** Narrative **Country** UK **Year** 2017 **Running Time** 20min **Language** English **Director** Melly Still **Animator** Melly Still, Ben Power **Producer** Fuel **Cinematographer** Laurens Scott **Editor** Anna Meller **Music** Adrian Sutton

Contact hattie@fueltheatre.com

A contemporary fairytale in which a boy, following the death of his father, feels so ignored by his family that he becomes invisible. This coming of age story, filmed on the west coast of Scotland, explores love and loss through the visceral imagery of a young boy struggling to come to terms with his grief and isolation.

Strange Beasts



Premiere Status UK **Form** Narrative **Country** UK **Year** 2017 **Running Time** 5min **Language** English **Director** Magali Barbe **Animator** Joffrey Zeitouni, Philippe Moine **Screenwriter** Magali Barbe **Producer** Magali Barbe **Cinematographer** Anthony Guiry **Music** Pierre Vedovato

Contact maglight.b@gmail.com

An apparent, slickly produced trailer for a new augmented reality game, depicts the benefits of creating and growing your own 'pet', whilst also commentating on the increasing encroachment and dependence of technology in our modern society and asks the question, how far are people willing to go to live in a fantasy environment of their own creation?

Yorkshire Short Film Competition

Burn Bridge



Premiere Status World **Form** Narrative **Country** UK **Year** 2017 **Running Time** 16min **Language** English **Director** Rhys Jones **Screenwriter** Rhys Jones **Producer** Rhys Jones **Cinematographer** Lasse Ulvedal Tolball **Editor** Rhys Jones **Music** Matthew Needle

Contact rmj309@nyu.edu

A coming-of-age drama set beneath the grey skies of rural northern England examining the social and stigmatising dynamics of male adolescence. Harry and Jamie are inseparable friends, who spend all their time together. That is until Jamie starts dating Lucy. Harry becomes determined to win back his friend's attention but as he recklessly perseveres he risks revealing his true feelings.

Yorkshire Short Film Competition

The Hidden People



Premiere Status World **Form** Narrative **Country** UK **Year** 2017 **Running Time** 6min **Language** English
Director Ronan Corrigan **Screenwriter** Callum Dziedzic **Producer** Lauren Bell **Cinematographer** Billy Tymon
Editor Reeta Varpama **Music** Ed Harris
Contact thehiddenpeoplefilm@gmail.com

Already getting noticed at UK festivals, director Ronan Corrigan's debut film impresses with the quality of its construction and sensitivity of its storytelling. Growing up in a family still trying to come to terms with a recent tragedy, a reserved Yorkshire teenager finds solace in filming the seeming discovery of fairies in his garden.

Lambing Season



Form Narrative **Country** UK **Year** 2016 **Running Time** 17min **Language** English **Director** Jack Benjamin Gill
Screenwriter Jack Benjamin Gill **Producer** Loran Dunn **Cinematographer** Davey Gilder **Editor** Jack Benjamin Gill
Music Samuel Jones
Contact loran@delavalofilm.com

Selected for development with Creative England and the BFI NET.WORK, Lambing Season is set on the secluded North Yorkshire Moors. Joe is learning to take the reins from his father on the farm, but as new developments in an historic missing child case come to light, he begins to suspect his parents may not be who they seem.

Mum



Form Narrative **Country** UK **Year** 2016 **Running Time** 13min **Language** English **Director** Anne-Marie O'Connor
Screenwriter Anne-Marie O'Connor **Producer** Kate Larking, Anne-Marie O'Connor
Cinematographer Colm Whelan **Editor** Chris Wyatt **Music** Peter Gregson
Contact amlamb@hushmail.com

When Kate visits her mother after a few years away, she realises that far from being ready for a day out, her mum has become very ill, and no one had thought to tell her. Taking matters into her own hands she begins to rebuild their relationship, in this sensitive and touching short about the strength of family bonds.

Stan



Premiere Status World **Form** Documentary **Country** UK **Year** 2017 **Running Time** 9min **Language** English
Director Ben G. Brown **Producer** Ben G. Brown **Cinematographer** Ben G. Brown **Editor** Lia Hayes
Contact ben.geoff.brown@gmail.com

Do you ever wonder what is hidden behind a face, what passions lie behind a person you would otherwise pass by without a thought? In a time of division, a time of mistrust, confusion and anguish, it's time to start asking questions, to be curious and compassionate and discover the common nature that connects us all. Words.

Thirsty



Premiere Status World **Form** Narrative **Country** UK **Year** 2017 **Running Time** 3min **Language** No dialogue
Director Oscar Barany **Animator** Oscar Barany **Producer** Leeds College of Art
Contact oscarbarany@hotmail.com

It's great to see the variety of films being made around Yorkshire, and this year we bring you this funny animation from Leeds Art College graduate Oscar Barany. In a messy, rundown shack, a desert dweller is desperate for a drink of water, but finds that someone else has got to the very last bottle first...

Toll Booth



Form Narrative **Country** UK **Year** 2017 **Running Time** 11min **Language** English **Director** Martin Stocks
Animator **Screenwriter** Martin Stocks **Producer** Scott Lyus, Martin Stocks **Cinematographer** Neal Parsons
Contact martinstocks@hotmail.com

Terry starts work at an isolated toll booth on the Yorkshire moors following his predecessor's disappearance. His suspicions intensify throughout the night as he finds out more disturbing details from the local odd-balls driving by. Exploring the foggy darkness, Terry makes a terrifying discovery.

Leeds International Screendance Competition

Cold Storage



Premiere Status UK **Form** Narrative **Country** Finland **Year** 2016 **Running Time** 9min **Director** Thomas Freundlich **Screenwriter** Thomas Freundlich, Valterii Raekallio **Producer** Aino Halonen **Cinematographer** Thomas Freundlich **Editor** Jukka Nykänen **Choreographer** Valterii Raekallio **Music** Kimmo Pohjonen
Contact thomas@lumikinosproduction.com

As a lonely ice fisherman discovers his frozen prehistoric soul brother in the ice, multiple levels of time and reality blend together into a cinematic and kinetic exploration of alienation, dependency and friendship. Cold Storage is a short dance film that pays homage to the virtuosic performances and melancholy comedy of the classic silent screen.

Cycles



Premiere Status UK **Form** Experimental **Country** Canada **Year** 2016 **Running Time** 4min **Director** Joe Cobden
Contact Joecobden@gmail.com

Playful choreography set to lively piano by Russian composer G. I. Gurdjieff, Cycles tells the story of a man stuck in a circle of grief, reliving the memories of a failed relationship over and over.

Gimp Gait



Premiere Status UK **Form** Experimental **Country** USA **Year** 2016 **Running Time** 5min **Director** Pioneer Winter **Screenwriter** Producer **Cinematographer** Tabatha Mudra **Editor** Jacqueline Romano **Choreographer** Pioneer Winter **Music** ABILITY, soundFORMovement, the performers
Contact info@pioneerwinter.com

A challenging solo for two, the title of this work discloses its origin: 'gimp', a slur meant to mark a weak or handicapped person and 'gait', the manner or style of a person's walk. This is Marjorie, and she wants you to witness her. This is Pioneer, and he is performing Marjorie's power.

Mars & Venus, Opposition Phases



Premiere Status European **Form** Narrative **Country** France **Year** 2016 **Running Time** 10min **Director** Julien Audebert **Producer** Tiphaine Marquet **Cinematographer** Antoine Parouty **Music** Kerwin Rolland, Julien Audebert
Contact koma.kino@free.fr

Featuring a solo ballet dancer cycling around a fixed geometric sequence, Mars & Venus, Opposition Phases, is a film about the machinery of cinema and celestial mechanics. Apparently shot from a single circular track, it explores the place of the viewer, appearances and reality.

Pilgrimage



Premiere Status UK **Form** Experimental **Country** Canada **Year** 2017 **Running Time** 11min **Director** Marlene Millar **Producer** Sandy Silva **Cinematographer** Geoffroy Beauchemin **Editor** Jules De Niverville **Choreographer** Sandy Silva
Contact marlenemillar@gmail.com

Through a complex series of Turkish usul patterns designed to ignite emotional states of journey, a group of dancers and singers travel together to find eventual refuge in an abandoned place of worship.

Separate Sentences



Premiere Status European **Form** Experimental **Country** USA **Year** 2016 **Running Time** 15min **Language** **Director** Amie Dowling, Austin Forbord **Cinematographer** Heath Orchard **Editor** Austin Forbord **Choreographer** Amie Dowling **Music** Albert Mathias
Contact austin@dzinestore.com

Imprisonment is not a single or discrete event, but a dynamic process that unfolds over time and affects families for generations. Separate Sentences is a dance film that draws upon the individual experiences and physical memories of a cast, some of whom are fathers or sons who have experienced incarceration.

Leeds International Screendance Competition

Some Body



Form Narrative **Country** UK **Year** 2017 **Running Time** 3min **Director** Francesco Puppini, Matteo Palmas
Screenwriter **Producer** Eryk Sawicki **Cinematographer** Philip Schröter

Contact f.puppini8286@student.leedsbeckett.ac.uk

An evocative visual poem featuring two bodies and one voice, this year's student curtain-raiser comes from Northern Film School.

Through the Supermarket in Five Easy Pieces



Premiere Status UK **Form** Narrative **Country** Finland **Year** 2017 **Running Time** 9min **Director** Anna-Maria Hutri **Producer** Petteri Lehtinen **Cinematographer** Daniel Lindholm / FSC **Editor** Timo Montonen
Choreographer Maria Saivosalmi, Andrius Katinas **Music** Markko Nyberg

Contact annamariahutri@mac.com

A family tries to get through the supermarket in one piece. Employing a delightful soundtrack and cinematic visuals, this short is an amusing scan of modern nuclear-family relations that most parents will recognise.

Leeds Short Film Audience Award

Cold Storage



Premiere Status UK **Form** Narrative **Country** Finland **Year** 2016 **Running Time** 9min **Director** Thomas Freundlich **Screenwriter** Thomas Freundlich, Valtteri Raekallio **Producer** Aino Halonen **Cinematographer** Thomas Freundlich **Editor** Jukka Nykänen **Choreographer** Valtteri Raekallio **Music** Kimmo Pohjonen

Contact thomas@lumikinosproduction.com

Cold Storage is a short dance film that pays homage to the virtuosic physical performances and melancholy comedy of the classic silent screen. As a lonely ice fisherman discovers his frozen prehistoric soul brother in the ice, multiple levels of time and reality blend together into a cinematic and kinetic exploration of alienation, dependency and friendship.

Einstein-Rosen



Premiere Status Northern **Form** Narrative **Country** Spain **Year** 2016 **Running Time** 9min **Language** Spanish **Director** Olga Osorio **Screenwriter** Olga Osorio **Producer** Juan Galiñanes, Olga Osorio **Cinematographer** Suso Bello (A.E.C.). **Editor** **Choreographer** **Music** Sergio Moure de Oteyza

Contact missmovies.producciones@gmail.com

Summer of 1982. Teo claims he has found a wormhole. His brother Óscar does not believe him - at least not for now.

Just Go



Premiere Status UK **Form** Narrative **Country** Latvia **Year** 2017 **Running Time** 10min **Language** Latvian **Director** Pavel Gumennikov

Contact pavelgumennikov@gmail.com

A young man who lost both his legs in a childhood accident comes to the rescue of the girl he loves when she has her bag stolen.

Leeds Short Film Audience Award

Sen Toe



Premiere Status UK **Form** Experimental **Country** Japan **Year** 2017 **Running Time** 7min **Director** Akari Eda
Cinematographer Chiaki Ishii **Editor** Akari Eda **Choreographer** Saki Toyoshima

Contact ea.9857@gmail.com

In Sen Toe, the cleaning of a Japanese bathhouse playfully turns into a dance.

Stamps



Premiere Status UK **Form** Documentary **Country** Netherlands **Year** 2017 **Running Time** 6min **Language** English
Director Yuki Ogura **Producer** Yuki Ogura **Cinematographer** Yuki Ogura **Editor** Yuki Ogura

Contact yukiogura.film@gmail.com

A fascinating portrait of one man's passion for collecting stamps, which has even landed him in a North Korean Jail.

Sticky



Premiere Status Northern **Form** Narrative **Country** UK **Year** 2016 **Running Time** 13min **Language** English
Director Richard Turley **Screenwriter** Richard Turley **Producer** Natalie Blass **Cinematographer** Stefan Yap
Editor Sarah Peczek

Contact Richard.Turley@gmail.com

Growing up on an 80's Sheffield housing estate, 15 year old Karen spots a new postman delivering to her street and conceives a plan to gain his attention. But as her obsession grows, she begins a bizarre ritual which draws her into a vivid fantasy world, in this delightful and funny suburban tale of teenage lust, parcels and chewing gum.

Vitamin C



Premiere Status European **Form** Narrative **Country** Iceland **Year** 2017 **Running Time** 11min **Language** Icelandic
Director Guðný Rós Þórhallsdóttir **Screenwriter** Guðný Rós Þórhallsdóttir **Producer** Ari Birgir Ágústsson
Cinematographer Birta Rán Björgvinsdóttir **Editor** Birta Rán Björgvinsdóttir

Contact gudny@andvarinn.com

Two young girls collect items for a charity raffle, but they're really spending the profits on what they love the most — Vitamin C effervescent tablets. When an elderly lady clocks on to their scheme, a game of blackmail begins.

Wave



Premiere Status Northern **Form** Narrative **Country** Ireland **Year** 2017 **Running Time** 14min **Language** English
Director Benjamin Cleary, TJ O'Grady Peyton **Screenwriter** Benjamin Cleary **Producer** Rebecca Bourke
Cinematographer Burschi Wojnar **Editor** Nathan Nugent **Music** Nico Casal

Contact rebecca@assembly.ie

A man wakes from a coma speaking a fully formed but unrecognizable language baffling linguistic experts from around the world.

You've Made Your Bed, Now Lie In It



Premiere Status UK **Original Title** Som ein reier så ligg ein **Form** Narrative **Country** Norway **Year** 2016
Running Time 15min **Language** Norwegian **Director** Alexander Zwart **Screenwriter** Tomas Solli **Producer** Valia Phyllis Zwart
Cinematographer Pål Ulvik Rokseth **Editor** Henrik Pedersen

Contact valia@kometfilm.no

Aksel is renowned for his ability to predict the future. Suddenly he gets a vision the elderly farmer Knut will die in three days. When he tells Knut of his fate, the old man initiates a mission to save the farm from falling into the hands of his annoying brother.

Leeds International Music Video Competition

The Leeds International Music Video Competition is a vibrant and ever-surprising survey of current trends in the contemporary music video, traversing experimental innovation and outstanding video-making craft. This fourth year of the programme presents a captivating, challenging and provocative showcase of visual brilliance ranging from consummate and artful storytelling to the truly avant-garde and everything else in between. With the art of music video creation in an incredibly healthy state, this programme proudly presents the vanguard of this ever-changing and ever-influential artform.

Music Videos in Competition



Burning Star - Their Names
(Directed by Romain Laurent)



Carlow Town - Seamus Fogarty
(Directed by Jack Barraclough)



Dust My Shoulders Off - Jane Zhang
(Directed by Jen Shuai Liao)



Fade - Chloé Bird
(Directed by Ainhoa Rodríguez)



Fires - Life is Better Blonde
(Directed by Natalie James)



Growing Young - Oly
(Directed by Katarzyna Sawicka)



Henry McCullough - BP Fallons
(Directed by Alan Leonard)



Home - Jesuton
(Directed by Alberto Marchiori)



Kon-Tiki - Ultrasound
(Directed by Andrew Rutter)



Lead Me To You - Tom Rosenthal
(Directed by Annlin Chao)



Light At The End of the Tunnel - Bel Heir
(Directed by Irwin Miller)



Mermaids - Floyd Shakim
(Directed by HochR)



Mountains - mac/glidden
(Directed by Laurie Berenhaus)



No Reason - Bonobo
(Directed by Oscar Hudson)



Nostalgic Love - Bergfilm
(Directed by Joscha Bongard)



Piece of Gold - Lewis & Leigh
(Directed by Robert Palmer)



Stardust - Next Is Best
(Directed by Etienne Fu-Le Saulnier)



Trains - Poppy Ackroyd
(Directed by Jola Kudela)



The Was - The Avalanches
(Directed by Soda_Jerk)



Who Let You Know? - Tulipomania
(Directed by Cheryl Gelover, Tom Murray)



Whether you're a film fan wanting to hear from leading British talent, a young creator looking to play a part in the creative industries, or a filmmaker with a track record of independent productions, our Meet the Makers events are for you. Find out what goes on behind the screen and get to know the people who make the magic happen. Pick up some vital career advice from top organisations such as Screen Yorkshire and Creative Skillset, and meet inspiring like-minded professionals while trying out the latest film equipment from Provision.

Yorkshire Films in Focus

God's Own Country + Q&A with director Francis Lee



Country	UK
Year	2017
Running Time	1hr 44min
Format	DCP
Language	English
Director	Francis Lee
Screenwriter	Francis Lee
Producer	Manon Ardisson
Leading Cast	Josh O'Connor, Alec Secareanu
Cinematographer	Joshua James Richards
Film Editor	Chris Wyatt
Original Music	Dustin O'Halloran, Adam Wiltzie

UK Distributor Picturehouse

We're excited to welcome the talented LIFF alumni Francis Lee in a Q&A together with a screening of his acclaimed directorial debut feature, *God's Own Country*. Francis will also present one of his short films, and discuss the challenges of making his first feature. Noted as 'a romance that soars', the story follows Johnny, a young Yorkshire farmer who numbs his frustrations through casual sex and binge-drinking. Feeling isolated in the remote green expanse of the Yorkshire Dales, he meets a Romanian migrant worker who sets him on a new path, igniting an intense relationship.

'It's a really interesting comparison [to *Brokeback Mountain*] which I've only seen once, and I was very moved by it and I thought the essential performances were beautiful and heartfelt, but it wasn't part of my process in making this film. I wasn't thinking of any other type of story or film when I was writing or making *God's Own Country*. For me, the starting point was definitely the landscape, and I respond by growing up in that landscape. I felt like I wanted to explore it, because to me it felt like an incredibly free place, but at the same time overwhelming and brutal and stifling. I wanted to investigate it. At the same time I was going through the process of how difficult it is to fall in love, to be open and vulnerable enough to be in love, be loved and be in a relationship. In terms of playing with the narrative, it felt organic that this narrative belonged very much to these characters, and I wasn't really thinking about what had come before.'

Francis Lee, director

Yorkshire Noir: Red Riding 1974 + Q&A with Andrew Eaton & Tony Grisoni



Country	UK
Year	2009
Running Time	1hr 42min
Format	Blu-ray
Language	English
Director	Julian Jarrold
Screenwriter	Tony Grisoni
Producer	Wendy Brazington, Andrew Eaton, Anita Overland
Leading Cast	Andrew Garfield, David Morrissey, John Henshaw
Cinematographer	Rob Hardy
Film Editor	Andrew Hulme
Original Music	Adrian Johnston

UK Distributor Studio Canal

When Yorkshire author David Peace wrote the extraordinary books in the Red Riding series, they seemed un-filmable. We are delighted to welcome producer Andrew Eaton who couldn't resist the challenge and Tony Grisoni who provided the final scripts. We are also screening the first part of the filmed trilogy which focuses on the investigation by Yorkshire Post reporter, Eddie Dunford, into the disappearance of a schoolgirl. Suspecting a serial killer, he clashes with the police who think otherwise and uncovers murky dealings amid a background of the 1970s cultural clashes.

'It was the quality of Tony Grisoni's script that brought me to the project. He caught all the dark and disquieting qualities of the novel and had developed the characters and relationships so well. He also found a wit and poignancy amongst the darkness and conflict. Tony wasn't afraid to reflect the reality of Yorkshire in the 70s and I was fascinated by the peculiar atmosphere of the place; its 'psycho-geography', where events unfold in such a dark and brutal fashion. Like most people, I was only dimly aware of David Peace's Red Riding quartet, but when I read them, I was blown away by their power, drive and frenetic visceral quality. His characters and stories are inspired by real events; "fictions torn from facts that illuminate the truth" as he puts it. This fictionalised truth with its relentless pace and its depiction of the brutal nihilistic world of Yorkshire in the 70s makes a potent brew. We shot 1974 on Super16 film which seemed appropriate for the period and setting. I wanted a grainy, filmic quality where we could place the characters in an environment which seems to dominate and imprison them.'

Julian Jarrold, director

Voicing Hidden Histories Conference: Participatory Arts & Activist Filmmaking



Two full days of seminars, screenings, expert panels and discussion that explore the role of film and digital media in participatory arts and activism activities at a local, national and global scale.

Hosted by the Centre for World Cinemas and Digital Cultures at University of Leeds, this conference programme brings together a range of practitioners, academics, film makers and creative activists from Leeds and across the world. Generously funded by the AHRC.

The public programme on Wednesday 15th November includes the following short films.

Govan Young



Form Documentary **Country** UK **Year** 2017 **Running Time** 30min **Language** English **Director** David Archibald, Martin Clark, Cara Connolly **Producer** David Archibald **Cinematographer** Martin Clark, Cara Connolly, Johnny Barrington **Editor** David Archibald, Martin Clark, Cara Connolly **Music** Jonnie Wilkes, James Savage

Contact David.Archibald@glasgow.ac.uk

Through filmed field trips, interviews and encounters with the past in numerous forms, the pupils of Pirie Park Primary School in Govan, learn about and share Glasgow's medieval history and heritage. For many, they are not only discovering the lost kingdom of Strathclyde, they are also visiting the River Clyde for the first time.

Limpiadores



Form Documentary **Country** UK **Year** 2015 **Running Time** 39min **Language** English **Director** Fernando González Mitjans **Producer** Fernando González Mitjans **Cinematographer** Fernando González Mitjans and Grant Allen **Editor** Fernando González Mitjans **Music** Pet Grotesque

Contact fernando.mitjans@gmail.com

Before the professors and students arrive for their morning classes at the School of Oriental and African Studies (SOAS) in London, some people there are just finishing work. 'Limpiadores' charts the day-to-day invisible labour of the outsourced Latin American cleaners working on campus, and focuses on their ongoing campaign to demand being brought in-house as SOAS staff.

The Rainbow House Woman



Form Documentary **Country** Brazil **Year** 2017 **Running Time** 23min **Language** English **Director** Gilberto Alexandre Sobrinho **Producer** Julio Matos and Marcelo Félix **Cinematographer** Coraci Ruiz and Felipe Bonfim **Editor** Coraci Ruiz **Music** Víctor Negri

Contact contato@laboratoriocisco.org

A poetic documentary about the history and life of Mãe Dango, a priestess of Candomblé de Angola, in the city of Hortolândia, São Paulo. She is the bearer and diffuser of the banto legacy, and has become a symbol of the fight against racism, religious intolerance and the end of poverty. Faith, resistance, beauty and community affections are the strong values related to her figure.

They Call Us Maids: The Domestic Workers' Story



Form Documentary **Country** UK **Year** 2015 **Running Time** 7min **Language** English **Director** Terry Wragg **Animator** Jo Dunn **Screenwriter** Terry Wragg **Producer** Leeds Animation Workshop **Music** Phil Todd

Contact info@leedsanimation.org.uk

An animated documentary that draws on the experiences of migrant domestic workers living and working in private homes across the UK. Isolated in foreign households, these women from extremely poor backgrounds work for long hours and low pay. Many find themselves trapped in conditions of great hardship. The film was commissioned by Pavilion, in collaboration with Justice for Domestic Workers.

Random Acts on Millennium Square

All The Busy ings

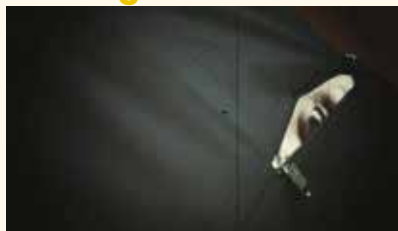


Form Experimental **Country** UK **Year** 2016 **Running Time** 4min **Director** Robyn Wilton

Contact Fiona.Hegarty@tynesidecinema.co.uk

This film explores the sensation of being overwhelmed by the powerful yet indelible interactions between artworks within a gallery space. Prepare to be hypnotised by an explosive orgy of colour and sound.

The Bag



Form Narrative **Country** UK **Year** 2016 **Running Time** 3min **Director** Jake Jarvis

Contact Fiona.Hegarty@tynesidecinema.co.uk

A cyclical film that ends where it begins. Jake is Buster Keaton-esque. He stands alone, late at night in an empty warehouse, dressed in overalls, waiting for something

Creative Honesty



Form Music Video **Country** UK **Year** 2016 **Running Time** 4min **Director** Jamzy & Harris

Contact Fiona.Hegarty@tynesidecinema.co.uk

Leeds-based singer-songwriters Jamzy and Harris explore the challenges they've faced as young creatives growing up in an Asian community the only way they know how: through words and music.

Fish Tank Girls



Form Narrative **Country** UK **Year** 2016 **Running Time** 2min **Director** Thea Jones

Contact Fiona.Hegarty@tynesidecinema.co.uk

An exploration of how young girls fail to learn from the mistakes they make through a conversation between two fish. This quirky and amusing short film was created using a combination of face painting and green screen.

Galvanize



Form Narrative **Country** UK **Year** 2016 **Running Time** 3min **Director** Akeim Toussaint Buck

Contact Fiona.Hegarty@tynesidecinema.co.uk

Multi-disciplinary artist Akiem Toussaint Buck combines spoken word, dance and portraiture to create a warm-hearted call for people to set aside their differences and celebrate the universal elements that unite all of us.

Goathland



Form Narrative **Country** UK **Year** 2016 **Running Time** 4min **Director** Pippa Young

Contact Fiona.Hegarty@tynesidecinema.co.uk

Two figures wander the desolate Yorkshire Moors building colourful worlds around themselves. Absurdity ensues when their paths cross.

Random Acts on Millennium Square

Illuminated



Form Experimental **Country** UK **Year** 2016 **Running Time** 3min **Director** Eleanor Edwards

Contact Fiona.Hegarty@tynesidecinema.co.uk

In this dynamic and stylish 3D animation, artist Eleanor Edwards explores the effects of Seasonal Affective Disorder on the highs and lows.

Really Modern Times



Form Narrative **Country** UK **Year** 2016 **Running Time** 3min **Director** Violet Adams

Contact Fiona.Hegarty@tynesidecinema.co.uk

A fresh, funny, feminist silent movie, bringing Charlie Chaplin's 'Modern Times' into the 21st century.

The Ship



Form Narrative **Country** UK **Year** 2016 **Running Time** 4min **Director** Natasha Price

Contact Fiona.Hegarty@tynesidecinema.co.uk

A cautionary tale of nationalism (and the relative merits of pasties).

Souls in Transit



Form Documentary **Country** UK **Year** 2016 **Running Time** 2min **Director** Danielle Swindells

Contact Fiona.Hegarty@tynesidecinema.co.uk

This film explores the concrete river that is Wilmslow Road in Manchester. Through a rich combination of slow-motion photography and evocative sound design the filmmaker offers an insight into the five and a half mile stretch of road travelled by over 16 million passengers each year.

Staccatto



Form Narrative **Country** UK **Year** 2016 **Running Time** 3min **Director** Bella Spencer

Contact Fiona.Hegarty@tynesidecinema.co.uk

Inspired by Joy Division's Ian Curtis, who suffered from both epilepsy and depression, filmmaker and scientist Bella Spencer worked with Arcus Animation Studios to create a stunning film that imagines the neural events of a seizure and the effects on the sufferer's emotions, while exploring the paradoxical beauty of the biology behind the destructive condition.

Visegrad Animation Forum: New Talents Showcase

Chilli



Premiere Status Northern **Form** Narrative **Country** Slovakia **Year** 2016 **Running Time** 7min **Language** No dialogue **Director** Martina Mikušová **Animator** Martina Mikušová, Martina Frajšťáková **Producer** Erika Paulinská **Cinematographer** Martina Mikušová **Editor** Martina Mikušová
Contact festivals@vsmu.sk

Martina Mikušová's MA film is packed full of aggression and passion, demonstrating the destructions of relationships. With jungle imagery and a booming soundtrack, Martina emphasises the primal instincts that sit rooted in us all, threatening to come out at any moment.

Corner



Premiere Status UK **Original Title** Kut **Form** Narrative **Country** Croatia, Estonia **Year** 2016 **Running Time** 2min **Language** No dialogue **Director** Lucija Mrzljak **Animator** Lucija Mrzljak **Producer** Estonian Academy of Arts **Cinematographer** Lucija Mrzljak **Editor** Jirina Pecova **Music** Horret Kuus
Contact luci.sidd@gmail.com

Life is not easy in a corner, at the interesection of two edges. Especially when the laws of gravity start playing tricks on you.

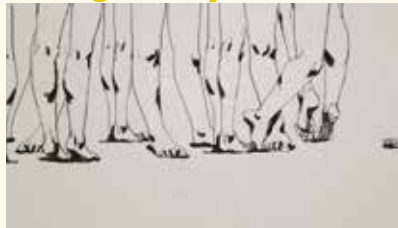
Farewell



Premiere Status Northern **Original Title** Slovo **Form** Narrative **Country** Slovenia **Year** 2016 **Running Time** 6min **Language** No dialogue **Director** Leon Vidmar **Animator** Leon Vidmar, Jaka Kramberger **Screenwriter** Jerneja Kaja Balog **Producer** Kolja Saksida **Cinematographer** Miloš Srdi **Editor** Leon Vidmar, Teo Rižnar **Music** Tomaž Grom
Contact info@zvwiks.net

Lovro sits in his bathtub. Looking sad, he stares at droplets dripping from the tap. Suddenly, his memory of the day he first went fishing with his grandpa comes to life in his imagination. Memory and reality merge into one.

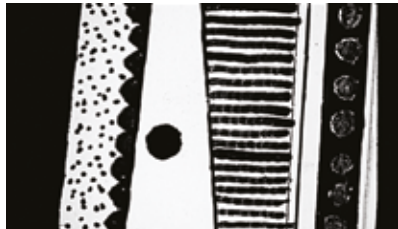
Foreign Body



Premiere Status Northern **Original Title** Ciało Obce **Form** Narrative **Country** Poland **Year** 2016 **Running Time** 7min **Language** No dialogue **Director** Marta Magnuska **Animator** Marta Magnuska **Screenwriter** Marta Magnuska **Producer** Marcin Malatyński **Cinematographer** Marta Magnuska **Editor** Ewa Golis **Music** Patryk Zakrocki
Contact marta.swiatek@kff.com.pl

Taking a contemporary issue such as body image and using humour to make a statement is what Polish animator Marta Magnuska has done with her film Foreign Body. After an unfortunate accident, a young woman finds that a new and odd addition to her body has a mind of its own, but ultimately grows to accept and love this new body part.

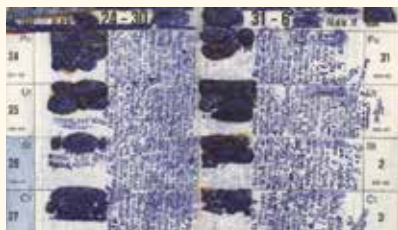
Ink Meets Blank



Original Title Zdarzenie plastyczne **Form** Experimental **Country** Poland **Year** 2016 **Running Time** 5min **Language** No dialogue **Director** Tymon Albrzykowski **Animator** Tymon Albrzykowski **Screenwriter** Tymon Albrzykowski **Producer** Piotr Furmankiewicz, Mateusz Michalak / FUMI Studio **Cinematographer** **Editor** Tymon Albrzykowski **Music** Sebastian Ladyzynski
Contact festiwale@fumistudio.com

Drawn directly on 35mm, this abstract film makes geometry meet music. The film is a black and white, rhythmic metamorphosis of abstract geometric forms.

Life in Patterns



Premiere Status UK **Original Title** Život ve vzorcích **Form** Experimental **Country** Czech Republic **Year** 2017 **Running Time** 2min **Language** No dialogue **Director** Vojtěch Domlátil **Animator** Vojtěch Domlátil **Screenwriter** Vojtěch Domlátil **Producer** Vojtěch Domlátil **Cinematographer** Vojtěch Domlátil **Editor** VVojtěch Domlátil **Music** Vojtěch Domlátil
Contact vojtechdomlatil@seznam.cz

Life in twelve frames per second. A look at the various patterns that surround us and that we don't pay attention to.

Visegrad Animation Forum: New Talents Showcase

Pussy



Original Title Cipka **Form** Narrative **Country** Poland **Year** 2016 **Running Time** 8min **Language** No dialogue **Director** Renata Gąsiorowska **Animator** Renata Gąsiorowska **Screenwriter** Renata Gąsiorowska
Producer Marcin Malatyński / Polish National Film School in Łódź
Contact marta.swiatek@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.

Volcano Island



Premiere Status UK **Original Title** Vulkánsziget **Form** Narrative **Country** Hungary **Year** 2017 **Running Time** 9min **Language** No dialogue **Director** Anna Katalin Lovrity **Animator** Luca Toth, Zoltan Koska, Anna Katalin Lovrity **Screenwriter** Anna Katalin Lovrity **Producer** Jozsef Fulop **Editor** Judit Czako **Music** Balint Szabo
Contact kati.vajda@filmalap.hu

On a magical volcanic island that's about to erupt, a tigress is relentlessly pursued by a lustful white tiger. Director Anna Katalin Lovrity's bold shapes and vivid use of colour recall the cut-out artworks of Henri Matisse, which are a joy to watch on the big screen. They also cleverly present an uncomfortable subtext in a drama about natural forces.

Wild Boar



Form Narrative **Country** Germany, Hungary, France **Year** 2016 **Running Time** 13min **Language** No dialogue **Director** Bella Szederkényi **Animator** Paul Vibert Vallet, Samuel Weikopf, Gregor Dashuber, Inês Ferreira **Screenwriter** Bella Szederkényi **Producer** Lissi Mushol, Christian Popp, Thomas Schmitt **Editor** David Hartmann **Music** Fabrizio Tentoni
Contact lissi@kabinett-film.de

A street kid's wild behavior forces him to flee the city. In the forest, he meets a creature mightier than ever imagined.

Panels & Talks

Film Hub North Young Audiences Day

Film Hub North

Film Hub North is a network of cinemas, cross arts venues, festivals and those working in the exhibition sector in Yorkshire, the North East and Cumbria that share a commitment to enhancing the opportunities for people to engage with world cinema in all its diversity and to developing the cinema sector across the regions and beyond. This special roadshow event organised by Film Hub North will present speakers and workshop sessions related to young audiences screening projects in the FHN regions including Leeds Young Film Festival.

Lord & Lidl to Radiohead: In Conversation with Oscar Hudson



We're pleased to welcome LIFF alumni Oscar Hudson who was awarded Best New Director at the UK Music Video Awards 2016. After his breakthrough short film Lord and Lidl, Oscar has directed award winning music videos for the likes of Radiohead, Bonobo, Young Thug and Darwin Deez. Oscar's unique technical style and in-camera visual effects are immediately recognisable, and in 2017 Oscar took home Gold at the Young Director Awards at Cannes Lions. The session will include a selection of Oscar's work and a discussion about how his career has progressed.

Louis le Prince Inaugural Lecture with John Smith



The Northern Film School at Leeds Beckett University in partnership with LIFF presents the first annual Louis Le Prince Lecture. The Lecture showcases the work of outstanding contemporary film artists, as well as provoking discussion and debate about film as an art form. The speaker for this inaugural event is the renowned film, video and installation artist John Smith who has had over fifty works shown in independent cinemas, galleries and on television since 1972. John Smith's work subverts the perceived boundaries between fiction and documentary, playfully exploring the language of cinema while remaining rooted in everyday life.

Screen Yorkshire & Creative Skillset Panel: Starting Out in the Film & TV Industry



Screen Yorkshire will be talking about its industry training programme 'Skill Up' and its 'Yorkshire Content Fund', that has invested in films screening at LIFF this year; Journeyman, Dark River and Red Riding, as well as productions like National Treasure, Peaky Blinders, Testament of Youth, Swallows and Amazons and Ghost Stories. 'Skill Up' is supported by Creative Skillset, who will be discussing their 'Open Doors' programme and how you can access 'Trainee Finder' to get that first opportunity in film or TV. Whether you're a budding location assistant or makeup trainee, come along to hear from our panel and find out how you can access opportunities in Yorkshire and beyond.

True North & Random Acts Panel: Thinking Outside the Box Office



Including a screening of some of the latest films in the Random Acts programme, Random Acts will be joined by leading Leeds-based production company True North to talk about the changes in short film distribution and how you can take advantage of the rise of Video on Demand. The panel will explore the future of film distribution with Netflix original films and long-form TV dramas such as Okja dominating the Cannes headlines. Following the panel there will be a drinks reception where you will be able to network with other like-minded professionals in film.

Worldbuilding in Yorkshire: In Conversation with Charles Cecil



Produced by Revolution, based in York, The Broken Sword series is well known to gamers the world over. Launched in 1996 with The Shadow of the Templars, the game series features characters George Stobbart and Nico Collard, teamed together racing into a world of mystery. Now at Broken Sword 5, the Guinness World Records lists the series as having the 'longest running graphic adventure protagonist'. Revolution CEO Charles Cecil will discuss the development of the series and building game worlds with international appeal in Yorkshire.

Workshops & Masterclasses

Changing the Story: Activist Filmmaking Workshop



Changing the Story is an experimental creative micro-project where young filmmakers across Leeds will work together to conceive, shoot, edit, produce and distribute a socially-engaged film in a day. Working with internationally acclaimed Indian activist-filmmaker Dakxin Chhara Bajrange, South Africa-based community filmmaker Daniela Wegrostek, and award-winning Leeds-based production company Oxygen Films, this is an opportunity to learn from filmmakers working in diverse contexts and make a collective call for change. The final film will be premiered on 15th November as part of LIFF. Funded by the AHRC. In collaboration with University of Leeds.

Provision: Lighting & Camera Workshop



Providers of top of the range equipment to some of the largest media organisations and independent film sets, Provision are a part of ITV Yorkshire Studios. In this free drop-in workshop, you will get hands-on experience with the best professional equipment in Leeds Town Hall's very own Courtroom, and learn how to light in challenging situations in an artificial wood underneath Leeds Town Hall. The event is informal, and you can ask all those tech questions you've been wanting to find the answers to (and get that all important new profile picture next to a RED camera).

Virtual Reality Filmmaking Workshop with Rosie Summers



Explore the future of filmmaking with Virtual Reality (VR) storyteller, Rosie Summers. Gain hands-on experience of working with 360° cameras, and learn techniques to craft a visual story in VR. Using software you can download at home, Rosie will teach you how to export your 360° film to headsets, where you will be able to explore your creation in full VR. This event is free, and we invite you to bring your own technology (laptops / headsets) for the workshop to learn how you can make your next short film a 360° creation. You do not need any experience in VR/360° filmmaking for this workshop.

Virtual Reality Masterclass with Catherine Allen



Join BAFTA-winning immersive media specialist Catherine Allen in this Virtual Reality (VR) Masterclass. As an introduction to VR creation, Catherine will explore the future of film, how VR production is changing the landscape of filmmaking for independent and mainstream filmmakers, diversity in VR, as well as casting a light on the challenges of VR, from concept through to film distribution and exhibition. In this free masterclass, you will have the opportunity to ask questions about this exciting advancement in technology, and learn about the content creation of a 360° film.

BAFTA Presents

BAFTA Debuts Screening



BRITISH ACADEMY
OF FILM AND TELEVISION ARTS

The BAFTA for Outstanding Debut by a British writer, director or producer goes to.. As part of the 70th anniversary celebrations, BAFTA present a secret screening of a BAFTA-winning debut film in partnership with Leeds International Film Festival. This is a unique opportunity to see an outstanding British debut on the big screen, accompanied by a Q&A with a special guest. Keep an eye out on our social media @leedsfilmcity and @BAFTAGuru for clues about your secret cinema experience, but make sure to book in advance before tickets sell out. Who doesn't love a surprise?

Exhibitions

Dogwoof Film Poster Exhibition



Dogwoof is the leading documentary sales agent and UK theatrical distributor and is regarded as the foremost documentary specialist brand in the world. Founded in 2004, Dogwoof has so far released 18 Oscar-nominated documentaries, with three wins and an additional two BAFTA winners. These include *The Act of Killing*, *Restrepo*, *Blackfish* and *Cartel Land*. LIFF 2017 is proud to include two new Dogwoof documentaries in its programme this year, *Jane* and *Mountain* and, in partnership with North Bar, to curate an exhibition of posters of some of their most recent iconic titles, many of which have screened at LIFF in the past.

Louis le Prince Exhibition



The School of Film, Music and Performing Arts at Leeds Beckett University presents a day of celebration and a two-week exhibition about Louis le Prince, internationally recognised for shooting the first-ever moving images in Leeds. The day of celebration on 2nd November includes the inaugural Louis le Prince Lecture with John Smith at Leeds Art Gallery, the unveiling of a historic plaque marking the site of le Prince's workshop at on Woodhouse Lane, and the launch of a new exhibition at Leeds Central Library about Le Prince's achievements.

Magnum Photos & Masters of Cinema Exhibition



Showcasing a series of striking and rarely seen images by Magnum photographers documenting the production of six unforgettable works of world cinema (all screening at LIFF 2017), this exhibition will provide a fascinating insight into the work of some of the most celebrated filmmakers, including Andrei Tarkovsky, Pier Paolo Pasolini and Abbas Kiarostami. An additional perspective on the story is told in the documentary *Cinema Through the Eye of Magnum*, also screening in LIFF 2017. Presented as part of Magnum's 70th Anniversary celebrations. (Photo: ©Gueorgui Pinkhassov / Magnum Photos)

An Unlikely Muse: Hyde Park Picture House Exhibition



The Hyde Park Picture House is embarking on an exciting new chapter as the Grade II listed cinema is being renewed. This exhibition features work from artists who have been inspired by the cinema over the years. Presented at the Staircase Gallery at Leeds Town Hall, the exhibition can be viewed at the venue daily during LIFF 2017.

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